

# NICK *at* NITE

SPECIAL 10<sup>TH</sup> ANNIVERSARY  
COLLECTOR'S EDITION

In Search of  
LOST EPISODES

TV LAND  
Confidential

DRAGNET  
Finger Puppets

When Sitcoms  
COLLIDE

PLUS! PULL-OUT POSTERS

Welcome Back,  
**BARBARINO!**

SUMMER 1995 \$3.95



07485108590 5



I don't like Jill she's a



girl she has tea parties

she has a  
sissy bar

she has beautiful  
eyes and she has



this amazing hair and smarts

And a weird  
sense of humor.

(And when did



all this happen?) And I don't

like Jill. I love her.

© Eastman Kodak Co., 1995



In time, the smallest moments often become the most precious.  
Kodak Gold film. For all the moments that make up a lifetime.

FROM THE DESK



DICK VAN DYKE

Dear Fans of Classic TV,

As Chairman of Nick at Nite, it's my privilege to welcome you to the greatest development in television since the remote control—a celebration of Classic TV on the printed page.

At last you'll get the behind-the-scenes stories you crave. (Didn't you always wonder how the Flying Nun flew?) You'll marvel at one man's amazing collection of vintage TV memorabilia. You'll thank our crack team of researchers for unearthing both an early Dobie Gillis tale and a 1977 teen magazine's quiz, "John Travolta: Can You Pass His Kissing Test?" And you'll even get your own personal Joe Friday finger puppet to play with.

You know, I always tell people that you can never learn enough about Classic TV. And I guarantee that when you read our magazine, you'll discover countless fun facts you never knew. I also promise that you'll have a good time—just as you've had a good time watching Nick at Nite over the past 10 years.

Nick at Nite is celebrating its birthday this year in high style, with new shows, scores of special stunts and events, and Nick at Nite books and CDs. All that *and* our wonderful (if I do say so myself) magazine.

Not bad for a 10-year-old.

Sincerely,

*Dick Van Dyke*

DICK VAN DYKE, CHAIRMAN,  
NICK AT NITE





# DRAMA, NEWS ROMANCE ACTION, COMEDY SPORTS



(AND THAT'S JUST THE FIRST 15 SECONDS.)

## CHANNEL SURFING, THE GAME.

America is switching to Channel Surfing. It's the fast-paced game you play with your remote control and TV. Speed thru the channels while your team hunts for things on the cards. Be creative! Something "Hot" can be the weather forecast or a romantic love scene. But while you're clicking, the clock is ticking. Be quick. Be persuasive. Be the team with the most matches to win.



It'll change the way you see TV.



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This is *only* a test.





# Family Island Paradise Welcomes Preschoolers with Love and Music Mon. - Fri. at 11:30am\*

Let's all go to Gullah Gullah Island! You and your kids are invited into the happy home of Natalie and Ron Daise and their kids to sing songs, share stories and learn from play!



**PRESCHOOL  
PROGRAMMING  
ON NICKELODEON**



\*Eastern and Pacific time zones. Other areas, consult listings.

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# NICK at NITE

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This magazine is  
dedicated to the  
memory of

**ELIZABETH  
MONTGOMERY**  
(1933-1995)



# Dress Rehearsals

Everybody has to start somewhere

*Dues must be paid. Here's how some stars passed the time waiting for their big breaks in Classic TV.*

**DICK VAN DYKE** (Rob Petrie, Nick at Nite Chairman)

- As an Air Force cadet, gained notoriety for variety show portrayal of "walking a dog in high wind."
- Could afford to get married only because *The Bride and Groom Show* paid for his wedding and honeymoon in exchange for an interview.

**PENNY MARSHALL** (Myrna Turner, Laverne De Fazio)

Appeared as a stewardess on *The Bob Newhart Show*.

**SHIRLEY JONES** (Shirley Partridge)

Crowned Miss Pittsburgh in 1952.

**MARY TYLER MOORE** (Laura Petrie, Mary Richards)

Was Happy Hotpoint, the dancing elf, in 1955 commercials.

**JUDD HIRSCH** (Alex Reiger)

Appeared as a DJ in a Listerine commercial.

**DESI ARNAZ** (Ricky Ricardo)

First job was cleaning canary cages.

**AGNES MOOREHEAD** (Endora)

Made her film debut as Charles Foster Kane's mother in *Citizen Kane*.



## TV LAND TIMELINE

A CHRONICLE OF OUR  
VIEWING HERITAGE

1903 LAWRENCE WELK BORN

1926 NBC, THE FIRST TV  
NETWORK, IS CREATED

1928 THE FIRST LISTING OF  
A TV PROGRAM IN A NEWSPAPER  
(THE NEW YORK TIMES)

1947 THE FIRST DRAMATIC  
SERIES, *KRAFT TELEVISION THEATER*,  
BEGINS AIRING ON NBC

1900 THE WORD  
"TELEVISION" IS COINED BY A  
FRENCHMAN NAMED PERSKYI

1928 SCHENECTADY, NY, IS  
HOME TO THE FIRST TV SET.  
ITS SCREEN IS ONE AND A HALF  
SQUARE INCHES

1937 GILBERT SELDES  
WRITES "ERRORS OF TELEVISION"  
FOR THE *ATLANTIC MONTHLY*,  
MAKING HIM THE FIRST TV CRITIC

1947 THE FIRST SITCOM, *MARY  
KAY AND JOHNNY*, BEGINS AIRING  
ON THE DUMONT NETWORK





spray

fluff

brush

go!



Chesterfields are completely satisfying. Milder - much Milder. It's MY cigarette."

Lucille Ball  
Starring in "INTERFERENCE"  
Her Latest R. D. O. Release

PROMINENT TOBACCO FARMERS SMOKE CHESTERFIELD

Chesterfield always buys the highest quality mild, ripe tobacco. I find it the best cigarette for me to smoke because I enjoy its taste and it's MILDER."

Raspberry  
N. C.

**SUSAN DEY** (Laurie Partridge)

Modelled for various ads, and by age 16 had appeared on the covers of *Glamour*, *Bride's* and *Seventeen*.

**BOB DENVER** (Maynard G. Krebs, Gilligan)

Worked at the grocery store across from Old Faithful in Yellowstone National Park.

**BARBARA FELDON** (Agent 99)

Was in the chorus line of New York City's Copacabana club. Also appeared on (and won) *The \$64,000 Question*.

**MIKE LOOKINLAND** (Bobby Brady)

Was a hand model for a paper towel commercial.

**LUCILLE BALL** (Lucy Ricardo)

- Worked in a drug store.
- Was the poster girl for Chesterfield cigarettes.

**FLORENCE HENDERSON** (Carol Brady)

Became the first woman to guest host *The Tonight Show Starring Johnny Carson* on April 8, 1966.

**DICK YORK** (Darrin Stephens)

Played a hired gun on *Alfred Hitchcock Presents*.

**JACKIE GLEASON** (Ralph Kramden)

Was a diver in the water follies.

**EVE PLUMB AND SUSAN OLSEN**

(Jan and Cindy Brady) ..... Both appeared in commercials for fabric softener (Eve for Final Touch and Susan for Downy).

—Susan Mitchell

**MYSTERY**

**VOCAL HIGH JINX**

Many classic sound effects were quaintly low-tech:

- Those *Outer Limits* monsters? Their howls were volunteered by a moody staff accountant, who went on to greater (and more articulate) glory as the voice of the *Mission: Impossible* tape recorder: "Your mission, should you choose to accept it..."
- On *The Dick Van Dyke Show*, creator Carl Reiner doubled as an el-cheapo sound effects guy. Among his contributions: the *glug-glug-glug* of a water cooler, assorted UFOs and a bratty mynah bird.
- To achieve Cousin Itt's unique prattle on *The Addams Family*, producer Nat Perrin babbled into a tape recorder, then played it back at a higher speed. —D.H.

**SOLVED!**



1950 THE FIRST TV-THEMED LUNCHBOX: HOPALONG CASSIDY

1951 THE FIRST COAST-TO-COAST COVERAGE; NBC TELEVISES THE SIGNING OF THE US-JAPAN PEACE TREATY IN SAN FRANCISCO

1951 DRAGNET PREMIERES

1951 FIRST JERRY LEWIS TELETHON

1955 ALFRED HITCHCOCK PRESENTS PREMIERES



1955 FIRST MCDONALD'S OPENS IN DES PLAINES, IL (HAMBURGER: 15¢)

1958 WHAM-O INTRODUCES THE FRISBEE; MATTEL INTRODUCES BARBIE



1951 I LOVE LUCY PREMIERES

1951 JACK LALANNE HOSTS THE FIRST PHYSICAL FITNESS SHOW ON TV



1953 LITTLE RICKY IS BORN

1953 SWANSON INTRODUCES FIRST TV DINNER



1958 THE DONNA REED SHOW PREMIERES



1959 THE MANY LOVES OF DOBIE GILLIS PREMIERES

1959 COME ON, BABY, LET'S DO THE TWIST



# MYSTERY

## THE CRYING NUN

Sometimes, special effects flop, misfire or even render the star senseless.

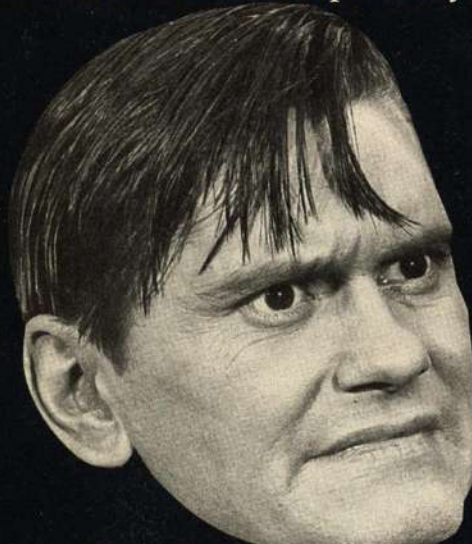
Two of our favorite Defective Effects:

- Supposedly, the Flying Nun achieves lift-off when the wind catches her headpiece and "the lift plus thrust is greater than the load plus drag." The harsh reality: The crew slung Sally Field in a harness and hoisted her up to 75 feet in the air. Unfortunately, it left her crying. "It pinched my waist so hard," she said, "that I would occasionally pass out."
- The *I Dream of Jeannie* folks spent weeks perfecting a method to make Jeannie vanish in a cunning puff of smoke. Perfect, except the process kept shrinking her silk chiffon pants.—D.H.

# SOLVED!

# SOCIAL DARRINISM

Ten of these mangled monikers were actually used on *Bewitched* by Endora, Serena, Arthur or Maurice. The other 10 we made up. Can you tell which are which?



9. Derwood
10. Derweed
11. Darius
12. Dorkums
13. Deanna Durbin
14. Dim Sum
15. Dillweed
16. Darwood
17. Donald
18. Dimwad
19. Doofus
20. Dumpbin



# MYSTERY

## SAMANTHA'S NASAL GIFTEDNESS

• The Samantha Twitch—the cute nose wiggle that triggers all her witchery—was pure serendipity. Elizabeth Montgomery was born with the knack, so *Bewitched* producer/director William Asher, who was married to Montgomery, decided to build the fortuitous talent into her character.

• When Samantha needed a kitchen clean-up, she'd wrinkle her nose, raise her arms and presto! Every crumb- and stew-encrusted dish went poof! But as Elizabeth Montgomery said in 1964, witchcraft isn't all it's zapped up to be. "I sort of went swoosh with my arms raised, then had to leave them up in the air—aching—while the crew rushed in and swept and dusted to get the kitchen immaculate before the scene resumed." The star had to play freeze-tag a lot—each time an object appeared or disappeared—thereby achieving excellent upper-arm muscle tone.—D.H.



# SOLVED!

1. Dipsy
2. Dumbo
3. Dudley
4. Darwin
5. Dunsinane
6. Dum-Dum
7. Dagwood
8. Dobbin



Names Used on Show: Dumbo, Darwin, Dum-Dum, Dagwood, Dobbin, Derwood, Derweed, Darius, Darwood, Donald.

—GINA HILL, BEWITCHED FAN CLUB PRESIDENT

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1960 THE FIRST ACT OF NETWORK OBSCENITY CENSORSHIP: JACK PAAR IS BLEEPED WHILE SAYING "WATER CLOSET" ON *THE TONIGHT SHOW*

1960 THE FIRST PRIME-TIME CARTOON SERIES, *THE FLINTSTONES*, PREMIERES

1961 THE THRILL OF VICTORY AND THE AGONY OF DEFEAT—*ABC'S WIDE WORLD OF SPORTS* PREMIERES

1961 LAST EPISODE OF *I LOVE LUCY*



1962 *THE LUCY-DESI COMEDY HOUR* (A COLLECTION OF HOUR-LONG SPECIALS THAT RAN DURING SUMMERS) PREMIERES

1963 *MUTUAL OF OMAHA'S WILD KINGDOM* PREMIERES

1962 *THE LUCY SHOW* (LUCY'S POST-DESI SERIES, IN WHICH SHE PLAYED A WACKY WIDOW) PREMIERES

1963 LAST EPISODE OF *CAR 54, WHERE ARE YOU?*

1960 *MY THREE SONS* PREMIERES

1961 *CAR 54, WHERE ARE YOU?* PREMIERES

1961 *THE DICK VAN DYKE SHOW* PREMIERES

1962 BIG YEAR FOR BOWLING! THERE ARE 11,476 ALLEYS AND 163,323 LANES!

1963 *THE PATTY DUKE SHOW* PREMIERES

1960 THE NIXON-KENNEDY DEBATES



1962 LAST EPISODE OF *ALFRED HITCHCOCK PRESENTS*





# The Sun Never Sets on the Red- Headed Empire!

by Danielle Claro

**AN IMPISH GRIN IS WORTH A THOUSAND WORDS** Don't know the language? No problem—you already speak the international language of Lucy's facial expressions. Lucy's writers actually had names for each of her famous faces so they could use them as stage directions in her scripts. Now you can take them with you wherever you go and speak volumes to Lucy fans around the globe.



PERHAPS LUCY'S BEST-KNOWN FACE, THE "SPIDER," SERVES AS AN ALL-PURPOSE FOLLOW-UP TO MYRIAD TRAVELERS' GAFFES. APPROPRIATE AFTER YOU DISCOVER THAT YOU'VE UNINTENTIONALLY COMPLIMENTED A WAITRESS ON HER MOUSTACHE.



EUREKA! CRIES LUCY'S "LIGHT BULB" FACE, WHICH PUNCTUATED HER MOMENTS OF INSPIRATION. WHEN YOU'RE TRAVELING, THIS EXPRESSION SIMPLY MEANS, "I SUDDENLY COMPREHEND WHAT YOU'RE SAYING!"



LUCY'S "CREDENTIALS" FACE (AS IN "HOW DARE YOU ASK FOR MY...") CAN COME IN HANDY ON FOREIGN TURF WHEN YOUR RESERVATION AT A RESTAURANT HAS BEEN CHALLENGED.



IF THE "CREDENTIALS" LOOK DOESN'T GET YOU ANYWHERE WITH THE MAITRE D', TRY "PUDDLING UP." NO ONE LIKES TO SEE A TOURIST CRY.



## HANDY TRANSLATION MINI-GUIDE!

Even the best travel books are sorely lacking when it comes to Lucyspeak. That's why we've put together a select list of key phrases for you.

### "LUCY, I'M HOME!"

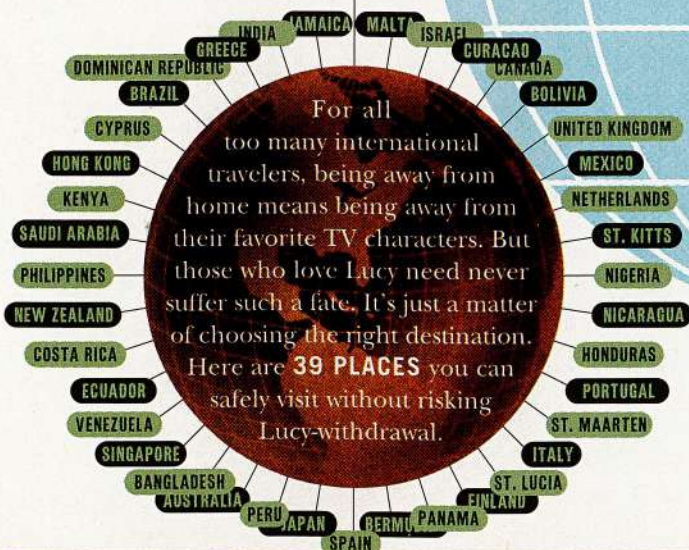
German: "Lucy, ich bin da!"  
French: "Lucie, je suis là!"  
Italian: "Lucia, sono tornato!"  
Spanish: "¡Lucia, ya llegué!"  
Turkish: "Lucy, ben geldim!"  
Dutch: "Lucie, ik ben thuis!"

### "BUT, RICKY!"

German: "Aber, Ricky!"  
French: "Mais, Ricky!"  
Italian: "Ma, Ricky!"  
Spanish: "¡Pero, Ricky!"  
Turkish: "Ama, Ricky!"  
Dutch: "Nou, Ricky!"

### "WAAAAH!"

German: "Buahh!"  
French: "Waaaaah!"  
Italian: "Huehue!"  
Spanish: "¡Buebue!"  
Turkish: "Buuhuu!"  
Dutch: "Weeee!"



1963 LAST EPISODE OF THE MANY LOVES OF DOBIE GILLIS



1964 ED SULLIVAN PRESENTS THE BEATLES

1964 THE MINISKIRT BECOMES FASHIONABLE

1964 FIRST MADE-FOR-TV MOVIE, THE KILLERS, STARRING ANGIE DICKINSON, JOHN CASSAVETES AND RONALD REAGAN, IS DEEMED TOO VIOLENT TO BE SHOWN ON TV, IT'S RELEASED THEATRICALY INSTEAD



1965 F TROOP PREMIERES

1964 BEWITCHED PREMIERES. SAMANTHA AND DARRIN ARE THE FIRST TV COUPLE TO SHARE A DOUBLE BED



1965 BILL COSBY BECOMES THE FIRST AFRICAN-AMERICAN TO STAR IN A DRAMATIC SERIES, I SPY

1965 I DREAM OF JEANNIE PREMIERES

1965 GREEN ACRES PREMIERES



1965 GET SMART PREMIERES

1966 LAST EPISODE OF THE PATTY DUKE SHOW

1966 LAST EPISODE OF THE DONNA REED SHOW

1966 THE MONKEES PREMIERES

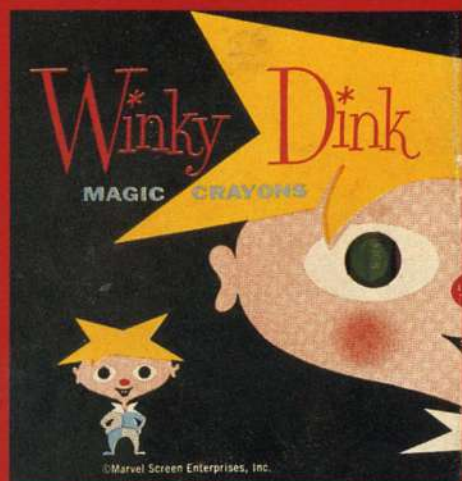
1966 LAST EPISODE OF THE DICK VAN DYKE SHOW

1967 LAST EPISODE OF F TROOP



# TV, The Winky Dink Way

A LOOK BACK AT VINTAGE TV GADGETS by Mark Frauenfelder



We're lucky. The gadgets we use to enhance our TV viewing—remote controls, VCRs, cable converters and satellite dishes—actually work. Pioneering TV watchers weren't so fortunate. For them, life on the viewing frontier was one continuous search for ways to improve the television experience. The fact that most of their gizmos didn't work was beside the point. After World War II ushered in such breakthroughs as jet engines, synthetic materials and atomic energy, many Americans believed technology could solve any problem known to humankind. TV gadgets were tokens of that faith.

## 1. HOW TO KEEP UP WITH THE JONESES.

In the 1940s, most TVs had 7- or 10-inch screens. If you bought a 7-inch model, your neighbors—if they knew the rules—would buy a 10-inch model. That meant you had to buy a bank-breaking 12-inch set. The more affordable way to win the game was to buy a plastic panel, filled with oil, which magnified your 7-inch screen to 12 inches. Who cared

about the atrocious image distortion, stains on the carpet from leaks, and a lens that clouded over in cold weather—you were now top dog in the neighborhood!

## 2. TURN YOUR ENTIRE HOME-WIRING SYSTEM INTO A GIANT TV ANTENNA!

The urge to improve on an existing design is an American institution. One device that's been around since the early '60s is purported to convert your home's wiring system into a super-sensitive antenna. Simply attach one end to the antenna outlet of the TV and plug the other end into an electrical outlet. Of course, if such a device actually improved reception, manufacturers would build the circuitry into their sets in the first place.

## 3. COLOR FROM A BLACK-AND-WHITE TV, PART I.

In the early '50s, most people couldn't afford a color set. Some of them bought a color wheel instead. This disk of see-through plastic, tinted in three colors, revolved in front of a black-and-white TV, in sync with a special signal in the broadcast. Sometimes it actually worked, but just barely, and constant synchronization problems quickly sent the color wheel spinning to the graveyard of bad ideas.

## 4. COLOR FROM A BLACK-AND-WHITE TV, PART II.

For people who couldn't deal with the hassle, expense and futility of color wheels, there were sheets of transparent multi-colored acetate that attached to the screen. These had three horizontal stripes of color: green on

the bottom, red in the middle and blue along the top. Perfect for a scene of a fire truck roaring across a meadow on a sunny day.

## 5. WINKY DINK, OVER-INTERACTIVE TV.

*Winky Dink and You*, a cartoon launched in 1953, was an early attempt at interactive TV. Kids from all over the country sent fifty cents to a P.O. box in New York City to receive their Winky Dink Kit, which contained an Official Magic Window (a sheet of plastic to go over the TV screen), four erasable Magic Crayons and a Magic Erasing Cloth. *Winky Dink* fans were instructed to draw objects on the plastic sheet to help the cartoon character get out of a tight spot. For example, if Winky Dink needed to cross a river, he would ask viewers to draw him a bridge. Of course, even kids who hadn't bought the kit would try to help Winky Dink, often by using permanent markers directly on the TV screen.

## MYSTERY UNCONSCIOUS IN SPACE

It might have looked cool, but life inside the flashy *Lost in Space* robot suit was no picnic. Actor Bob May could barely walk inside the bulky astro-armor; the crew hauled him around with cables. He had to spend all day in blackface so he could peek out through the plastic collar undetected. Each time he said a word of dialogue (later redubbed) he had to click a rusty lever like a trained lab rat so that the robot lights would flash in sync. Once, when someone accidentally stepped on his power cord, May tipped over and passed out. *Does not compute! Does not compute!—D.H.*

## SOLVED!

1967 TWIGGY BECOMES AN AMERICAN MODELING SENSATION



1968 LAST EPISODE OF I SPY

1968 THE GHOST AND MRS. MUIR PREMIERES. HOPE LANGE PLAYS THE FIRST SINGLE MOM ON A SITCOM

1969 WOODSTOCK



1969 TINY TIM MARRIES MISS VICKI ON THE TONIGHT SHOW

1970 LAST EPISODE OF I DREAM OF JEANNIE

1970 THE MARY TYLER MOORE SHOW PREMIERES

1968 ROWAN & MARTIN'S LAUGH-IN PREMIERES

1968 LAST EPISODE OF THE MONKEES

1968 LAST EPISODE OF THE LUCY SHOW



1969 NEIL ARMSTRONG DOES THE FIRST MOONWALK

1970 LAST EPISODE OF DRAGNET

1970 LAST EPISODE OF GET SMART

1970 THE PARTRIDGE FAMILY PREMIERES



# Gopher Goes to Washington

by David Lipsky

Bad speeches, careful marketing, a fixation on suburban middle-class families—it sounds like TV, but it's politics. With so many elements in common, it's no wonder ex-stars seek second careers in government. Here's a look at how they've fared since heading for the great ensemble cast of C-Span.



**Actor:** Sheila James Kuehl

**TV Life:** "Zelda Gilroy," Dobie-infatuated brainiac on *The Many Loves of Dobie Gillis*, 1959-1963.

**Political Life:** Assemblywoman, California (D), 1994 to present.

**For the Record:** Becomes first openly gay legislator in California. During the campaign, reveals that plans for '60s Dobie spinoff, *Zelda*, were shelved when the CBS president reportedly called her "a little too butch." Endorsed by Dwayne Hickman (Dobie), even though he's a Republican.

**Actor:** Clint Eastwood

**TV Life:** "Rowdy Yates," gun-toting ranch hand on *Rawhide*, 1959-1966.

**Political Life:** Republican Mayor of Carmel, California, 1986-1988.

**For the Record:** Repeals law forbidding the eating of ice cream cones in public. Builds public restrooms. Approves construction of parking lot. Personally buys a 22-acre block of land, for approximately \$5 million, to keep it free from development.



**Actor:** Nancy Kulp

**TV Life:** "Miss Jane Hathaway," Jed-Clampett-loving bank secretary on *The Beverly Hillbillies*, 1962-1971.

**Political Life:** A Democrat, she loses her 1984 Pennsylvania Congressional bid; Buddy Ebsen (Jed Clampett) campaigns for her opponent.

**For the Record:** After her defeat, Kulp accepts a teaching post at a small Pennsylvania college. Discussing ideological rift on *The Beverly Hillbillies*, says she and Ebsen used to talk politics but rarely agreed on issues.



**Actor:** Sonny Bono

**TV Life:** "Sonny," small, oft-mustachioed singer featured on three variety series between 1971 and 1977.

**Political Life:** Republican Mayor of Palm Springs, California, 1988-1992. Loses bid for U.S. Senate, 1992. U.S. Representative, California (R), 1994 to present.

**For the Record:** Registers to vote for the first time in 1987; becomes mayor in 1988. As a congressman, orders 15 pizzas during a lengthy Judiciary Committee hearing, and then moves to adjourn: "The pizza is here and it's warm."



## MYSTERY

HONEY, I'M...\$%\*#!

How do you make more than a thousand walnuts pour out of a hall closet—and convince Mary Tyler Moore to bodysurf the walnut wave to the ground? These challenges faced the producers of *The Dick Van Dyke Show* while shooting the beloved sci-fi spoof episode (#51) "It May Look Like a Walnut!"

Here's what went on behind the scenes:

- 1) Roughly three-quarters of the walnuts were dumped into the "closet" from above.
- 2) Mary trembled on her own ladder, ready to dive.
- 3) Two crew members with extra bags perched on ladders, ready to pour.

When Dick opened the door on cue, walnuts flowed, Mary dove, and the crew poured, creating one of TV history's nuttiest comic entrances.

On the first take, too!—D.H.

## SOLVED!

**Actor:** Fred Grandy

**TV Life:** "Gopher," shorts-wearing assistant purser on *The Love Boat*, 1977-1986.

**Political Life:** U.S. Representative, Iowa (R), 1990-1994. Loses Iowa gubernatorial bid in 1994.

**For the Record:** Referring to himself as "The chairman emeritus of the has-been caucus," he commends political newcomer Sonny Bono for maintaining "the same good humor and naïve, laid-back composure we used to see on *Hollywood Squares*."



1970 *MY SWEET CHARLIE*, STARRING PATTY DUKE AND AL FREEMAN, JR. IS THE FIRST MADE-FOR-TV MOVIE ABOUT INTERRACIAL ROMANCE

1971 LAST EPISODE OF *GREEN ACRES*

1971 THE FIRST TOILET FLUSH IN TV LAND IS HEARD ON THE PREMIERE EPISODE OF *ALL IN THE FAMILY*



1972 *THE BOB NEWHART SHOW* PREMIERES

1973 LAST EPISODE OF *ROWAN & MARTIN'S LAUGH-IN*

1974 THE FIRST MINISERIES, *00 VII*

1974 LAST EPISODE OF *THE PARTRIDGE FAMILY*



1971 HOT PANTS IMPORTED FROM EUROPE

1971 *THE SONNY AND CHER COMEDY HOUR* PREMIERES. CHER, WHO FLASHED THE FIRST TELEVISED NAVEL IN THE 1960S, BECOMES THE FIRST WOMAN TO SHOW HER NAVEL REGULARLY ON A SERIES

1972 LAST EPISODE OF *MY THREE SONS*

1972 LAST EPISODE OF *BEWITCHED*

1973 FIRST FRONTAL NUDITY ON AMERICAN TV, ON PBS'S *STEAMBATH*

1973 AMERICAN MOTORS ANNOUNCES THE DENIM VERSION OF THE GREMLIN

1974 MORE THAN TWO MILLION CB RADIO LICENSES ISSUED

1974 A STREAKER DOES A LIVE, NUDE DASH THROUGH THE ACADEMY AWARDS CEREMONY





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Q: What I most want to know is whether Desi and Lucy got back together.  
A: I would say probably no. I have worked with a lot of people in the field of past-life regression. You see, different people are on different levels, as far as soul advancement. Lucy, I have always felt—just from watching reruns and all—she was an older, more advanced soul. Desi was a younger, more beginner soul. It didn't strike me that he had a lot of past-life experience. So I would say, probably not. It's rare that a couple would wind up together on the other side.

Q: What's it like in the hereafter?  
A: When you "leave"—and you just happened to get a psychic who personally had a near-death experience—when you leave and you go to the other side, there are a bunch of greeters. Not to shock you, but it looks as if you stumbled into a '50s or '60s church picnic.

As communicated  
to Will Kreth

# Ghosts in the Picture



## WE ASKED THE PSYCHIC FRIENDS NETWORK TO GO CHANNELING WITH US.

Q: Okay, what's Redd Foxx up to?  
A: Redd's still there. He'll come back as a religious leader.  
  
Q: George Reeves (Superman)?  
A: Now this is a funny thing. George is communicating, and has been for some time, with a person from another TV show. And though it's not Buddy Ebsen, it's someone from *The Beverly Hillbillies*.  
  
Q: What about Bill Bixby?  
A: I see him as good with children. Perhaps he would be a head of an orphanage.

Q: Natalie Wood?  
A: If Natalie's got any message she wants people to understand, it's in a movie she made that didn't do very well. And the name of the movie is *Inside Daisy Clover*.  
  
Q: Bob Crane?  
A: I'm not feeling anything. He may already be back in India somewhere, for all I know.  
  
Q: Andy Kaufman?  
A: Not picking anything up.  
  
Q: Buffy on *Family Affair*?  
A: Nothing.  
  
Q: Phil Silvers?  
A: Phil is back. Phil will be in film again, and people will wonder why this person, when they see this person on film, feels so familiar. Phil will be doing comedy again, and Phil will be female.

Q: Ruth Gordon?  
A: She's a guide of mine! She helps me in my readings. She was an amazing person, a very determined person. And in death, she is using psychics to help people on this side. She is a very old soul, with some kind of American Indian character inside her. She taught me that what you're supposed to do is to stop and lift the common man's burden long enough so that he can rest and find his way. You don't solve it for him—you just give him a small break. And that's one of the little things that's still kicking around inside me from Ruth.

Q: Mr. Ed?  
A: Mr. Ed? A horse? I'm sorry, I don't do horses.

## MYSTERY

### SHOCKING MISTER ED THEORIES

How did Mister Ed talk himself hoarse? (We refer, of course, to the blabby palomino who from 1961 to 1966 redefined the "talking animal" illusion.) While we know that actor Allan "Rocky" Lane actually delivered the droll asides, the truly nagging question—*how'd the crew make those drooly horse lips move?*—is the Holy Grail of TV trivia. The producers remain tight-lipped. Many theories are floated, CIA-style, perhaps just to keep us guessing. Let's review three oft-cited answers.

- *The Marionette Theory:* Orion Television, *Mister Ed's* syndicators, claimed Ed's lips were manipulated off-camera with a nylon string.
- *The Peanut Butter Theory:* Alan Young, who played Wilbur, said that a Jif-like sticky substance was placed on Ed's upper gums. As he tried to remove it, his lips leapt to life.
- *The Electric Shock Technique:* A dark-horse theory, it suggests that Ed was systematically zapped. Unlikely, given the protective nature of Ed's trainer, claims Nancy Nalven, author of *The Famous Mister Ed*. You decide.—D.H.



## SOLVED?

Illustrations by Paul Dowman

1975 THIS YEAR'S BIG CHRISTMAS GIFT: THE PET ROCK



1977 BILLY CRYSTAL PORTRAYS TV'S FIRST RECURRING GAY CHARACTER ON SOAP

1978 LAST EPISODE OF THE BOB NEWHART SHOW



1981 LAST EPISODE OF THE WHITE SHADOW

1975 OVER 20 MILLION MOOD RINGS SOLD!



1977 LAST EPISODE OF THE MARY TYLER MOORE SHOW

1978 THE WHITE SHADOW PREMIERES

1978 MORK & MINDY PREMIERES

1978 TAXI PREMIERES

1982 LAST EPISODE OF MORK & MINDY



1985 NICK AT NITE LAUNCHES!



1977 THE FARRAH FLIPOUT. A BLOW-DRIED, CURLING-IRONED SPECTACULAR, APPEARS ON HEADS NATIONWIDE

1977 ROOTS AIRS, BECOMING THE MOST-WATCHED DRAMATIC SHOW IN TV HISTORY

1983 LAST EPISODE OF TAXI



From "Dick Van Dyke's Dance Party"

The Dick Van Dyke Show (Theme Song)

Twist & Shout  
The Isley Brothers

Shimmy, Shimmy, Ko-Ko-Bop  
Little Anthony & The Imperials

I Want Candy  
Strangeloves

Peppermint Twist  
Joey Dee & The Starlighters

The Monkey Time  
Major Lance

Cool Jerk  
The Capitols

Watermelon Man  
Mongo Santamaria

Fingertips Part II  
Little Stevie Wonder

The Loco-motion  
Little Eva

Tequila  
The Champs

Save The Last Dance For Me  
The Drifters

Do You Love Me  
The Contours

Bandstand Boogie  
Les Elgart & His Orchestra

From "Donna Reed's Dinner Party"

The Donna Reed Show (Theme Song)

Whatever Will Be Will Be (Que Sera Sera)  
Doris Day

Can't Get Used To Losing You  
Andy Williams

Chances Are  
Johnny Mathis

Johnny Angel  
Shelley Fabares

Unchained Melody  
Roy Hamilton

Theme From "A Summer Place"  
Percy Faith and his Orchestra

Blue Velvet  
Bobby Vinton

I've Told Every Little Star  
Linda Scott

The Men In My Little Girl's Life  
Mike Douglas

My Dad  
Paul Peterson

Our Winter Love  
Bill Purcell

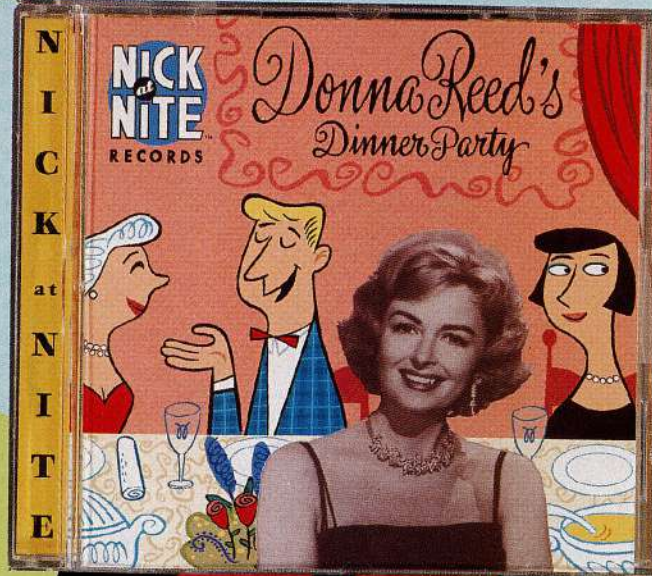
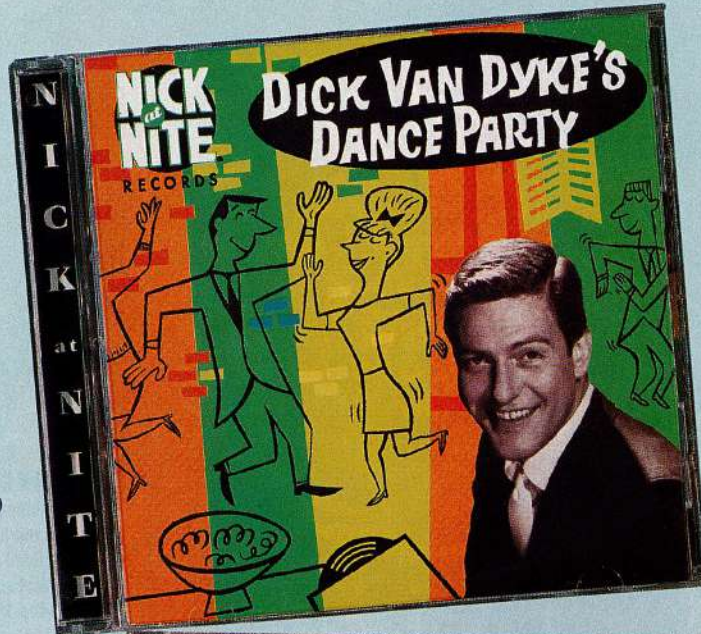
Somewhere My Love  
Ray Conniff

Moon River  
Andy Williams

Now

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for Your HI-FI!



The folks who give you Classic TV are delighted to bring you a new series of Nick at Nite Records featuring pop music for the TV generation. These splendid collections are chock full of the tunes that topped the Hit Parade, all performed by the original artists. So warm up the stereo, kick off your shoes, and listen to the refreshing sounds of Nick at Nite Records.

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You've seen his face all over TV Land. Now follow his path from hippie in Hollywood to historian at Holyoke.

## MICHAEL BURNS

- 6/28/60 **THE MANY LOVES OF DOBIE GILLIS** "A Taste for Lobster"  
My first acting role. Played overachieving pre-teen who ran baby-sitting service that raked in cash. My mother said I was great.
- 12/4/60 **GENERAL ELECTRIC THEATER** "Learn to Say Good-bye"  
Ronald Reagan, as my father, told me I had to sell my prize steer at a Future Farmers of America auction. Cried for first time (on camera). Consoled by future president. Called "dahling" by director Ida Lupino.
- 9/29/61 **THE TWILIGHT ZONE** "The Shelter"  
My family had the only bomb shelter on the block. When nuclear war threatened we kept panicked neighbors out. A warm tale of the cold war.
- 11/19/61 **LASSIE** "Joey"  
As young Joey, was blinded in an accident, and Lassie was given to me as guide dog. The dog was an imperious and pampered star, yet well-coiffed and talented.
- 1963-65 **WAGON TRAIN** *castmember*  
Played Barnaby West. Rode horses, chased bad guys, had first love affair (on camera).
- 1/12/67 **DRAGNET '67** "The Big LSD"  
Played Blue Boy (see p.16). My long hair and talent for staring into space (see **HOLLYWOOD TELEVISION THEATRE** below), impressed Jack Webb, who was a lovely man with intelligence, humor and the fanciest gold-trimmed Cadillac ever.
- 9/3/68 **GUNSMOKE** "The Hide Cutters"  
James Arness kept me laughing hysterically; he was the funniest actor I ever met, bar none. Just before the camera rolled, he'd parody his Matt Dillon character with off-color jokes. I'd collapse laughing. Did lots of takes.
- 5/17/70 **HOLLYWOOD TELEVISION THEATRE** "The Andersonville Trial"  
Emmy-award-winning PBS drama, directed by George C. Scott and starring William Shatner, Martin Sheen and others. Played young, shell-shocked Civil War soldier who said very little and stared into space (see **DRAGNET '67** above).
- 10/8/71 **THE PARTRIDGE FAMILY** "The Undergraduate"  
Played student (pictured above) with crush on Shirley Jones, which, in fact, was true. Every morning on the set, I asked Shirley to sing the theme song from *Carousel*. She'd sing, and I'd swoon.
- 2/2/73 **LOVE, AMERICAN STYLE** "Love and the Mail Room"  
Shared an apartment with Victoria Principal, yet, we were "just friends." My most demanding role.

(over please)



- 9/24/77 **THE TONY RANDALL SHOW** "*Franklin vs. the Generation Gap*"  
Spent more time discussing Goethe and German Romanticism with Tony Randall than discussing the script. Realized need for job change.
- 9/24/77 and 10/1/77 **THE BIONIC WOMAN** "*Fembots in Las Vegas*"  
Played son of mad scientist who inherited his father's invention of robotic women. A weird and silly show. Convinced me to move from Tinseltown to Yale.
- 1978-79 **YALE UNIVERSITY**, *Teaching Fellow*
- 1980 **YALE UNIVERSITY**, *Director of Senior Essays*
- 1981-present **MOUNT HOLYOKE COLLEGE**, *Professor of Modern European History*  
Courses include: Imperialism; World War I; Modern France. Research seminars include: European Anti-Semitism; Peacemaking, 1919.
- 1991 **ÉCOLE DES HAUTES ÉTUDES**, *Visiting Professor*, Paris, France
- PUBLICATIONS:**
- 1984 **RURAL SOCIETY AND FRENCH POLITICS: BOULANGISM AND THE DREYFUS AFFAIR**
- 1991 **DREYFUS: A FAMILY AFFAIR, FROM THE FRENCH REVOLUTION TO THE HOLOCAUST**  
*(Winner: 1992 Annual Book Award, International Honor Society in History)*
- Numerous other scholarly essays and articles
- HONORS:**
- 1979-80 Fulbright Grant
- 1992-93 Woodrow Wilson International Center for Scholars Fellowship
- EDUCATION:**
- 1961-65 **UNIVERSAL STUDIOS**, *(with private tutor Amelia de Ferris, who had also instructed Judy Garland, Mickey Rooney and Elizabeth Taylor)*
- 1976 **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**, B.A., History, *summa cum laude*
- 1977 **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**, M.A., History
- 1981 **YALE UNIVERSITY**, Ph.D., Modern European History
- SKILLS:**
- Crying on cue, staring into space, horseback riding, discussing Goethe

*Compiled by Marissa Rothkopf*

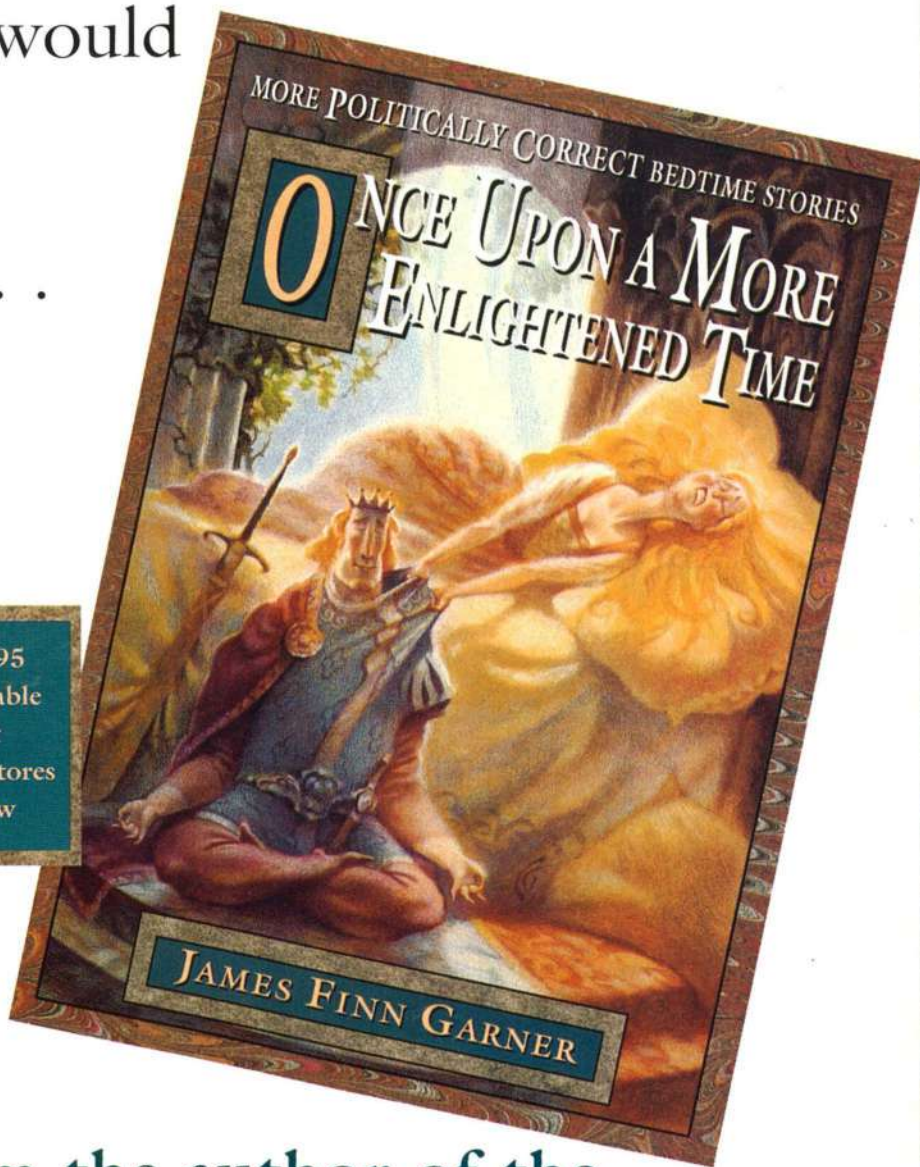
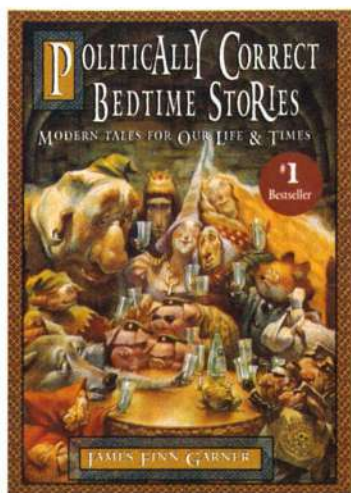


# ONCE UPON A MORE ENLIGHTENED TIME

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and  
The  
Today Show

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# DRAGNET

## FINGER PUPPETS

CUT 'EM OUT, PUT 'EM TOGETHER, AND START TALKING IN A CLIPPED, STACCATO RHYTHM.  
USE OUR SAMPLE DIALOGUE OR WRITE YOUR OWN....AND DON'T TRY ANYTHING WITH THOSE SCISSORS.

From Episode #1:

GANNON: Stand still.

BLUE BOY: REALITY, man, r e a l i t y . I could see the center of the earth, purple flame down there—the pilot light, all the way down there, purple flame, the pilot light. The pilot light of, of all creation.

GANNON: He's clean, Joe, except for these. (Bill displays five sugarcubes in his palm.)

BB: Reality, r e a l i t y .

FRIDAY: What's your name, son?

BB: You can see my name if you look h a r d e n o u g h .

FRIDAY: C'mon now, what's your name?

BB: D O N ' T y o u k n o w m y n a m e ? M Y N A M E ' S B L U E B O Y !

GANNON: What do you think, Joe? Cartwheels?

FRIDAY: Sugarcubes. I'll make you book he's been dropping that acid we've been hearing about. All right, son, you're under arrest. It's our duty to advise you of your constitutional rights. You have the right to remain silent and any statement you make may be used against you in a court of law. You have the right to the presence of an attorney. If you cannot afford one, one will be appointed before any questioning. Do you understand that?

I'm not here anymore.

BB: There I a m . I'm over there now. I'm a tree.

My hair is green and

If you prefer soliloquizing with your finger puppets, here's Joe Friday's immortal "John Law" speech from Episode #6.

FRIDAY: Sure, it's awkward having a policeman around the house. Friends drop in, a man with a badge answers the door. The temperature drops 20 degrees. You throw a party and that badge gets in the way. All of a sudden there isn't a straight man in the crowd—everybody's a comedian. "Don't drink too much," somebody says, "or the man with the badge will run you in." Or "How's it going, Dick Tracy? How many jay-walkers did you pinch today?" Then there's always the one that wants to know how many apples you stole. All at once you've lost your first name: You're a cop, a flatfoot, a bull, a dick, John Law. You're the fuzz, the heat, you're poison, you're trouble, you're bad news. They call you everything, but never a policeman.

The dialogue you just read was TRUE.

ILLUSTRATIONS BY CHIP WASS



**ALL RIGHT, PAL,** cut along the dotted lines, including the small notches on the tabs. Slide or tape the notches together. If you want to use the props, cut a small slot between each character's arm and torso, then insert the tab of the prop. Tape the white band below the car against the edge of a table and your scene is set. Now keep your hands where we can see them.



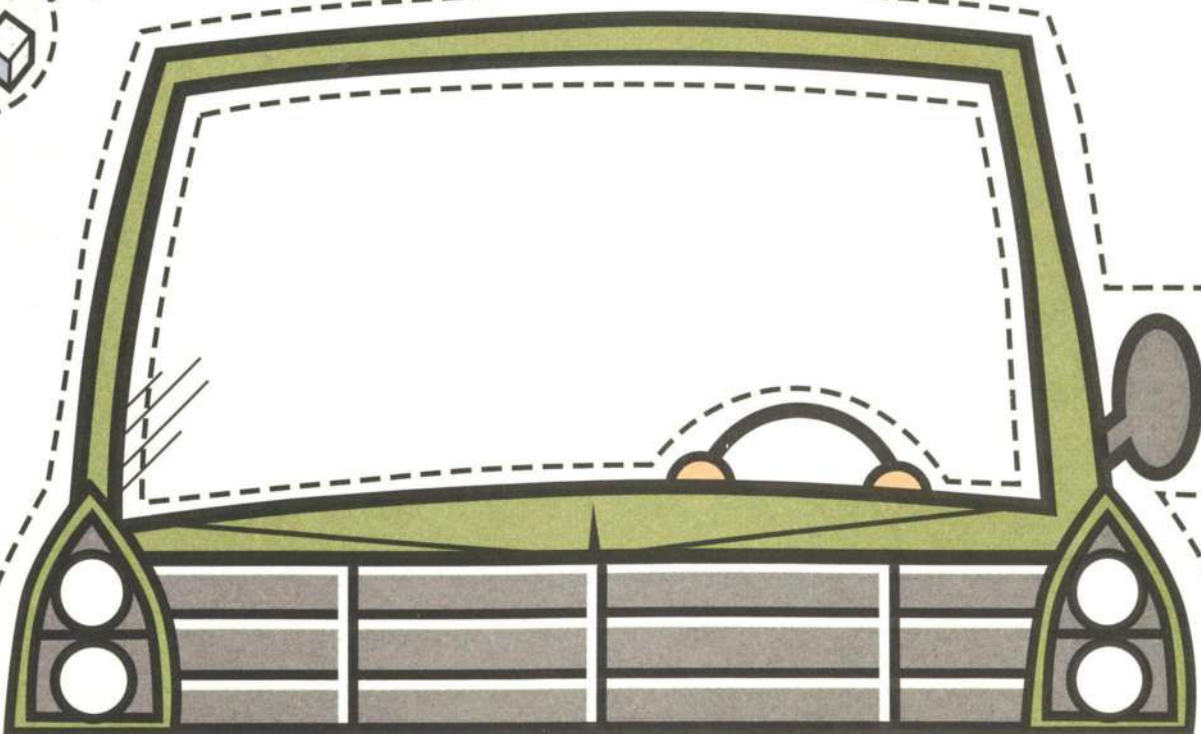
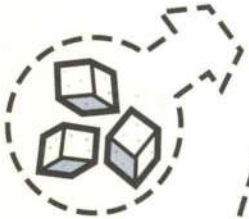
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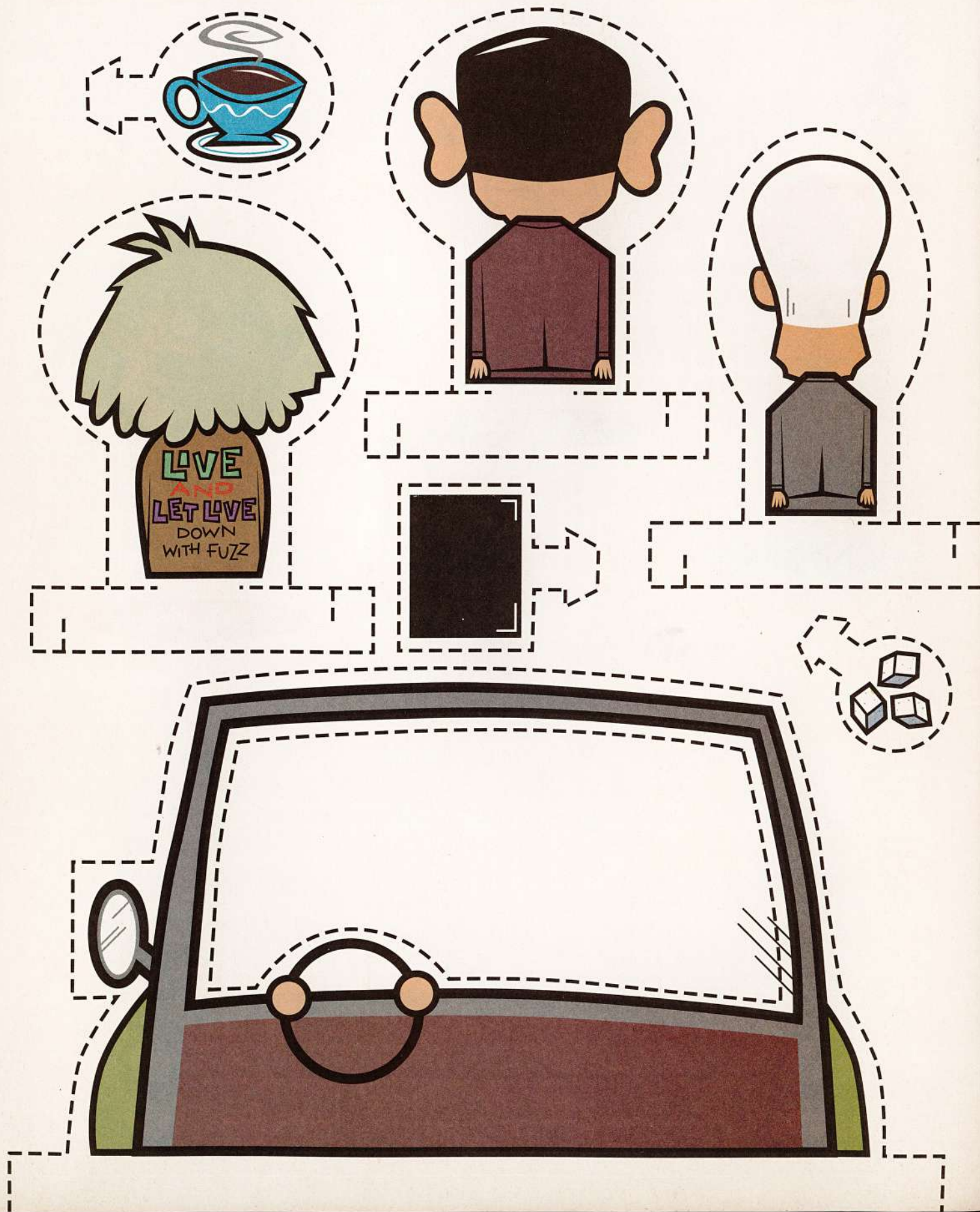
BLUE BOY



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**ALL RIGHT, PAL**, cut along the dotted lines, including the small notches on the tabs. Slide or tape the notches together. If you want to use the props, cut a small slot between each character's arm and torso, then insert the tab of the prop. Tape the white band below the car against the edge of a table and your scene is set. Now keep your hands where we can see them.





CLASSIC TV DOESN'T JUST HAPPEN. First there has to be a classic idea, then classic casting, and, at the last minute, classic desperate re-tooling. It is a very delicate process. As you'll see from the following examples, one slip either way and your favorite TV show could have been another *Joanie Loves Chachi*. If your favorite TV show is *Joanie Loves Chachi*, forget we said anything.

# From Brain to Screen

WHERE DO TV SHOWS COME FROM?

by Daniel Radosh

Illustrations by Melinda Beck



## THE DICK VAN DYKE SHOW

**THE IDEA:** Carl Reiner (*above right*), a television comedy writer who lives on Bonnie Meadow Road in New Rochelle, New York, envisions a show about...a television comedy writer who lives on Bonnie Meadow Road in New Rochelle, New York. The characters in the first script are heavily influenced by Reiner's colleagues on *Your Show of Shows*: Alan Sturdy resembles Sid Caesar, Buddy Sorrell is Mel Brooks-like and Sally Rogers is a composite of comedy writers Lucille Kallen and Selma Diamond.

**THE FIRST DRAFT:** In 1959, CBS screens a pilot for *Head of the Family*, starring Reiner as Robert Petrie (that's Pee-tree, for now), a



writer for *The Alan Sturdy Show*. Laura Petrie is played by Barbara Britton. Afterward, CBS politely tells Reiner that while the writing is funny, well...*something* is lacking. Executive Producer Sheldon Leonard joins the project, and quickly sets about recasting.

**ALMOST STARRING:** Johnny Carson and Elizabeth Montgomery.

**OTHER TITLES TOSSED AROUND:** *The Full House*, *Double Trouble*, *All in a Day's Work*, *Two Loves Have I*, *Mommy! Daddy's Home*.

**FINE TUNING:** Laura is originally written as Rob's straight woman. When newcomer Mary Tyler Moore (whose most famous pre-DVD role was as a pair of legs on the series *Richard Diamond*,







*Private Detective*) turns out to be a natural comedienne, her role is punched up. She's cast because Danny Thomas, who is part-owner of the series, remembers meeting a girl with three names and great legs who'd auditioned to play his daughter on *The Danny Thomas Show*. (She didn't get the role, Thomas later said, because no one would believe that a girl with a tiny button nose like hers could be the progeny of a guy with a nose like his.)



## THE MARY TYLER MOORE SHOW

**THE IDEA:** CBS wants Mary Tyler Moore back on the air, and hires the best team in the business—James L. Brooks and Allan Burns—to create a show for her. Mary's only directive to them: no more suburban housewives.

**BRAINSTORMING:** Mary (*left*) is a widow raising three kids; Mary is a gal Friday for a gossip columnist; Mary is dating two guys at the same time; Mary is a nun working with a hippie priest.

**THE FIRST DRAFT:** Mary is a divorcée working in a newsroom. The network throws a fit. The public, it is suggested, may think she divorced Dick Van Dyke. When the producers refuse to make Mary a widow, CBS reluctantly agrees to let her be a single woman, although they spend the first season pressuring writers to give her a steady boyfriend or, better yet, a husband. The network also complains that the show is too serious and that Rhoda is too angry and too urban.

**ALMOST STARRING:** Anyone but Ed Asner, whose first reading comes off as "too intelligent." For a while, Gavin MacLeod is seriously considered for the part of Lou Grant. Even more frighteningly, network executives see the Ted Baxter character as a possible love interest.

**FINE TUNING:** Mary Richards' nervousness is written in to accommodate Mary Tyler Moore's own jitters about her return to television and the show's then-unusual taped-live format. As the star gains confidence and the originally lackluster ratings improve, Mary Richards becomes more assertive and scores a couple of nice promotions. During the third season, because people too often confuse him with the "laughingstock" he plays, Ted Knight approaches the producers "on the verge of tears." As a result, his character is given more dimension.



## TAXI

**THE IDEA:** The creative team behind *The Mary Tyler Moore Show* is inspired by a *New York* magazine article about the night shift at the Dover Cab Company.

**THE FIRST DRAFT:** Characters inspired by the article, and by the producers' own discussions with cabbies, include an Irish boxer (who becomes Italian after Tony Danza auditions), and an Italian art-dealer wannabe (who turns Irish after Marilu Henner auditions). Another original role is Nell, "...a beautiful. She is overweight, black and sassy." Sound familiar? It is written for Nell Carter (later of *Gimme a Break!*), but since she is unavailable, the character is dropped.

**ALMOST STARRING:** Anyone but Danny DeVito and Judd Hirsch, both of whom have standing orders with their agents not to accept any TV roles, and anyone but Marilu Henner, who is simultaneously offered a role on *The Paper Chase*.

**FINE TUNING:** The first season's cast includes Randall Carver as John Burns, a naïve country boy. He is replaced after one year by Christopher Lloyd, whose Jim Ignatowski character is originally intended to be a one-shot guest appearance. Jeff Conaway, who plays Bobby, wants to leave after six weeks of shooting. He had expected to share star billing with Judd Hirsch.



## THE PARTRIDGE FAMILY

**THE IDEA:** A writer for ScreenGems, contracted to create three pilots a year, is inspired by a real-life family pop group, the Cowsills.

**THE FIRST DRAFT:** The newly-widowed Connie (later Shirley) Partridge is either remarkably well-adjusted or in deep denial, because we never learn a thing about Mr. Partridge. Shirley Jones doesn't find out until the end of casting that her stepson, David Cassidy, will be playing her son on the show. At first, only Shirley's real voice is used for the songs; the rest of the family is dubbed. Badly. After the pilot is filmed, David Cassidy admits that he can sing, and foxy Keith is made the band's frontman. There is talk of casting a "leading-man type" as Reuben Kincaid, but producers decide they don't want even a hint of romance between Reuben and Shirley, so they cast Dave Madden. Even so, creator Bernard Slade doesn't find him mean or cranky enough.

**ALMOST STARRING:** The Cowsills. The executive producer initially approaches the family about starring in a sitcom based on their lives, but decides they are too old.

**OTHER TITLES TOSSED AROUND:** *Family Business*

**FINE TUNING:** Never really stops. The first season is a constant struggle to ensure that Danny is amusing but not annoying. The second season trades a brown-haired Christopher for a blond one—and only one viewer writes in about it. The fourth season desperately introduces an adorable younger child: a saccharine four-year-old neighbor named Ricky, who also sings.

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# Theme song



## Just Sit Right Back and You'll Hear a Tale...

### ...a tale of the endangered art of theme songs

**I**t's been a long time since viewers have been treated to theme songs on a par with the great classics of the '60s and '70s. Who can forget the timbals and trumpets of *I Dream of Jeannie*, the folksy query, "Who can turn the world on with her smile?"; the "dum da dum dum" of *Dragnet* or the big band sound of *Bewitched* and *The Dick Van Dyke Show*?

Sadly, it seems the days of the opening sequence and theme song are numbered. With every viewer poised with a remote control nowadays, TV executives are shifting the focus of show openings away from traditional theme songs.

"In this age of channel-surfing...it's important to get into the story right away," Ted Harbert, ABC-TV's prime-time programming chief told the *Rocky Mountain News*. "We don't want viewers zapping around the dial looking for other programming while themes and

titles are being offered." To beach these channel surfers, Harbert wants the producers of all new ABC shows to cut theme songs entirely.

The other three broadcast networks are also doing whatever they can to keep viewers hooked during primetime. And although theme songs have not been wiped out completely, they have taken a back seat. For example, NBC has implemented "NBC 2000," a plan which bridges programs not with commercials, but with the first scene of the next show.

Many members of the television community have gone on record bemoaning these recent developments. As Jack Elliott, who composed the themes for *Charlie's Angels* and *Barney Miller*, told the *Charleston Daily Mail*, "People don't whistle the plots." Bruce Miller, the composer of the *Frasier* theme, argued in *USA Today* that, "Getting rid of a theme song is like doing away with the overture of a

Broadway show." Actor James Garner also groused, telling *The Vancouver Sun*, "Maybe they ought to eliminate some of the TV executives."

From our perspective, when the theme song is taken away, the show loses its signature—the part that engenders loyalty, even years after the show is off the air. Although many current shows take pride in their ratings, few of their themes are likely to make it into our repertoire of road trip songs. Long after the shows' jokes have faded in our ears, the music stays with us.

That's why we so often feel the urge to break into impromptu theme song sing-alongs at parties, or even when we're alone. But what to do with TV-dial ditties that don't have any words? We offer you the following lyrics as a quick solution—plus, as a bonus—alternative lyrics for a few songs you know all too well.

—Adam L. Penenberg



# sing-a-long



## I DREAM OF JEANNIE (color version)

Jeannie, found in the sand  
By Tony, astronaut man  
The censors, her navel they did ban

*(Bump badum-badump)*

Skin like fine alabaster  
Her blink, it courts disaster  
He calls, she says "Yes, Master, dear"

Sometimes, Jeannie is small but  
O-ther times, not at all  
Often, a cute puff of smoke is all she is

*(By the way, and)*

Oh, yes, didn't we mention  
All that sexual tension  
Plus a certain affection true

Ponytail on her head  
She sleeps alone in her bed  
Until the day she and Nelson wed

*(Badump bump bump!)*

## ENTERTAINMENT TONIGHT (1980s version)

Entertainment Tonight!  
*(Budabababab)*  
Where the news is all light  
*(Ladeedeedahdeedah)*

Where every movie's a smash and a hit  
And Mary's voice can cause a fit

Called ET by our fans  
*(Boingyboingyboo)*  
Tesh's a renaissance man  
*(Coochycoochoo-coo-oo)*  
Can't say his music is hep  
Yanni has more fans and so does  
Johnny Depp

Thirty minutes well spent  
*(Chingachingaching)*  
We cover every event  
*(Dingalingalinga)*  
Your host's an automaton  
And the sound bites they go on  
and on and on

Where the profiles are fluff  
*(Tickatickatong)*  
But we can't get enough  
*(chimichangalinglong)*  
Where the famous are wed and unwed  
And P.R. is to us forced!

## FLIPPER

And you know Flipper, he's not a fish  
He's warm-blooded  
He never fails  
He hasn't got scales

And you know Flipper, hasn't got gills  
He's a mammal  
Just like Mark Hamill  
And Socrates

And we know Flipper, Flipper  
He's not a porpoise  
He's never been  
Cause he's a dolphin

And we know dolphins  
They have a snout that is beaklike  
And that's what we like  
On our TV

## THE MARY TYLER MOORE SHOW

Seen this one a hundred  
times or more  
You would think I'd tire of it  
By now it should be all quite a bore  
But I still have my eyes glued to it  
I can't turn away, I just stare  
and sit through it

I can't tear myself away from Mary  
Sat through this so many  
times it's scary  
I've got the whole thing memorized  
I've got the whole thing memorized  
*(Toss hat)*

## 60 MINUTES

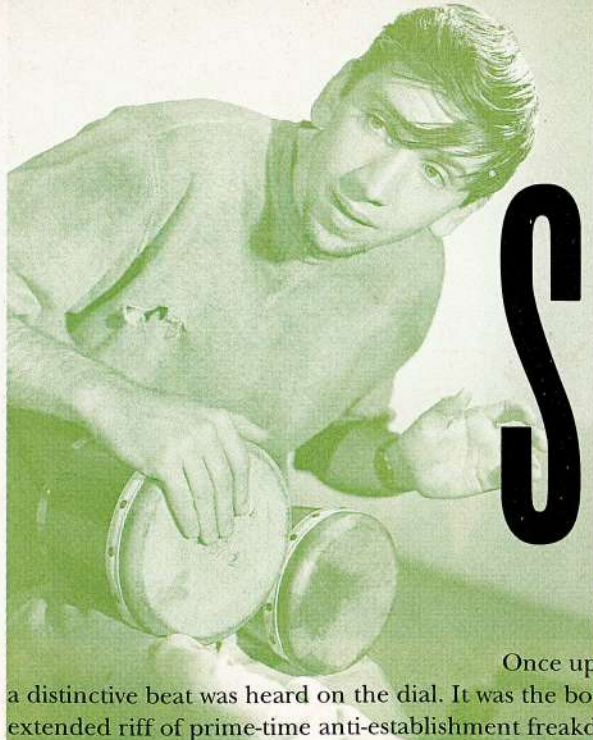
Tick Tick Tick Tick Tick Tick

—Lyrics by Anne D. Bernstein



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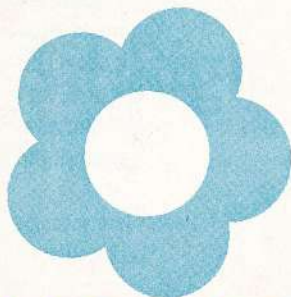


# SOLID!

## REMOTE CONTROL COUNTERCULTURE

by Bruce Bernstein

Once upon a time TV Land was pure, clean and minty-fresh. Then, in the fall of 1959, a distinctive beat was heard on the dial. It was the bongo drums of Maynard G. Krebs, sounding the first notes of what became an extended riff of prime-time anti-establishment freakdom. TV Land would never be the same.



In 1966, a long-haired musical group called The Bedbugs visited Fort Courage.



In 1964, Laura Petrie encountered an avant-garde theater troupe not far from New Rochelle, New York.



In 1967, Sergeant Joe Friday confronted a long-haired LSD casualty named Blue Boy.



A year later, Friday met Brother William, a self-proclaimed prophet of psychedelia who spent his days trying to persuade the youth of California to take "trips."



Also in 1966, The Monkees embarked on a series of bizarre and often surreal escapades. (One of them even wore an Afro after the first season).







In 1968, an area known as Beautiful Downtown Burbank became a magnet for way-out weirdos when Rowan and Martin took up residence.



That same year, the problem spread to the east coast when Samantha Stephens' turned-on go-go girl cousin, Serena, shocked the straight-laced town of Westport, Connecticut.

In Cocoa Beach, Florida, General Schaeffer's hippie-chick daughter threw an ear-splitting, mind-blowing, strobe-lit party in Major Nelson's house.



Suzie Schaeffer's nonconformist poet boyfriend, Harold, desecrated Major Nelson's convertible by writing "Make love, not war" on it.



Mercifully, in 1970, a family in San Pueblo, California, finally ended this bad trip. *The Partridge Family's* sanitized version of the counterculture was so wholesome that they effectively killed it off for good.



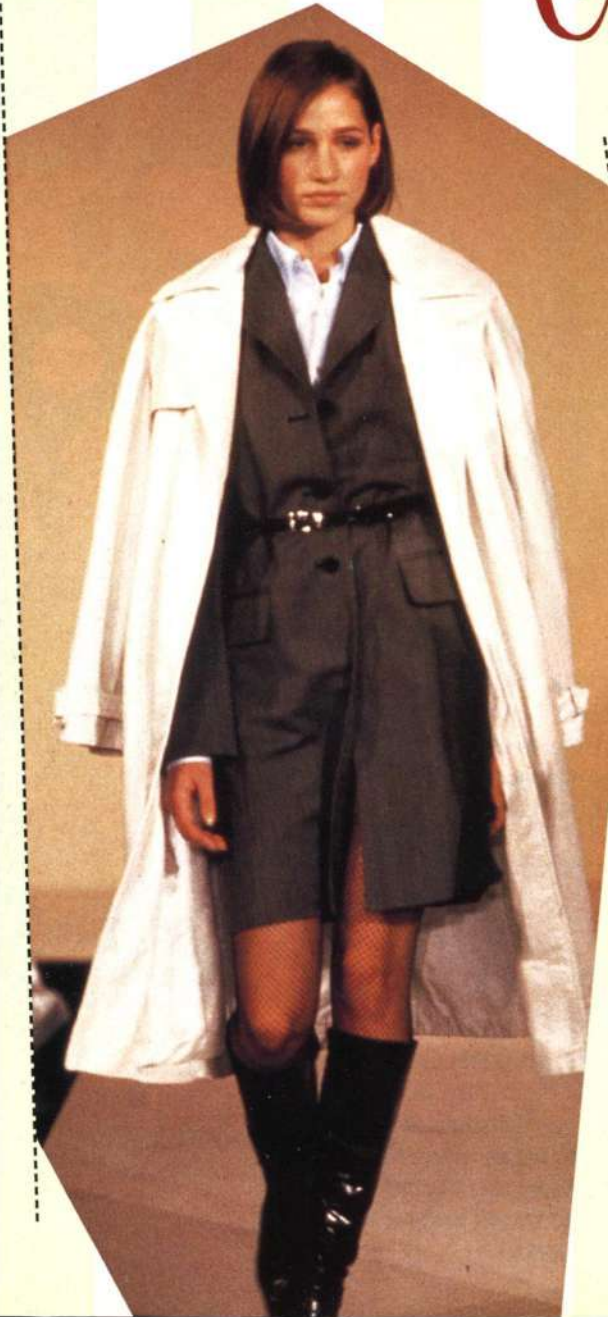
(Of course, a flashback cropped up several years later, in the form of a lone ex-hippie named Jim Ignatowski. But as a New York City taxi driver, this burnout posed no threat to decent citizens who lived elsewhere.)



Wendy Jacobs



# Wendy Jacobs





rod

Isaac Mizrahi

Wear



By Mary Clarke

LET THOSE FANCY EUROPEAN COUTURIERS BE INFLUENCED BY PAINTINGS AND LITERATURE. SOME AMERICAN FASHION DESIGNERS FIND INSPIRATION FROM THEIR FAVORITE TV SHOWS.

When designer **Marc Jacobs** sent his first group of models marching down the runway for his spring '94 show, one couldn't help thinking it was like a twisted version of *The Mary Tyler Moore Show*. Lurking beneath the fuschia lip gloss and marabou feather boas was the soul of Mary Richards. Knee-length skirts worn with tight argyle sweaters and skinny belts, trenchcoats with big flapping collars—these were all clothes an associate producer at WJM would wear. Had Jacobs been thinking about Mary? "I always think about Mary," he says. "Her clothes were just so great."

Rather than the grunge-y, *Brady Bunch*, droopy-bell-bottom version of '70s fashion,

this was a grown-up, glamorous look, accessorized with pocketbooks, veils and circle pins. The collection was a hit, the press went wild, and a whole new strain of '70s revisionism was born.

Jacobs isn't the only big-name designer whose muse is the quavery-voiced career gal. "It's all about Mary Tyler Moore," proclaims **Todd Oldham**. "I love Mary's green cut-out dress her prostitute friend made her." Indeed, Oldham is best known for his similarly eye-popping outfits, worn to perfection by such celebrities as Susan Sarandon and Fran Drescher. He also loves *Bewitched*'s Samantha. "Her suits were wonderful, and

when she was Serena, her cousin, she dressed divine!"

**Isaac Mizrahi** has more than enough TV Land inspiration to go around. He ticks off his favorite fashion moments: "Laura Petrie in tight black boatneck dresses, Lucy in split-skirt housedresses with capri pants, Mary Richards in tight poorboy sweaters and wrap A-line skirts." Mizrahi's collections have included his own modern takes on these themes. He says reverently, "When I have a rare, quiet moment at home, Nick at Nite is my salvation."

It's not just the high-fashion designers who adopt looks from TV Land. X-Large is best

known for casual clothes inspired by skateboarders and coverall-wearing workers. (A staple of rappers' and punks' wardrobes, the company is co-owned by Mike D of the Beastie Boys.) Now X-Large is sharpening up its once-baggy silhouettes. For **Eric Bonerz**, a designer at X-Large, style is synonymous with Rob Petrie. "He's neat and orderly," says Bonerz. "That's what I'm into now. When Rob comes home from work, he changes into something more casual, but still neat, like a sweater. He takes his suit off. I'm into the same thing—having a neat at-home outfit. Something I'd change into when people are coming over for dinner. That's really cool."

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X-Girl

The Designers' Best-Dressed HALL OF FAME

**Todd Oldham:** "Mary Richards, Samantha, Endora, Lucy, the two guys on *Dragnet*."

**Isaac Mizrahi:** "Laura Petrie, Lucy, Mary Richards."  
**Runners-up:** "Agent 99, Samantha. And even Ethel Mertz had her moments."

**Marc Jacobs:** "Mary Richards, Marlo Thomas as *That Girl*, Patty Duke...I liked both but the wilder cousin is better..."  
**Amazing trivial fact:** Patty Duke, in real life, was Marc Jacobs' babysitter. "I also liked the costumes on *Batman*, the 'cartooniness' of them."

**Daisy Von Furth:** "Maynard G. Krebs, Jacques Cousteau, Samantha...And you can't forget today's newscasters, like Peter Jennings, who brings this English style onto TV."

**Eric Bonerz:** "Rob Petrie, Ricky Ricardo, Mannix, the guys on *Mission: Impossible*, space-show clothes, like in *Space: 1999*."

Bonerz has special reasons to feel drawn to the tube—His father is actor/director Peter Bonerz, best known as Jerry the orthodontist on *The Bob Newhart Show*. Did his father's show inspire him? "Bob Newhart had maybe the ugliest outfits on TV," he laughs. "I mean, my dad had an Afro! I'm into more of a Brooks Brothers, dressier look. Like Ricky Ricardo. He's incredible."

**Daisy Von Furth**, a designer at X-Girl (X-Large's sister company) finds inspiration all over TV Land. "*Bewitched* was very influential," she says. "Samantha was always chic and well-groomed. She'd just throw on a dress that zipped up the back and was comfy

but also very neat-looking. And Larry Hagman was so cute in *I Dream of Jeannie*. I liked his hairdo. I also like nature documentaries. There's this wildlife guide jacket everyone wears, a brushed nylon parka with a hood. We're doing something based on that jacket. Very PBS."

Among her newest designs, Von Furth says, is "a short-sleeved beatnik tee [*above*] also known as the 'Jacques-Cousteau deckhand shirt.' Jacques Cousteau is a big influence. He had that great beat/French intellectual look, and the vibe around the boat was so cool." Another beatnik, Maynard G. Krebs (as portrayed by Bob Denver), is Von

Furth's personal muse. "Lately I've been wearing a tight gray sweatshirt and jeans rolled up at the bottom with desert boots," she reports. Denver crops up elsewhere: "Our X-Girl tennis hat we made last year was totally Gilligan."

"I kiss my TV every day!" says Von Furth, her voice rising. "TV is our lifeline! I think it made me smarter."

The slightly more rational Isaac Mizrahi says, "Television was a very essential part of my formative style education. I think the classic ladies of TV—like Lucy, Laura and Mary—set ongoing standards for true American style and taste."



# Fashion Don'ts from the Diet



**Don't forget to shave your legs.**



**Don't over-accessorize.**



**Don't wear a frame too large for your face.**



**Don't coordinate your outfit with your pet's.**



**Don't forget to sit like a lady.**



**Don't let designers dictate trends—personalize your look.**



**Don't wear horizontal stripes. They make you look wide.**



**Don't wear a foundation that's too heavy for you.**

—Rosie Amodio



# Bewitched,

# Bothered



It's no wonder TV critics get testy—you try "appraising" *Hee Haw* sometime. Still, critics are as prone to bouts of cluelessness as the rest of us. In 1966, for instance, one *New York Times* reviewer wrote of *Batman*, "Television's great and lasting gift has been to demonstrate that there is no bottom to its barrel." Today, of course, the series is considered one of the seminal works of television culture.

We decided to open the vaults and check the critics' initial reviews of some other cult favorites. Their record? Pretty hit and miss. When *Mork & Mindy* debuted in 1978, for example, the critics crowded onto the Robin Williams spacewagon ("Say nanoo-nanoo to a new hit," *Variety* squealed). But when Dick Van Dyke, another supernaturally talented guy, arrived in 1961, they were clueless ("...for those for whom yet another bland, harmless 'happy show for happy people' is about as compelling as a popsicle at the North Pole, this new series could not exactly be regarded as an exciting experience to be awaited with impatience each week"). As for how other classics fared, see for yourself:

## "THE STINKEROO OF ALL TIME!"

-*San Francisco News Call Bulletin*,  
September 1964



**Gilligan's Island** A traumatic experience for most critics, the premiere left them gasping in pain. "It is difficult to believe that *Gilligan's Island* was written, directed and filmed by adults...I can only assume they were motivated by avarice alone," hypothesized the *San Francisco Chronicle*. "Strained pathetically for laughs," *Variety* sniffed. "I have a feeling the cannibals will get them soon," added the *San Francisco News Call Bulletin*. Clearly, the critics missed the boat. If not for the courage of the fearless audience—who nurtured it through three seasons and countless reunion movies—this sitcom would be lost today.

**The Partridge Family** The *Christian Science Monitor* found them "faintly funny," but the groovy velour troubadours had few other fans. "There are a number of negative things to say about *The Partridge Family*, if you want to jump up and down on a cripple," wrote *The New York Times*. *The Newark Evening News* was perplexed: "I felt like an eavesdropper at a teenage freak-out." And *Variety* scoffed: "Even the teenage girls who buy records [won't believe] the 'Partridge' kids could make it in today's record market." Wrong again: When Keith shook his shag and cooed, "I Think I Love You," the feeling was mutual. By December, the "cripple" had climbed into the Nielsen Top 10.

## "SHOW'S CHANCES LOOK SLIM."

-*Variety*, September 30, 1970



## The Bradys vs. The Critics

In the '60s, TV reviewers suffered at the hands of hillbillies and castaways, but they always kept their pride. Till the one day when the Bradys met the Critics. Nobody had a hunch that the bunch would survive, let alone defeat the brave reviewers. Here, the three stages of Total Critic Collapse, as documented in *Variety's* reviews of *The Brady Bunch* over three seasons.



## BREEZY REJECTION:

"Sitcom concerns two losers with three sprats apiece hitching up again...[should soon be] extinct from Nielsen malnutrition."

-October 1969



by Dale Hrabi

and

## Bewildered

**"Headed for a downdraft!"***-The New York Times, September 8, 1967*

**The Flying Nun** It married the concepts of two hit movies: airborne spinsters (*Mary Poppins*) and cloying nuns (*The Sound of Music*), but promptly ran into turbulence. "It perpetuates every known vice in television," *Variety* observed. "Of course, I know we are partly to blame because of our ridiculous outfits," admitted Sister Cecile, a real nun quoted by syndicated columnist Hal Humphrey. The producers protested, claiming the show was "bringing God one step closer to America." Never a hit, the nun nevertheless lasted three seasons and has a spirited following today.

**I Love Lucy** Just how powerful were sponsors in TV's early days? Well, *Variety's* review of Lucy's debut gave more ink to the tobacco-hawking sponsor than the star: "CBS and Philip Morris fell heir Monday night to one of the slickest TV entertainment shows to date," it began. "The preem [that's reviewer-ese for "premiere"] was a resounding click." When the smoke had cleared, it was obvious that Lucy had lit a fire; within 12 weeks, it was the number-one show.

**"Should sell lots of cigars!"***-Variety, October 17, 1951***"SWEET 'SPELL' OF SUCCESS..."****A WINNER!"***-The New York Daily News, September 18, 1964*

**Bewitched** Critics loved this novelty sitcom, if only because it let them make endless hocus-pocus jokes: "ABC-TV has little reason to be either bothered or bewildered by the audience potential of *Bewitched*... All indications point to a hit," *Variety* enthused. *TV Guide* agreed: "Pure magic—the season's high." In those pre-swinging '60s, the critics went nuts trying to deconstruct star Elizabeth Montgomery's "demure" sex appeal, and the folks at home, just as googly-eyed, made it the year's number-two show, after *Bonanza*.

**PAINED DISBELIEF:**

"Perhaps due to a streak of masochism running through the Nielsen sample, this lumpen sitcom is around for another season..."

*-September 1970***POUTY DEFEAT:**

"Like no family ever seen in real life...But apparently the Nielsen folks like it that way."

*-September 1971*



# HOW TO KISS

BY BECKY BURCHAM

PHOTOS BY PITO COLLAS

If you've forgotten how Barbarino-obsessed America was, take a look at these fab excerpts from '70s teen mags!

From **Teen World/Teen Life Combined: Summer Spectacular**, 10/77

## JOHN TRAVOLTA CONFESSES: WHO AND WHAT HE LOVES!

...He LOVES girls! Especially those who are intelligent, fun to be with, have a sense of humor similar to his own, and who are feminine and not pushy and domineering...

John LOVES to be romantic! His idea of a perfect date is a good home-cooked dinner followed by an evening spent sitting in front of a cozy fireplace, with some pretty background music playing, and just talk...

John LOVES being loved! And you can be sure he LOVES you right back!



From **Tiger Beat Super Special**, June/July 1978

## "MY PERFECT WEDDING WOULD BE..."

Song: Traditional Wedding March

Place Held: Small chapel or at home

Size, Style: Private. Friends and family only

Double Ring Ceremony? Yes

Wear Tuxedo? No, probably 3-piece suit

Honeymoon Spot: It's a secret!

From **Teen Pin-Ups**, 11/77

## JOHN TRAVOLTA: CAN YOU PASS HIS KISSING TEST?

Imagine John Travolta's handsome face coming closer and closer to yours, his lips moving toward you, his blue eyes looking deep into your eyes. Imagine his lips touching your lips, so softly, so tenderly. You close your eyes and drift into the wonderful dreamworld of that moment, and you wish it could last forever... If you've ever wondered if you're the kind of girl John Travolta would want to kiss, here's a little quiz that will help you find out...

...4. You think a dimple in the middle of a guy's chin is  
A. very sexy.  
B. silly-looking.  
C. nice, but not very special.

...8. You think music is  
A. great to dance to.  
B. a lot of noise.  
C. an important part of life....

### ANSWERS:

...6. If you were with John and a strange girl rushed up to him and threw her arms around him, you would  
A. pull him away as fast as you could.  
B. step back a little and wait for John to join you again.  
C. turn purple with anger and give him the silent treatment for the rest of the evening.

...4. The best answer is A. John's not vain about his dimple, but he is glad he has it because he feels it makes him just a little bit different from everyone else.  
...6. The best answer is B. Any girl who goes out with John has to accept the fact that he'll be recognized and approached by fans.... Jealousy is a no-no.  
...8. The best answer is C....A girl who doesn't like music wouldn't last very long in his world....



# A SWEATHOG

## TRAVOLTA TEEN MANIA!!



From Grooves Presents  
Travolta, 7/78

### SUPERSTAR STATISTICS!

**Real Name:** John Travolta  
**Place of Birth:** Englewood, New Jersey  
**Parents:** Helen (nee Burke) and Salvatore Travolta  
**Date of Birth:** February 18, 1954  
**Zodiac Sign:** Aquarius  
**Education:** Dropped out of Dwight Morrow High School in the 10th grade  
**Religion:** Scientology  
**Favorite Clothes:** Blue jeans  
**Favorite Car:** Classic '55 T-bird  
**Favorite Singer:** Barbra Streisand

From **16 Magazine**,  
5/76 and 6/76

sex symbol—like Marlon Brando?

### JOHN TRAVOLTA TELLS ALL! A PRIVATE INTERVIEW

Can you cook? What are your favorite foods?

I really dislike cooking—but I love to eat! My favorite foods are Italian (especially lasagna), Chinese (moshu pork [*sic*] is my fave dish), and all kinds of seafood....

### JOHN TRAVOLTA BARES ALL! A REVEALING INTERVIEW

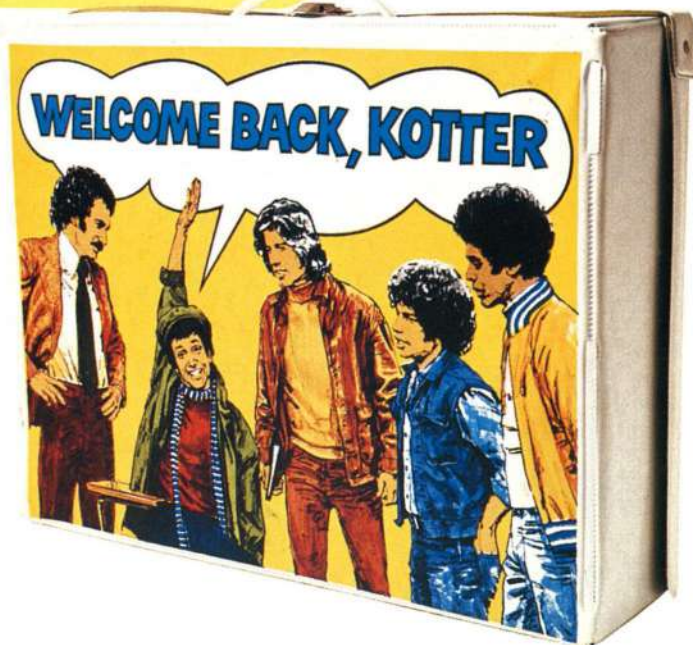
Did you know people in Hollywood are calling you a

Yeah...it's very flattering, but I don't seriously pay much attention to what "people in Hollywood" say. I know they can be very fickle and they may think I'm sexy today—and a drip tomorrow!...

What kind of clothes do you like to see girls wear?

...I like to see a girl show taste in the clothes she wears—clothes that complement her figure best....My favorite material is jersey-like—I think that's very sexy on almost everyone!...

IN THE TABLEAU ABOVE, A GABE KOTTER DOLL SHARES A QUIET MOMENT WITH THE SWEATHOG DOLLS. BELOW, THEIR PORTABLE VINYL CLASSROOM.





From **Tiger Beat Star**,  
4/78, and **Teen  
Super Star**, 1/77

**JOHN'S MAIL BAG!**

Dear John:

What's your favorite color to wear for clothes? I know your favorite color is blue...is it for clothes, too?  
Linda L.

Dear Linda:

Yes, it is! I like blues and browns. Mostly light blues and light and dark browns—tan, beige. Some greens! What's *your* favorite color in clothes? The picture you sent with your question tells me *you* like blue, too!

Dear John:

Would you ever date a girl who wore braces...or if her skin was, well, sort of broken out? I'm afraid I have both...but I wanted to know if you only date girls who are really pretty. Probably, since you're so handsome!...

Bettie J.

Dear Bettie:

I've dated both girls with braces *and* skin that's broken out. It's what's inside a girl that counts, *not* what she looks like on the outside. Always remember that.



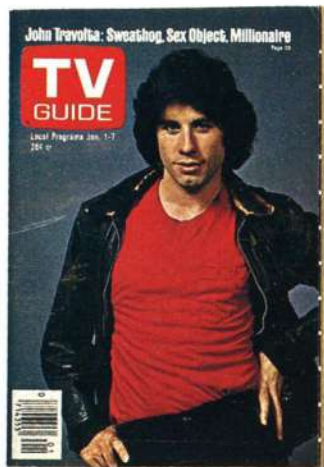
**QUOTABLE TRAVOLTA:**

"I dig girls and when I do, I definitely do *not* discuss Schopenhaur [*sic*]."  
(**Celebrity**, 10/76)



"I think sex is more creative when you're in love."  
(**Grooves Presents Travolta**, 7/78)

"I've often thought...if I died tomorrow...I'd go down as a great actor."  
(**TV Guide**, 11/4/78)



"A man in my position could easily become egotistical."  
(**Grooves Presents Travolta**, 7/78)

"A sweathog is somebody who, er—well, perspires a lot and acts like a pig."  
(**Celebrity**, 10/76)



"When I first saw my name up on a billboard, I felt it was really glamorous. But then I remembered the Travolta Tire Exchange sign my father had in New Jersey."  
(**People**, 1/1/79)

"I love Barbarino... I find him very funny and very appealing, but not very ethical and not terribly bright."  
(**TV Guide**, 1/1/77)



"...when the fickle public gets fed up, I'll have outfoxed them. I'll just be waiting for them at the far turn with something new to psyche 'em out with. I'm no turkey."  
(**Celebrity**, 10/76)



**WHAT HATH TRAVOLTA WROUGHT?**

- "He started to receive ten thousand fan letters a week—which, by his own calculation, would have cost \$910,000 a year to answer."  
(**Seventeen**, 11/78)
- "But if I tell her [his mother] I'm coming, she tells the whole town. And the next thing you know, all these strangers are prowling around the place, peeking at us and tearing out chunks of the house as souvenirs."  
(**TV Guide**, 1/1/77)
- "So persuasive is his influence that even the Communist government of East Germany felt compelled this month to denounce Travolta Fever as an insidious capitalistic threat to world youth."  
(**People**, 1/1/79)
- "Last summer he became the first male ever to dominate the cover of the oldest U.S. women's magazine, *McCall's* (age 102)."  
(**Seventeen**, 11/78)



Watch  
**I DREAM OF JEANNIE**  
on Nick at Nite



**NICK**  
at  
**NITE**  
Classic TV





Watch *Welcome  
Back, Kottler*  
on Nick at Nite!

**NICK**  
*at*  
**NITE**  
Classic TV



# The TV Land Tattler

ALL THE NEWS THAT'S FIT TO TWIST

VOL: V. LOUD

PUBLISHER: Margaret Pynchon  
EDITOR: Martin Lane



No more un-bridled affection: Post and Ed

## Wilbur Post in County Loony Bin

CLAIMS HORSE WAS "TALKING" TO HIM

BY BILLIE NEWMAN

Prominent local architect Wilbur Post, who claims that his horse has been communicating with him for years, was committed to the county insane asylum today in the final episode of an arduous, celebrated trial that threatened at times to rip this humble burg apart.

Outside the courthouse following the verdict, Mr. Post's pert wife, Carol, who had sought the commitment, sobbed, "I just couldn't rein him in anymore."

During the trial, Mrs. Post took the stand for five grueling days and recounted countless examples of her husband's odd behavior.

Mr. Post's attorney, Owen Marshall, tried every trick in the book, to no avail. He initially scored points by calling to the stand famed veterinarian Dr. Doolittle, who testified that animals could indeed speak. But Doolittle's testimony was neutered by the appearances of Ms. Lassie, Mr. Flipper and Mr. Gentle Ben. All they  
*Continued on page 41, bottom*

# OUT-SMARTED!

## DOUBLE AGENT NABBED

Sacred "Cone of Silence" Shattered

BY JOE ROSSI

Federal authorities today arrested CONTROL agent Maxwell Smart and charged him with 289 counts of espionage and treason. Apparently, Mr. Smart (known within the agency as "Agent 86") had been passing ultra-sensitive information to rival agency KAOS for years. "Smart wasn't the bumbling clod he pretended to be," said the FBI's Inspector Lewis Erskine. "We're looking at a possible intelligence catastrophe."

The fallout was immediate. The venerable head of CONTROL, known only as "The Chief," tendered his resignation to Mr. Waverly, head of the United Network Command for Law and Enforcement (U.N.C.L.E.). An independent investigation will be headed by U.N.C.L.E.'s Napoleon Solo and the Impossible Missions Force's Jim Phelps.

However, even those agencies may not be free of the taint of Smart's diabolical deeds. Mr. Phelps, normally a man of few words and even fewer facial expressions, revealed that Mr. Solo's associate at U.N.C.L.E., Illya Kuryakin, was also arrested in connection with the Smart spy ring.

The details of Mr. Smart's arrest are as mundane as the case is shocking. In the end, Mr. Smart was tripped up by his own shoe.



Out of Control: Agent Maxwell Smart a Double Agent? If the shoe fits....

For six months, covert operatives tracked Mr. Smart's conversations and movements through his stealth shoe phone as they waited for the supposed greeting-card salesman to make his move. Yesterday, they got their wish, Mr. Smart dropped a note into a soda machine located at a Mayberry filling station run by Mr. Goober Pyle. Agents immediately nabbed Smart and his partner in crime, "Agent 13," who was found hiding inside the soda machine. Hymie the Robot, who cooperated with authorities, is now in the FBI's Witness Protection Program and is rumored to be living as a vacuum cleaner somewhere in the Midwest.





**Green Acres ahead:** Haney makes fortune in takeover

## Haney Acquires Wal-Mart and Kmart

### JUNK BONDS FUEL TAKEOVER

BY CARLA MARDIGIAN

In what may be the crowning achievement of what is surely the greatest rags-to-riches saga in American business history, local über-tycoon Mr. Haney yesterday completed his hostile takeover of Wal-Mart and Kmart stores. Total value of the astounding and record-shattering deal: No man can say.

It is a story that not even Horatio Alger could have written. Mr. Haney, however, did just that, predicting the buyout two decades ago in his best-seller, *The Cart of the Deal*. A man of humble beginnings, Mr. Haney was often contemptuously referred to in big city boardrooms as "Rube" and "Hayseed."

"The guy started as a door-to-door bric-a-brac salesman with a busted-up old pickup," said Oliver Douglas, the Park Avenue lawyer who brokered the deal for Haney. "They all laughed at him. But no one's laughing now."

In the past year, Mr. Haney has been on an insatiable feeding binge and Wall Street watchers are eyeing his appetite with alarm. "Haney went from junk to junk bonds," said Fred Ziffel, the pork futures magnate. "But nothing's changed—he's still selling the same old garbage."

## PEEPING TOM PINCHED

BY REUBEN CASTILLO

Police today arrested local housewife Gladys Kravitz on charges of voyeurism, after repeated complaints from Mr. and Mrs. Darwood Stephens.

"She was a constant nuisance," said Mr. Derweed Stephens, a high-powered account executive at the advertising agency of McMann & Tate. "My wife couldn't so much as twitch her nose without Mrs. Kravitz seeing it."

The arresting officers, Reed and Malloy, said Mrs. Kravitz denied being a Peeping Tom. "She said that she was 'keeping the neighborhood safe from witches and warlocks,'" Reed said. "She's one whacked-out lady."

Bail was set at fifty dollars, but Mrs. Kravitz remains in custody. Her husband, Abner Kravitz, has refused to pay.



**Gladys to meet you:** Kravitz is said to have snooped

*Jim Anderson* Insurance, Inc.

*Because I know*

*what's best for*

*you....*

*Just ask*

*my family.*

Call KL5-4003





# THE WAY I SEE IT

MARTIN LANE



## BRADY FLIPS HIS WIG

Bad news for TV Land's own Mel Cooley. The longtime (and long-suffering) *Alan Brady Show* producer got the axe last week. Seems that Mel, whose job consisted of the care and feeding of Brady's many toupees and insatiable ego, got bounced when he sent all one hundred rugs to the cleaners at once, leaving Brady topless for his show. Buddy Sorrell is rumored to have the inside track on the job...**MONKEE**

**SHINES** Fans are still screaming about how the cops raided last week's Monkees show citing vice charges. The notoriously prudish Sgt. Joe Friday is still suspended, pending a review. Monkee Peter Tork is accused of endangering the morals of minors by saying "D\*RN!" The bassist was then dragged kicking and screaming from the stage. "Whatever happened to good old-fashioned entertainment?" Friday asked. He then sat in on the rest of the set...**DOMESTICS'**

**BLISS** Congrats to "Uncle" Charley O'Casey and Alice Nelson on their wedding (the crusty curmudgeon's fifth, her first). One question: who'll do the windows?...**UP AND DOWN WITH OTIS**

Another night in the can for Mr. Campbell, keeping Sheriff Taylor company. Otis, see Bill W...**CLOSING TIME** Last week, one of this town's greats, *The Daily Planet*, folded. Circulation had been plummeting faster than a speeding bullet, but you can blame it on the fact that hot-tempered editor-in-chief Perry White never promoted talented people. Why else would James Olsen still be a cub reporter at sixty? The staff held a wake last week at Kelsey's Bar. It wasn't a pretty sight seeing beat reporter Clark Kent, normally mild-mannered, reduced to incoherent sobs. The last time I saw him, he was headed for a phone booth—no doubt looking to call someone for a job. Clark, don't call me, I'll call you.



**The Tropicana**  
**"Babalu Brouhaha"**  
**HELD OVER!**  
 2,288th consecutive week! Two shows nightly!  
**Ricky Ricardo and his orchestra**  
 Special Red-Headed Guest

*Continued from page 39*

could enter for the record were some plaintive wails, whistles and growls.

Desperate, Mr. Marshall called what he hoped would be the star witness, fellow attorney Dave Crabtree. Mr. Crabtree testified that for years his 1928 Porter automobile has channeled the soul of his deceased mother, Gladys.

"Cars are one thing, Mr. Crabtree," snapped Judge Voltaire Perkins. "This is a horse of a different color."

The trial's dramatic denouement came yesterday when Mr. Ed took the stand. The flamboyant Marshall had decided to go right to the

source, the horse, of course, the famous Mr. Ed, to see if he'd get an answer he could endorse.

As the controversial steed trotted to the stand, he held the courtroom in suspense. The spectators were chomping at the bit—Would he talk? Could he talk? The answer soon came: When asked if he would swear to tell the truth, Mr. Ed answered in a voice that was loud and clear, "I do."

For the next four hours, Mr. Ed described his five-year relationship with Wilbur Post. The courtroom was stunned. "I love Wilbur like a sire," a long-faced Mr. Ed said as tears streamed down his snout. Asked if he ever spoke in

front of any other humans, Mr. Ed simply replied, "Neighhh."

It was on that note that the defense rested. Messrs. Marshall and Post looked like they were riding tall in the saddle.

But there was one final cruel turn. Under cross-examination, Mr. Ed confessed that in recent weeks a large crate of carrots had been deposited in his name at a Swiss barn. The depositor: Wilbur Post. Saddled now with suspicions of bribery, Mr. Post was carted away.

Sources say that Mr. Ed has acquired an agent and is now shopping around the book rights to his story.



# Biz Briefs



Larry Tate: Heading for the swing shift

## Tate Misses the Cut

Larry Tate, founder of one of Madison Avenue's most prestigious advertising agencies, has retired. "He's going to devote his energies to golf, which is pretty much what he always did anyway," said Durgood Stephens, an account executive at McMann & Tate. An off-the-record source (Stephens) said that the agency's board of directors is attempting to lure Miles Drentell, quicksilver head of the hot Philadelphia firm DAA, to lead the agency.

## BUBBLIN' CRUDE DRIES UP

Due to plunging oil prices, Jed Clampett announced today that he is putting his beloved mansion on the market. The estate includes a built-in swimming pool, marble balustrades and two goats. When asked if this meant that Jethro Bodine would soon be filing for Chapter 11, Mr. Milburn Drysdale, president of the Commerce Bank of Beverly Hills, scoffed, "Who knows if that boy can even count to 11?"

## HOLD THE DRESSING

After weeks of boycotts and sit-ins by local pressure groups, The Cathode County Department Store has agreed to remove a controversial window dressing that has the whole town up in arms. Rhoda Morgenstern, the designer whose outrageous and outlandish displays have both delighted and infuriated passersby, was fired. Her most recent display, entitled, "If Love is All Around, How Come I'm Not Getting Any?" featured mannequins dressed in oversize, splashy clothing and arrayed in unusual positions.

Particularly distressing to the local Swedish community was the "Phyllis Lindstrom: Spiteful Weasel" window, which portrayed the local landlady buried up to her neck in lingonberries.



Morgenstern: Still looking for the mannequin of her dreams

## DOUBLE TROUBLE

Patty Lane and Cathy Lane, local feuding cousins, will be appearing tonight on *The Jenny Jones Show*. The topic: "Women Who Look Too Much Alike—and the Men Who Love Them." Also appearing will be Richard Harrison, a local resident who accidentally married both of them.



The Lane cousins: Double talk

## PERSONALS

Italian SWM, 5'2", teddy bear physique, diamond in the rough, seeks SWF, SBF, SHF, DWF, DHF, DBF, MWF, MBF, MHF or anything else (I'm not picky) to coax me out of my cage. Sensitivity not a plus. Will reply to all. Photo a must! 9783.

Two wild and crazy guys seek American fashion models! We are liking to drink refreshing beverages, do disco dancing and swinging! We have much chest hair and know how to treat the ladies! 7410

SWF, great smile, tired of the dating scene, seeks handsome, creative man willing to stick around for more than one episode. My friends say I've got spunk. 6834.

DWM, balding but attractive, media professional, seeks mature female to help me get over a painful divorce. I like drinking and sports. I hate spunk. 5592.

- Prof. Roy Hinkley
- Mary Ann Summers
- Captain Jonas Grumby
- Thurston Howell, III
- Lovey Wentworth Howell
- Ginger Grant
- Gilligan

**You Are Not Forgotten!**

You've got nice hair... let me at it!

*House of Floyd*

All the latest styles—  
European and American.  
Brush and crew cuts a specialty.

Looking to meet interesting people?  
Desperate for attention?  
Like to get into arguments?

Therapy group seeks new members!  
Confidentiality Guaranteed.  
Call Dr. Bob Hartley (312) 555-3925



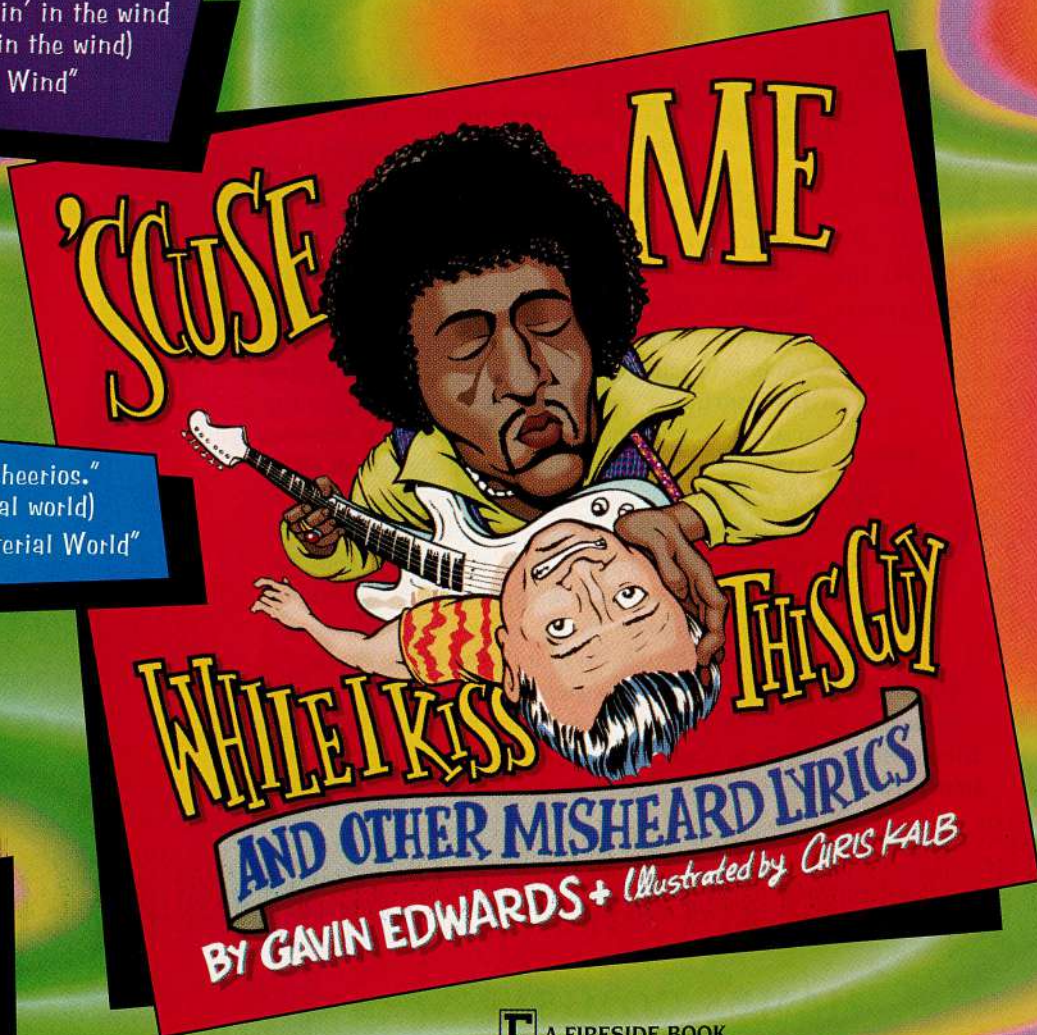
**A hilarious collection of over 275 lines people think they've heard in pop songs from the 1960s to the 1990s. Breeze through some of the most widely misheard lyrics.**

"The ants are my friends/They're blowin' in the wind  
(The answer my friend/Is blowin' in the wind)  
— Bob Dylan, "Blowin' in the Wind"

"There are spirits eating my Cheerios."  
(We are spirits in the material world)  
— The Police, "Spirits in the Material World"

"She's got a chicken to ride."  
(She's got a ticket to ride)  
— The Beatles, "Ticket to Ride"

"Last night I dreamt of some bagels."  
(Last night I dreamt of San Pedro)  
— Madonna, "La Isla Bonita"



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**NICK AT NITE'S  
CLASSIC TV COMPANION:**

*Absolutely Everything the Educated  
Viewer Needs to Know About Classic TV*



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THE COLLECTOR  
HIMSELF, WITH  
MRS. BEASLEY



BATMAN'S  
AND ROBIN'S  
COSTUMES



RALPH KRAMDEN'S  
BUS-DRIVER JACKET

**JAMES COMISAR** is one of the most tenacious and dedicated private collectors of original TV memorabilia in the world. Over the past seven years, he has amassed thousands of TV icons, ranging from the Flying Nun's winged hat to *My Favorite Martian's* spaceship to Lieutenant Uhura's uniform. He's got Batman's Batsuit and Catwoman's Catsuit, plus Sonny and Cher outfits that put the Bat-costumes to shame in garishness. • To preserve his precious prizes—partially pictured here—in perpetuity, Comisar eventually wants to create a public museum dedicated to TV's heritage. For now, almost all of his bounty is stored in undisclosed locations throughout Los Angeles. I had the opportunity to chat with him at his home, where a small portion of his collection is kept in a sterile, temperature-controlled environment. • As I walked into his theatrically lit living room, my eye was immediately drawn to a doll on the couch. "Is that the *real* Mrs. Beasley?" I asked. He informed me that, yes, indeed, it was. "She was used during the last season. She was given to me for my birthday by a friend, who got it from Cathy Garver [who played Cissy on *Family Affair*]. You can tell she's the one from the TV show because her head is bigger than the ones sold in the stores. The bigger head filmed better." • Like many all-consuming hobbies, Comisar's began innocuously. "Seven years ago, I was a punch-up comedy writer for people like Joan Rivers and Howie Mandel. I saw there was an auction coming up selling things from shows that I grew up with. I thought it would be cool to have Jeannie's bottle in my office, or the bumper cards [images that lead into and out of commercial breaks, with phrases like "we'll be right back" on them] from *The Tonight Show*. Those were the first things I bought. Slowly it became a sick addiction." • As he began acquiring more and more objects, Comisar began to feel, in an almost evangelical way, that too many valuable icons were not being cared for properly. He saw it as his calling to rescue them. Three years ago, he quit his lucrative writing gig to dedicate all his time to collecting. "When I first started, people thought I had lost my mind. They didn't care about Keith Partridge's flared pants; they were more interested in movie memorabilia. Now with interest peaking in TV memorabilia, they think I am some kind of genius." • The Comisar Collection, as

The

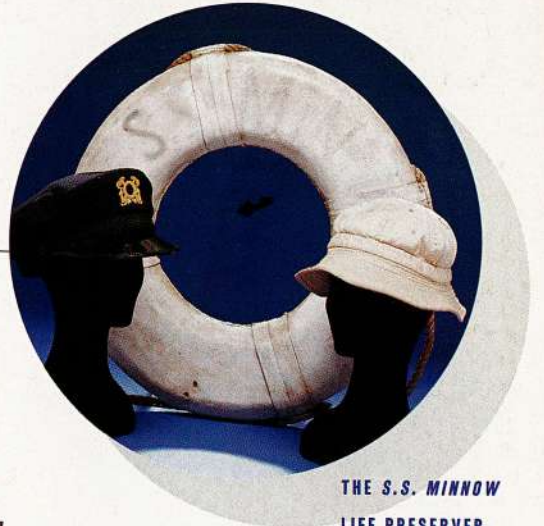
A TRIP THROUGH  
JAMES COMISAR'S  
HIGH TEMPLE OF  
LOW CULTURE

by Larry W. Jones  
Photos by Cadey Brown





CARNAC THE  
MAGNIFICENT'S  
TURBAN

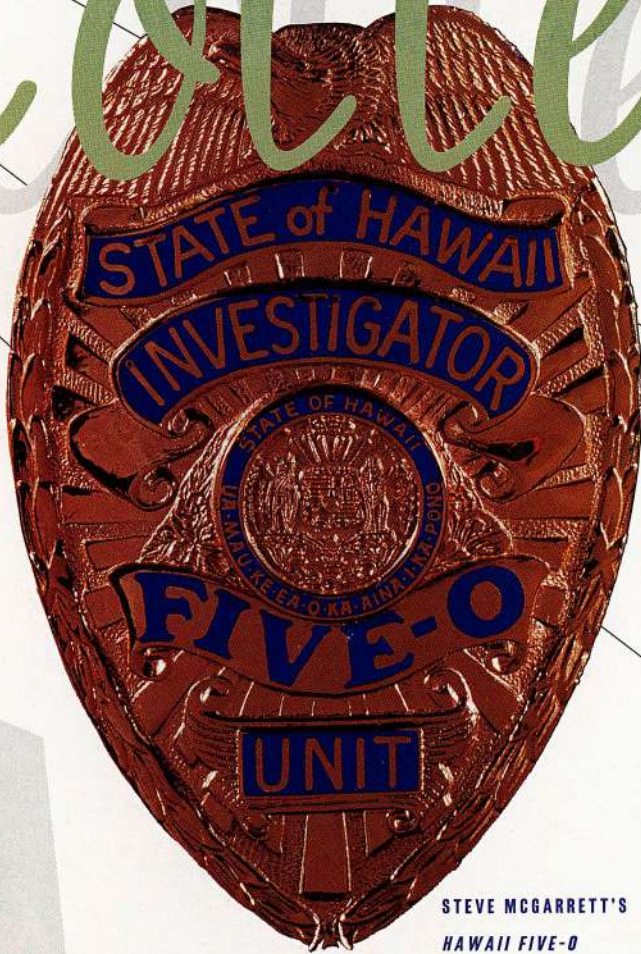


THE S.S. MINNOW  
LIFE PRESERVER  
AND THE HATS OF  
GILLIGAN AND THE  
SKIPPER, TOO



JOHNNY CARSON'S  
DESK AND LUCITE  
ACCESSORIES

# Collector



GOMER PYLE'S  
UNIFORM JACKET



STEVE MCGARRETT'S  
HAWAII FIVE-O  
BADGE

LUCILLE BALL'S WIG



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CAPTAIN KIRK'S TUNIC  
FROM *STAR TREK*.  
\$18,400 (DECEMBER '93)

WONDER WOMAN'S  
COSTUME: \$16,100  
(DECEMBER '94)



JEANNIE BOTTLES:  
\$3,000 (JUNE '92)  
\$11,500 (DECEMBER '93)

# What do I hear for a

Some prices that TV collectibles have recently sold for



the owner calls it, was amassed through auction houses, estate sales, charity auctions, private collections and even thrift stores. "In the late '70s," Comisar says, "the price of Southern California real estate skyrocketed, and studios didn't want to pay for storage anymore. 20th Century Fox sold *M\*A\*S\*H* uniforms in bulk to a resale store in the San Fernando Valley. For a time, Hawkeye's bathrobes were going for \$1 to \$5. And after *Star Trek* was cancelled, all of the phasers and tricorders went right into the trash." Studio employees, from messengers to carpenters, would fish items from garbage cans as souvenirs; Comisar would later buy them. And of course, there are always surprise finds. "Once I bought a hat that the Lucille Ball estate had donated to a charity auction," Comisar exults, "and stuffed up in it like a piece of tissue paper was one of her famous red wigs—which to me was better than the hat." • What is Comisar's greatest *objet de désir*? It's Maxwell Smart's shoe phone. "Planet Hollywood in New York has one," he says skeptically, as if doubting its authenticity. "There must have been a dozen or more that were made. But it doesn't matter how many were made, it's how many survived. There is supposedly another one on the east coast, and I have been talking to the owner for years about acquiring it, but he won't even confirm its existence." But Comisar is patient, investing much time and energy in soothing sometimes-skittish, eccentric owners. "The guy I bought the Batman costume from would not even talk to me on the phone unless I said, 'Hi, is Batman, Caped Crusader of Gotham City, there?'" • Comisar's most fulfilling collecting experience thus far has been his acquisition of the Carnac the Magnificent cape and turban from Johnny Carson. "After eight or nine months of trying to convince his people to let me acquire some of the things he had in his possession, I got the call that Mr. Carson had agreed to let me have the Carnac outfit and that I could stop by his home to pick it up! He answered the door when I arrived, helped me load the outfit into my car—even though he has a houseful of people working for him—and took the time to tell me the history of the Carnac character. I was thrilled." • But every single collector knows the awful agony of the item that got away. "The one thing that hurts

ONE OF  
JEANNIE'S  
BOTTLES



## Also in James Comisar's Cache:

ANIMATION CELLS FROM THE OPENING CREDITS OF *BEWITCHED* AND *DREAM OF JEANNIE* • CLARABELL'S WIG AND SELTZER BOTTLE • ETHEL MERTZ'S PASSPORT • CAPTAIN KIRK'S, SCOTTY'S, AND MCCOY'S UNIFORMS; A PHASER; A TRICORDER; A COMMUNICATOR AND 30 ALIEN COSTUMES • RIDDLER'S, PENGUIN'S AND JOKER'S COSTUMES, PLUS THE BATSHIELD • ENDORA'S ENSEMBLES • LILY MUNSTER'S AND GRANDPA'S COSTUMES



most is the space pod from *Lost in Space*," ➔ Comisar says sadly, "which sold for about \$7,500 four or five years ago." Now, with buyers like Planet Hollywood that have huge bank rolls, Comisar's collecting has become more challenging. • How does Comisar know that what he's buying is the real thing? He laughs at the naïveté of the question. "If all you do is look at things like Eva Gabor's dresses seven days a week for seven years straight, you're going to know what one looks like when you see one. For example, the Batman costume was made by the Western Costume Company in the '60s. Being familiar with that company's workmanship, I know what kind of threading and stitching, what kind of hardware, like zippers and clasps, and what type of fabric they used. I also know how that actor worked in that fabric. Since Batman ran around a lot, there would be considerable wear and sweat stains. Plus, I know how fabrics age, like how fast a piece of wool deteriorates. That helps determine the age of the piece. There are a lot of fakes out there now that the prices have gone up." • I asked Comisar what he'd wish for if he discovered Jeannie in her bottle. Expecting to hear about some fantastically rare item, or of unlimited funds to feed his buying habit, I was surprised with his answer. "I see myself as more of an archivist than a collector," he said slowly. "I know that I can only have possession of these things for a short time. I'd like for them to be around for future generations to enjoy, but I know that's not possible because of the deterioration process. So if I could wish for anything, I would wish for a stop to the aging process. For now, it's up to the Preservation Gods." • *If you possess an item you think might be an original TV Land relic, James Comisar would like to hear from you. He can be reached at (310) 273-1717.*



THING'S BOX:  
\$19,000  
(DECEMBER '93)



THE JOKER'S COSTUME: \$8,625  
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\$3,450 (DECEMBER '93)

# vintage Orkan Egg?



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\$46,200 (NOVEMBER '89)



# THE FACE IS FAMILIAR, BUT— A DOBIE GILLIS SHORT STORY FROM 1945

MAX SHULMAN, the creator of *Dobie Gillis*, was a prolific and popular writer of the '40s and '50s. Among his bestsellers were *Barefoot Boy with Cheek* and *Rally 'Round the Flag, Boys!*, which was made into a movie with Paul Newman and a pre-Dobie Dwayne Hickman. Here, for your reading pleasure, we present one of the tales that started it all. It first ran in *Good Housekeeping* magazine and was later published in the short-story collection, *The Many Loves of Dobie Gillis*. Illustrations by Rollin McGrail

You can never tell. Citizens, you can never tell. Take the weekend of May 18. From all indications it was going to be a dreamboat. Saturday night was the fraternity formal, and Sunday night Petey Burch was taking me to the Dr. Askit quiz broadcast. Every prospect pleased.

At 7:30 Saturday night I got into my rented tux and picked up my rented car. At 8:30 I called for my date and was told that she had come down with the measles at 7:30. So I shrugged my rented shoulders, got into my rented car, and went to the dance alone.

I had taken my place in the stag line when Petey Burch rushed up to me, his face flushed with excitement. He waved a letter at me. "I've got it!" he cried. "Here's a letter from my parents saying I can join the Navy." Petey, like me, was seventeen years old and needed permission from

home to enlist.

"That's swell, Petey," I said. "I've got some news, too. My date has the measles."

"Tough," he said sympathetically. Then he suddenly got more excited than ever and hollered: "No! No, that's perfect. Listen, Dobie, the recruiting station is still open. I can go right down and enlist now."

"But what about the dance? What about your date?"

"The Navy," said Petey, snapping to attention, "needs men *now*. Every minute counts. How can I think of staying at a dance when there's a war to be won? I've got to get out of here, Dobie. I owe it to the boys Over There."

"What are you going to tell your date?"

"That's where you come in, Dobie. You take my girl; I go catch a bus. I won't tell her anything. I'll just disappear and you explain it to her later."

"Won't she mind?"

"I suppose she will, but it doesn't really matter. This is the first date I've ever had



Rollin



with her and I'll probably never see her again." He set his jaw. "God knows when I'll be coming back from Over There."

"I understand," I said simply.

"Thanks, old man," he said simply.

We shook hands.

"By the way," I said, "what about those two tickets you've got for the Dr. Askit broadcast tomorrow night?"

"They're yours," he said, handing them to me.

"Thanks, old man," I said simply.

"Here comes my date now," Petey said, pointing at the powder-room door. I took one look at her and knew what a patriot he must be to run out on a smooth operator like that. She was strictly on the side of angels.

"Where'd you find her?" I drooled.

"Just met her the other night. She's new around here. Now, I'll introduce you and you dance with her while I make my getaway."

"Solid," I agreed.

She walked over to us, making pink-taffeta noises. The timing was perfect. The orchestra was tuning up for the first number just as she reached us.

"Hi," said Petey. "I want you to meet a friend of mine. Dobie Gillis, this is—"

At that instant the orchestra started to play and I didn't catch her name. And no wonder. The orchestra was led by a trumpeter who had a delusion that good trumpeting and loud trumpeting are the same thing. Between him and Harry James, he figured, were only a few hundred decibels of volume. Every time he played he narrowed the gap.

"Excuse me," shouted Petey, and left.

"Dance?" I yelled.

"What?" she screamed.

I made dancing motions and she nodded. We moved out on the floor. I tried to tell her while we were dancing that I hadn't caught her name, but it was impossible. The trumpeter, feeling himself gaining on Harry James, was pursuing his advantage hard. At last there came a short trumpet break, and I made a determined stab at it.

"I don't like to seem dull," I said to the girl, "but when Petey introduced us, I didn't catch your—"

But the trumpeter was back on the job, stronger than ever after his little rest. The rest of the song made the "Anvil Chorus" sound like a lullaby. I gave up then, and we just danced.

Came the intermission and I tried again. "I know this is going to sound silly, but when we were intro—"

"I wonder where Petey is," she interrupted. "He's been gone an awfully long time."

"Oh, not so long really. Well, as I was saying, it makes me feel foolish to ask, but I didn't—"

"It has, too, been a long time. I think that's an awfully funny way for a boy to act when he takes a girl out for the first time. Where do you suppose he is?"

"Oh, I don't know. Probably just—oh well, I suppose I might as well tell you now." So I told her.

She bit her lip. "Dobie," she quavered, "will you please take me home?"

"Home? It's so early."

"Please, Dobie."

Seventeen years of experience had taught me not to argue with a woman whose

eyes are full of tears. I went and got my Driv-Ur-Self limousine, packed her into it, and started off.

"I—live—at—2123—Fremont—Avenue," she wailed.

"There, there," I cooed.

"Try to look at it his way. The Navy needs men *now*. The longer he stayed around the dance tonight, the longer the war would last. Believe me, if my parents would sign a letter for me, I'd be Over There plenty quick, believe me."

"You mean," she wept, "that you would run off and stand up a girl at a formal affair?"

"Well," I said, "maybe not that. I mean I would hardly run out on a girl like you." I took her hand. "A girl so beautiful and lovely and pretty."

She smiled through tears. "You're sweet, Dobie."

"Oh, pshaw," I pshawed.

"Say, I've got a couple of tickets to the Dr. Askit quiz broadcast tomorrow night. How about it?"

"Oh Dobie, I'd love to. Only I don't know if Daddy will let me. He wants me to stay in and study tomorrow night. But I'll see what I can do. You call me."

"All right," I said, "but first there's something you have to tell me." I turned to her. "Now, please don't think that I'm a jerk, but it wasn't my fault. When Petey introduced us, I didn't—"

At this point I ran into the rear end of a bus. There followed a period of unpleasantness with the bus driver, during which I got a pithy lecture on traffic regulations. I don't know what he had to be sore about. His bus wasn't even nicked. The radiator grille of my car, on the other hand, was a total loss.



And when I got back in the car, there was more grief. The sudden stop had thrown the girl against the windshield head first, and her hat, a little straw number with birds, bees, flowers, and a patch of real grass, was now a heap of rubble. She howled all the way home.

"I'm afraid this evening hasn't been much fun," I said truly as I walked her to her door.

"I'm sorry, Dobie," she sniffed. "I'm sorry all this had to happen to you. You've been so nice to me."

"Oh, it's nothing any young American wouldn't have done," I said.

"You've been very sweet," she repeated. "I hope we'll get to be very good friends."

"Oh, we will. We certainly will."

She was putting her key in the lock.

"Just one more thing," I said. "Before you go in, I have to know—"

"Of course," she said. "I asked you to call and didn't give you my number. It's Kenwood 6817."

"No," I said, "it's not that. I mean yes, I wanted that too. But there's another thing."

"Certainly, Dobie," she whispered and kissed me quickly. Then the door was closed behind her.

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"Nuts," I mumbled, got into the car, returned it to the Driv-Ur-Self service, where I left a month's allowance to pay for the broken grille, and went back to the fraternity house.

A few of the guys were sitting in the living room. "Hi, Dobie," called one. "How'd you come out with that smooth operator? Petey sure picked the right night to run off and join the Navy, eh?"

"Oh, she was fine," I answered. "Say, do any of you fellows know her name?"

"No, you lucky dog. She's all yours. Petey just met her this week and you're the only one he introduced her to. No competition. You lucky dog."

"Yeah, sure," I said. "Lucky dog." And I went upstairs to bed.

It was a troubled night, but I had a headful of plans when I got up in the morning. After all, the problem wasn't so difficult. Finding out a girl's name should be no task for a college freshman, a crossword-puzzle expert, and the senior-class poet of the Salmon P. Chase High School, Blue Earth, Minnesota.

First I picked up the phone and dialed the operator. "Hello," I said, "I'd like to find out the name of the people who live at 2123 Fremont Avenue. The number is Kenwood 6817."

"I'm sorry. We're not allowed to give out that information."

I hung up. Then I tried plan No. 2. I dialed Kenwood 6817. A gruff male voice answered, "Hello."

"Hello," I said, "Who is this?"

"Who is *this*?" he said.

"This is Dobie Gillis. Who is this?"

"Who did you wish to speak to?"

Clearly, I was getting nowhere. I hung up.

Then I went and knocked on the door of Ed Beasley's room. Ed was a new pledge of the fraternity, and he was part of my third plan. He opened the door. "Enter, master," he said in the manner required of new pledges.

"Varlet," I said, "I have a task for you. Take yon telephone book and look through it until you find the name of the people who have telephone number Kenwood 6817."

"But, master—" protested Ed.

"I have spoken," I said sharply and walked off briskly, rubbing my palms.

In ten minutes Ed was in my room with Roger Goodhue, the president of the fraternity. "Dobie," said Roger, "you are acquainted with the university policy regarding the hazing of pledges."

"Hazing?"

"You know very well that hazing was outlawed this year by the Dean of Student Affairs. And yet you go right ahead and haze poor Ed. Do you think more of your own amusement than the good of the fraternity? Do you know that if Ed had gone to the dean instead of me we would have had our charter taken away? I am going to insist on an apology right here and now."

Ed got his apology and walked off briskly, rubbing his palms.

"We'll have no more of that," said Roger, and he left too.

I took the phone book myself and spent four blinding hours looking for

Kenwood 6817. Then I remembered that Petey had said the girl was new around here. The phone book was six months old; obviously her number would not be listed until a new edition was out.

The only course left to me was to try calling the number again in the hope that she would answer the phone herself. This time I was lucky. It was her voice.

"Hello," I cried, "who is this?"

"Why, it's Dobie Gillis," she said. "Daddy said you called before. Why didn't you ask to talk to me?"

"We were cut off," I said.

"About tonight: I can go to the broadcast with you. I told Daddy we were going to the library to study. So be sure you tell the same story when you get here. I better hang up now. I hear Daddy coming downstairs. See you at eight. 'Bye."

"Goodbye," I said.

And goodbye to some lovely ideas. But I was far from licked. When I drove up to her house at eight in a car I

had borrowed from a fraternity brother (I wisely decided not to try the Driv-Ur-Self people again), I still had a few aces up my sleeve. It was now a matter of pride with me. I thought of the day I had recited the senior-class poem at Salmon P. Chase High School and I said to myself, "By George, a man who could do that can find a simple girl's name, by George." And I wasn't going to be stupid about it either. I wasn't going to just ask her. After all this trouble, I was going to be sly about it. Sly, see?

I walked up to the porch, looking carefully for some marker with the family name on it. There was nothing. Even on the mailbox there was no name.

But in the mailbox was a letter! Quickly I scooped it out of the box, just in time to be confronted by a large, hostile man framed in a suddenly open doorway.

"And what, pray, are you doing in our mailbox?" he asked with dangerous calmness.





"I'm Dobie Gillis," I squeaked. "I'm here to call on your daughter. I just saw the mail in the box and thought I'd bring it in to you." I gave him a greenish smile.

"So you're the one who hung up on me this afternoon." He placed a very firm hand on my shoulder. "Come inside, please, young man," he said.

The girl was sitting in the living room. "Do you know this fellow?" asked her father.

"Of course, Daddy. That's Dobie Gillis, the boy who is going to take me over to the library to study tonight. Dobie, this is my father."

"How do you do, Mr. Zzzzzm," I mumbled.

"What?" he said.

"Well, we better run along," I said, taking the girl's hand. "Just a moment, young man. I'd like to ask you a few things," said her father.

"Can't wait," I chirped. "Every minute counts. Stitch in time saves nine. Starve a cold and stuff a fever. Spare the rod and spoil the child." Meanwhile I was pulling the girl closer and closer to the door. "A penny saved is a penny earned," I said and got her out on the porch.

"It's such a nice night," I cried. "Let's run to the car." I had her in the car and the car in low and picking up speed fast before she could say a word.

"Dobie, you've been acting awfully strange tonight," she said with perfect justification. "I think I want to go home."

"Oh, no, no, no. Not that. I'm just excited about our first real date, that's all."

"Sometimes you're so strange, and then sometimes

you're so sweet. I can't figure you out."

"I'm a complex type," I admitted. And then I went to work. "How do you spell your name?" I asked.

"Just the way it sounds. What did you think?"

"Oh, I thought so. I just was wondering." I rang up a "No Sale" and started again.

"Names are my hobby," I confessed. "Just before I came to get you tonight I was looking through a dictionary of names. Do you know, for instance, that Dorothy means 'gift of God'?"

"No. Really?"

"Yes. And Beatrice means 'making happy,' and Gertrude means 'spear maiden.'"

"Wonderful. Do you know any more?"

"Thousands," I said. "Abigail means 'my father's joy,' Margaret means 'a pearl,' Phyllis means 'a green bough,' and Beulah means 'she who is to be married.'"

My eyes narrowed craftily; I was about to spring the trap.

"Do you know what your name means?"

"Sure," she said. "It doesn't mean anything. I looked it up once, and it just said that it was from the Hebrew and didn't mean anything."

We were in front of the broadcasting studio. "Curses," I cursed and parked the car.

We went inside and were given tickets to hold. In a moment Dr. Askit took the stage and the broadcast began. "Everyone who came in here tonight was given a ticket," said Dr. Askit. "Each ticket has a number. I will now draw numbers out of this fishbowl here and call them off. If your number is called, please come up on the stage and be a contestant." He

reached into the fishbowl.

"The first number is 174. Will the person holding 174 please come up here?"

"That's you," said the girl excitedly.

I thought fast. If I went up on the stage, I had a chance to win \$64. Not a very good chance, because I'm not very bright about these things. But if I gave the girl my ticket and had her go up, Dr. Askit would make her give him her name and I would know what it was and all this nonsense would be over. It was the answer to my problem. "You go," I told her. "Take my ticket and go."

"But, Dobie—"

"Go ahead." I pushed her out in the aisle.

"And here comes a charming young lady," said Dr. Askit. He helped her to the microphone. "A very lucky young lady, I might add. Miss, do you know what you are?"

"What?"

"You are the ten thousandth contestant that has appeared on the Dr. Askit quiz program. And do you know what I am going to do in honor of this occasion?"

"What?"

"I am going to pay you *ten* times as much as I ordinarily pay contestants. Instead of a \$64 maximum, you have a chance to win \$640!"

"I may have to pay \$640 to learn this girl's name," I thought, and waves of blackness passed before my eyes.

"Now," said Dr. Askit, "what would you like to talk about? Here is a list of subjects."

Without hesitation she said, "Number Six. The meaning of names of girls."

I tore two handfuls of upholstery from my seat.

"The first one is Dorothy," said Dr. Askit.

"Gift of God," replied the girl.

"Right! You now have \$10. Would you like to try for \$20? All right? The next one is Beatrice."

Two real tears ran down my cheeks. The woman sitting next to me moved over one seat.

"Making happy," said the girl. "Absolutely correct!" crowed Dr. Askit. "Now would you care to try for \$40?"

"You'll be sorry!" sang someone.

"Like hell she will!" I hollered.

"I'll try," she said.

"Gertrude," said Dr. Askit.

"Forty dollars," I mourned silently. A sports coat. A good rod and reel. A new radiator grille for a Driv-Ur-Self car.

"Spear maiden," said the girl.

"Wonderful! There's no stopping this young lady tonight. How about the \$80 question? Yes? All right. Abigail. Think now. This is a toughie."

"Oh, that's easy. My father's joy."

"Easy, she said. Easy. Go ahead," I wept, as I pommelled the arm of my seat, "rub it in. Easy!"

"You certainly know your names," said Dr. Askit admiringly. "What do you say to the \$160 question? All right? Margaret."

"A pearl."

The usher came over to my seat and asked if anything was wrong. I shook my head mutely. "Are you sure?" he said. I nodded. He left, but kept looking at me.

"In all my years in radio," said Dr. Askit, "I have never known such a contestant. The next question, my dear, is for \$320. Will you try?"



# MAYNARD ON MAX

"Shoot," she said gaily.

"Phyllis."

"A green bough."

"Right! Correct! Absolutely correct!"

Two ushers were beside me now. "I see them epileptics before," one whispered to the other. "We better get him out of here."

"Go away," I croaked, flecking everyone near me with light foam.

"Now," said Dr. Askit, "will you take the big chance? The \$640 question?"

She gulped and nodded.

"For \$640—Beulah."

"She who is to be married," she said.

The ushers were tugging at my sleeves.

"And the lady wins \$640! Congratulations! And now, may I ask you your name?"

"Come quietly, bud," said the ushers to me. "Please don't make us use no force."

"Great balls of fire, don't make me go now!" I cried. "Not now! I paid \$640 to hear this."

"My name," she said, "is Mary Brown."

"You were sweet," she said to me as we drove home, "to let me go up there tonight instead of you."

"Think nothing of it, Mary Brown," I said bitterly.

She threw back her head and laughed. "You're so funny, Dobie. I think I like you more than any boy I've ever met."

"Well, that's something to be thankful for, Mary Brown," I replied.

She laughed some more. Then she leaned over and kissed my cheek. "Oh, Dobie, you're marvelous."

So Mary Brown kissed me and thought I was marvelous. Well, that was just dandy.

"Marvelous," she repeated and kissed me again.

"Thank you, Mary Brown," I said.

No use being bitter about it. After all, \$640 wasn't all the money in the world. Not quite, anyhow. I had Mary Brown, now. Maybe I could learn to love her after a while. She looked easy enough to love. Maybe someday we would get married. Maybe there would even be a dowry. A large dowry. About \$640.

I felt a little better. But just a little.

I parked in front of her house. "I'll never forget this evening as long as I live," she said as we walked to the porch.

"Nor I, Mary Brown," I said truthfully.

She giggled. She put her key in the front door. "Would you like to come in, Dobie—dear?"

"No, thanks, Mary Brown. I have a feeling your father doesn't care for me." Then it dawned on me. "Look!" I cried. "Your father. You told him you were at the library tonight. What if he was listening to the radio tonight and heard you on the Dr. Askit program?"

"Oh, don't worry. People's voices sound different over the radio."

"But the name! You gave your name!"

She looked at me curiously. "Are you kiddin'? You know very well I didn't give my right name...DOBIE! WHY ARE YOU BEATING YOUR HEAD AGAINST THE WALL?"

Bob Denver, who played Maynard G. Krebs in *The Many Loves of Doble Gillis* and went on to even greater fame as *Gilligan*, shares his memories of working with the man behind the beatnik.

**Q:** Maynard wasn't in Max Shulman's original stories, right?

**A:** No, but Max felt that Doble needed a buddy so he put him in the series. Of course, Max didn't know anything about beatniks, but he made him a beatnik—I think because it seemed irreverent. No one knew what a beatnik was at the time. I grew up in Mississippi and my parents didn't believe people like Maynard actually existed. [Affects southern drawl] "He's make-believe, lahk Mickey Mouse!"

**Q:** The show broke a lot of rules, with non-sequiturs and Doble addressing the camera...why do you think it succeeded?

**A:** I always thought it was a satire, a burlesque of the family: The father wanted to kill the son; the mother just did exposition and said "Now, Herbert;" the buddy was far-out. I was always amazed that no one picked up on how sly it was. People enjoyed it, but I don't think they got it.

**Q:** Did you and Max get along?

**A:** The only time I ever crossed him was when I carefully took out the holes from my sweatshirt. One of my nipples kept poking through, so week by week I made the holes smaller until they

were gone. By the time Max noticed, I said, "I've been wearing this for 10 weeks now, we can't go back." He broke up, but said, "I'm gonna watch you from now on."

**Q:** Are people who love Maynard different from people who love Gilligan?

**A:** Gilligan doesn't impress the Doble fans. Doble fans are a different breed. The characters were so great and so clear, and the writing was so good. Zelda was a feminist before there was the term; Thalia Menninger was such a money-grubber. It's funny, people always think there was a big gap between Doble and Gilligan, but they were done back-to-back. When I say, "Doble ended in '63 and Gilligan started in '64," they say "You're wrong."

**Q:** Do other actors worship Maynard?

**A:** I just did Roseanne several weeks ago, and John Goodman took me aside and said, "When I was a kid, I called you when you were on a telethon in St. Louis and pledged \$2. Actually I got scared and hung up, but I wanted to ask you what the 'G' in Maynard G. Krebs stood for. So what does the 'G' in Maynard G. Krebs stand for?" I said, "Walter." He laughed, and I said, "No, really. In the second season Maynard explained that he was named after his Aunt Walter and Uncle Ethel. Doble just said, 'Uh-huh.' That's about as far as you can take it, that kind of humor."

—Marjorie Ingall





The

37

# very, very greatest episodes ever

(PLUS FIVE CUT-N-SAVE BOOKMARKS)

It wasn't easy choosing the absolute best TV shows ever. But we knew we had to do it. For you. We mustered up all our diplomacy and tact, and after the hair-pulling, noogie-giving and mud-wrestling had subsided, we found that we'd come up with the following list. The winners will air during Nick at Nite's 10th anniversary week celebration.

## MONDAY, JUNE 26

### 8:00 MISTER ED The Stowaway

*The Posts and the Kirkwoods take a vacation and Mister Ed goes surfing.*

### 8:30 LASSIE Trapped

*Mrs. Martin (June Lockhart) gets her leg caught in a trap just as a hungry cougar approaches. Will Lassie save the day?*

### 9:00 MY THREE SONS The Liberty Bell

*Robbie (Don Grady) shows signs of rebellion when his motorcycle-riding friend (Sal Mineo) convinces him to cut loose.*

### 9:30 MAKE ROOM FOR DADDY

*Danny Meets Andy Griffith  
Big-city singer Danny Williams (Danny Thomas) winds up in Mayberry.*

### 10:00 THE DONNA REED SHOW

*Just a Housewife  
Donna Stone (Donna Reed) attempts to raise the consciousness of a radio personality whose derisive use of the word "housewife" offends her.*

### 10:30 THE ANN SOTHERN SHOW

*The Lucy Show  
Lucy Ricardo (Lucille Ball) checks into New York's Bartley House hotel and meddles in assistant manager Katy O'Connor's (Ann Sothern) love life.*

### 11:00 ROUTE 66

*Lizard's Leg and Owllet's Wing  
Tod (Martin Milner) and Buz (George Maharis) are hired as convention coordinators by a hotel. Tod is assigned to work for Lon Chaney, Jr., Peter Lorre and Boris Karloff (playing themselves). Buz gets his kicks shepherding a bevy of beautiful secretaries.*

## TUESDAY, JUNE 27

### 8:00 THE MONKEES Mijacgeo

*Your favorite quixotic quartet encounter a strange pulsating eyeball that freezes people to their television sets. You won't be able to take your eyes off this one!*

### 8:30 LANCELOT LINK, SECRET CHIMP

*The Mysterious Motorcycle Menace and The Great Beauty Contest  
Simian secret agent Lancelot Link busts a motorcycle gang that has been stealing A.P.E.'s payroll, and helps a Siberian beauty queen defect from her homeland.*

### 9:00 CAR 54, WHERE ARE YOU?

*I Hate Captain Block  
While bird-sitting for Captain Block (Paul Reed), Officer Gunther Toody (Joe E. Ross) attempts to teach his new feathered friend to speak and finds himself in deep guano.*

### 9:30 THE SMOTHERS BROTHERS SHOW

*It Don't Mean a Dang if It Ain't Got That Twang  
When a "square" songwriter's beautiful songs don't sell, bickering brothers Tommy and Dick Smothers infuse them with a "Beatle-beat."*

### 10:00 ROWAN & MARTIN'S LAUGH-IN

*Episode 15  
This petal-packed episode features Nixon's "Sock it to me" bit. Also watch for Barbara Feldon, Bob Hope and Zsa Zsa Gabor, dahlings!*

### 10:30 SCTV NETWORK

*Dr. Tongue's 3-D House of Stewardesses  
With musical maestro Jerry Todd (Rick Moranis) and cleaning lady Pirini Scleroso (Andrea Martin).*

### 11:00 I SPY It's All Done with Mirrors

*Kelly (Robert Culp) is brainwashed into believing that his friend Alexander (a pre-pudding pop Bill Cosby) is a traitor to the U.S. Carroll O'Connor guest stars.*

## WEDNESDAY, JUNE 28

### 8:00 GET SMART The Groovy Guru

*The Groovy Guru (Larry Storch) uses that crazy rock 'n' roll music to mesmerize his young followers.*

### 8:30 GREEN ACRES

*Never Trust A Little Old Lady  
Dueling weather reports baffle Oliver (Eddie Albert), who can't figure out when to plant his tomatoes. Lisa's (Eva Gabor) "hotscakes" save the day.*

### 9:00 THE PATTY DUKE SHOW The Cousins

*Find out how Cathy (Patty Duke) first came to live with Patty (Patty Duke).*

### 9:30 THE MANY LOVES OF DOBIE GILLIS

*The Best-Dressed Man  
Dobie (Dwayne Hickman) competes with rich kid Milton Armitage (Warren Beatty) for the hand of Thalia Menninger (Tuesday Weld) by entering a tailoring contest. You'll be in stitches.*

Munster

Mondays

Lucy

Tuesdays



**10:00 THE BEST OF SATURDAY NIGHT LIVE**

Episode 52 - Host: Steve Martin  
*Highlights include the Coneheads on Family Feud and a not-so-concise commentary by Roseanne Roseannadanna.*

**10:30 ALFRED HITCHCOCK PRESENTS**

The Man From the South  
*A young man (Steve McQueen) lights a stranger's cigarette. The stranger (Peter Lorre) bets him that the lighter won't work 10 times in a row. The prize is a cool convertible, but a loss means forfeiting a finger. A nail-biter!*

**11:00 THE ADVENTURES OF SUPERMAN**

Flight to the North  
*Sylvester J. Superman (Chuck Connors), a country bumpkin, misinterprets an ad intended for the real Superman and embarks on a misguided mission.*

**11:30 FERNWOOD 2-NIGHT** Episode 17

*Tom Waits (as himself) visits the set and chats with Barth Gimble (Martin Mull).*

**THURSDAY, JUNE 29**

**8:00 THE PARTRIDGE FAMILY**

I Can Get It For You Retail  
*Danny (Danny Bonaduce) attempts to buy a mink coat for his mother (Shirley Jones) by selling off Keith's (David Cassidy) fab possessions.*

**8:30 BEWITCHED** Speak the Truth

*Endora (Agnes Moorehead) places a statuette in Darrin's (Dick York) office that forces everyone to tell the truth.*

**9:00 THE DICK VAN DYKE SHOW**

It May Look Like a Walnut  
*Danny Thomas guests in this surrealistic suburban tale, in which Rob (Dick Van Dyke) fears that a walnut will steal his imagination as well as his thumbs.*

**9:30 THE LUCY SHOW** Lucy at Marineland

*You know someone's got to get wet when Lucy takes son Jerry (Jimmy Garrett) to Marineland to meet baseball star Jimmy Piersall.*

**10:00 THE MARY TYLER MOORE SHOW**

Put on a Happy Face  
*Mary (Mary Tyler Moore) accidentally wears a fuzzy slipper to the prestigious Teddy Awards ceremony.*

**10:30 DRAGNET** The LSD Story

*A probing investigation into teen LSD use. (See page 16)*

**11:00 THE WHITE SHADOW**

We're in the Money  
*Coach Ken Reeves (Ken Howard) takes his basketball team to Vegas where they gamble away money entrusted to them by fellow students.*

**FRIDAY, JUNE 30**

**8:00 I DREAM OF JEANNIE**

Jeannie or the Tiger  
*Barbara Eden appears in a dual role as Jeannie's not-so-nice sibling who tries to steal Major Nelson (Larry Hagman).*

**8:30 WELCOME BACK, KOTTER**

Sweatside Story  
*Fuzzy-headed peacekeeper Gabe Kotter (Gabe Kaplan) tries to dissuade the Sweathogs from forming a gang. Then he tells his wife a pointless story.*

**9:00 I LOVE LUCY** Lucy's Italian Movie

*Lucy stomps grapes. You can never see this one too many times.*

**9:30 THE BOB NEWHART SHOW**

Over the River and Through the Woods  
*Bob (Bob Newhart) shares Thanksgiving with his male buddies while Emily (Suzanne Pleshette) flies off to visit her family.*

**10:00 TAXI** Reverend Jim

*The Sunshine cabbies help the disoriented yet lovable Reverend Jim (Christopher Lloyd) pass his written test for a hack license.*

**10:30 MORK & MINDY** Mork Moves In

*Mindy (Pam Dawber) teaches Mork (Robin Williams) to act human so he can find a decent job.*

**11:00 F TROOP** The Loco Brothers

*Captain Wilton Parmenter (Ken Berry) is kidnapped by a pair of gigantic Indian renegades known as the Loco Brothers.*

**11:30 THE MUNSTERS**

Will Success Spoil Herman Munster?  
*Herman (Fred Gwynne) becomes a folk singer. The success goes to his already enormous head, causing Lily (Yvonne DeCarlo) to worry. Gary Owens guest stars.*

**STAY TUNED THROUGHOUT JULY AND AUGUST FOR BLOCK PARTY SUMMER—A FULL EVENING OF EACH OF YOUR FAVORITE SHOWS. IT'S FIVE NIGHTS A WEEK, FROM 8-11 PM EST, STARTING JULY 3. YOU SHOULD PROBABLY PLACE THESE HANDY BOOKMARKS IN YOUR LOCAL TV PROGRAMMING GUIDE, AS WELL AS NOVELS AND MAGAZINES THROUGHOUT YOUR HOME, TO REMIND YOURSELF OF THIS ALL-IMPORTANT SCHEDULE.**

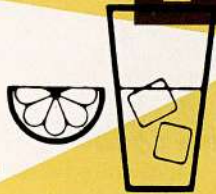
NOTE: ALL TIMES ARE FOR EASTERN AND PACIFIC TIME ZONES. SHOWS AIR ONE HOUR EARLIER IN THE CENTRAL TIME ZONE. CHECK LOCAL LISTINGS FOR DETAILS. SCHEDULE SUBJECT TO CHANGE.



# How to Throw

*a*

## BLOCK PARTY



*by Lynn Harris*

These days, folks seem to be wrapping themselves ever deeper inside their pay-per-view-online-do-you-deliver-avoid-all-contact cocoons. Enough with the isolationism! Why not morph into a social butterfly by throwing a good old-fashioned block party for the neighborhood?

Our Block Party Summer schedule—three-hours of a single well-loved show, each night of the week, throughout the summer—can be your inspiration. Get to know the neighbors while you pay tribute to the best of Classic TV.







## Some starter ideas:

**MUNSTER MONDAY:** Dress as Herman, Lily or Eddie. Serve a big vat of squid ink pasta, or use up those leftover dusty bags of Halloween candy. Have a Herman contest: Whose head is flattest? (To test, balance books and stemware on skull.) Have your invitation say something like: "Our Munsters party—not a cheesy affair," or "Screw your head on and come over—you won't want to bolt!"

**LUCY TUESDAY:** Serve café con leche and rice and beans. Play vintage mambo tapes, pass out cigars, burn the roast, organize a chocolate-eating contest, have a talent show. Invitation suggestions: "We're Havana block party!" "You'll laugh till it Mertz!" "Conga line starts at [your address]."

**BEWITCHED BEWEDNESDAY:** Serve food in a cauldron—chili, stew, Swedish meatballs. Play pin-the-finger-on-Tabitha's nose. Come as Mrs. Kravitz (no need to show up; simply spy on goings-on from behind a hedge). Invitation suggestions: "Who nose what will happen at our block party?" "It's sure to be magical!" "We're Darrin you to come."

**JEANNIE THURSDAY:** Schedule your party to coincide with this summer's space shuttle launch. Paint the picnic table pink. Wear a snappy uniform, or a ponytail atop your head. Expose your midriff. Serve Tang. Invitation suggestions: "Our block party is going to be a Major blast!" "Bring your own bottle." "A day of lunar-cy." "Your wish is our command."

**KOTTER FRIDAY:** Play jump rope with a rubber hose. Decorate tables with India-print spreads, eight-track tapes and macramé pot holders. Serve iconic '70s foods like Pop Rocks. Read Wacky Packs stickers aloud. Invitation suggestions: "Did I ever tell you about the block party I'm having....?" "Go whole hog!" "Epstein's mother invites you to a block party—No excuses." "It'll be a class act!"

## Delegating

Even if you're in charge (this would make you, technically, the "blockhead"), you needn't do all the work. Good neighbors will be glad to lend a hand! Does someone seem unwilling to "pitch in?" Just tell them that their lawn is perfect for the pony rides.



## Musical programming

Some ideas:

- \* Line dances that span the decades. Elders can teach the Lindy Hop to youngsters, who return the favor with Electric Slide demonstrations.

- \* Song stylings by artists with cross-generational appeal: Tony Bennett, Tom Jones, Frank Sinatra, Nancy Sinatra, or James Brown.

- \* TV theme song tapes are appropriate, but perhaps a bit obvious. Try a homemade tape filled with TV-related titles, like "Bewitched, Bothered and Bewildered," "Jeanie with the Light Brown Hair" and "Lucy in the Sky with Diamonds."

- \* Anything that will make tipsy grownups dance funny:

"The Locomotion," "Wipe Out," "The Blue Danube."

- \* *The Big Chill* soundtrack. Boomers will wallow in nostalgia; everyone else will enjoy feeling superior and sorry for them.

- \* Nothing by Barbra Streisand, Mariah Carey or Elvis (could cause karaoke).

## Organizing the Games

Some ideas:

- \* Spin Jeannie's Bottle.

- \* Mary Tyler Moore Hat Toss.

- \* *White Shadow* Free Throw Contest (in driveway).

- \* Bobby Brady Billiards (in rec room).

## Any Questions?

Q. What shall I wear?

A. Something that swings. For the ladies, capri pants and a crisp white shirt tied at the waist are classic choices. For the gents, a spiffy sports shirt and neatly pressed trousers say, "I care!" And if it gets chilly, you can always add a snappy cardigan.

Q. Does this mean I have to invite the weird neighbors?

A. Absolutely. Then assign them to chaperone the scavenger hunt.

Q. What if my block party is a flop?

A. Relax. You can always move.





# A Boffo Block Party Buffet

HERE'S A MENU FOR YOUR BLOCK PARTY, INSPIRED BY VINTAGE DISHES FROM TV LAND.

BY MARISSA ROTHKOPF



**HORS D'OEUVRES:**  
 Spread olive loaf slices with cream cheese. Roll into tubes; secure with frilled toothpicks.  
 Port-wine cheese balls with chopped nut crust.

Onion-soup-mix dip garnished with canned fried onions, served with chips and carrots.

Deviled eggs (the more mayo, the merrier!).

**SALADS:**

Ambrosia salad: pineapple, mandarin orange slices, coconut, maraschino cherries, and mini-marshmallows in a mayonnaise dressing.

Three-bean salad: Readily available in the canned goods aisle of your local market.

Cherry gelatin salad (see recipe at right).

**MAIN DISHES:**  
 Big platter of fried chicken with crispy crushed cornflake covering.

Spam Casserole (see recipe, below right).

**DESSERTS:**  
 Rice Krispies treats with American flags stuck in them.

Make-your-own sundaes.

Icebox cake made with chocolate wafers.

**PUNCH:**  
 Mix artificially-flavored fruit juice with lemon-lime soda. Float a few scoops of orange sherbet on top.



## Aunt Bee's Bingo Cherry Salad (serves 6)

- |                                           |                                |
|-------------------------------------------|--------------------------------|
| 2 3-ounce packages cherry gelatin         | 1 8-ounce package cream cheese |
| 2 cups boiling water                      | 1/2 cup sugar                  |
| 1 20-ounce can crushed pineapple, drained | 1/2 cup sour cream             |
| 1 21-ounce can cherry pie filling         | 1 teaspoon vanilla extract     |
|                                           | 1/2 cup chopped nuts           |

In a large bowl, combine the gelatin and hot water. Add the pineapple and cherry pie filling. Pour into an 8 x 10-inch glass dish. Chill until set. Soften the cream cheese and mix well with the sugar. Blend in the sour cream and vanilla. Spread over the gelatin mixture. Sprinkle with nuts. (FROM AUNT BEE'S MAYBERRY COOKBOOK, © 1991 BY KEN BECK AND JIM CLARK, REPRINTED WITH PERMISSION FROM RUTLEDGE HILL PRESS, NASHVILLE, TENNESSEE.)

## Spam Casserole (serves 6)

- |                                                    |                                                               |
|----------------------------------------------------|---------------------------------------------------------------|
| 1 box macaroni                                     | 1 10 3/4-ounce can cream of mushroom soup                     |
| 1-2 tablespoons oil                                | 1 15-ounce can mixed peas and carrots, drained                |
| 1 medium-sized onion, chopped                      | thick slices of Velveeta or shredded cheddar cheese, to taste |
| 1 12-ounce can Spam, chopped into bite-sized cubes |                                                               |

Preheat oven to 350°.

Cook the macaroni according to the directions on the box, making sure the pasta remains *al dente*; it will cook more in the oven. While the macaroni is cooking, sauté the onions in oil over medium heat until golden. Add the Spam to the onions. Continue to sauté until Spam is lightly browned. Remove from heat. Drain the pasta. In a lightly-buttered casserole dish, combine the macaroni, soup, peas and carrots, and onion/Spam mixture. Blend well and season to taste with salt and pepper. Top the mixture with the cheese. Cook in the oven for 30-40 minutes, or until the cheese begins to bubble. If the Velveeta begins to turn black, loosely cover the casserole with aluminum foil, and continue cooking until the casserole is thoroughly heated. (COURTESY OF MARISSA ROTHKOPF'S MOTHER, REPRINTED WITH HER PERMISSION.)

A PANTRY'S PROGRESS Food has come a long way since the heyday of Classic TV. Follow the conversion table below to transform your recipes into emblems of a purer time (metaphorically, not chemically).

TODAY	YESTERDAY
warm goat cheese	Cheez Whiz
roasted garlic	garlic powder
cilantro	dried parsley flakes
aioli	mayonnaise
seared tuna steaks	tuna casserole
pumpkin-filled ravioli	wagon wheels
apple-smoked turkey sausages	bologna
spiced taro root chips	Bugles
red pepper coulis	cream of mushroom soup
infused olive oils	Parkay
fresh Kalamata figs	canned cling peaches



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squeeze.

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lettuce, cheese,  
pickles, onions on a  
sesame seed bun. It's a  
delicious break you  
can't help but dig into.  
Go ahead. Squeeze.



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# 99 99's and a Partridge in a Bus Jamboree

- by Tom Hill -

On July 1, 1985, *Nick at Nite* went on the air with a promise to create a home on the TV dial for the best shows from television's past. The early lineups were built around such classics as *The Donna Reed Show* and *Route 66*. Of course, there were some programming missteps—*National Geographic Explorer* had delightful opening theme music, but with the exception of the "Prairie Dogs" episode, it wasn't very funny. We also presented a bunch of old movies because, frankly, they were the cheapest ones we could find.

Then we figured it out. We realized we needed not only the best shows, but also a happy, friendly home for them. So we staked out the borders of a place called TV Land—a world where *My Three Sons* was accompanied by a viewers guide to the differences between Bub and Uncle Charley; where *Mister Ed* appeared along with our revelation that it was actually Wilbur who required strings and pulleys to talk; where *Make Room for Daddy* was paired with the Floundering Fathers Survival Course, hosted by the winners of a contest we ran for bumbling dads.

By then, *Nick at Nite* was sure of its mission: More than just to showcase the best of Classic TV, it was to treat our viewers to full-service television—marathons, contests, countdowns, odd promotions, surprising stunts and other special events.

Here are 10 highlights that helped to make our first decade so memorable.



The Great Walls: In 1989, we painted murals on walls in five cities. Behold Cincinnati...

## A Brief History of NICK at NITE



**1**  
June 1987  
**THE STRING-A-THON**  
Co-hosted by Burt "Robin" Ward and weatherman Lloyd Lindsay-Young, this telethon asked viewers to pledge their extra string to the Nick at Nite Big Ball of String. It was both deeply moving and completely meaningless.

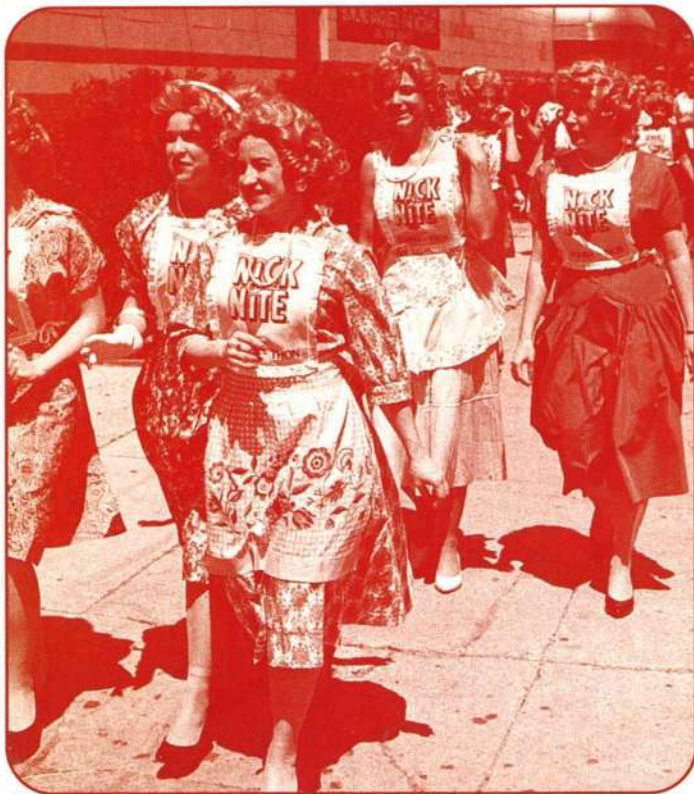
**2**  
November 1988  
**TRIBUTE TO THE BACK OF PATTY DUKE'S HEAD**  
Here we honored an indispensable and underappreciated co-star of *The Patty Duke Show*: the bouncily coiffed, faceless stand-in who played a silent yet vital part in all those Patty/Cathy dialogue scenes. This night-long

celebration featured her most evocative performances and an exclusive "where is she now?" interview.

**3**  
March 17, 1990  
**MY WILD IRISH BUB**  
To celebrate St. Patrick's Day, *Nick at Nite* tinted episodes of *My Three Sons* a lovely shade of green. Five years later, in 1995, a whole night's worth of programming turned emerald.







4

**May 1990  
THE DONNA-THON**

Our first week-long marathon. On the air, we discussed how watching such a large quantity of goodness, decency and common sense could foster self-improvement. Meanwhile, a group of thirty Donna Reed dress-alikes ran a marathon through the streets of Chicago (above).



5

**Halloween Week 1990  
THE DEAD-GIVE-A-WAY SWEEPSTAKES**

We asked viewers to guess how many characters would kick the bucket during a week-long marathon of *Alfred Hitchcock Presents*. Host Wink Martindale compared the contest to guessing how many jelly beans are in a jar, "but instead of jelly beans, it's cadavers." (Total count: 148 stiffs.)

6

July 1991  
99 99's

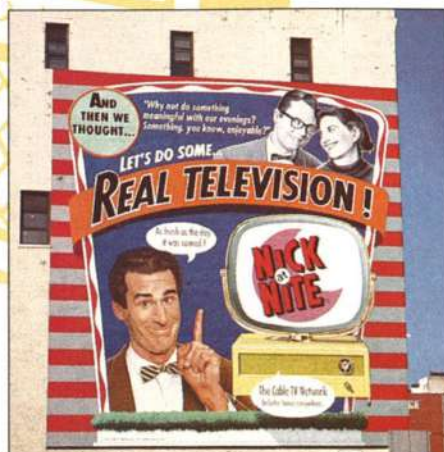
To celebrate the addition of *Get Smart* to the lineup, 99 Agent 99s in white boots and mod dresses designed by Betsey Johnson marched on Times Square (right).



7

July 1993  
"GET BACK ON THE BUS" TOUR

We sponsored an eight-city tour featuring David Cassidy, Danny Bonaduce and the *Partridge Family* bus (right). The highlight: David Cassidy performed in the middle of Times Square at noon, to the delighted shrieks of normally staid office workers. Much of the audience was shocked to discover that they still remembered the words to "I Think I Love You."



...New York City...



## Every Classic Series

# We've Ever Shown

..... ever .....

The Adventures of Superman

Alfred Hitchcock Presents

The Ann Sothern Show/Susie

Bewitched

The Bob Newhart Show

Car 54, Where Are You?

The Dick Van Dyke Show

The Donna Reed Show

Dragnet

F Troop

Fernwood/America 2Night

Get Smart

Green Acres

Hi Honey, I'm Home

I Dream of Jeannie

I Love Lucy

I Spy

Lancelot Link, Secret Chimp

Looney Tunes

The Lucy-Desi Comedy Hour

The Lucy Show

Mad Movies

Make Room For Daddy

The Many Loves of Dobie Gillis

The Mary Tyler Moore Show

Mister Ed

The Monkees

Mork & Mindy

The Munsters

My Three Sons

On the Television

The Partridge Family

The Patty Duke Show

Route 66

Rowan & Martin's Laugh-In

Saturday Night Live

Second City TV

The Smothers Brothers Show

Taxi

Welcome Back, Kotter

The White Shadow



8

June 1994  
**THE MAGIC HOUR**

America had the chance to call in to vote on whose powers are greater: Jeannie's or Samantha's? 1.4 million votes were cast, and Samantha won with 58 percent. *TV Guide* begged to differ, claiming that Jeannie was far more powerful.



9

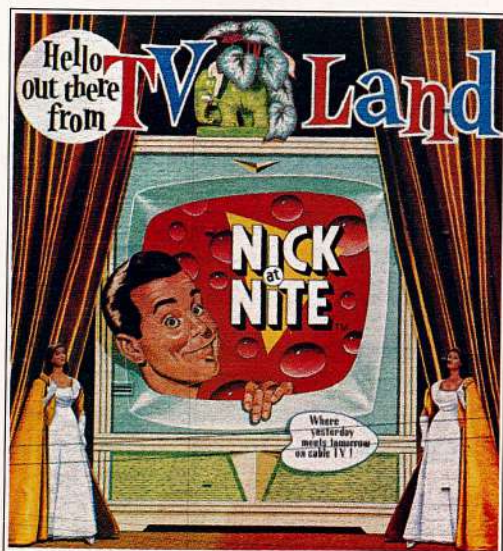
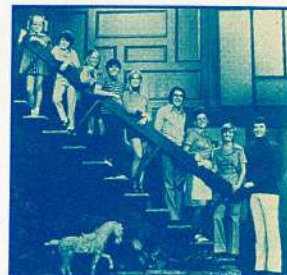
November 1994  
**TAXI APPRECIATION WEEK**

We showered affection upon New York City cab drivers by giving free eye exams and blood pressure tests. We also formed the Nick at Nite Taxi Drivers Chorus (*above*), composed of genuine cabbies who sang "My Way" and "Everything's Coming Up Roses."

10

February 1995  
**BUNCHA BRADY**

We presented classic episodes of *The Brady Bunch*, as well as animated and the all-grown-up versions; plus the critically acclaimed *Brady: An American Chronicle*, the first documentary to trace the striking parallels between the Civil War and *The Brady Bunch*.



...and Chicago (since replaced with an Abe Lincoln version)



# The Lost PICTURE Show

Are Honeymooners hiding under your bed?

If, like many TV lovers, you're concerned that episodes of your favorite shows have been lost forever, you can rest easy. In recent years, many have been recovered.

by Ken Smith

## THE LOST HONEYMOONERS SKETCHES

As recently as 10 years ago, everyone thought that the only *Honeymooners* episodes that existed were the 39 that were broadcast in 1955 and 1956. *Honeymooners* fanatics knew there were others—more than one hundred sketches were performed live on Jackie Gleason's various '50s TV variety shows—but it was accepted that they were missing for good. Then the Museum of Broadcasting unexpectedly found four live *Honeymooners* episodes in the CBS film vault. When

their discovery caused such a stir, Jackie Gleason revealed that he had saved kinescopes (an early method of TV program reproduction, basically the filming of a TV screen) of his CBS programs since 1952, including nearly all of the *Honeymooners* sketches. The floodgates had opened; *Honeymooners* fans are now happily awash in their favorite sitcom.

But the most dramatic discovery was yet to come. A woman named Wendy Werris revealed that her recently deceased father, Snag Werris, had a kinescope of

the first *Honeymooners* sketch ever, from October 1951, featuring Pert Kelton as Alice and Elaine Stritch as Trixie. It aired on the DuMont network's *Cavalcade of Stars*, which ran between 1949 and 1952. Werris had been a gag writer for Gleason since the Great One's nightclub days, and committed himself to saving the *Cavalcade* episodes when it became clear that cash-strapped DuMont had no intention of preserving them. Werris traded DuMont employees bottles of Scotch to acquire the kinescopes.



---

### THE I LOVE LUCY PILOT

Every Lucy diehard can tell you about the "lost" Christmas episode, the one where Lucy flashes back to becoming pregnant and going to the hospital. It was only broadcast once, but it isn't really lost—it just wasn't part of Desilu's syndication package because Lucy didn't think it was very good. What *was* lost was the *I Love Lucy* pilot, filmed in March 1951, a rewrite of one of Lucy and Desi's vaudeville routines patched together with a script from *My Favorite Husband*, Lucy's old radio sitcom. Then it was discovered that Pepito, a clown who had appeared in the show, had kept it as a souvenir. It was not, as some rumors later claimed, discovered under Desi's bed.

---

### HUMPHREY BOGART'S ONLY TV ACTING APPEARANCE

This show was missing, but a kinescope recently surfaced, after almost four decades. As for the show itself, it was a 1955 adaptation of "The Petrified Forest," broadcast on NBC's *Producers' Showcase*. Bogie's co-stars were Lauren Bacall (in the Bette Davis role), Henry Fonda and Jack Klugman.

---

### DR. WHO (THE HIPPIE YEARS)

This popular British sci-fi series starred seven different actors in its title role over its 27-year run. However, a majority of the video masters of the episodes in which Patrick Troughton starred as the recorder-playing, pseudo-hippie Who #2 (1966-1969) were taped over by the penny-pinching BBC. They were considered lost for good—until black and white prints of a few episodes were discovered about 15 years ago in Australia. Troughton's name may not ring a bell, but you might remember him as the old man tormented by the harpies in *Jason and the Argonauts*.

---

### STAR TREK'S ORIGINAL PILOT

What with all the Trekkies crawling

about, you might think it impossible to lose anything even remotely related to *Star Trek*, but that's exactly what happened to the original 1964 pilot, "The Cage." Gene Roddenberry, who was nearly broke in the mid-sixties, had to chop up the only color print to use sequences from it in "The Menagerie," another early episode. As it turned out, a couple of black-and-white prints of the original had been made to show prospective advertisers, and one of those prints eventually found its way back into Roddenberry's hands. Before he died, Roddenberry asked that it not be colorized. Today it belongs to his estate.

---

*On the other hand, some brilliant moments really are missing in action. Could one of the following episodes be moldering in your garage or hall closet? We'll wait while you run and check.*

### THE ALL IN THE FAMILY PILOTS

Because this ground-breaking sitcom was based on a concept that was difficult to sell, three different pilots with two different casts were shot. The first of the three pilots has vanished and is still missing. If it helps your search, Carroll O'Connor's character was originally named Archie Justice and the pilot was originally titled *Meet the Justices*.

---

### THE FIRST TWO SUPERBOWLS

Believe it or not, no known broadcast copies exist of the first two Superbowls from 1967 and 1968. Even more embarrassing is the fact that each game was covered by both NBC and CBS. The video masters from both years were erased and taped over. These were the only two games in which the Green Bay Packers appeared, so sports fans in America's Dairyland may be more likely to tackle a tape than the rest of us.

---

### JOHNNY CARSON'S FIRST TONIGHT SHOW

It was thought that all the episodes of *Tonight!* hosted by Steve Allen in the '50s were lost, but one was recently discovered

in the closet of a former NBC stagehand. It's now in the hands of a private collector in New York City. What *does* remain lost, however, is the first show Johnny Carson hosted in October 1962. An audio tape exists of Groucho Marx giving Johnny's introduction, but the video is nowhere to be found.

---

### THREE TO GET READY

This was the first TV morning show, hosted by Ernie Kovacs from 1950 through 1952 when he was still a local wunderkind in Philadelphia. No kinescopes are known to exist, though it would be interesting to see one for two reasons. One is that *Three to Get Ready* changed the face of television by proving that there *were* early morning viewers. The other is that the show was Letterman before Letterman: Ernie threw stuffed dummies from catwalks, dripped water on the head of the newsman next door, and had the camera follow him out to a water fountain and into the street.

---

### WINCHELL-MAHONEY TIME

In 1986, ventriloquist Paul Winchell won a lawsuit against the media conglomerate Metromedia, which owned KTTV, an LA-based station. KTTV deliberately erased 288 episodes of Winchell's popular '60s kids' TV show *Winchell-Mahoney Time* in a dispute over syndication rights. During the trial, Winchell's dummy, Jerry Mahoney, took the stand. Over the objections of the Metromedia lawyer, Jerry testified that he felt comfortable in the courtroom because he could see a relative there. "A relative?" Winchell asked. "Yes," said Mahoney, indicating the judge's bench, "his gavel and I came from the same tree." Winchell was awarded over \$14 million in damages.

---

If you think you've found a missing treasure of Classic TV, call Ron Simon at the Museum of Television and Radio: 212-661-6600.

---



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Of course kids like the fun, fruity taste of Berry Berry Kix.<sup>®</sup> But you'll like that it's made with natural fruit flavors. Real fruit juice added. And less sugar than most sweetened cereals.

If It's Berry Berry Kix, You Can





## FROM THE OFFICE OF DR. WILL MILLER, PRACTITIONER OF THE ART OF TELEVISION THERAPY

When TV shows last, it is because they resonate within us on some symbolic level. Why were Speed Racer's adventures so mesmerizing? What psychological insight did we derive from Hogan's Heroes? What psychic craving was satisfied by Welcome Back, Kotter? The answers to these questions help us understand the psychotherapeutic value of returning—again and again—to Classic TV. To that end, I would like to offer three separate, yet interlocked, topics for discussion.

### WHY AN OTTOMAN?

What does Rob Petrie's trip over the ottoman mean? I used to think the root cause was that a proto-feminist Laura, feeling trapped by her circumscribed role, had turned Rob's home into a literal trap, but perhaps that answer is too facile.

I prefer to hypothesize that Rob himself is responsible for his fall. It is triggered by the anxiety he feels at the juxtaposition of his domestic and profes-



### A CASE STUDY FROM TV LAND

It may be helpful to many of you if I share an anonymous case history of psychotherapeutic work in TV Land. I offer this brief story of loss and devastation.

A middle-aged man—call him "Steve"—came to me with a problem. A relatively recent widower, he was living with three sons and his elderly father-in-law, who we'll call "Bub." Steve was still in severe denial and wracked with guilt over his wife's death. I tried to help him see that replacing his wife with her own father was an unhealthy and oblique means of deny-



# Why we watch

sional spheres. Though he is nominally the boss at work, he often plays straight man to his wisecracking companions. He and Laura have a healthy relationship, but the home front is clearly her territory. Focused on his professional life, he fails to deal with his feelings of domestic incompetence and guilt. Like so many men in TV Land, his efforts at home are marred by charred steaks, exploding toasters and botched social events.

If Rob's essential problem is how to achieve balance between work and home, then seeing Buddy and Sally smack dab in the middle of his living room is bound to make him feel especially askew. Blinded by this threat to his self-concept, Rob fails to see the ottoman. Why the ottoman and not, say, the rug, or one of Ritchie's toy trucks? Because what better symbolizes a man's castle than the item whose fundamental purpose is to allow him to put up his slippered feet, smoke a pipe, and relax?

ing her death and sublimating his anger at her for leaving. It also prevented him from fulfilling his own romantic needs. Look, he was essentially saying to his departed wife, *You can be replaced by a grumpy, balding man who bears a strong resemblance to you.* Eventually, Steve did wean himself from his Bub-dependence, and discontinued his therapy, against my suggestion. Not surprisingly, he quickly reestablished the pattern of self-destructive behavior by finding another grumpy old man—what we analysts call the classic "Uncle Charley" type.

### WATCHING TELEVISION, WATCHING YOURSELF

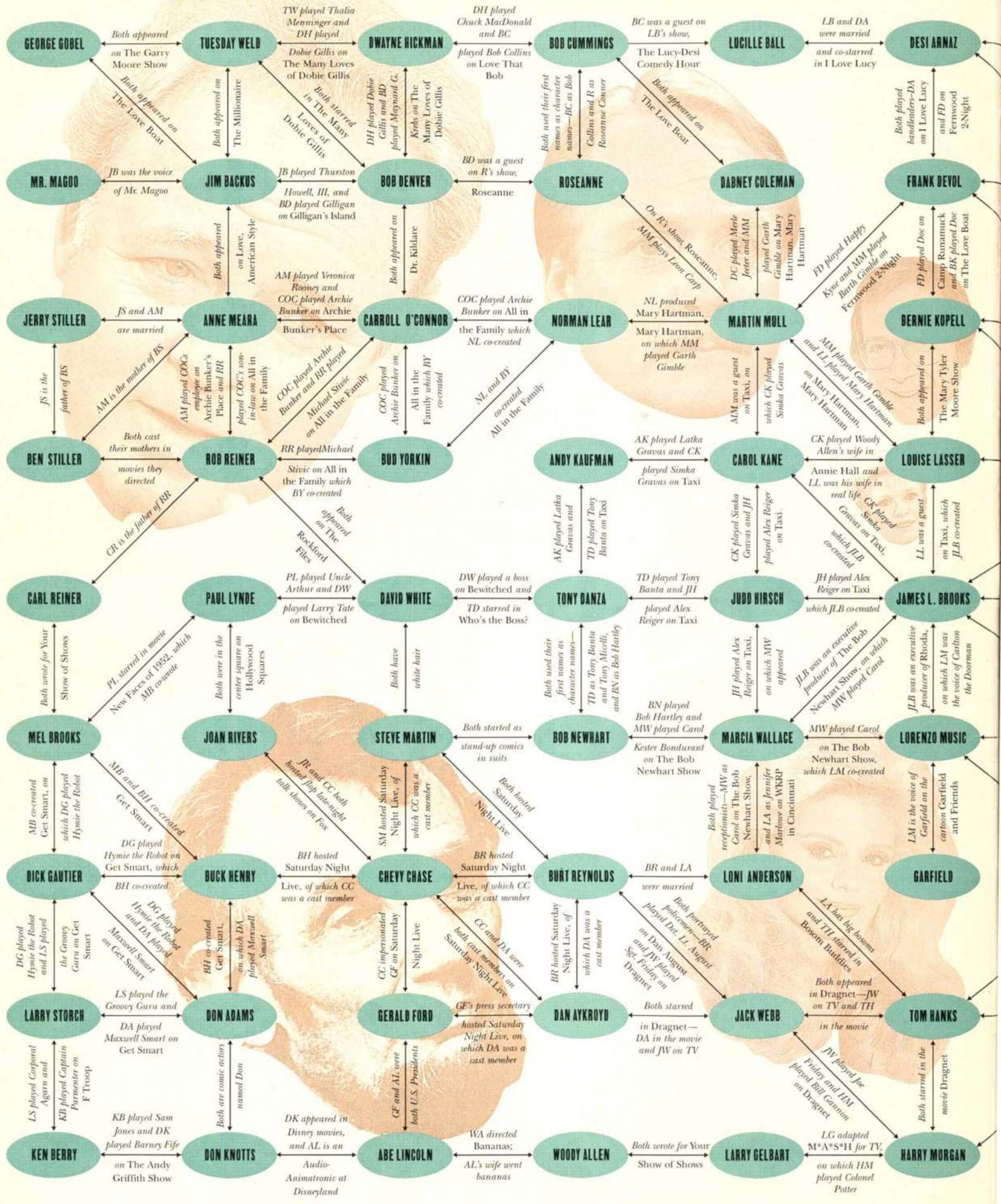
Here are a few questions and thoughts to consider as you explore yourself through television:

- On *Bewitched*, did you prefer Dick York or Dick Sargent? What do you think this says about you? Does the question make you blush, or feel uncomfortable? What does that mean?
- Where do you fall on the Dennis the Menace/Mr. Wilson Scale? Are you more like Dennis, quintessentially passive-aggressive? Or are you like Mr. Wilson, unconsciously exhibiting clear masochistic tendencies?
- In the final episode of *The Mary Tyler Moore Show*, the new management at WJM-TV fired everyone except Ted Baxter. What do you think happened to Ted in the absence of his cohorts?

- Think about the phrase "up your nose with a rubber hose." What were the Sweathogs really saying to each other?
- What skills or personal virtues do you think you could have brought to the Impossible Missions Force? (And don't just claim that you're more fun than Willie or Barney—everyone is!)
- How did Major Healey's experience with Jeannie enrich and inform his later relationship with Bob and Emily?













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# 10 NICK AT NITE YEARS

## NICK AT NITE MERIT BADGE EXAMINATION

WE'RE CELEBRATING 10 YEARS OF DELIVERING CLASSIC TELEVISION TO AMERICAN HOMES, BUT HOW WELL HAVE WE DONE OUR JOB? THE FOLLOWING TEST WILL MEASURE YOUR KNOWLEDGE OF NICK AT NITE AND CLASSIC TV. IT ALSO SERVES AS A QUALIFYING EXAM FOR THE COVETED NICK AT NITE MERIT BADGE.

■ COMPLETE THE TEST AND RETURN IT TO THE ADDRESS ON THE NEXT PAGE. WE WILL GRADE IT AND SEND A MERIT BADGE TO THE FIRST 10,000 RESPONDENTS WHO EARN PASSING SCORES. TO PASS, YOU NEED TO CORRECTLY ANSWER AT LEAST 14 OF THE FOLLOWING 20 QUESTIONS (70 PERCENT). IF YOU DO NOT PASS, WE WILL SEND A POSTCARD NOTIFYING YOU OF THAT SAD FACT.

■ THE TEST IS OPEN BOOK AND OPEN TV SET. HOWEVER, YOU SHOULD DETERMINE ALL ANSWERS ON YOUR OWN, WITHOUT THE HELP OF OTHERS. WE TRUST YOU TO ADHERE TO THE HONOR SYSTEM. FILL IN YOUR ANSWERS CAREFULLY ON THE ANSWER GRID BELOW. GOOD LUCK. YOU MAY BEGIN...NOW.

1. Lucy and Desi are Mr. and Mrs. Ricardo, but who are Fred and Ethel?

- A) Mr. and Mrs. Mintz.
- B) Mr. and Mrs. Frawley.
- C) Mr. and Mrs. Mertz.
- D) The Ricardos' pet macaws.

2. Bob Denver may be better known today as Gilligan, but his greatest role in Classic TV was as Dobie Gillis's goateed, jazz-loving, work-fearing beatnik pal...

- A) Eddie Haskell.
- B) Maynard G. Krebs.
- C) Mortimer Snerd.
- D) Dean Moriarty.

3. Complete the lyrics: "A horse is a horse, of course, of course..."

- A) And no one can talk to a horse, of course.
- B) But this is a horse who is fluent in Norse.
- C) He'll only tap in a code that's Morse.
- D) But Mr. Ed is more than a horse.

4. What's the connection between *Make Room for Daddy* and *That Girl*?

- A) Danny Thomas starred in the first; his daughter Marlo starred in the second.
- B) Uncle Tonoose (Hans Conried) was a character on both shows.
- C) Donald Hollinger was engaged to both Ann Marie and Terry Williams.
- D) Henry Fonda starred in the first; his daughter Jane starred in the second.

5. The original three sons on *My Three Sons* were...

- A) Ernie, Chip and Robbie.
- B) Mike, Ernie and Chip.
- C) Mike, Robbie and Chip.
- D) Kukla, Fran and Ollie.

6. Which song was *not* one of the many hits produced by Classic TV's greatest rock 'n' roll band, *The Monkees*?

- A) "Last Train to Clarksville"
- B) "Sugar, Sugar"
- C) "Pleasant Valley Sunday"
- D) "I'm a Believer"

7. Lancelot Link was...

- A) Vice president under Herbert Hoover.
- B) An animated monkey version of James Bond.
- C) An animated secret-agent squirrel.
- D) A real-life chimpanzee in a James Bond-like role.

8. "Sock it to me," "You bet your bippy," and "Look *that* up in your Funk & Wagnalls" were all catch phrases made famous on the television show...

- A) *The Sonny and Cher Comedy Hour*.
- B) *The Huntley-Brinkley Report*.
- C) *The Smothers Brothers Comedy Hour*.
- D) *Rowan & Martin's Laugh-In*.

9. *I Spy* combined humor and dramatic espionage adventures, while also combining the acting talents of...

- A) Robert Culp and Bill Cosby.
- B) Robert Mitchum and Flip Wilson.
- C) Nancy Kulp and Bing Crosby.
- D) Robert Vaughn and Rosey Grier.

1. (A) (B) (C) (D)

2. (A) (B) (C) (D)

3. (A) (B) (C) (D)

4. (A) (B) (C) (D)

5. (A) (B) (C) (D)

6. (A) (B) (C) (D)

7. (A) (B) (C) (D)

8. (A) (B) (C) (D)

9. (A) (B) (C) (D)

GO TO NEXT PAGE.



10. Which pair in TV Land did *not* bear a striking resemblance to each other?

- A) Alf and Ralph, *Green Acres*' Monroe Brothers.
- B) Samantha Stephens and her cousin Serena.
- C) Jeannie and her sister Jeannie. (It's a popular name among genies).
- D) Patty Lane and her cousin Cathy.

11. The Czechoslovakian Festrunk brothers, "Two wild and crazy guys," from *Saturday Night Live*, were played by...

- A) Steve Martin and Bill Murray.
- B) Dan Aykroyd and Steve Martin.
- C) Bill Murray and Dan Aykroyd.
- D) Steve Martin and John Belushi.

12. Complete the list: Reuben, Shirley, Keith, Laurie, Danny...

- A) Chris and Stacey.
- B) Chris and Tracy.
- C) Brian and Mary.
- D) Mork and Mindy.

13. Rob, Buddy, Sally and Mel all worked so that America could tune in every Friday night at nine and watch...

- A) *The Alan Bradley Show*.
- B) *Uncle Miltie*.
- C) *The Alan Sturdy Show*.
- D) *The Alan Brady Show*.

14. Which of the following characters was *not* one of Dr. Bob Hartley's patients?

- A) Mr. Leonard, delusional narcissist.
- B) Mrs. Bakerman, occasional paranoid and frequent knitter.
- C) Mr. Peterson, inferiority complex sufferer.
- D) Elliot Carlin, world-class neurotic.

15. Which TV Land birth never happened?

- A) Samantha had Tabitha.
- B) Jeannie had Tony, Jr.
- C) Mork hatched Mearth.
- D) Lucy had Little Ricky.

16. *F Troop*'s Wrangler Jane was sweet on...

- A) Captain Parmenter.
- B) Captain Pimento.
- C) Sergeant Bilko.
- D) Bugler Dobbs.

17. Mary, Lou, Murray, Ted, Sue Ann and Chuckles were all employees of...

- A) WKN in Milwaukee.
- B) WKN in Chicago.
- C) WJM in Minneapolis.
- D) WKRP in Cincinnati.

18. Which of the following "favorite sayings" from the James Buchanan High School Yearbook is incorrect?

- A) Juan Luis Pedro Phillipo de Huevos Epstein: "The devil made me do it."
- B) Vinnie Barbarino: "What? Where?"
- C) Arnold Horshack: "Ooo Ooo," "Hanh, hanh, hanh," and "G'head, G'head."
- D) Freddy "Boom Boom" Washington: "Hi there."

19. Fred Gwynne and Al Lewis did their first Classic TV work together as Officers Muldoon and Schnausner in *Car 54, Where Are You?*, but they later teamed up as...

- A) Starsky and Hutch.
- B) Batman and Robin.
- C) Lurch and Uncle Fester.
- D) Herman Munster and Grandpa.

20. Which of these members of the *Taxi* gang actually drove a taxi on the show?

- A) Latka Gravas.
- B) Louie De Palma.
- C) Bobby Wheeler.
- D) Simka Dahblitz Gravas.

ESSAY: Actor Jerry Paris played dentist Jerry Helper on *The Dick Van Dyke Show*, which he later directed. Actor Peter Bonerz played orthodontist Jerry Robinson on *The Bob Newhart Show*, which he later directed. Compare and contrast, and offer some reason why this parallel may have occurred. This extra-credit essay will have no effect on your score, and is probably best ignored. (Tests must be postmarked by August 31, 1995.)

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10. (A) (B) (C) (D)

11. (A) (B) (C) (D)

12. (A) (B) (C) (D)

13. (A) (B) (C) (D)

14. (A) (B) (C) (D)

15. (A) (B) (C) (D)

16. (A) (B) (C) (D)

17. (A) (B) (C) (D)

18. (A) (B) (C) (D)

19. (A) (B) (C) (D)

20. (A) (B) (C) (D)

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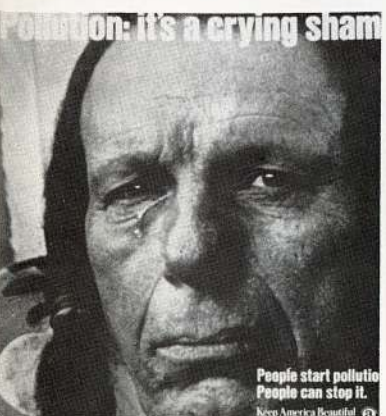
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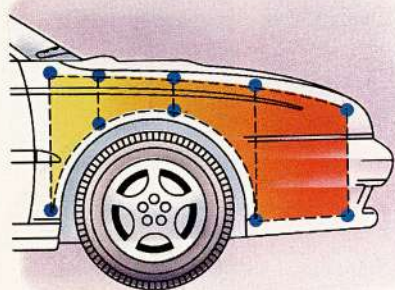
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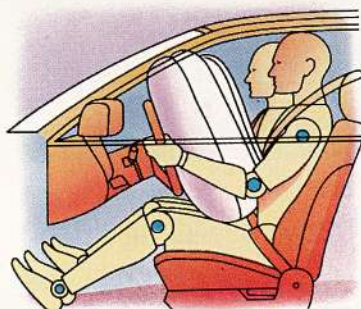




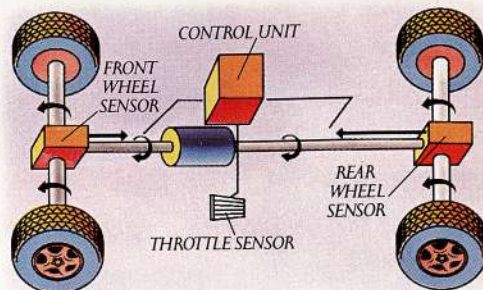
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