

TV Treasures

That Girl

a
groovy
tribute
to
america's
favorite
single
girl



Sylvia Stoddard

That Girl

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This book is dedicated to
all the members of my parents'
Music Club, an informal gathering of friends
with similar interests
who initiated me into the joys of the theatre:
Peg and Mac MacLish, Susan and Mike, George and Nell Brooks, Glory and Beth, Mel Tully and Jay and
Andrew,
and especially to the memory of my dear "aunt,"
Dorothy Tully

Thanks

Tom Wilson provided more than inspiration, his collection and expertise for this book, he's a wonderful friend.

Special thanks to director Hal Cooper, who shared the memories of his career with me, and to so many of the *That Girl* writers, including Ed Scharlach, Stan Cutler, Saul Turteltaub and Carl Kleinschmitt, who provided encouragement, scripts, tapes, and most valuable of all, their humor and continuing enthusiasm for the show.

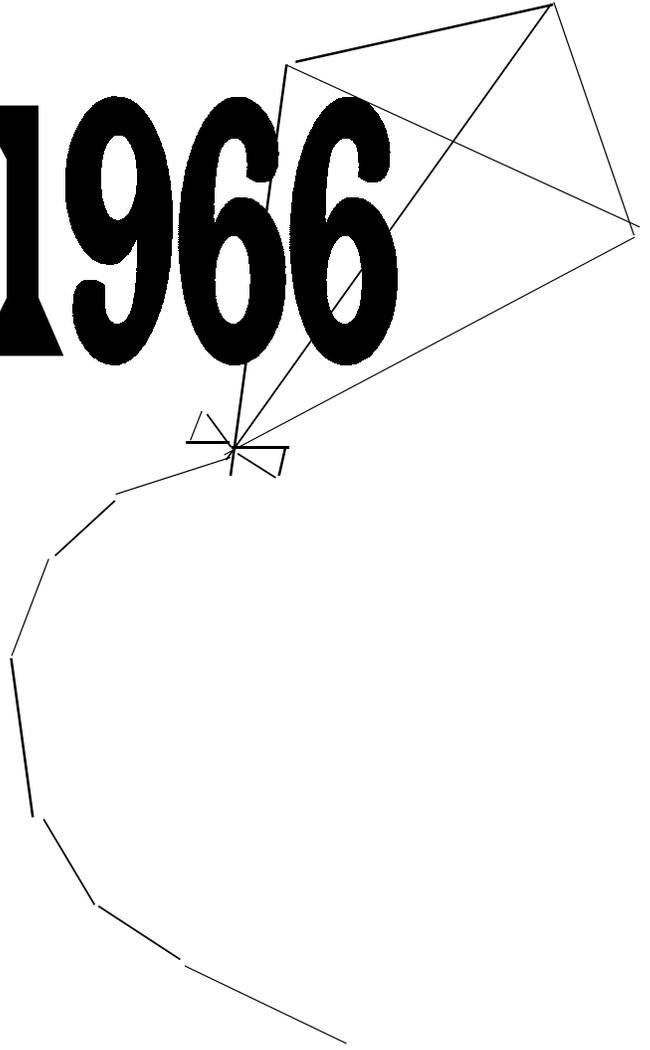
That Girl and the Theatre

Our mothers were raised on the story of the backstage musical through *Stage Door*, *42nd Street* and innumerable other films, which painted the Great White Way as a place of incredible highs and lows. We may have been the television generation, but the old stories of performing before a live audience and being showered with applause was a daydream of many of us. And there was only one place where that could happen: New York.

New York in 1966 was still a city that was clean, exciting and filled with promise of great achievements to come. New buildings scraped the sky each year and New York seemed the world center of commerce. There was no place to equal it for Christmas shopping, and then there was the *theatah*. The city paused while everyone rushed home, put on their evening clothes and jewels, and climbed into taxis and limos to be swept to the door of a magic place where for two hours, you would be transported into another world.

Did this Broadway ever exist? Probably not, and neither did the world of *That Girl*. But in the turbulent '60s, we needed dreams like these.

1966



The World 1966

It was hard not to believe the country was coming apart at the seams in 1966. There were civil rights riots in many major cities; anti-war demonstrations became ever more violent and crime more pervasive. Africa seemed likely to erupt into flames, Southeast Asia continued in turmoil, thousands of American men were dying in a country most of us had barely heard of, fighting in support of a regime the people who lived there didn't seem to want. The British Empire was crumbling, the Middle East was filled with wars small and large, and yet, these were all just things most people saw on the evening news.

For most Americans, life went on as usual. Of course, the optimism and booming economy of the post-war years was pretty much gone and with it, our innocence. But it was still a time when we could look forward to a better life for our children than we'd had, a secure retirement, and many bright things on the horizon.

Our phones were all by Bell, we flew on Pan Am, Eastern, PSA, Western and Braniff, air mail was delivered anywhere in the country the next day, we still went downtown to shop wearing hats and gloves, and the roads, expressways and freeways were empty during the day while everyone was at work. Families still had a mother, father, 2.3 children, 1 bathroom and not enough closet space.

We might have become a bit blasé about our achievements in space by now and there were so many astronauts who'd been there, it was hard to remember them all, but it sure looked like men--American men--would walk on the moon before the end of the decade.

Technology was exciting too--thanks to new developments in silicon chips, printed circuits and semiconductors, computers were cheaper, faster and more powerful, and engineers were starting to use them as design tools to create things more easily, more rapidly and more accurately. The Japanese were using lasers in automobile design.

Education--even college--seemed possible for everyone who wanted it, unemployment was low, job stability was high and the industrial output of the country at an all time high.

And then there was the miniskirt. Part of the youth-oriented fashion trend from London's Carnaby Street, miniskirts swept the fashion world. In addition to plastic and vinyl clothing, the other new look was Courrèges' androgynous or unisex styles--clothes that blurred the distinction between the sexes.

Other 1966 milestones:

- Indira Gandhi is elected as India's third prime minister.
- The first hovercraft begins service across the English Channel. The trip takes about 20 minutes.

- The U.S. resumes air raids over North Vietnam. Many Western nations issue protest. Communist nations call it naked aggression.
- There is massive internal strife in South Vietnam as students and dissident Buddhists demonstrate against the government of Premiere Ky. U.S. facilities in Hue are burned. The South Vietnamese Labor Confederation calls general strike in Saigon and 50,000 workers participate. Ky calls for the U.S. to invade North Vietnam. The U.S. refuses.
- The American spacecraft Surveyor 1 lands on the moon and begins sending pictures back to earth.
- James Meredith, the first Black graduate of the University of Mississippi, is shot and wounded during a voting rights march from Memphis to Jackson.
- The year in films was rather lackluster except for Richard Burton and Liz Taylor in Mike Nichols' *Who's Afraid of Virginia Wolfe?*, *Doctor Zhivago*, Britain's *Fahrenheit 451* and the latest James Bond installment, *Thunderball*. Sean Connery broke loose from his 007 role and appeared in *A Fine Madness*. The number of Bond imitators grew with *Our Man Flint*, *The Silencers*, *Arabesque* and *The Man From Istanbul*.
- Five U.S. airlines are grounded by a machinists' strike.
- Robert Kennedy was received by large crowds for a speaking tour in South Africa, despite the government's lack of cooperation and general civil disturbances in a number of emerging African nations, including the assassination of South African Prime Minister Verwoerd on the Parliament steps for "doing too much to aid non-whites."
- Alabama Governor George Wallace signs a bill declaring U.S. school desegregation orders null and void in his state.
- Jack Ruby's murder conviction for killing accused JFK assassin Lee Harvey Oswald is overturned by a Texas appeals court.
- The new Metropolitan Opera House opens in New York's Lincoln Center.
- Frank Robinson leads the Baltimore Orioles to defeat defending champions the Los Angeles Dodgers in the World Series. The Dodgers had nearly lost stars Sandy Koufax and Don Drysdale in salary disputes early in the year, but both signed for salaries of \$130,000 for Koufax and \$115,000 for Drysdale.
- The Boston Celtics win their unprecedented eighth consecutive NBA title by defeating the Los Angeles Lakers in a best-of-seven series.

- 70 nations prepare to gather in Montreal for Expo 67.
- Medicare, the first health program for senior citizens, takes effect in July.
- The massive joint Egyptian/Swedish/West German/Finnish/ Italian project to move the Abu Simbel Temples constructed by Ramses II is nearly completed. The 3,200-year-old structures are moved to higher ground to make way for the elevated waters of the Nile after the completion of the Aswan High Dam in 1967.
- *Time* magazine calls London "The City of the Decade" for its contributions to pop music, fashion, and discotheques.
- The most notable football game of the collegiate season is a Notre Dame/Michigan contest in November. Both teams were undefeated and untied, but settled nothing, playing to a 10-10 tie.
- Two of the biggest-selling books of the year are true crime books: *In Cold Blood* by Truman Capote and Gerold Frank's *The Boston Strangler*. Capote called his a "non-fiction novel" and claimed to have established a new genre. Mark Lane's *Rush to Judgment* and Edward Jay Epstein's *Inquest* fueled growing national dissatisfaction with the Warren Report on the assassination of President Kennedy. Other bestsellers of 1966: *Valley of the Dolls* by Jacqueline Susann, Robert Crichton's *The Secret of Santa Vitoria*, James Clavell's *Tai-Pan*, and Roderick Thorpe's first novel, *The Detective*. Each of these would become a major motion picture.
- The Whitney Museum of American Art opens in New York City.
- The treasures of Florentine museums are threatened when the Arno River overflows its banks in November. A UNESCO-sponsored salvage effort succeeded in reopening all but one of the museums but experts felt it would be years before the damage to artifacts could be assessed.
- The sun sets on the British Empire: Spain and Britain have talks over the future of Gibraltar. Argentina and Britain have talks over the future of the Falkland Islands. Britain announces the independence of former colony Barbados. Prime Minister Harold Wilson suspends talks with Rhodesia.
- Britain and France agree to build a tunnel across the English Channel.
- Astronomers discover and name quasars, short for quasi-stellar radio sources.
- Japan, Britain and Thailand launch efforts to establish peace talks about Vietnam. All efforts fail.
- LBJ's daughter, Luci Baines Johnson, marries Patrick Nugent in Washington, D.C.
- A peace accord ends the three-year long undeclared war between Indonesia and Malaysia.

Broadway 1966

Broadway's inspiration for the 1966-67 season all seemed to come from elsewhere. The big musical of the year was *Cabaret* at the Broadhurst. It was based on a 15-year-old play by John Van Druten, *I Am a Camera*, which itself was based on the stories of Christopher Isherwood. But the show managed to be both conventional and innovative at the same time. The music, by John Kander and Fred Ebb was very much in the style of the period when it was set--that of Kurt Weill and Bertold Brecht. Joel Grey headlined the show, joined by Bert Convy, Lotte Lenya (Weill's wife), Jill Haworth, Edward Winter and Jack Gilford.

Other musicals of the year included *I Do! I Do!*, a musical adaptation of the two-character play and film, *The Fourposter*, starring Mary Martin and Robert Preston; *Walking Happy*, based on the classic British *Hobson's Choice*, starred Louise Troy and British comic Norman Wisdom; *A Joyful Noise*, based on the novel *The Insolent Breed* and starring Susan Watson and John Raitt; and *The Apple Tree*, which was based on three sources, not one, and starred Alan Alda and Barbara Harris. Though *I Do! I Do!* ran for a year on its star power, all four were deemed failures.

Ilya Darling used the film *Never on Sunday* as its source, but despite the presence of the film's original director, star (Melina Mercouri) and composer of the film's theme song, the show failed.

Exclamation marks peppered Broadway marquees, with the aforementioned *I Do! I Do!* joined by *Hallelujah*, *Baby!*, *Hello Solly!* and *Sherry!*

British stars (and writers) peppered most of the best dramatic plays of the year. Harold Pinter's *The Homecoming* (starring Paul Rogers and Ian Holm) was chosen best play of the season by the Tony voters, beating out Peter Shaffer's *Black Comedy* (starring Donald Madden), Edward Albee's *A Delicate Balance* (starring Rosemary Murphy, Hume Cronyn and Marian Seldes) and Frank Marcus's *The Killing of Sister George* (starring Beryl Reid).

Television 1966

News, sports and specials continued to be the top programming around the world in 1966. The Vietnam war and President Johnson's trip to Southeast Asia, the space flights and elections were highlights of the year's telecasts. Sports was the biggest draw and the prices went up and up. The networks paid more than \$27.5 million to broadcast the 1966 baseball season and \$44.5 million for pro and college football.

The new shows that fall weren't a stellar bunch--whatever happened to *The Pruitts of Southampton*, *Run, Buddy Run*, *Pistols 'N' Petticoats*, *The Rounders*, *Love on a Rooftop*, *Hey Landlord*, *Hawk*, *The Hero*, and *Iron Horse*? *Hey Landlord* may have been ahead of its time--it starred Will Hutchins (*Sugarfoot*) as a sweet, trusting guy named Woody who had blind faith in everyone. Sounds a lot like the Woody in *Cheers*. Among the few successes were Marlo Thomas's *That Girl*, *Mission: Impossible*, *The Green Hornet*, *The Girl From U.N.C.L.E.*, *The Monkees* and *Star Trek*.

The international appeal of American television continued unabated. *Bonanza* was seen in 62 countries, *Dr. Kildare* in 52, *Get Smart* in 35 and *I Spy* in 24. Other shows with increasing overseas exposure were *I Love Lucy*, *The Rogues*, *Honey West*, *The Big Valley*, *The FBI*, *F Troop*, *Mr. Roberts*, *Mission: Impossible* and *Star Trek*. The French loved *Green Acres*, the Japanese adored *Lost in Space* and *Tarzan*.

- Other events during the 1966-67 season:
- There were 193 million television sets in the world, 75 million in the U.S. A color TV cost less than \$300. Sony marketed its "Tummy TV" in the U.S. in 1965, and a tiny 4" x 2" x 2-1/2" set which received 13 channels was on display at an electronics show in London.
 - A new group announced plans to start a fourth TV network, the Overmyer Network, which planned to start broadcasting eight hours of programming per day to 100 affiliates in September 1967.
 - On June 2, the first telecast from the moon was broadcast via the Jet Propulsion Lab in Pasadena, California.
 - A new Pacific satellite, Lani Bird, brought daily live broadcasts from the battlefields of Vietnam into American homes.
 - In the summer, ABC's new show, *The Dating Game*, soars in the ratings when the other two networks pre-empt their regular shows to air a live press conference with defense chief Robert McNamara about Vietnam.
 - ABC premieres its fall shows weeks earlier than NBC and CBS.
 - Milton Berle, whose new show premieres on third-place ABC, quips "If they wanted to shorten the Vietnam war, they ought to play it on ABC. Nothing lasts longer than thirteen weeks there."
 - *NBC World Premiere Movie* ushers in the age of the made-for-television film.
 - CBS censors force the Rolling Stones to change their song lyrics on the *Ed Sullivan Show* from "Let's Spend the Night Together" to "Let's Spend Some Time Together."
 - February 5, 1967, *The Smothers Brothers Comedy Hour* on CBS knocks NBC's *Bonanza* from the number one spot.



That Girl 1966

That Girl was a Desilu production. The company started by Lucy and Desi had taken over the old RKO studio adjoining Paramount and the Desilu Cahuenga lot in Hollywood (now an independent rental studio). Marlo Thomas, determined to produce her show herself without her father's clout and powerful production company, nevertheless chose the very lot where *Make Room for Daddy*, Danny Thomas' long-running sitcom, had been made.

A lot of the production people were veterans of another Desilu Cahuenga show which had just completed its run. Among the crew from *I Spy* who came to *That Girl* were Earle Hagen (theme music), Ed Hillie (assistant director/production manager), associate producer Joel Swanson, editorial supervisor

Jerry Jameson and production executive Ronald Jacobs.

To establish authenticity, a crew went to New York every year to film exteriors and establishing shots, which added a lot of atmosphere to the show. And the scripts--and wardrobe--were planned far enough in advance to allow the crew to film the show's stars in different outfits going in and out of different buildings.

Ms. Thomas' clothes were first done by Werlé, though midway through the first season, the famed Italian designer Cardinali, was hired. She was now based in Beverly Hills. Though the clothes gave the show--and Marlo--a distinctive look, the idea that a struggling actress could afford such a wardrobe was fantasy in the extreme. But ah, such wonderful fantasy.

Initially, *That Girl* was given a dream time slot--right after *Bewitched*, which had been the No. 2 show its first season and had only dropped to No. 8 by this, its third year. *Bewitched* delivered a potent 23.4% of the viewing audience to *That Girl*. Marlo's show didn't break into the top 25, but it was assured of another season.

THURSDAY NIGHTS - FALL 1966

	ABC	CBS	NBC
7:30	Batman	Jericho	Daniel Boone
8:00	F Troop		
8:30	The Tammy Grimes Show	My Three Sons	Star Trek
9:00	Bewitched	CBS Thursday Night	
9:30	THAT GIRL	Movies	The Hero
10:00	Hawk		The Dean Martin Show
10:30			

Mid-year, ABC jettisoned its flops. *The Tammy Grimes Show* didn't even make it into October and was replaced by *The Dating Game*. *Love on a Rooftop*, a *Barefoot in the Park* clone about a young couple living in a tiny, windowless apartment in San Francisco which has a spectacular view from the roof, was moved in January from Tuesday nights into a slot between *Bewitched* and *That Girl*.

Hawk, a New York-set cop show with Burt Reynolds (as a full-blooded Iroquois Indian!), died in December, and was replaced by ABC's attempts to recapture the glories of the old anthology shows like *Studio One* and *Omnibus: ABC Stage 67*. It is mostly remembered today for producing an original musical by Stephen Sondheim, *Evening Primrose*.

THURSDAY NIGHTS - WINTER 1966-67

	ABC	CBS	NBC
7:30	Batman	Coliseum	Daniel Boone
8:00	F Troop		
8:30	Bewitched	My Three Sons	Star Trek
9:00	Love on a Rooftop	CBS Thursday Night Movies	
9:30	THAT GIRL		Dragnet 67
10:00	ABC Stage 67		The Dean Martin Show
10:30			

RATINGS 1966-1967 Season

1.	Bonanza	29.1	14.	The Dean Martin Show	22.6
2.	The Red Skelton Hour	28.2		Family Affair	22.6
3.	The Andy Griffith Show	27.4	16.	The Smothers Brothers Hr.	22.2
4.	The Lucy Show	26.2	17.	Friday Night Movies	21.8
5.	The Jackie Gleason Show	25.3		Hogan's Heroes	21.8
6.	Green Acres	24.6	19.	Walt Disney's Wonderful	
7.	Daktari	23.4		World of Color	21.5
	Bewitched	23.4	20.	Saturday Night at the Movies	21.4
	The Beverly Hillbillies	23.4	21.	Dragnet	21.2
10.	Gomer Pyle, USMC	22.8	22.	Get Smart	21.0
	The Virginian	22.8	23.	Petticoat Junction	20.9
	The Lawrence Welk Show	22.8		Rat Patrol	20.9
	The Ed Sullivan Show	22.8	25.	Daniel Boone	20.8

RUNNING ORDER

A personal word on episode numbering and order. The episodes are listed in the order they aired. That is how we saw them and that is how we remember them.

When a TV show is put into production, the producing entity gives the show authorization to write scripts and/or solicit pitches from freelance writers. As stories are bought and approved, the business affairs people assign them consecutive numbers, which serve as identifying numbers for all charges allotted for that story, including the writer's fee, set costs, actors, etc. Many local stations and syndicators run the episodes numerically according to these numbers, which--once a show has aired--are meaningless and only reflect the order in which the deals for the writers were made, nothing more.

Each show's executive producer and staff has in mind the order they want for the shows. On *Simon & Simon*, care was taken to alternate so-called heavy shows with those of a lighter nature. On *Magnum, P.I.*, the running order was very rigid, dictated by the sometimes continuous storylines.

When an actor writes a book about a show he or she was a part of, he or she often lists the episodes in the order they were filmed, meaningful at the time and possibly significant in the backstage story told, but also otherwise meaningless. The order in which shows are filmed has nothing to do with plot continuity, only the availability of scripts, actors, sets or directors.

Nick at Night and A&E cable networks have taken the care to make sure their vintage shows are run according to original airdates, which recreates the original experience as closely as possible and they are to be applauded for their pains.

THOSE PESKY TITLES

Every effort has been made to find the correct episode titles for this show. Sitcoms rarely use episode

titles on screen (*The Dick Van Dyke Show* is an exception), and this many years after the fact, the records--and even the studios--are long gone.

That Girl began putting its episode titles onscreen in the middle of the third season and continued to the end, so those are correct. Though *TV Guide* and several metropolitan newspaper TV magazines printed episode titles during the '50s and early '60's, the practice was sporadic at best by 1966. *That Girl* has been particularly difficult, with two or even three titles for a single episode surfacing in different sources. When in doubt, the official teleplay title registered with the Credits Department of the Writers Guild of America, west, the title on the script, or the title on the 16mm film cans have been used. The writers themselves have been particularly helpful in sorting out the mess. Special thanks to Ed Scharlach, Carl Kleinschmitt, Saul Turteltaub and Stan Cutler.

Incidentally, the original scripts for *That Girl* contain an exclamation mark in the title (*That Girl!*). However, this was not used on screen or in any contemporary stories about the show, including press releases, so it has been left off in this book.



Early photo of the studio where *That Girl* filmed.

That Pilot



The first pilot for a Marlo Thomas situation comedy didn't even make it to the air, much less to series. Most of the elements which would make *That Girl* work were in place, but not all of them. It was called *That Girl* (though it's possible "Miss

Independence" was considered as a title) but Ted Bessell plays her agent--with the improbable name of Don Blue Sky (the character's part Cherokee!). In a snippet of this pilot used in episode #11, "What's in a Name?" Ann asks for Mr. Blue Sky but it has been overdubbed into "Mr. Peck."

The theme song is the same and so is Ann's apartment. This is uncommon (see the first episode of *The Brady Bunch*), since the pilot was obviously shot months and months before the series and most studios recycle sets long before the series is ordered. It's a possibility that the pilot used existing flats (walls with windows, doors, moldings, etc.) and they were just put back in the warehouse when the pilot was finished and happened not to have been used (and re-dressed) for another show in the interim. This might explain why Ann's apartment was redesigned for the third season (after the show was a hit) but the change was never explained on the show.

Oh, and in the pilot, Ann's apartment is #2B, not #4D as it would eventually be in the series.

1.. Unaired Pilot

Filmed in 1965

Produced by Jack Elinson

Written by Bill Persky and Sam Denoff

Directed by Jerry Paris

Music by Earle Hagen

Cast: Marlo Thomas Ann Marie
 Harold Gould Mr. Marie
 Penny Santon Mr. Marie
 and Ted Bessell as Don Blue Sky
 Cliff Norton Chef
 Shirley Bonne Charlotte
 Jackie Joseph Sharon
 Walter Sande Max
 Ann Whitfield Linda
 Michael Hoffer Jimmy
 David Azar Actor
 Douglas McCairn Customer I
 Rance Howard Customer II
 Owen Bush Customer III
 Mary Foran Customer IV

Ann's a waitress who is so preoccupied with a pending call from her agent that she can't concentrate on her customers. She gets a big TV part and her agent, Don Blue Sky, tells her she has to change her name. Ann refuses and says her family would never understand.

Ann buys champagne, then has three girlfriends over to celebrate. They all try to give her advice on her name. After a long time, they come up with Marie Brewster. Ann calls her mother and tries it out on her. The next morning, Mr. Marie marches over to ask her just what she thinks she's doing, and informs her he'll stop speaking to her if she changes her name.

The filming goes well (she plays a bank teller held up in a robbery). That weekend, Ann's going home and Don offers to go with her, since he thought it up. Mr. Marie won't talk to Ann, and is barely civil to Don (he suggests *he* change his name).

The night the program airs, Mr. Marie sends Ann flowers (a truce, not an end to the war). Ann goes to her parents' to watch the program. Her father doesn't want to watch the credits, but her mother sees it first: Ann Marie. All is forgiven.

It's clear that TV budgets were tight in the '60s. Nearly every frame of this unaired pilot is used, scattered through the first season. This story was recycled into episode #11, "What's In a Name?" and two anachronisms, Don's Mustang and Ann's fancy apartment building lobby made it into that episode, despite the fact that they didn't fit, continuity-wise.

Another item of interest, budget-wise, is that Marlo Thomas' name on the show's opening--on the street sign --was joined by the other regulars. Harold Gould's name is on a crossing barrier, Penny Santon's on a rack of clothes being wheeled across 7th Avenue and Ted Bessell's on the back of a Hansom cab. Only Bessell was given Top of the show billing in the final series, but since his credit contained the jettisoned name of his character, that footage couldn't be used either and a non-street sign credit added.

Ann's fashions for this pilot are by Mr. Mort, a ready-to wear designer whose clothes were carried in better department stores. The scenes of Ann running around New York (in Mr. Mort clothes) behind the end credits are from this pilot, and would survive unchanged for five years (and two other designers).

The 1966-67 Season

1.. "Don't Just Do Something, Stand There!"

September 8, 1966

Written by Jim Parker and Arnold Margolin

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Scott

Guests: Jack Goode Rudolph
Ed Peck..... Sam
Jerry Fogel Ernie
Luana Anders.....
Burt Taylor.....

Ann's working at a large office building's lobby newsstand when she's "discovered." A couple of producers think she'd be perfect for their project, and they also like the newsstand setting. The building also houses *Newsview* magazine.

In his brief forays through the lobby, ace *Newsview* writer Don Hollinger has had his eye on Ann from the beginning but doesn't know about the filming, which precipitates a number of disasters which befall the hapless Don.

Despite this, cupid's arrow finds its mark and Don and Ann seem destined for romance. But more disaster is also in store for them because Don still hasn't realized what's going on in the lobby is for the cameras and isn't real.

2. Goodbye, Hello, Goodbye

September 15, 1966

Written by Bill Persky and Sam Denoff

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Parker, DeCamp, Scott

Guests: Ronnie Schell as Harvey Peck
Byron Morrow..... Doorman
J.B. Larson..... Studio Usher
Carol Worthington..... Waitress [Janet]
Ogden Talbot..... Customer
Joan Granville..... Woman Customer
Aileen Carlyle..... Woman Customer
Ivy Bethune..... Woman Customer
Duke Stroud..... Man

Ann's leaving the nest...er, home. Lew is a wreck but Ann's confident. Her agent has an apartment for her and she's got a job as a waitress at Grafton's. Ann moves into apartment 4D for the first time, and is so excited she can't speak. But she can squeak, and so does the mouse in her apartment. Judy Bessemer, her neighbor, says a boy in the building lost his mouse last week.

Ann sort of unpacks then races off to see her agent Harvey. He's got a job for Ann on a children's show, *The Merry Moppeteers*. She'll be the mop. The guest mop. Oh well, it pays \$50. She signs for it and then her mother arrives with her suitcases. She's moving in with Ann.

Ann tries to get an answer from her mother and from her father as to what's wrong, but they both refuse to talk about it.

Variety reviewed this premiere episode of the show with an unqualified rave. The reviewer praised Marlo, the writing, the direction, the cast and the concept, saying the show struck exactly the right balance-- neither too sophisticated nor too outlandish, calling *That Girl* a "winner," "sparkling" and Marlo "a delight."



Caught...Ann Marie is practicing acting for an upcoming role, while on duty in an office building candy counter, when she is caught in the act by Don Hollinger.

The introduction to this episode is particularly nice, with the illustrations of birds and Manhattan. The show also has more exterior shots than usual for a sitcom, obviously going on location to shoot this as well as additional scenes for the opening credits and future episodes.

Ann mentions tickets for a play, *Up the Ladder Sideways*, a cute parody of a real play, *Up the Down Staircase*.

We learn that Brewster is only 40 miles away from New York City.

Carol Worthington, who plays Janet, Ann's waitress friend, was featured in the Robert Morse musical film, *How to Succeed in Business Without Really Trying*.

3. "Never Change a Diaper on Opening Night"

September 22, 1966

Written by Milton Pascal

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Kopell, Parker, Scott, Coleman

Guests: Billy DeWolfe as..... Jules Benedict

Ann goes through the preliminaries to take a class with the famous acting teacher Jules Benedict. He is ruthless, heartless, vicious, extremely demanding and naturally, every actor in town is dying to take his classes. Ann is given an interview despite flunking 'walking' and 'application-filling-out,' a scene to memorize and an appointment for a formal audition that night at 8:15. Precisely.

Meanwhile, Judy's sister is in imminent peril from an abusive husband up in Larchmont and Judy begs Ann to babysit little Stanley. The day goes on and Ann rehearses while dealing with Stanley's incessant crying. Judy calls several times, but doesn't feel she can leave her sister in danger. She assures Ann that Leon will be home soon.

Leon does arrive, takes Stanley so Ann can get ready, and she's in the shower when Leon returns, baby and all, announcing he's got to rush to the hospital on an emergency. Ann knows if she misses or is one second late for her audition, Benedict won't see her.

4. "I'll Be Suing You"

September 29, 1966

Written by Peggy Elliott and Ed Scharlach

Directed by Bob Sweeney

Regulars: Thomas, Bessell

Guests: Carl Ballantine..... Arnold Lemming

Robert Emhardt..... Judge

Ann's having her first experience in small claims court. And the judge is having his first experience with Ann. It's an auto accident case and Ann was driving (Donald's brand new car) and the other party, Arnold Lemming, was a pedestrian. He claims she ran into him and is suing her. She claims [guess that's why it's called small claims court!] he ran into her, causing \$46.53 in damage--below Don's \$50 deductible. She's suing him for that amount. The judge is baffled by this time and so Ann starts at the beginning....

Ann borrows Don's new car (over his extensive objections) to transport an ailing rubber tree plant from her mother's to her apartment. She's back in the city and driving as if she's got a car full of fresh eggs. She makes elaborate (but correct) signals for every turn and stop, and eases to a stop at an intersection.

Arnold Lemming, carrying a large sewing machine, arrives at the intersection, his attention captivated by a passing babe. He--well, the sewing machine--literally crashes into Ann's car, the heavy machine denting the car's fender before it falls to the ground and breaks into a hundred pieces.

But Lemming doesn't believe her, Donald doesn't believe her and the judge doesn't believe her.

Benedict mentions Ann (and baby) might be a plant from his rival--The Actor's Studio--the famous institution where Lee Strasberg taught "the Stanislavski Method" to many premier actors, including Marlon Brando, James Dean, Paul Newman, Dustin Hoffman, Joanne Woodward, Lee Remick, Rod Steiger, Ben Gazzara, Julie Harris, and Eli Wallach. This hammers home the point that Benedict's classes are highly sought-after

The issue of Judy having a sister with a battering husband was extremely contemporary for this or any show at the time.

The title is a pun on the song, "I'll Be Seeing You," written by Irving Kahal and Sammy Fain in 1938 for a Broadway show, Right This Way. But the song caused hardly a ripple until five years later, when it was dusted off and recorded by Frank Sinatra and Hildegard and became one of the biggest hits of World War II. It was the No. 1 song in the country for ten weeks and also furnished the title and theme for a film starring Ginger Rogers and Joseph Cotten (1944).

Carl Ballentine became quite well-known with his endlessly unflappable--and inept--magician act. He also was a veteran of many TV appearances, both on comedy shows and variety programs.

5. "The Anatomy of a Blunder"

October 6, 1966

Written by Dale McRaven and Carl Kleinschmitt

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Parker, DeCamp

Don drives Ann to Brewster to pick up her hi-fi set. They plan to stop for a picnic on the way, but he's a wreck, worrying about meeting her parents. He's dressed up and when Ann starts acting like a kid and encouraging him to go wading in a stream, he gets wet, muddy, and steps on a bee. But he does enjoy the food...until he learns there's horseradish in the chopped liver and he's allergic. He gets blotches and wheezes.

Then she hits him by accident and knocks out both his contacts (which she didn't know he wore). Then Ann steps on one of them, crushing it. The day gets worse since Don can't drive and Ann can't drive a stick shift. And the Maries are getting worried because Ann and Don haven't shown up yet. But it's a lovely day for a picnic....

6. "The Rich Little Rich Kid"

October 13, 1966

Written by Joseph Bonaduce

Directed by Sidney Miller

Regulars: Thomas, Bessell, Scott

Guests: Sam Melville as Roddy Waxman
 Paul Bryar Clerk
 Larry Hankin..... Gus
 Ed Tontini..... Maitre D'

Ann is picked up by a real hunk in the line to pay parking tickets. When he gets to the window, his license is suspended for a month and he needs someone to drive his car home. Ann thinks it's an elaborate lie at first, but he shows her the license. Then he tells her the car is a Rolls. It turns out he's as rich as a Rockefeller and at his "place" (a lavish apartment building his family owns), he tries his best to make a date with her but she resists.

When Ann tells Donald the story, he believes her because the story is so outlandish. Ann's in a play called *A Preponderance of Artichokes*, an experimental piece of dreck. She's astonished when that night, the house is sold out. It's sold out to Roddy Waxman, the rich boy with the Rolls. She insists on putting on a performance for him--doing all the parts. Don arrives in mid-scenery-chewing and is jealous as all get out and feels completely outclassed.

When Don says, "Univac wouldn't understand," he refers to the early computer giant (where are they now?). Univac was one of the first developers of the "electronic brain."

Don drives a 1966 Mercury Comet convertible, and though standard shift cars were far more common then, it's unlikely that particular car--a fairly top-of-the-line model--would have had one. But it makes a good plot point.

Ann mentions John Wayne in *Flying Leathernecks*, a World War II action film released in 1951, with the Duke as a Marine major.

This episode runs in syndication with no opening credits. The ones used here are as they are officially on file with the Writers and Directors Guilds.

Ann's Agents Thru the Years
 George Lester (George Carlin)
 Harry Fields (Jules Munshin)
 Harvey Peck (Ronnie Schell)
 Sandy Stone (Morty Gunty)
 Seymour Schwimmer (Don Penny)

Ann's opening scene is a parody of Katherine Hepburn's big scene in the play within the classic backstage film, *Stage Door*, substituting artichokes for calla lilies. Some of the other bits are parodies of *The Glass Menagerie* and *A Streetcar Named Desire*.

7. "Help Wanted"

October 20, 1966

Written by Tom and Helen August

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Kopell, Scott

Guests: Ogden Talbot as Messenger

Yuki Tani as Waitress

Bob Lindquist as..... Terry

Donald's secretary Nancy quits when she becomes pregnant and, since Ann is desperately job-hunting, she begs Donald to try her as his secretary. They discuss all the pros and (mostly) cons of the idea, but in the end, he relents, subject to Jerry's approval (they share the secretary).

To Don's dismay, Jerry's got no objections. And Ann turns out to be a super secretary. She types fast, takes dictation, makes no errors, and is punctual and cheerful. Donald turns into a bear, snapping at everyone, unable to write, and just plain miserable to be with.

But the last straw comes when Donald tells her not to correct his grammar when he's dictating and she takes that as an all-encompassing order and doesn't correct it on an overdue article for his nasty managing editor.

8. "Little Auction Annie"

October 27, 1966

Written by Rick Mittleman

Directed by Sidney Miller

Regulars: Thomas, Bessell, Scott, Coleman

Guests: Michael Conrad as Mr. Johnson

Ken Lynch as Policeman

Dodo Denny as Mrs. Morrisey

Teddy Quinn as Patrick

Stu Nisbet..... as Auctioneer

Don, Ann, Judy and Leon are at an auction when a box of odds and ends from the estate of one Jonathan Fox is put on the block. Ann, intrigued, starts bidding. Despite some spirited competition from a woman in the back, Ann gets the box for \$7.50. A tall, clean-cut man hurries in just after the gavel falls and is dismayed he missed the box. He finds Ann and offers her \$30 for the box.

Now convinced it must contain something of real value, Ann refuses and takes it home where she and Judy go through the junk with great anticipation. Could the item of value be the broken candlestick, a jar of matchbooks, a picture frame, a pipe rack (also broken), a baseball stuck on a wooden base? They're all a little uneasy when Mr. Johnson appears at the door--he followed them.

He offers Ann \$50 for the box. No. Then he starts naming sums for various items, starting with the baseball. A neighbor's emergency distracts everyone and later, Ann and Don return to her apartment to find the door unlocked. Nothing's been touched and nothing's missing except the baseball--but a neighbor's son has it. Leon x-rays the ball, but they see nothing. A minute examination with a loupe reveals some faded writing that seems to say, "White House." What is it? Is it valuable?

The cafe set where Donald and Ann have a snack is the same restaurant set used for "Goodbye, Hello, Goodbye," where Ann was a waitress. Since it's a fairly elaborate set and filmed sitcoms rarely had the budget for such extravagances, it was undoubtedly a set on the lot built for a film, which hadn't been struck as yet.



WHAT'S MISSING? That Girl is circulating in some heavily edited prints. All runs in recent years are missing the tag scene after the last commercial and before the end credits. These only related to the episode in question a small part of the time. Mostly, they were mildly amusing small scenes between Donald and Ann.

More serious is the omission of credits--both opening and closing ones. Frequently, the cuts omit scenes with recurring characters, such as Ann's friends Judy, Pete, Marcy and all the Ruthie Baumans over the years. When you see characters named in the end credits who never appeared, you know that a 2 to 3-minute scene with that character has been cut.

9. "Time for Arrest"

November 3, 1966

Written by Jack Winter

Directed by David McDearmon

Regulars: Thomas, Bessell

Guests: Richard X. Slattery as Lieutenant Sylvestri
Milton Seltzer as Al Morgenthaler
Herb Edelman as Eddie Perell
Jackie Joseph as Margie
Dick Balduzzi as Sergeant
Bella Bruck as Martha
Bernie Allen as Luke
Johnny Silver as Joe

How does Ann end up in jail clad only in a leopard-skin leotard? The cops ask her who she'd like to call and she says "No one. Absolutely no one." She finally gives in and calls Don, though she doesn't want to. He arrives and finally lets her explain. The night before, she agreed to fill in for a pal, Margie, who's up for a part and she begs Ann to fill in for her at a place called The Cave. She ends up checking coats at the joint, wearing the leopard costume.

Ann complains to Margie's boss, where his pal, Al, suggests Ann work the private dining room that night so she won't be so embarrassed. But "Big Al" Morgenthaler is also a notorious gangster. The private dinner party was to discuss a mob merger between Morgenthaler and Eddie Perell.

10. "Break a Leg"

November 10, 1966

Written by Jim Parker and Arnold Margolin

Directed by Jerry Davis

Regulars: Thomas, Bessell, Scott, Coleman

Guests: Sally Kellerman as Sandy Stafford
George Carlin as George Lester
David Fresco Wesley
Robert Sampson Jim

Ann's just a little envious--her old school friend Sandy Stafford's got a part in a Broadway show and she's staying with Ann, who goes through all the lows and highs with her friend. Backstage, after a preview performance, Sandy asks Ann if she'd like to be her understudy. They both realize the pitfalls but swear to avoid them and Ann accepts, thrilled.

The moment Ann is given the okay by the stage manager (who happens to be Sandy's boyfriend), she turns into the klutz of all time and though her agent George is only joking when he suggests that Ann should push Sandy out her window, it gets almost that bad. Sandy falls in Ann's shower, she gets a chill from a window stuck open, she gets blotches from a wool blanket Ann wraps around her--she's allergic. Then Sandy really gets sick and Ann's really worried that it's due to something she did. But it's not. Sandy's got the measles--and must have contracted them before she came to Ann's. Overjoyed--and guilt-free--Ann prepares for her Broadway debut.

Richard X. Slattery was a real N.Y. cop before he started playing them on television. He starred in a number of TV shows including The Gallant Men, Mr. Roberts, Switch and C.P.O. Sharkey.

The print currently in syndication of this episode has the wrong credits on the end. They're even from the wrong season.



When Sandy jokes that she usually takes the "sheriff's badge out of the cornflakes before she served them, she's referring to the prizes and premiums that used to be in nearly every box of cereal (and which are highly collectible today). These were commonly toys in some kind of a series ("collect 'em all!") and ranged from little cars to military unit patches to action figures.

Judy mentions the 1951 film, All About Eve, the ultimate story about an understudy doing everything possible to wrest a good part from the actress who has it.

When Sandy mentions she gets big red blotches from wool, Ann jokes, "The Scarlet Pimpernel." This is the title of a famous novel by Baroness Orczy, an adventure story set in the French Revolution. The precursor of Zorro and Batman, Sir Percy Blakeney, a prissy member of the aristocracy dons a secret identity to save innocent victims of the revolution.

*Sally Kellerman has had an illustrious career on the stage and in films, but is best-known for playing the original Hot Lips in the movie, M*A*S*H.*

11. "What's In a Name?"**November 17, 1966**

Written by Bill Persky and Sam Denoff

Directed by Harry Falk

Regulars: Thomas, Bessell, DeCamp, Parker, Scott, Coleman

Guests: Cliff Norton Chef
 Ronnie Schell Harvey Peck
 Walter Sande Max
 Michael Hoffer Jimmy

Harvey's trying to get Ann a role as a bank teller on a TV show while she's working like a fiend at her waitress job. She rushes out and to her agent's office. He's got good news. She did get it. But Harvey's got something else on his mind. He thinks she should change her name. Nearly everyone asks what her last name is. She says her father would die. This is the first role where her name will be on television, and she's got to decide now.

Ann has a little celebration that night and puts the dilemma to Judy, Leon, and Don, but they don't have any easy answers. Then Don comes up with Marie Brewster after her real name and her home town. She likes it and tries it out on her mother and the next morning, Lew Marie stomps up to Ann's apartment, steam coming out of his ears. He tells her she can't change her name. Period.

12. "Soap Gets in Your Eyes"**November 24, 1966**

Written by Tom and Helen August

Directed by Seymour Robbie

Regulars: Thomas, Bessell, Albertson

Guests: Kurt Kasznar as..... Dr. Randall
 Steve Franken..... Dr. Alden
 George Cisar..... Mr. Hollinger
 Joe Mell..... Sol
 Stevenson Phillips..... Director
 Marjorie Bennett..... Woman
 Goeff Edwards T.V. Announcer

Ann has a big part in a soap opera playing a real witch, and she's a huge success. The director thinks her character, Sheila, is so rotten, she'll be around for weeks and weeks. And Ann's starting to be recognized on the street.

Meanwhile, Don's parents are coming to town. Donald takes Ann to meet them at a nice restaurant. One that Ann suggested. Mrs. Hollinger is anti-everything Ann says and does. She hates the shop Ann suggests, she doesn't like the food at the restaurant. Or Ann's dress. Or the city. Ann and Don have a fight about his mother's reaction to her. Mrs. Hollinger admits she disliked Ann before she met her because she watches Ann's soap and she thinks Ann is like the horrid character she plays on TV.

We get to see Donald's car for the first time--a red '67 Ford Mustang convertible. The Mercury he was driving in "Anatomy of a Blunder" was a loaner. In episode #4, "I'll Be Suing You," Ann describes Don's car as a red convertible, and it's obviously this Mustang.

Note that Ann's apartment building has a lobby--this is the scene from the unaired pilot. When the show was picked up, the lobby and hotel-style desk disappeared. It's expensive to have another actor and an additional standing set.

The title is a twist on the song title, "Smoke Gets in Your Eyes." The 1933 song, by Otto Harbach and Jerome Kern and was first sung in their show, Roberta. It was used in the film version, starring Fred Astaire and Ginger Rogers and in the 1952 MGM musical, Lovely to Look At. Jerome Kern originally wrote the melody as a march tune for a radio show, but it was never used. The camera on the "set" of Ann's soap opera is labeled "WABC," the call letters of the ABC station in New York City.

13. "All About Ann"

December 1, 1966

Written by Milton Pascal

Directed by John Erman

Regulars: Thomas, Bessell, Kopell, Scott

Guests: E.J. Peaker Sheila [Harmon]
Howard Morton..... Slocum
Marti Litis..... Miss Cleary
Rob Reiner Student

Judy sees Donald going into a restaurant with another girl, and can't understand why Ann isn't worried. Particularly when Judy tells Ann it's an actress Ann has worked with and currently has an acting workshop with, Sheila Harmon. Ann doesn't want to confront Sheila and make a fool of herself.

Even Jerry is concerned that Don seems to be meeting another girl for lunch day after day. But Judy is ready to bust and wants to tell Donald she knows. Ann tells her not to, but she rips up Don's picture for Ann. Don tells Jerry what's going on: he's writing an article for *Newsview* about the joys and frustrations of a struggling young woman in New York. Sheila's supplying information and photos. Then Don calls Ann for dinner, planning to take some candids of her in her apartment for the story. But Ann doesn't let him in. She hands him everything he ever gave her in a box and slams the door in her face.

E.J. Peaker, who plays Sheila, co-starred as Minnie Fay in the 1969 Barbra Streisand Hello, Dolly! film. The careers of the newcomers in the film, including Peaker, Marianne McAndrew, and Michael Crawford (yes, the now legendary Phantom) were derailed because the film was made several years before it was released. In fact, nobody knew when it would be released because producer David Merrick stipulated, when he sold the rights to the 1964 Broadway hit musical, that the film couldn't open until a specified time after the show closed (a common practice). The show ran its course and looked like it would close soon, so Fox made the film. Then Merrick put Pearl Bailey and an all-black cast in the musical and the box office soared. Not only did prior audiences decide to see it again, it attracted a whole new audience. The expensive film was put on the shelf. The supporting players made appearances on TV in guest-starring roles, game shows and in other films which should have been augmented by their Hello, Dolly performances. But audiences were a little baffled when they seemed to burst fully grown into starring roles. They didn't even know they hadn't seen the performances responsible for getting the actors there. By the time the film was released, it didn't receive the notice it should have because so many people were now so familiar with the stage show--and the older actresses who had played the role--that Streisand was dismissed as being far too young for the part.

The title is a parody of the famous 1950 Bette Davis film about acting, ambition and love, All About Eve.

Note director Rob Reiner in a small part as a student in Ann and Sheila's acting workshop.

14. "The Phantom of the Horse Opera"

December 8, 1966

Written by Peggy Elliott and Ed Scharlach

Directed by John Erman

Regulars: Thomas, Bessell, Scott, Coleman

Guests: Sterling Holloway as... Mr. Forney [Everette Valentine]
 Maxine Stuart as Manager
 Reta Shaw..... Saleslady
 Bill Sargent..... Mr. [Vernon] Lyons
 Violet Carson..... Vacuum Buyer

Ann is being driven bonkers by muffled funereal pipe organ music which she thinks is coming from the next building every night. It gets so bad, she starts sleeping on Leon and Judy's couch. Late one night, Don and Ann are a little reluctant to confront the organist, but both agree it's the only way to stop it. A ordinary man in a tuxedo answers their knock and he's most cordial.

The gentleman, Everett Valentine, invites them in and they're astonished by not only the organ, but the contents of the apartment, which is a veritable museum of the silent film era, filled with costumes, props and memorabilia. He has had a variety of day jobs since 1929 (when talkies came in), but his life begins at night when he runs his films and accompanies them.

Ann likes Valentine so much, she can't ask him to stop, so she decides to find him a creatively satisfying job. She calls skating rinks, churches and ball parks, but there's nothing. That night, there's no music coming from Valentine's apartment and Ann gets very worried.

Oddly, the credits mis-name Valentine and in syndication cutting, most of the other actors listed have vanished from this episode.

WHAT'S MISSING? Ann first visits Valentine's building manager, who can't hear the organ music because she lives in the basement. The other currently unseen actors all play customers or salespeople in a department store, where Ann goes to inquire about a job for Valentine. The tag scene at the end reveals Valentine has ended up in Sing Sing, where he's been made prison organist.



Maxine Stuart, who plays Valentine's landlady, has many credits on the stage, in films and television. For fans of the book 84 Charing Cross Road (which was filmed with Anne Bancroft), Maxine Stuart is the actress friend of author Helene Hanff who is frequently mentioned throughout the book.

Sterling Holloway made his name in the 1930s playing hillbillies and yokels in films. Later on, he supplied the voice for many Disney characters, including Winnie the Pooh. He appeared in over 100 films, including The Merry Widow, Alice in Wonderland, Gold Diggers of 1933, Meet John Doe, Little Men, A Walk in the Sun, The Adventures of Huckleberry Finn, It's a Mad Mad Mad Mad World, The Aristocats and Thunder and Lightning.

Valentine mentions a number of icons of the silent film era. The Thief of Baghdad has been filmed four times, but the one he refers to was made in 1924 and starred Douglas Fairbanks. Mary Pickford was "America's Sweetheart"--one of the biggest movie stars ever. She married Fairbanks and their house--a gathering spot for all Hollywood--was called Pickfair. Clara Bow was the "It" girl. Mabel Normand was comic silent film genius Mack Sennett's leading lady (both on and off the screen). The Keystone Kops were Sennett's comic troupe. The Riders of the Purple Sage was filmed in both 1918 and 1925. William S. Hart was one the top western star of the silents.

Though Valentine says the organ came from a theatre, the instrument used is not a standard Wurlitzer theatre organ. They have at least three more ranks (rows of keys) and many more knobs and levers on each side of the ranks which trigger a variety of sound effects. Theatre organs not only played music, they supplied the sound effects for the silent films --everything from car horns to rifle shots. Many of the Mighty Wurlitzers were on hydraulic lifts and rose with a flourish from the orchestra pits in the theatres when the film began. A stage show often preceded the films and it didn't rise until it was needed.

15. "Beware of Actors Bearing Gifts"

December 15, 1966

Written by Richard Baer

Directed by Bob Sweeney

Regulars: Thomas, Bessell, Kopell, Parker, Daniels

Guests: Billy De Wolfe as..... [Jules] Benedict
 Bruce Hyde Hobart [Niles]
 Burt Taylor..... Frank
 Carol O'Leary Jane
 James Millhollin..... Clerk
 Ben Lassy Waiter
 Billy Gray..... Mr. Zip
 Lloyd Kino..... Houseboy

Ann's bewildered when a fellow in her acting workshop, Hobart Niles, gives her an expensive watch after they do a scene together. They barely know each other and Ann says she can't accept, because they're not friends. He says he has the "personality of a damp prune" and he finds that gifts first make for friendship later.

When she invites him to dinner to return the watch, he shows up with a fancy espresso machine. Ann and Donald try to tell Hobart he shouldn't buy friendship and that he shouldn't have to. She also notes that he'll go broke soon, but he says he steals the things.

The next day, she collects all the presents he's given kids in the workshop and returns them to a store. It's harder than she thought it would be to get them to take the items, but she does it. She gets home to find Hobart has left her a color TV.

16. "Christmas and the Hard Luck"

December 22, 1966

Written by Jim Brooks

Directed by John Erman

Regulars: Thomas, Bessell, Parker

Guests: John Fiedler as..... Mr. Merriman
 June Vincent as..... Tommy's Mother
 Chris Shea Tommy
 Gerald Michenaud..... Roger
 Don Keefer Mr. Carson

Ann's working as a Santa's Helper in a department store when a woman brings Ann a present from her son. Donald wonders why and Ann tells him it was three years ago. She was a student teacher and she had just directed the Christmas pageant and it all went well. She tells one of the boys, Tommy Phillips, that she wants to be an actress and he says his mother's an actress.

He's never had Christmas in a house and his folks haven't even been with him the last three years. They'll be here this year if his parents' film is finished on time. But it's not and Ann wishes she'd given him a better part in the play. She talks to Tommy and he says he'll have to stay at the school alone except for the caretaker. Ann can't stand it. She invites him home with her. But the school refuses. Their insurance won't permit it.

When Hobart says he's a "rebel without a cause," he uses the title of the classic 1955 film starring James Dean, Natalie Wood, Sal Mineo, Jim Backus and Dennis Hopper.

James L. Brooks, who wrote this episode, went on to create The Mary Tyler Moore Show. In that show's first season, they also did an episode called "Christmas and the Hard Luck Kid."

17. "Among My Souvenirs"

January 5, 1967

Written by Peggy Elliott

Directed by Seymour Robbie

Regulars: Thomas, Bessell, Kopell, Parker, Daniels

Guests: Steve Harmon as Freddy Dunlap

Donald helps Ann clear some of her stuff out of her parents' attic. She has a remarkable collection of memorabilia from her boyfriend Freddy Dunlap. They were an item from the fourth grade until Ann was eighteen. Donald's a little jealous at the length of the relationship, but he really gets steamed when Ann finds Freddy Dunlap's mother's ring (given to her by Freddy). She has to return it, but doesn't know where he lives. She calls a mutual friend and learns Freddy lives five blocks from her apartment.

They meet for lunch and have a great time. He's married, but the relationship is on the rocks. He's so depressed, Ann forgets to return the ring. Donald thinks Freddy is lying about the marital problems, and insists Ann mail the ring back. But she invites him over for dinner and Donald is livid.

18. "These Boots Weren't Made for Walking"

January 12, 1967

Written by Peggy Elliott and Ed Scharlach

Directed by John Erman

Regulars: Thomas, Bessell

Guests: Paul Lynde as Nate Caswell

Kelly Jean Peters Margie

Art Lewis Customer

Patty Regan Customer

Doreen McLean..... Dissatisfied Customer

Charles Lampkin..... Janitor

Digby Wolfe..... Mr. Flushing

Len Lesser Guard

Ann, looking for a job with flexible hours, decides to join the Smart and Stunning Shoe Service. as a door-to-door saleswoman. The head of the company, the witty Mr. Caswell, shows Ann the samples and tells her he buys stock from defunct companies. Ann's rarin' to go, but Caswell forgot to tell her he needs a \$50 deposit for the sample kit. She ends up borrowing it from Donald, as well as selling him a pair of shoes and some slippers to his secretary.

Ann hits the streets and she's going like gangbusters. She's quick, quirky and quite successful. The company delivers the shoes the same day that she sells them, so the problems come home to roost very, very soon. The trouble? The shoes are made of cardboard and fall apart after an hour's wear (body heat melts the glue). Ann's in deep trouble--Don wore his to an important interview at the U.N.

The Pontiac hood ornament Ann considers discarding is worth more today than all her stuff put together.

When Judy talks about Ann's Martin and Lewis scrapbook, the Martin and Lewis concerned are Dean Martin and Jerry Lewis, one of the '50s most popular comedy teams. They had an acrimonious break-up in 1956, with many predicting Martin--the straight man--would never make it on his own. He did, of course, acting in everything from frothy comedies to serious dramas. His singing career flourished and he was the host of a very popular TV variety show from 1965-74.

The title is a twist on the title of Nancy Sinatra's first hit record, released in 1965, "These Boots Are Made for Walkin'," written by Lee Hazelwood. Her Reprise recording sold over a million copies.

Don's secretary in this episode is Margie, who is trying to get Don's colleague Jerry Bauman interested in her. Too late. He elopes with someone else in episode #21 "Rain, Snow and Rice."

The scene where Ann runs into the U.N. building was probably filmed with a double. Since That Girl was filmed in Los Angeles (except for some scenes for the opening credits), Marlo Thomas wouldn't have had time to go to New York for an inconsequential scene. Which is why you only see her from the back.

19. "Kimono My House"**January 19, 1967**

Written by Peggy Elliott and Ed Scharlach

Directed by John Erman

Regulars: Thomas, Bessell

Guests: Caroline Kido as..... Miko [Yamagasa]
 Bill Saito Toshiro [Takahashi]
 Yuki Tani Waitress

Ann's so appalled by Don's messy apartment, she suggests he get a maid. She's so inspired, she goes to a maid service and hires one for him herself. Don's not pleased--he thinks he doesn't need one. Until she arrives. She's Japanese, a wonder and beautiful. There's only two problems: neither Ann nor Don read the contract, which engaged a live-in servant, and Ann's jealous when she finds out Miko can sew, bake, knit, plus she was runner-up for Miss Japan!

Ann arranges for Miko to stay at her house and go to Donald's during the day (he has only one bedroom) while they try to fire the charming, talented and compliant Miko. Ann's relieved to find out Miko's getting married to George in a week. But she's misunderstood--George is Miko's brother who's marrying an American girl. Miko also plans to marry an American so she can stay in the U.S. And she confides to Ann she's found the one she wants. Ann is sure it's Don.

20. "Gone with the Breeze"**January 26, 1967**

Written by Tom and Helen August

Directed by John Erman

Regulars: Thomas, Bessell, Kopell, Scott

Guests: Audrey Christie..... Miss Daniels
 Dick Schaal Lost & Found Man
 Mitzi Hoag Sales Girl
 Harriet MacGibbon..... Customer
 Lela Bliss..... Irate Woman
 Maxine Semon Lost & Found Woman

Donald surprises Ann with a novel he's just finished. He wants her to be the first to read it and she cancels their date in order to get home and read it. But Ann had done a lot of shopping and amidst all her packages, somehow she lost the manuscript.

Ann figures she lost it on the subway and goes to the lost and found first thing in the morning. But it's not there. Ann's working at a department store during a sale and when Donald shows up for lunch with her, she manages to get rid of him. But she decides she must have lost it at the store and she bugs the customers and staff until she's fired. Meanwhile, she keeps putting off Donald and he assumes she hates the book.

The title is a parody of the title of one of Rosemary Clooney's biggest hit songs, "Come On-a My House." The song was written by playwright William Saroyan and his cousin Ross Bagdasarian in 1949 and Saroyan interpolated it into one of his plays the next year. It was discovered by the head of Columbia Records popular music division, Mitch Miller (who would go on to become a famous bandleader and star of his own TV show), who suggested it for Miss Clooney. Ross Bagdasarian also wrote the novelty tune, "The Chipmunk Song" in 1958, which sold four million copies in seven weeks and launched a whole industry of its own with Alvin and the Chipmunks, who even had a prime time TV show in 1961.

Ann sells a wiglet to a customer at the store. Wiglets were extremely popular at the time, when people still dressed for cocktail parties, dinner, and the theatre. A wiglet was a small hairpiece which was generally styled into a crown of curls (as in this show). You could pull your hair up, stick a wiglet on it and voila, instant evening hairstyle.

The title, of course, is a take-off on the 1939 classic film, Gone with the Wind.

The Dick Schaal who plays the lost and found man is Richard Schaal, star of Phyllis, frequent guest on The Mary Tyler Moore Show, and husband for 11 years to Valerie Harper.

21. "Rain, Snow and Rice"

February 2, 1967

Written by James L. Brooks

Directed by John Erman

Regulars: Thomas, Bessell, Parker, DeCamp, Kopell

Guests: Arlene Golonka Margie
 J. Pat O'Malley Judge Hardy
 Nydia Westman..... Lady
 James O'Reare Clerk

It's a really snowy night, and Don's a bit leery about driving all the way to Connecticut for dinner, but then he learns they're going because Jerry and Margie are eloping. They make it fine to the justice of the peace's house and the wedding goes splendidly, with Don as best man and Ann as maid of honor.

The two couples plan dinner and Jerry and Margie have honeymoon reservations at a legendary lodge. Ann and Don plan to take the train back to town. But the judge tells them the train isn't running. Ann and Don will have to stay at the lodge. But there's only one other room available and the clerk suggests the women stay in one room and the men in another. Then, because of the messages Ann left with her service, her folks think Ann and Don have eloped.

22. "Paper Hats and Everything"

February 9, 1967

Written by Sydney R. Zelinka

Directed by John Erman

Regulars: Thomas, Bessell, Parker, Scott, Coleman

Guests: Laurie Main Maitre D'
 Richard Dreyfuss..... Johnny
 Alan Dexter Bartender
 Joe Corey..... Marvin [Kronfeld]
 Amanda Randolph Harriet
 Mitzi Hoag Patty
 Bob Duggan Waiter
 Armin Hoffman Alan

It's Ann's birthday and when her father calls with a dinner invitation, she thinks it's a ruse for a surprise party. In fact, during dinner, she keeps looking for the rest of the crowd, but nobody ever appears. Her disappointment is blunted, however, when her father presents her with the kind of long, dangly earrings he always told her she was too young to wear and she's thrilled he finally accepts her as an adult.

Since Ann's mother is out of town, she decides to go home for the weekend with her father, both of them unaware that Judy and Don are planning a surprise party back at Ann's apartment because they think she expects it.

That Best Friend's Wife

Arlene Golonka plays the first of many Mrs. Baumans--not that Jerry married more than once or was a bigamist, but in the ways of television, his wife's name changed once, and the actress a number of times. Maybe that's where they got the idea of Bernie Kopell's *Love Boat* character having been married five times?

Arlene Golonka was a regular on *Mayberry R.F.D.* and *Joe and Valerie*. She also guest-starred on many series including *The Flying Nun*, *Get Smart*, *I Spy*, *The Mary Tyler Moore Show*, *M*A*S*H*, *Cannon*, *Barnaby Jones*, *The Rockford Files*, *Fantasy Island* and *The Love Boat*.



We learn that Ann has an Aunt Rosie, Uncle Oscar and Harry and Aunt Gladys.

*Don't miss a very young Richard Dreyfuss as Ann's drama school pal, the waiter at the nightclub where she and her father go after their dinner at the Carleton Room. When he intones, "Years from now, when you speak of this, and you will, be kind," he speaks lines from Robert Anderson play, *Tea and Sympathy*, a sensitive play about a younger man in love with an older woman. The 1956 film starred Deborah Kerr and John Kerr.*

Lew mentions Ava Gardner and Sophia Loren, two legendary beauties and accomplished actresses of his time.

23. "What Are Your Intentions?"**February 16, 1967**

Written by John Erman

Directed by Milton Pascal

Regulars: Thomas, Bessell, Parker, DeCamp**Guests:** Paul Carr as Frank

Lew and Helen Marie come to Ann's for dinner with her and Donald, and for some unknown reason, Lew is prickly as a pear about Donald. He makes cracks all through dinner about Don's work, other men being attracted to Ann, and the like. After dinner, Lew sits Donald down for a serious talk.

Ann's father demands to know what Don's intentions are regarding Ann and it divides her family. Don and Ann are in agreement: neither one of them is ready for marriage or even a formal engagement. But they think Ann's father is pressuring them to either marry or break up. After Ann's mother and father leave, Ann and Donald have a fight and they do break up.

24. "A Tenor's Loving Care"**February 23, 1967**

Written by Joseph Bonaduce

Directed by John Erman

Regulars: Thomas, Bessell, Kopell, Parker, Daniels**Guests:** Carroll O'Connor as Signore Guiseppi Casanetti

Herb Ellis..... Detective

Jim Begg..... Tom

James McCallion..... Cooper

Peter Madsen..... Reporter

Donald has to interview one of the world's great opera tenors, and Ann--an opera lover--goes along. They get to the artist's stateroom and find a bored, irritated clutch of reporters. The tenor's playing hard to get. He finally emerges and says he'll talk to only one reporter and points to...*quella ragazza*--Ann.

Don grabs someone's camera and they go in. Guiseppi Casanetti tries to toss Don out, but Ann gets him to let Don stay. He exhibits a fair amount of artistic temperament and says he must rest his voice. She can come back for the interview later. Donald can't.

Since Casanetti has quite a reputation as a ladies' man, Donald tells Ann he's going back alone. She reminds him he knows zip about opera. He asks for a crash course, which she tries to give him, but it's a big topic. Of course, when he gets there, it's a disaster and Casanetti tosses Don out.

When Ann's father mentions Don Drysdale, he's referring to the major league ball player. Don Drysdale retired from major league baseball in 1969 because of injuries. He played for the Los Angeles Dodgers and had a lifetime mark of 209-106 and at the time, held the all-time record for consecutive scoreless innings pitched, 58-2/3.

Carroll O'Connor really is a singer, though perhaps not of operatic quality. He starred with Cloris Leachman in a Gershwin musical, Of Thee I Sing, on TV in 1972. He's made several albums and has done a lot of work, both musical and drama, on the legitimate stage. He also starred in Norman Lear's landmark comedy, All in the Family and the TV series In the Heat of the Night.

25. "Leaving the Nest Is for the Birds"

March 2, 1967

Written by Barbara Avedon

Directed by Hal Cooper

Regulars: Thomas, Bessell, Parker, DeCamp

Guests: Jerry Van Dyke as..... Howie
Hazel Shermet Aunt Harriette
Luana Anders..... Girl [Pearl]

Ann's insufferable Aunt Harriet is visiting Ann's folks. She regales them with photos and stories of her over-achiever daughter Arlene until the Maries are ready to scream. Aunt Harriet acts as if Ann is a failure, and to show her, Lew suggests Ann fix dinner for them all the next night. Ann's thrilled that her father is proud enough of her to want to show her off.

The dinner goes exceptionally well and the Marie family is making serious inroads into the litany of the wonderful Arlene's achievements when Ann goes into the kitchen to get the dessert. There's a man on her window ledge about to jump.

26. "The Honeymoon Apartment"

March 16, 1967

Written by Austin and Irma Kalish

Directed by Hal Cooper

Regulars: Thomas, Bessell, Scott, Coleman

Guests: Warren Berlinger..... Harold [Turner]
Judee Morton Edith [Turner]
Dick Wilson Clerk
Warren Parker Manager

"Punky Puss" Ann gets a surprise visit from her cousin Harold Turner, who arrives with his luggage...and a brand new wife, in the middle of a Shriner's convention, expecting Ann to give them her apartment (and their dinner including Donald's wine) for their honeymoon. Harold always was a tightwad.

Ann will bunk in with the Bessemers. It's only for one night, right? Leon even volunteers for the couch, letting Ann share the bed with Judy. Ann drives Leon nuts with endless running in and out of the bedroom.

But Ann doesn't count on old tightwad Harold's tenacity. The next day, they find plenty of rooms, but they're not good enough. Only Ann's apartment is. But the second night, as Ann's set for another night at the Bessemer's, Edith arrives, bag and baggage. She's left Harold.

When Ann's father calls her "Sarah Heartburn," he's making a joke, twisting the name of one of the premiere actresses of the 20th century, Sarah Bernhardt.

When Ann compares herself and Arlene to Jane Withers and Shirley Temple, she refers to two child film stars of the '30s. Temple, ever the blonde, ringleted good girl, played off of the funny-looking, pudgy, brunette Withers, who could never do the right thing. A whole generation of us remember the adult Jane Withers as Josephine the Plumber in decade of Comet cleanser commercials.

At a time when even large cities weren't as large as they are today, the Shriner's conventions would fill up every available hotel room. The annual gatherings of the Masonic lodge brothers were also notorious for wild parties and rampaging groups of revelers taking over a city's streets.

27. "This Little Piggy Had a Ball"

March 23, 1967

Written by Arnold Margolin and Jim Parker

Directed by Hal Cooper

Regulars: Thomas, Bessell, Scott, Coleman

Guests: Jane Dulo Nurse
 Murray Roman Bowling Manager
 Marc London Doctor
 Jerry Fogel Fireman
 Burt Taylor M.C.
 Shirley Bonne Sharon Hackett
 Rob Reiner Carl
 Terry Garr Dale
 Gene Tyburn Young Man
 Diane Quinn Teenage Girl

An actress in a play Ann's doing gets a chance to go to Hollywood for a screen test. Unfortunately, she'll miss an awards banquet and she's nominated for "Most Promising Newcomer." She selects Ann as the designated recipient and Ann spends all day working on an acceptable acceptance speech.

Ann and Don go bowling and Ann reads an article about a man who bowls with his toe and she tries it. The ball gets stuck on Ann's toe. It's four hours until the banquet. None of Sandy's other friends are home to go in Ann's place. They try the lane owner, the fire department and the hospital, all without success.



28. "Author! Author!"

March 30, 1967

Written by Ronald Axe and Howard Harris

Directed by Danny Arnold

Regulars Thomas, Bessell, Kopell, Scott

Guests: Sidney Gould as Ernie Bernie
 Jack Good as Mrs. Handley
 Fay Dewitt Betsy
 Snag Werris Waiter
 J.B. Larson Asst. Producer
 Kay Cole Dancer
 Skip Marin Dancer

Ann auditions for a talent showcase and they like her a lot, but she needs some original material for the show. Don tells her he doesn't know any comedy writers, but Jerry's cousin, Ernie Bernie, is a low-class borscht-belt writer. Don and Ann have him over but they think his jokes are a trifle stale. Don says he wrote shows in college that were funnier, and he offers to do some material for her. Now Ann's in a terrible position. The stuff he comes up with isn't funny at all, and she doesn't know how to tell him.

When the bowling manager says, "16 million big toes in the Naked City..." he's paraphrasing the introduction to the ABC police show, Naked City.

Note actress Terry Garr in a minor role. Also appearing is director Rob Reiner, who would shortly co-star in the ground-breaking series All in the Family in 1971.

The Broadway Drama Guild (which presents the awards in this episode) doesn't exist. There is the American Theatre Wing, which hands out the Tony Awards, Theatre World, which has its own awards and the Drama Desk Awards, which are given out by theatre critics.

The tune for Don's Atilla the Hun parody is an old nonsense song. This parody has its origins in The Dick Van Dyke Show (episode #118, "Bupkis"), where it was first used--and the place where That Girl creators Persky and Denoff learned their craft. They also wrote a number of songs for that show.

The Guns of Navarone was a 1961 film, starring Gregory Peck, David Niven and Anthony Quinn. It was based on Alistair MacLean's novel Force 10 From Navarone. We also learn that Don lives in apartment 312.

Several delis in New York had sandwiches named for celebrities. In this episode, the deli Ann and Don go to has sandwiches named for: Charlton Heston, at the height of his movie career in 1967, with The Agony and the Ecstasy, The Greatest Story Ever Told, Major Dundee, The War Lord, and Will Penny; Julie Andrews was still riding high from her 1964-65 hits, The Sound of Music and Mary Poppins and made Thoroughly Modern Millie in 1967; Zero Mostel had just finished a run on Broadway in Stephen Sondheim's A Funny Thing Happened on the Way to the Forum, and the film was released in 1967.

29. "The Mating Game"

April 6, 1967

Written by Treva Silverman and Peter Meyerson

Directed by Hal Cooper

Regulars: Thomas, Bessell, Kopell

Guests: Alejandro Rey as..... Eduardo
Guzman

Dan Tobin as..... Eddie Turner
Steve Dunne Bob Barton
Bobo Lewis..... Louise
Dorothy Rice Ellen
Linda Meiklejohn Nancy
Bob Lussier Peter Blake

Don gets an assignment he doesn't want: a story about TV's *The Mating Game*. But he comes up with an angle. He'll have Ann go on the show and he'll write the story from her perspective.

The producer agrees to Don's idea, except that he wants Don to also be on the show, as one of Ann's potential dates. He does it reluctantly, and disguises his voice. The trouble is, Ann doesn't know and doesn't choose him. She picks a suave and romantic Latin American, Eduardo, who isn't exactly thrilled when Don tags along on his dates with Ann. And Don isn't exactly thrilled about the moves old Eduardo is putting on Ann.

30. "You Have to Know Someone to Be Unknown"

March 9, 1967

Written by Saul Turteltaub and Bernie Orenstein

Directed by Jerrold Bernstein

Regulars: Thomas, Bessell, Kopell, Scott

Guests: Herbert Rudley as Mr. Davis
Dee J. Thompson..... Carol
Art Lewis Mover
A.G. Vitanza Herbie
Eddie Carroll Sheldon
Harvey Jason Bruce

A famous producer is looking for an unknown and Ann devotes a great deal of energy figuring out to get an audition. The producer, Harold Davis, is known for his unique and inventive publicity stunts.

Ann starts coming up with wild and crazy schemes until Donald mentions he interviewed Davis some time ago for *Newsview* and Ann's thrilled--he can call him and set up an interview for her. But he doesn't want to do it. Ann's angry and decides to mount the most intensive, inventive campaign for the part Davis has ever seen.

And she does it all. She pretends to be a new lunch service in the building, she wears a sandwich board while walking a duck on Broadway, you name it, she does it. But when she asks Donald to borrow money to rent a moving truck to take a portable stage, spotlight, easy chair and drinks cart into Davis' office so he'll have to see her, Donald gives up and calls the Davis office. The secretary remembers him fondly and tells him the truth--the talent hunt is all a publicity stunt. The part was cast weeks ago. Don tries to stop Ann, but she refuses to believe him.

The show Ann does, The Mating Game, is a very thinly disguised copy of The Dating Game. The Jim Lange-hosted show ran from 1966 to 1970 on ABC. The set and format was nearly identical to what you see here, though the woman called the men "bachelor number three [or whatever]" instead of "contestant" and all dates were chaperoned, so not too different from Donald going along.

When Donald compares Ann to "the woman from Never on Sunday," he refers to the role of a prostitute played by Melina Mercouri in the 1960 film, which was considered quite racy at the time. In a reflection of how times have changed, a recent television listing described the film thusly: "The exploits of a Greek working girl lobbying for a six-day week."

Harold Davis is a thinly-disguised copy of legendary producer David Merrick, who has pulled some incredible publicity stunts in his day. When Frank Rich ruled Broadway as The New York Times' drama critic and he hired his fiancée to write the Broadway news column, Merrick took out ads containing made-up love letters from one to the other.

Marlo Thomas



Marlo on *The Joey Bishop Show*



Marlo and her father, Danny Thomas on the set

Margaret Julia Thomas was born in Detroit and faced an immediate handicap. Danny Thomas was her father and he was already a celebrity. What's worse, he was a celebrity who was always on the road, pursuing his singing career. As television expanded as a medium, Danny Thomas was one of its first--and most successful--proponents.

When Marlo was about twelve, her father left the road and tried to translate his nightclub act to the new medium via NBC's *All Star Revue*, which was not a success. Then he started his own sitcom, *Make Room for Daddy* (later called *The Danny Thomas Show*). The show reflected his real life problems resuming his family life after returning from road tours. While Sherry Jackson played Danny's daughter on TV, Marlo went to Marymount, L.A.'s top Catholic school.

But Danny let Marlo sit in on story conferences and valued her opinion of whether a joke was funny or not. She absorbed a lot of business sense as well as learning a lot about television and what makes a story work.

Her father wanted Marlo near home when her college years approached, and she went to the University of Southern California, graduating with honors. She had trained for a teaching career, but, like Ann Marie, decided to try acting and moved to New York.

But the work (and, let's face it, her connections) were in L.A. and she was soon back, studying with Sanford Meisner. She did some regional theatre and summer stock, and co-starred in the west coast premiere of *Sunday in New York*.

She made her television debut on *The Many Loves of Dobie Gillis*, followed by an appearance on *77 Sunset Strip*. But her third TV outing proved to be the turning point. Though co-starring with her father, Marlo

was seen as an actress in her own right after an episode of *Zane Grey Theatre*, "Honor Bright." After that, she was cast as comic Joey Bishop's stage-struck sister Stella on *The Joey Bishop Show*.

Then she started piling up TV credits, including guest shots on *Thriller*, *Bonanza*, *My Favorite Martian*, *Arrest and Trial* (sort of a '60s version of the current *Law & Order*), *McHale's Navy*, *The Donna Red Show*, and *Ben Casey*. She made a pilot for ABC, but it started to look like she wasn't going to set the world on fire on her own. Then she was cast in the London production of *Barefoot in the Park* and was the toast of the town. After eight months there, she came back to do *That Girl*. The show was produced by her own production company--by this time father Danny was a big producer and she'd learned the business lessons well.

So how close was *That Girl* to Marlo's own life? In 1970, she said, "I identified with her tremendously. In fact, it was something I was getting out of my own system. I think that's why young people, especially young girls, have so identified with *That Girl* because I did too. It was really my story as well as every other young girl's story about wanting to try your own wings, wanting to be your own person and wanting to make your own mistakes and decisions." In fact, she was deluged with letters from young girls asking for advice.

She did take advice from her own father, but wouldn't let him shepherd her show through the rocky shoals of TV. "He's proud of it now, but at the time, he was ready to kill me," she said in 1970. "He said, 'It's ridiculous that I shouldn't produce your show.' And I must say it was a big decision not to because as emotional as I felt about wanting to be on my own and do it myself, I've always had a very good business mind and I knew that my father was the best in the business.

So turning him down was really insane and I knew that any other girl in my position, starting out in her first television series would die to have somebody like my father be their advisor. But I just felt it was just more important to do it on my own.”

Marlo was nominated for an Emmy for the show in 1967, 68, 70 and 71, and the show was nominated for a Golden Globe in 1967. That year, Ms. Thomas won the Golden Globe for Best Female TV Star.

It was Marlo who called it quits after the successful show's fifth season. She had other things to do. She produced and starred in a critically-acclaimed special, *Marlo Thomas and Friends in Free to Be You and Me*, which spawned a mini-industry in recordings, books and merchandise tie-ins.

Always driven by her need to be accepted for herself and not as her celebrity father's daughter, that drive translated itself into feminism and a desire to help young kids find their own potential. She also made a special for young girls, *The Body Human: Facts for Girls*, and her TV-movie projects have been carefully chosen to reflect her beliefs.

She starred with Martin Sheen in a 1985 TV-movie, *Consenting Adult*, as the parents of a son who tells them he's gay and asks them to accept him as he is--in Marlo's catch phrase--free to be himself. She also received great notices for her portrayal in another telemovie, *The Lost Honor of Kathryn Beck*, based upon a Nobel laureate's novel. She played a woman

caught up in a web of scandal and terrorism after she meets a man (Kris Kristofferson) at a party and spends just one night with him.

Ms. Thomas also took on a real toughie--a gender-switched version of *It's a Wonderful Life*, where she played the Jimmy Stewart character. The story was also updated (it was titled *It Happened One Christmas*) and was successful on many levels.

But the role of her career was playing Marie Balter in *Nobody's Child*. Balter was a child abused by an adoptive mother, who endured twenty years of the worst the mental health system had to offer before emerging into reality. For this difficult role, Thomas won an Emmy, her fourth.

Marlo was, for a long time, the successful woman who didn't seem to need--or want--marriage. But it was love at first sight after a 1976 appearance on Phil Donahue's show, and she took the plunge. She explained that (aside from her Catholic belief that marriage was forever), she felt women were sublimated in marriage and that wasn't for her. Her views haven't changed--marriage has.

She has no children of her own, but loads of family around her. Besides her brother Tony and sister Terry, she grew up with eight uncles and is stepmother to Donahue's five children.

In 1996, she rejoined the world of situation comedy with an appearance on the hit show *Friends*, as Rachel's mom in a controversial episode.



Marlo on *The Dick Cavett Show* during *That Girl*



Free to Be... You and Me, 1974



Marlo and John Cunningham on tour in *Six Degrees of Separation*

Credits

FEATURE FILMS

Jenny 1970

In the Spirit 1990

THEATRE

Black Chiffon--Santa Barbara Playhouse

Gigi--Laguna Beach Playhouse

Under the Yum Yum Tree--Laguna Beach Playhouse

Sunday in New York--Civic Playhouse (Los Angeles)

Thieves--Broadhurst Theatre 1974

Barefoot in the Park--London 1965

Social Security--Ethel Barrymore Theatre 1986

V.I.P. Night on Broadway--Shubert Theatre 1979

TELEVISION SERIES, TELEMovies AND SPECIALS

The Joey Bishop Show--series 1961-62

That Girl--unaired pilot 1966

Cricket on the Hearth--animated telemovie 1967

That Girl--series 1966-71

Marlo Thomas in Acts of Love--And Other Comedies--
special 1973

Marlo Thomas and Friends in Free to Be You and Me--
special 1974

It Happened One Christmas--television 1977

The Body Human: Facts for Girls--special 1983

Love, Sex...and Marriage--special 1983

Act of Passion: The Lost Honor of Kathryn Beck--
television 1984

Consenting Adult--television 1985

Nobody's Child--television 1986

Free to Be...a Family--special 1988

Held Hostage--telemovie 1991

GUEST-STARRING ROLES

The Many Loves of Dobie Gillis "The Hunger Strike"

77 Sunset Strip "The Fanatics"

Zane Grey Theater "Honor Bright"

Thriller "The Ordeal of Dr. Cordell"

The Danny Thomas Show "Everything Happens to Me"

Insight "The Sophomore"

Arrest and Trial "Tigers Are for Jungles"

Bonanza "Pink Cloud Comes from Old Cathay"

My Favorite Martian "Miss Jekyll and Hyde"

Wendy and Me "Wendy's Anniversary"

McHale's Navy "The Missing Link"

Valentine's Day "Follow the Broken Pretzel"

The Donna Reed Show "Guests, Guests, Who Needs
Guests?"

Ben Casey "Three Li'l Lambs"

ABC Saturday Superstar Movie "That Girl in
Wonderland"

The Practice

BOOKS

Free to Be...You and Me

Free to Be...a Family