



## PATCH ME THROUGH TO... THE IOLANI PALACE IRREGULARS

An Appreciation Society for *HAWAII FIVE-O*

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### FLASH

Here's the latest on the *Hawaii Five-O* movie. It looks like the writing team of Jim Cash and Jack Epps, Jr., has been replaced. Now working on the script for the film is John Fasano, who co-wrote *Another 48 Hours*. We have to hope he has watched a lot of videotaped episodes, because at 32 now, he was 7 years old when the series premiered! It isn't known whether he's doing a completely new story or is simply reworking the former team's effort. We wait and see.

## DIRECTOR MICHAEL O'HERLIHY HOLDS U OF H SEMINAR

Michael O'Herlihy, the most prolific director of *Hawaii Five-O* episodes, conducted a seminar and gave a one-shot public talk at the University of Hawaii at the end of July, on the subject of filming in Hawaii. He used videotapes of *Five-O* episodes to illustrate his points. He revealed some of his trade secrets, including how they got the *Five-O* cars to squeal so much when scratching off for a chase or braking hard at a crime scene: They treated the tires with WD-40!

Another secret revealed was how they got those dramatic shots of McGarrett's car coming to a stop so close to the camera without sacrificing cameramen. They filmed Jack Lord *backing the car away* from the camera, then ran it in reverse.

O'Herlihy has donated all of his original working *Five-O* scripts, complete with all his notes, to the University of Hawaii, providing a trove for future scholarly research on the series.

## AHEAD OF ITS TIME II

Member Theresa Ramseyer sent in an item from the May 14, 1993, issue of *Science* magazine, saying, "Compare the enclosed article to the episode 'The Jinn Who Clears the Way', when Che matches the 'unusual kind of African violet' found in Conner's clothes to a certain greenhouse [that of spy/assassin Carl Tu, played by Daniel Kamekona -- Ed.]. I know *Five-O* was ahead of its time in more ways than one!" Theresa is referring to Maryann Gallant's commentary, "Proud to Be a Bubba" in the last issue of "Patch Me Through To...", in which Maryann cited "The Miracle Man" as an example, with its indictment of the sexual hanky-panky of a televangelist, of how *Hawaii Five-O* was indeed ahead of its time.

The *Science* article in question discussed the genetic analysis of seed pods found in the bed of the truck of a man suspected of murder. They were found, through DNA matching, to be identical to a rare variation of a tree growing near where the victim's body was found. An Arizona Superior Court judge ruled the evidence admissible, a decision which, according to the article in *Science*, "appears to mark a scientific and judicial first." Perhaps *Hawaii Five-O*'s Che Fong did get there first, or at least point the way.

The analysis in the Arizona case concentrated on the DNA and was achieved by recently developed methods. Che Fong's analysis of the plant parts and Carl Tu's African violets was apparently a less sophisticated chemical analysis rather than a DNA scan. If you'll remember, Tu used a unique plant food which he concocted himself. This chemical mixture was what Che Fong used to pinpoint the plant material and demonstrate that it could have come from none other than Carl Tu's plant. Not quite the same, but the one certainly could point to the other as a forensic method.



# BOOK 'EM, SPOCKO?

The September 4, 1993, issue of *TV Guide* contains brief excerpts from William Shatner's forthcoming book *Star Trek Memories*, due out in October. What does this have to do with us? Hang on... Shatner tells us how Jeffrey Hunter was picked for the part of Christopher Pike, the first captain of the *Enterprise*, and then dropped. Then Gene Roddenberry, the creator and executive producer of *Star Trek*, devised the character of Captain James T. Kirk and went looking for someone to play him. "Gene set about casting his new captain," Shatner writes, "and of course the very first person he called was...Jack Lord. Yep, the *Hawaii Five-O* guy. Luckily for me, Jack apparently demanded 50 percent ownership of the show, and there was no way Gene was going to let him have it...." (That was in the early or mid 1960s; filming began on *Hawaii Five-O* in November of 1967 for the pilot movie).

Well, let's put the fine points on it. The deal Jack Lord got with *Hawaii Five-O*, according to his wife, quoted in a newspaper article, was half-ownership *in lieu of residuals*. According to Marie Lord, her husband had such difficulty collecting residuals due him from *Stoney Burke* that he felt such arrangements were more trouble than they were worth.

Let it also be noted that after Leonard Freeman died in January of 1974, Jack Lord was the executive producer in fact, if not in name, until CBS bought him (and the late Mr. Freeman's widow) out late in the show's run. He worked for that 50%. Margaret Doversola, who in 1976 became the producer's--and Jack Lord's--secretary commented on his workload in an interview in *Honolulu* magazine. She noted his "good ability to work on every facet of the show and still function as an actor."

Leonard Freeman wasn't averse to the arrangement as Gene Roddenberry was, and the rest, as they say, is history. For sure, Captain Kirk would have been a different character!

## THE MARK TWAIN SYNDROME

Some years before he actually died, Mark Twain's death was reported in newspapers. He is said to have commented, "Reports of my death are grossly exaggerated." With the caveat in the last issue of "Patch Me Through..." that the report was unverified, this may be the case with William Smith, too. The answer is not known at this time.

Susan Ott, who sent in the original item from *The TV Collector* (the editors of which are generally careful about what they print) sent in an update. Apparently we have two different, equally reliable, sources disagreeing. One says yes, William Smith did die last winter; the other says no. We'll keep our eyes and ears open, and see if we can come up with the answer.

However, nobody has heard from Mr. Smith himself on the matter.

## UBIQUITOUS FIVE-O

The editor's non-*Five-O* fan friend Amanda Carter-Sheahan contributes: I was watching *Short Attention Span Theatre* (a cable offering) and a comedian was talking about his profession. "I'm a comedian; I get home at 3 a.m. and I need cable to wind down. You got ESPN with the Senior Citizens' Lawn Bowling...then there's the *Hawaii Five-O* channel..."

## Trivia Quiz

Questions are based on "Draw Me a Killer".

1. Che Fong is going to write a book, according to McGarrett. What is the subject of the book?
2. What is Dan's suggested scenario for the comic strip Lowell Palmer is going to draw for Five-O?
3. Where is Lowell Palmer from?
4. By what name does the widowed Mrs. Royce call her bronzed young friend?

Answers at the bottom of page 4.



# MATT WALL'S FLAKY FINE-D FILM FESTIVAL

Being an alternative way of viewing your episodes when you get tired of running hem in chronological order.

**KEEP ON TREKKIN'!** (Principal cast or players of memorable characters  
in *Star Trek* or *Star Trek: the Next Generation*)

"You Don't Have to Kill to Get Rich, But It Helps" (William Shatner)

"Death's Name is Sam" (George Takei, John Colicos)

"Secret Witness" (Mark Lenard)

"Will the Real Mr. Winkler Please Die" (Mark Lenard)

"You Don't See Many Pirates These Days" (Mark Lenard)

"To Hell With Babe Ruth" (Mark Lenard)

"Samurai" (Ricardo Montalban)

"Death Wish on Tantalus Mountain" (Ricardo Montalban, Diana Muldaur)

"Time and Memories" (Diana Muldaur)

"Once Upon a Time" (Joanne Linville)

"Kiss the Queen Goodbye" (Joanne Linville)

"F. O. B. Honolulu" (Roger C. Carmel)

"The Ninety-Second War" (Roger C. Carmel)

## A SPECIAL MAHALO

Upon learning last spring of the death of Helen Hayes, the Iolani Palace Irregulars sent a sympathy card on behalf of all the members to James MacArthur. It finally found its way to him, and he sent in return the lovely thank you which is reproduced here for his fans to see:

Aug-20-93

DEAR FRIENDS -

THE FAMILY OF  
HELEN HAYES MACARTHUR  
WISHES TO THANK YOU  
FOR YOUR KIND REMEMBRANCE.

How very kind of  
you!!

Aloha + MAHALO -

Jim MacArthur  
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In connection with the last item on the previous page, here is an article from the Hudson, NY, *Register-Star* which appeared last spring, just after Helen Hayes's death. It was submitted by Maryann Gallant.

# Register Star

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## Hayes' death hits close to home for Claverack woman

By DAVID HIGGS

CLAVERACK — The death of actress Helen Hayes on Wednesday hit close to home for Alyce Duntz of Claverack.

Her daughter, Helen Beth, is married to actor James MacArthur (Dano of *Hawaii Five-O* fame), the adopted son of Hayes, who is often referred to as the first lady of the American theater.

Duntz recalled the familial and personal side of Hayes and her warmth, caring and generosity.

"Her memory only started fading recently, but at 90-years-old she was very keen and alert," Duntz said Thursday.

"She could bring back many recollections," said Duntz. "She was so jovial and gracious. I was mesmerized by some of the things" she talked about.

Hayes' sense of humor and tremendous memory were part of her great charm. She was a consummate actress "all the way," Duntz said, and could remember lines she had delivered many years before.

"She was a child actress at 8," Duntz said. "Later she played opposite Gary Cooper, Clark Gable and many others."

"She is one of the celebrities no one will ever replace," Duntz said.

Actress Lillian Gish, a close friend of Hayes, passed away several weeks before Hayes. She was godmother to James MacArthur, tying the Hollywood family knot even tighter. Gish was seven years older than Hayes, Duntz said.

"The whole family came over when Helen was put in the hospital in Nyack," Duntz said. "She had invited me to stay with her in Nyack shortly

before that, but I couldn't go because of my health."

Hayes' personal life contained many tragedies, but none worse than the loss of her 19-year-old daughter to polio. This tragedy had a profound effect on Hayes for the rest of her life, Duntz said. Hayes and her husband, playwright Charles MacArthur, adopted James and raised him as their own.

Hayes spent time in Columbia County over the years and often stayed at the former Meadowlark Manor on the Good Earth Farm in Claverack. She would occupy the room once used by Marilyn Monroe when she visited here, Duntz said.

The Duntz family and Hayes would attend the Reformed Dutch Church in Claverack, she said.

"I felt very privileged to have been a part of

her extended family," Duntz said. "She was always happy for the memories."

"I am thankful" Hayes "got to know my late husband Henry," Duntz said. "She needed more of a family relationship."

Hayes has two grown grandchildren and third, Jamie, the son of James and Helen Beth. Duntz recalled that Hayes would refer to her and herself as "co-grandmas."

"She enjoyed us and we certainly enjoyed her," Duntz said. "Her passing is very much of a loss to us and to her followers. She was a gifted actress and woman of the stage."

Duntz' daughter was a full-time golf professional on the LPGA Tour and now is a teacher professionally. The MacArthur family lives in Palm Desert, Calif.

On the next four pages appears a reprint of an article from ALOHA magazine. It's by George Herman, one of the local residents who had many roles in *Hawaii Five-O*. He played Sills Anderson in "How to Steal a Masterpiece", 'the Doctor' in "I'm a Family Crook--Don't Shoot", and a particularly vicious chemist in "Thanks for the Honeymoon", among other roles. The article was printed in 1978. Mahalo to Gretchen Felix for sending it in.

## Trivia Quiz Answers

1. Famous cases Five-O never solved.
2. "How about this cop who steals apples from an all-night fruit market, then mails the cores to Judy Moon?"
3. Chicago
4. Bunny



# CONFESSIONS OF A HONOLULU HIT MAN

by George Herman



Lord with Richard Denning, cast as the Governor of Hawaii. Filming was done and photo shot in the actual office of Hawaii's governor in the State Capitol.

Now, get this straight, see? I'm a professional, and I work out of Hawaii, because this is the place where many rich and famous people—like movie and television stars—come to relax.

And be robbed or beaten or mauled by me and my friends.

That's right. And I'm good at my work. Some pals and I gassed Patti Duke in the Kuilima Hotel on Oahu's north shore, and I stole a small fortune in Post-Impressionist art from Luther Adler.

I may be a crook, but I have class, baby.

I knocked Michael Anderson, Jr. unconscious, stuffed him behind the wheel of his van, and sent it flaming down the slopes of the Pali.

I fenced hot opals, laundered syndicate money, and was hired twice by rival actors to kill Jack Lord—once as he was jogging in Kapiolani Park.

Unfortunately that caper was unsuccessful, because I was shot in the head by a sniper hidden in the Rose Garden across the street.

It was a classic double cross, sweetheart.

But I survived. And I've paid my dues, sugar.

Over the past ten years I have been pistol-whipped twice, strangled twice, shot four times, and booked by "Danno" annually.

That's right, baby. I'm a character player on "Hawaii Five-O", and season after season I have gone around trying to bump off Mr. Lord or Mr. MacArthur or any of their as-

sorted friends—when I'm not informing on the bad guys for Kam Fong or on the good guys for Nephi Hanneman.

I'm a professional. I have no loyalty, honey.

Normally I am disguised as a meek, middle-aged staff specialist for the Hawaii State Department of Education, but with a single call from my agent, I take vacation time, break out my hardware (I prefer a .44 calibre magnum—like Dirty Harry), and start working on the latest contract.

That contract by the way is the standard Screen Actors Guild agreement calling for a little more than \$200 a day for speaking roles—even if it's only one word like "Help!"—and more than \$700 for a week's work—plus residuals.

Okay, okay. So it's something less than the standard Mafia arrangement.

But the most hazardous thing I can expect is the wrath of a director if the scene requires more than three takes.

Al Capone should have been so lucky.

Fortunately, due to the high degree of professionalism of everyone connected with "Hawaii Five-O" from the CBS-TV technicians right up there to Mr. Lord himself, most of my work is completed successfully after a rehearsal and two takes.

All in all, I have appeared in some thirteen segments of "Hawaii Five-O" and in other Island-based TV series such as "The Brian Keith



Show" and "Westwind To Hawaii".

So, too, has my wife, my insurance man, my doctor, some of my students, and half the personalities in the Islands.

Credit for this must go to the CBS-TV management and to Leonard Freeman who originated the series ten years ago. And to casting directors Bob Busch—who, until its untimely demise, cast "Big Hawaii"—and Dick Kindlon who steadily compiled a repertory company of accountants, clerks, teachers, athletes, gardeners and truckdrivers who

were secretly smugglers, murderers, thieves, arsonists and rapists.

All they needed was a break, see? Is that too much to ask from this lousy society?

Anyway, when the series first began the producers and directors looked to those kamaainas with past theatre skills, people like L. Newell Tarrent, director of the oldest theatre in the Islands, the Honolulu Community Theatre. Mr. Tarrent was the first medical lab man for the Five-O force; and when his work at the HCT became more demanding,

he was succeeded by Al Eben, an Island resident and a veteran actor.

Glenn Cannon, another graduate of New York theatre, became a regular: the District Attorney. Being one of the good guys hasn't hurt his reputation at the University of Hawaii where he is a professor in the Theatre Department.

Lee Stetson, one of the founding fathers of the Hawaii Performing Arts Company, became a deranged killer with great consistency, and so did Bob Basso, a local TV and radio personality. He worked so often for "Hawaii Five-O" he decided to make acting his profession and is now on the Mainland doing just that—and quite successfully.

One of the better-known character actors on the Five-O series is, of course, St. Mary's College All-American football star of yesteryear, Herman Wedemeyer, who plays "Duke" the liaison man between the Honolulu Police Department and the Five-O squad.

A thoroughly competent actor, Wedemeyer says "All athletes develop a certain haminess, because of their exposure to the public, and when director Dick Benedict was playing golf with me out at Waialae one day he asked me to come read for him. I did, and the next thing I knew I was on Five-O playing a judge."

That role led to many others for Wedemeyer, most often a police officer in full uniform, so when an opening was created after Zulu and

(continued on page 84)

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## Hit Man

(continued from page 7)

Al Harrington left the series, Wedemeyer was offered the plainclothes role and accepted it, "because I knew I could get out of that hot uniform."

Or look at Harry Endo who was a quiet, gentlemanly vice-president for a conservative financial institution until he became the regular pathologist for the Five-O squad. Harry went on to become a TV pitchman for everything from insect repellants to politicians, and today he is a high executive in the local government of the city and county of Honolulu.

Which is what we call Graduate Show Biz.

You realize, of course, sugar, that not everybody who wants to, works for the series. Linda Coble, a real-life news commentator for local TV station KGMB (the CBS affiliate), auditioned for the role of a news commentator.

And lost.

Later, however, she appeared in other roles—as did her colleagues Bob Sevey and Bob Jones.

To Islanders like myself, the mystic appeal of "Hawaii Five-O" is sometimes elusive. Hawaii has her share of criminals, but they are the usual, unimaginative types who extort the more successful Waikiki nightclubs, mug visitors, steal cars, and drop a rival syndicate type in a nearby canefield.

But no Island baddie ever had the bizarre notion to encase a victim in a skin-tight, insulated suit with two breathing tubes and then im-

merse the poor guy in a huge tank of water until he lost all sensory perception—and his mind.

That had to come from the twisted soul of the recurrent Five-O villain, Wo Fat, always played by Keigh Deigh.

Wo Fat's, by the way, is also the name of a popular Chinese restaurant on Honolulu's swinging Hotel Street.

So, while we wondered at the continued success of the series in its early days, we have to admit that one of its great attractions is that very touch of the bizarre. A murder is a murder is a murder, but when that dastardly deed is performed by Seth Sakai—he of the shaven head and the drooping Fu Manchu mustache—the simple act of destruction becomes a masterwork of villainy.

This bizarre crime is beautifully photographed and slickly presented, of course; and that professionalism adds to the appeal.

Though, in the preparation, the slickness is not readily apparent. I remember when director Richard Benedict—a talented and creative gentleman—spent almost an hour setting up a difficult tracking shot for "Thanks For The Honeymoon", a Five-O segment of four or five seasons past.

The scene began with a shot of the baddies gathered around a table plotting how to get to material witnesses who were under heavy guard up at the Kuilima Hotel. The trick here is that the scene was to be shot through a glass of whiskey which colored and distorted the view into something resembling an amber hell.

The head villain was then to pick



up the glass and the view was to immediately clear up—which required a quick and tricky re-focusing, and then the camera was to track in to a two-shot of the main plotters around the table.

It took another half hour to set the lights which had to be adjusted for every part of the scene, making sure that when the camera moved there would be no sudden reflections in the lens and so on.

All this was complicated by the fact that the scene was being shot on location in a rented beach house near Kahaluu, rather than in a studio where such things as lighting can be more easily controlled.

At last everything was ready to go. The recording machine was at speed. Mr. Benedict called for action, and the camera began to film through the glass. Successfully the glass was removed and the camera re-focused and began tracking into the nest of villains.

It reached the mark and slowly turned up to reveal the faces of the baddies, and—two non-actors who were walking along the lanai outside and clearly visible through the window.

At once, Mr. Benedict called "Cut!" and was about to add a few other choice words when the guilty culprits entered the room—totally unaware a scene was being shot and talking brightly to one another.

Poor Mr. Benedict, he wasn't even to have the satisfaction of telling the guilty people off.

They were the producer and a visiting friend.

Years later, when Jack Lord was to insist that there be no visitors on the set of "Hawaii Five-O", that memory came back to me, and the wisdom of that decision.

But like I say, sweetheart, this sort of thing is never permitted to affect the final version which is always slick and of high quality technically.

And, like I say, that's part of the appeal of the series.

The second major appeal is the tourist game called "Look-Helen! We-were-there!"

With more and more tourists coming to the Islands annually, it is

only natural that more and more Mainlanders are fully familiar with the Koolau Range, Kapiolani Park, the Ala Moana Shopping Center, and Kuhio Beach; and who know full well that Hilo is the principal city on the Big Island and not a command one screams at insolent dogs.

This second major appeal has variations, such as the "If-he's-going - to - the - airport, - why - is - he - heading-for-Hanauma-Bay?" Game.

The know-it-all visitors are getting better and better at spotting these geographical maneuvers and delight in them. More and more of our veteran visitors are able to spot the fact that MacArthur is *not* going ewa but Koko Head, and mauka at that.

And in those terms.

They must wonder, these sharp-eyed experts, how that phone booth got in the middle of a Kakaako street when Danno was being set up for my murder in a 1975 segment.

Or how I stepped out of my shop in Kilohana Square in "Flash of Color, Flash of Death" right into a car parked high up on Diamond Head Road.

And if they wonder about *that*, they must be floored when they ask the location of the Five-O offices—not the *studio*, but the State Police offices—and learn they are referring to Iolani Palace where Mr. Lord and Company have been encamped—illegally—from the beginning.

I have seen the shocked expression on many a tourist face when I had to confess that Iolani Palace is the traditional seat of the Hawaiian monarchy and not available to *any*

agency—government or otherwise—for office space.

It is the same look they get when you explain that Hawaii doesn't have a state police force. Each county has its own.

It's the same look Kam Fong had when he was waylaid by two fellow Chinese rascals in "Flash of Color, Flash of Death".

But if visitors were permitted on the CBS-TV sound stage, they would be more astounded to discover a huge background drop, drawn precisely to scale, of the park and city as it is seen from that mythical office in downtown Honolulu. And several offices that would really *have* to look that way if they *were* located in Iolani Palace.

It is this attention to detail, and this thirst for professionalism that marks the series; and the man behind *that* has to be Jack Lord.

Next to the question "Where is Hawaii Five-O?", the big question is always, "What kind of a man is Jack Lord *really*?"

I don't answer it, because the implication is that even if I told you, you wouldn't believe it.

But I'll try.

The word, lady, is professional. Mr. Lord knows his profession from a long and wide experience with it, and he continually grows at it. He has directed some segments of the series, including "How To Steal A Masterpiece" in which the aforementioned Mr. Adler and Mr. Anderson came to bad ends.

And if you looked closely at the gallery in that segment where the great art of the world was being



Fast-paced "Hawaii Five-O" is the third longest running serial in television history, topped only by "Bonanza" and "Gunsmoke."



stored prior to my stealing it, you would have been introduced to another aspect of McGarrett.

The top paintings in the room were all his.

Jack Lord is as well known to Islanders for his art as for his television work. He collects, and he paints; and he brings the same intense, professional attitude to *that* as he does to McGarrett.

He has developed a personal exercise to get the adrenalin flowing prior to the shooting. He claps his hands briskly together and makes sharp, staccato sounds to clear his throat and get the energy up.

Nevertheless, his style is naturalistic and low-key.

Brian Keith also works for low-key, natural delivery; but his method is completely different. In one segment of "The Brian Keith Show" he began telling me a story about his children. The director yelled "Action!" Mr. Keith went on telling me his story, and then, suddenly, he threw me the cue line, and we were off and running—in the same, simple natural tone in which he had been telling me the story.

But what Jack Lord produces is a tough man in a tight situation, tense, alert and thinking.

Brian Keith radiates warmth and casualness. His image is a man who would rather not fight if he could avoid it, but if he has to, he'll think about it.

James MacArthur of the Five-O squad is an equally professional actor. He is competent, intelligent and attractive. He is also perpetually young: the less-experienced cop learning the ropes from an old pro. He brings warmth and humor to the squad room.

He projects those qualities off-screen as well. He eats with the cast and the crews, hob-nobs with the technicians when he isn't on call, signs autographs if asked.

Jack Lord also signs autographs graciously, but he is less readily available, because "Hawaii Five-O" literally is *his* baby. He is constantly reading and helping to rework the scripts, meeting with the producer and CBS officials and the directors

hired for each segment. This is all in addition to learning his lines and building the image of McGarrett from day-to-day, show-to-show.

In addition he frequently plays host to the visiting guest stars—many of whom did come to the Islands for a visit or a vacation and were worked into a Hawaii Five-O segment.

Kam Fong rehearsed his Five-O role for 16 years, as a foot patrolman with the Honolulu Police Department. He is the stoic Chinese he plays on the screen: methodical, logical and studious. Off-screen he is compassionate and concerned, often discussing the difficulty of the contemporary Chinese in trying to assimilate the new ways of the West with the old and respected traditions of the East.

The relationship between "Hawaii Five-O" and some segments of Honolulu society has not always been cordial and cooperative. There are those who feel the bizarre nature of the Five-O scripts give the Islands a bad name.

They need not worry. The existing criminal fringe has already done *that*. Ask any tourist who has been mugged or had his car rifled while he was swimming.

And there is an organization of property owners on the slopes of Diamond Head who went to court a year ago to force CBS-TV to move their studios.

They did. Three blocks further down Diamond Head Road to 18th Street.

Which, presumably, satisfied the Diamond Head organization.

The fact is that, in addition to the extra income for the scores of principals and extras who reside in the Islands, the CBS experience has encouraged other producing agencies to try filming a series here. Filmways erected a sound stage on the windward side of Oahu in Kailua; and many TV producers, including Quinn Martin, have made pilots for a projected series in the past few years.

Segments of "Charlie's Angels", "The Brady Bunch" and "McCloud" have been filmed in the Islands, and

once the directors and producers experience the magnificent scenery with every possible location available from desert to rain forest, the temptation becomes stronger.

Governor George Ariyoshi has endorsed a film industry for Hawaii, and plans are being prepared for a sound stage in Kakaako.

In fact, the Hawaii State Department of Planning and Economic Development reported recently that this calendar year, TV production "is expected to total at least \$30 million in revenues for the State."

Which includes future projects already scheduled such as a "Six Million Dollar Man" segment to be shot on the north shore of Oahu, Island sequences for a future "Benji" film, a made-for-TV movie "Death Moon" and three new pilots "On The Loose", "Tahiti Station" and "Good Morning"—the first Warner Brothers entry in the Island sweepstakes.

Oscar Nichols, the gentleman who has already announced three different locations for that sound stage now scheduled for Kakaako, has also "announced" plans for two movies to be shot here: "Death Dimension" and "Monopoly".

And the biggest project in the works: a re-make of Michener's "Hawaii" as a TV mini-series which the Department of Planning and Economic Development says will bring in revenues of about "\$15 million dollars".

Which, in turn, makes me and my boys very happy, you may be sure.

So, to the enemies of Hawaii film and television production: be warned! As a professional, Sweetheart, I may not take you on myself, but I have this exotic friend with a shaved head and a Fu Manchu mustache and a huge tank of water...

**ALOHA**