

camera as Jack Whittman, cinematographer, stands by during break.
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'Hawaii Five-O,' at Age 11, Is an Island Institution

By ROBERT TRUMBULL

Special to The New York Times

HONOLULU — In Hawaii, the durable CBS-TV police saga "Hawaii Five-O," is more than a long-running locally produced crime show — it is an island institution like the old Royal Hawaiian Hotel and a mini-industry that has benefited the state's economy directly and indirectly.

"Five-O," as people here call it, has just completed its 11th season, making it the longest-running drama series on the air and the third longest in television history, after "Gunsmoke," 20 years, and "Bonanza," 13 years. It has put more than \$100 million into circulation in production costs and incidental outlays, and indirectly has aided the state's economy by an incalculable amount through its contribution to the promotion of tourism.

Hawaiians traveling abroad — as they tend to do at every opportunity, to escape for a while the limiting confines of a small Pacific island — find that the show, seen weekly by 300 million viewers in 83 countries, according to CBS, has substantially affected the image of their state in other lands.

George Chaplin, editor of The Honolulu Advertiser, found on wide-ranging trips over the years that viewers abroad tend to think of Steve McGarrett, played by Jack Lord, and his colleagues on "Five-O," a fictional elite police unit, as real people.

Character Comes to Life

"If you're from Hawaii, you must know Steve McGarrett," a farmer in a tiny Irish village remarked when Mr. Chaplin introduced himself. "With such a fine police force, that Hawaii must have a low crime rate," the editor was told by a man at an Israeli kibbutz.

Mr. Lord, the show's star, related that the studio — whose address is "Hawaii Five-O, Diamond Head Road" — had once received a Telex message from "a responsible government agency" — which he refused to name, to spare embarrassment — requesting "Five-O's" help in tracking down a

wanted criminal. "We hastened to reply that 'Five-O' is purely fictional."

How do the crime and violence in 'Five-O' affect Hawaii's image? "The story fades from memory quickly, but the image of beautiful scenery remains," Mr. Chaplin said. "The effect of the series has been a significant plus for Hawaii."

The story line often portrays Honolulu as the scene of international criminal operations involving drugs, extortion and terrorism. "Most people must know we can't have that kind of crime here," a spokesman for the Honolulu Police Department said. Incidentally, all the actors who portray local policemen in the series are real officers.

Governor Intervened

A few years ago, when an association of residents demanded that the state refuse to renew the studio's lease on a parcel of state land in the Diamond Head area, declaring that the filming upset the calm of the neighborhood, Gov. George Ariyoshi intervened to obtain an extension. The studio has since moved to a more sequestered location nearby.

With the networks tending to drop police shows in recent years, as the public taste has seemed to change, what has kept "Hawaii Five-O" in business? "It's the ambience," Mr. Lord said in a recent interview on location at an exclusive Honolulu girls' school, formerly the Diamond Head estate of the wealthy Dillingham family.

"The word 'Hawaii' still conjures up romance, with visions of the trade winds and palm trees, especially in places like the Midwest when the snow is six feet deep," said Mr. Lord, whose contract gives him complete control of material.

The actor insisted, against the opposition of a budget-conscious network, that the series be filmed in Hawaii in its entirety, using authentic island backgrounds for the action instead of inserting canned scenic footage.

The advent of "Hawaii Five-O" to the slopes of Diamond Head meant a significant financial input for local

business. Besides nearly \$500,000 spent producing each of the 24 annual segments of the series, families of married staff members spend at least another \$500,000 on personal expenses for the season. Maintenance of the unit's motor vehicles and construction costs add another \$500,000 or more. In the 11 years, 20,000 local people used as extras at \$65 a day plus lunch have received more than \$1 million, with a similar amount going to local actors.

The "Five-O" plant, consisting of offices in individual brown frame bungalows and a bungalow-like sound stage, resembles a village enclave set down at the foot of Diamond Head, Honolulu's scenic trademark. Mr. Lord, as the boss of all this — "I'm really the executive producer," he says — is a prominent personality in the community.

As such, he draws mixed reviews. In the interview on location, he volunteered a remark that his personal popularity had suffered because his long workday, which begins at 4 A.M., leaves him "too exhausted to accept invitations to parties." He has had what he calls "skirmishes" with the press, adding that such brushes were "inevitable" in his profession.

"If you are 98 percent for him, he somehow feels that you are against him," said Dave Donnelly, a columnist for The Honolulu Star-Bulletin, who has been a target of Mr. Lord's ire over printed references to which the actor objected.

Fellow Actors Cautious

Fellow actors on the show either decline to comment on their relations with the star or refuse to have their names attached to critical remarks. On the other hand; negative appraisals are followed more often than not by an ameliorating opinion that abrasive encounters on the set can be attributed to Mr. Lord's insistence on "the same perfection before the cameras that he demands of himself," as one associate put it.

In the Honolulu community, Mr. Lord is known as a many-talented man with a reputation for aiding good

at almost a practice tempo. The music

causes, such as work with disadvantaged children; as an artist whose paintings hang in the Metropolitan Museum of Art and the Museum of Modern Art in New York and the British Museum in London, and as a gifted designer of jewelry. A visitor to the air-conditioned caravan in which he relaxes on location found him checking over valuable specimens of rare African trade beads collected when he was going to sea as a young merchant marine officer.

Mr. Lord appears reconciled to the notion, ~~which~~ ^{refueled} annually by show-business rumor, that each season from now on — or maybe this one — may be the last for "Hawaii Five-O." "The police show is on the way out," he said recently, adding that he expected to be "a director in my next life." He is now directing a pilot for a new show set in Hawaii, tentatively titled "Makai Range."

Meanwhile, many in Hawaii acknowledge a heavy debt to the series. In an editorial noting the show's 10th anniversary last year, The Star-Bulletin bemoaned "the mixture of beauty with crime and violence." But, it added, "There is no denying that the 'Five-O' show has brought more people to a fascination with Hawaii than even the strains of 'Sweet Leilani' or 'Aloha Oe.'"

New Guare Play Will Open March 1

"Bosoms and Neglect," John Guare's latest play, will have its world premiere March 1 at the Goodman Theatre in Chicago.

Mr. Guare's previous plays include "Marco Polo Sings a Solo," the Tony award-winning version of Shakespeare's "Two Gentlemen of Verona" and "The House of Blue Leaves."

"Bosoms and Neglect" is a romantic comedy about two patients of the same psychiatrist who meet when their doctor goes on vacation. Mel Shapiro will direct a cast headed by Marian Mercer, Paul Rudd and Kate Reid.

Miss Mercer won a Tony for "Prom-

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Jack Lord, left, star of "Hawaii Five-O," viewing scene location through a camera as Jack Whitman, cinematographer, stands by during break.

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