

Scooby-Doo



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A scene from "What a Night for a Knight", the first episode of Scooby-Doo, Where Are You!; clockwise from top: Shaggy Rogers, Fred Jones, Scooby-Doo, Velma Dinkley, and Daphne Blake

Created by

- Joe Ruby
- Ken Spears

Original workScooby-Doo, Where Are You! (1969–70)OwnerWarner Bros. DiscoveryYears1969–presentPrint publicationsComicssee List of comicsFilms and televisionFilm(s)see List of filmsShort film(s)see List of shortsTelevision seriessee List of television seriesTelevision special(s)see List of specialsGamesVideo game(s)see List of video gamesAudioSoundtrack(s)The Ultimate CollectionScooby-DooOfficial websiteOfficial website

Scooby-Doo is an American animated media franchise based on an animated television series launched in 1969 and continued through several derivative media. Writers Joe Ruby and Ken Spears created the original series, *Scooby-Doo, Where Are You!*, for Hanna-Barbera Productions. This Saturday-morning cartoon series featured teenagers Fred Jones, Daphne Blake, Velma Dinkley, and Shaggy Rogers, and their talking Great Dane named Scooby-Doo, who solve mysteries involving supposedly supernatural creatures through a series of antics and missteps.[1]

Scooby-Doo was originally broadcast on CBS from 1969 to 1976, when it moved to ABC. ABC aired various versions of Scooby-Doo until canceling it in 1985, and presented a spin-off featuring the characters as children called *A Pup Named Scooby-Doo* from 1988 until 1991. Two Scooby-Doo reboots aired as part of Kids' WB on The WB and its successor The CW from 2002 until 2008. Further reboots were produced for Cartoon Network beginning in 2010 and continuing through 2018. Repeats of the various Scooby-Doo series are frequently broadcast on Cartoon Network's sister channel Boomerang in the United States and other countries. The current Scooby-Doo series, *Scooby-Doo and Guess Who?*, premiered on June 27, 2019, as an original series on Boomerang's streaming service and later HBO Max.

In 2013, TV Guide ranked Scooby-Doo the fifth-greatest TV cartoon of all time.[2]

Development[edit]

In 1968, parent-run organizations, particularly Action for Children's Television (ACT), began protesting what they perceived as excessive violence in Saturday-morning cartoons.[3] Most of these shows were Hanna-Barbera action cartoons such as *Space Ghost*, *The Herculoids*, and *Birdman and the Galaxy Trio*, and virtually all of them were canceled by 1969 because of pressure from the parent groups.[4] Members of these watch groups served as advisers to Hanna-Barbera and other animation studios to ensure that new programs would be safe for children.

Fred Silverman, executive for daytime programming at CBS, was then looking for a show that would both revitalize his Saturday-morning line and please the watch groups. The result was *The Archie Show* from Filmation, based on Bob Montana's teenage humor comic book *Archie*. Also successful were the musical numbers The Archies performed during each program (one of which, "Sugar, Sugar", was the most successful Billboard number-one hit of 1969). Eager to build upon this success, Silverman contacted producers William Hanna and Joseph Barbera about creating another show based on a teenage rock group, this time featuring teens who solved mysteries between gigs. Silverman envisioned the show as a cross between the popular *I Love a Mystery* radio serials of the 1940s and either the Archie characters or the popular early 1960s television series *The Many Loves of Dobie Gillis*.^[5]

After attempting to develop his own version of the show, called *House of Mystery*,^[6] Barbera, who developed and sold Hanna-Barbera shows while Hanna produced them,^[6] passed the task along to storywriters Joe Ruby and Ken Spears, as well as artist/character designer Iwao Takamoto. Their treatment, based in part on *The Archie Show*, was titled *Mysteries Five* and featured five teenagers: Geoff, Mike, Kelly, Linda, and Linda's brother W. W., along with their bongo-playing dog, Too Much, who collectively formed the band *Mysteries Five*. When *The Mysteries Five* were not performing at gigs, they were out solving spooky mysteries involving ghosts, zombies, and other supernatural creatures. Ruby and Spears were unable to decide whether Too Much would be a large cowardly dog or a small feisty one.^[6] When the former was chosen, Ruby and Spears wrote Too Much as a Great Dane but revised the dog character to a large sheepdog (similar to the Archies' sheepdog, *Hot Dog*) just before their presentation to Silverman, as Ruby feared the character would be too similar to the comic strip character *Marmaduke*.^[6] Silverman rejected their initial pitch, and after consulting with Barbera on next steps, got Barbera's permission to go ahead with Too Much being a Great Dane instead of a sheepdog.^[6]^[7]

During the design phase, lead character designer Takamoto consulted a studio colleague who was a breeder of Great Danes. After learning the characteristics of a prize-winning Great Dane from her, Takamoto proceeded to break most of the rules and designed Too Much with overly bowed legs, a double chin, and a sloped back, among other abnormalities.[8][9]

Ruby and Spears' second pass at the show used Dobie Gillis as the template for the teenagers rather than Archie. The treatment retained the dog Too Much, while reducing the number of teenagers to four, removing the Mike character and retaining Geoff, Kelly, Linda, and W.W.[7] As their personalities were modified, so were the characters' names: Geoff became "Ronnie"[10]—later renamed "Fred" (at Silverman's behest),[11] Kelly became "Daphne", Linda "Velma", and W.W. "Shaggy". The teens were now based on four teenage characters from *The Many Loves of Dobie Gillis*: Dobie Gillis, Thalia Menninger, Zelda Gilroy and Maynard G. Krebs, respectively.[6][12][13]

The revised show was re-pitched to Silverman, who liked the material but, disliking the title *Mysteries Five*, decided to call the show *Who's S-S-Scared?*[14] Silverman presented *Who's S-S-Scared?* to the CBS executives as the centerpiece for the upcoming 1969–70 season's Saturday-morning cartoon block. CBS president Frank Stanton felt that the presentation artwork was too scary for young viewers and, thinking the show would be the same, decided to pass on it.[7][14]

Now without a centerpiece for the upcoming season's programming, Silverman had Ruby, Spears, and the Hanna-Barbera staff revise the treatments and presentation materials to tone down the show and better reflect its comedy elements. The rock band element was dropped, and more attention was focused upon Shaggy and Too Much. According to Ruby and Spears, Silverman was inspired by Frank Sinatra's scat "doo-be-doo-be-doo" at the end of his recording of "Strangers in the Night" on a red-eye flight to one of the development meetings, and decided to rename the dog "Scooby-Doo" and retitled the show *Scooby-Doo, Where Are You!*[7][15] The revised show was re-presented to CBS executives, who approved it for production.

History[edit]

Original television series run[edit]



CBS years (1969–76)[edit]



Every episode of the original *Scooby-Doo* format contains a penultimate scene in which the heroes unmask the seemingly supernatural antagonist to reveal a real person in a costume, as in this scene from "Nowhere to Hyde", an episode of *Scooby-Doo, Where Are You!* originally aired on CBS on September 12, 1970.

Scooby-Doo, Where Are You![edit]

The first episode of *Scooby-Doo, Where Are You!* "What a Night for a Knight" debuted on the CBS network Saturday, September 13, 1969, at 10:30 AM Eastern Time. The original voice cast featured Don Messick as Scooby-Doo, Casey Kasem as Shaggy, Frank Welker as Fred, actress Nicole Jaffe as Velma, and Indira Stefanianna as Daphne.[16] Scooby's speech patterns closely resembled an earlier cartoon dog, Astro from *The Jetsons* (1962–63), also voiced by Messick.[1] Seventeen episodes of *Scooby-Doo Where Are You!* were produced in 1969–70. The series theme song was written by David Mook and Ben Raleigh, and performed by Larry Marks.

Each of these episodes features Scooby and the four teenage members of Mystery, Inc.—Fred, Shaggy, Daphne and Velma—arriving at a location in the Mystery Machine, a van painted with psychedelic colors and flower power imagery. Encountering a purportedly supernatural monster terrorizing the local populace, such as a ghost, they decide to investigate. The kids split up to look for clues and suspects, while being chased at turns by the monster. Eventually, the kids come to realize the paranormal activity is actually an elaborate hoax, and—often with the help of a Rube Goldberg-like trap designed by Fred—they capture the creature suit-wearing villain and unmask him or her. Revealed as a flesh and blood crook who used the costume to cover up their crimes, the villain is arrested and taken to jail, often with the catchphrase "if it weren't for those pesky/meddling kids".[17]

Scheduled opposite another teenage mystery-solving show, ABC's *The Hardy Boys*, *Scooby-Doo* became a ratings success, with Nielsen ratings reporting that as many as 65% of Saturday-morning audiences were tuned in to CBS when *Scooby-Doo* was being broadcast.[6][7] The show was renewed for a second season in 1970, for which eight episodes were produced. Seven of the second-season episodes featured chase sequences set to bubblegum pop songs recorded by Austin Roberts,[18] who also re-recorded the theme song for this season. With Stefanianna

Christopherson having married and retired from voice acting, Heather North assumed the role of Daphne, and she continued to voice the character until 1997.[19]

The TV influences of *I Love a Mystery* and *Dobie Gillis* were apparent in the first episode. Of the similarities between the Scooby-Doo teens and the *Dobie Gillis* teens, the similarities between Shaggy and Maynard are the most noticeable; both characters share the same beatnik-style goatee, similar hairstyles, and demeanors.[6] The core premise of *Scooby-Doo, Where Are You!* was also similar to Enid Blyton's *Famous Five* books. Both series featured four youths with a dog, and the *Famous Five* stories often revolved around a mystery which invariably turned out not to be supernaturally based, but simply a ruse to disguise the villain's true intent.

The role of each character was strongly defined in the series: Fred is the leader and the determined detective, Velma is the intelligent analyst, Daphne is danger-prone, Shaggy is a coward more motivated by hunger than any desire to solve mysteries, and Scooby is similar to Shaggy, save for a Bob Hope-inspired tendency towards temporary bravery.[7] Later versions of the show made slight changes to the characters' established roles, such as showing the Daphne in 1990s and 2000s *Scooby-Doo* productions as knowing many forms of karate and having the ability to defend herself, and reducing her tendency towards being kidnapped.

Scooby-Doo itself influenced many other Saturday-morning cartoons of the 1970s. During that decade, Hanna-Barbera and its rivals produced several animated programs also featuring teenage detectives solving mysteries with a pet or mascot of some sort, including *Josie and the Pussycats* (1970–71), *The Funky Phantom* (1971–72), *The Amazing Chan and the Chan Clan* (1972–73), *Speed Buggy* (1973–74), *Goober and the Ghost Chasers* (1973–74), *Jabberjaw* (1976–78), and *Captain Caveman and the Teen Angels* (1977–80).[20]

The New Scooby-Doo Movies [edit]

In the fall of 1972, new one-hour episodes under the title *The New Scooby-Doo Movies* were created; each episode featuring a real or fictitious guest star helping the gang solve mysteries, including characters from other Hanna-Barbera series such as *Harlem Globetrotters*, *Josie and the Pussycats* and *Speed Buggy*, the comic book characters *Batman* and *Robin* (later adapted into their own Hanna-Barbera series, *Super Friends*, a year later), and celebrities such as *Sandy Duncan*, *The Addams Family*, *Cass Elliot*, *Phyllis Diller*, *Don Knotts* and *The Three Stooges*. Hanna-Barbera musical director Hoyt Curtin composed a new theme song for this series, and Curtin's theme remained in use for much of *Scooby-Doo*'s original broadcast run. After two seasons and 24 episodes of the *New Movies* format from 1972 to 1973, CBS began airing reruns of the original *Scooby-Doo, Where Are You!* series until its option on the series expired in 1976.[6]

ABC years (1976–91) [edit]

The Scooby-Doo Show and Scooby's All-Star Laff-A-Lympics [edit]

Now president of ABC, Fred Silverman made a deal with Hanna-Barbera to bring new episodes of *Scooby-Doo* to the ABC Saturday-morning lineup, where the show went through almost yearly lineup changes. For their 1976–77 season, 16 new episodes of *Scooby-Doo* were joined with a new Hanna-Barbera show, *Dynomutt, Dog Wonder*, to create *The Scooby-Doo/Dynomutt Hour* (the show became *The Scooby-Doo/Dynomutt Show* when a bonus *Scooby-Doo, Where Are You!* rerun was added to the package in November 1976). Joe Ruby and Ken Spears, now working for Silverman as supervisors of the ABC Saturday-morning programs, returned the program to its original *Scooby-Doo, Where Are You!* format, with the addition of Scooby's dim-witted country cousin *Scooby-Dum*, voiced by Daws Butler, as a recurring character.[6] The voice cast was held over from *The New Scooby-Doo Movies* save for Nicole Jaffe, who retired from acting in 1973. Pat Stevens took over her role as the voice of Velma.

Then Joe Ruby and Ken Spears left again to start their own studio in 1977 as competition for Hanna-Barbera.[21] They would remain away from the rest of the 1980s.

For the 1977–78 season, *The Scooby-Doo/Dynomutt Show* became the two-hour programming block *Scooby's All-Star Laff-A-Lympics* (1977–78) with the addition of *Laff-a-Lympics* and *Captain Caveman and the Teen Angels*. In addition to eight new episodes of *Scooby-Doo* and reruns of the 1969 show, *Scooby-Doo* also appeared during the *All-Star* block's *Laff-a-Lympics* series, which featured 45 Hanna-Barbera characters competing in *Battle of the Network Stars*-esque parodies of Olympic sporting events. Scooby was seen as the team captain of the *Laff-a-Lympics* "Scooby-Doobies" team, which also featured Shaggy and *Scooby-Dum* among its members.

Scooby's All-Star Laff-a-Lympics was retitled *Scooby's All Stars* for the 1978–79 season, reduced to 90 minutes when *Dynomutt* was spun off into its own half-hour and the 1969 reruns were dropped. *Scooby's All-Stars* continued broadcasting reruns of *Scooby-Doo* from 1976 and 1977, while new episodes of *Scooby-Doo* aired during a separate half-hour under the *Scooby-Doo, Where Are You!* banner. After nine weeks, the separate *Where Are You!* broadcast was cancelled, and the remainder of the 16 new 1978 episodes debuted during the *Scooby's All-Stars* block.[22] The 40 total *Scooby-Doo* episodes produced from 1976 to 1978 were later packaged together for syndication as *The Scooby-Doo Show*, under which title they continue to air.

Scooby-Doo and Scrappy-Doo [edit]

The *Scooby-Doo* characters first appeared outside of their regular Saturday-morning format in *Scooby Goes Hollywood*, an hour-long ABC television special aired in prime time on December 13, 1979. The special revolved around Shaggy and Scooby attempting to convince the network to move Scooby out of Saturday morning and into a prime-time series, and featured spoofs of then-current television series and films such as *Happy Days*, *Superman: The Movie*, *Laverne & Shirley* and *Charlie's Angels*.

In 1979, Scooby's tiny nephew Scrappy-Doo was added to both the series and the billing, in an attempt to boost Scooby-Doo's slipping ratings. [23] The 1979–80 episodes, aired under the new title Scooby-Doo and Scrappy-Doo as an independent half-hour show, succeeded in regenerating interest in the show. Lennie Weinrib voiced Scrappy in the 1979–80 episodes, with Don Messick assuming the role thereafter. [23] Marla Frumkin replaced Pat Stevens as the voice of Velma mid-season.

Scooby-Doo and Scrappy-Doo shorts[\[edit\]](#)

As a result of Scooby-Doo and Scrappy-Doo's success, the entire show was overhauled in 1980 to focus more upon Scrappy-Doo. At this time, Scooby-Doo started to walk and run anthropomorphically on two feet more often, rather than on four like a normal dog as he did previously. Fred, Daphne, and Velma were dropped from the series, and the new Scooby-Doo and Scrappy-Doo format now consisted of three seven-minute comedic adventures starring Scooby, Scrappy, and Shaggy instead of one half-hour mystery. Most of the supernatural villains in the seven-minute Scooby and Scrappy cartoons, who in previous Scooby series had been revealed to be human criminals in costume, were now real within the context of the series.

This version of Scooby-Doo and Scrappy-Doo first aired from 1980 to 1982 as part of *The Richie Rich/Scooby-Doo Show*, an hour-long program also featuring episodes of Hanna-Barbera's new Richie Rich cartoon, adapted from the Harvey Comics character. From 1982 to 1983, Scooby-Doo and Scrappy-Doo were part of *The Scooby-Doo/Scrappy-Doo/Puppy Hour*, a co-production with Ruby-Spears Productions which featured two Scooby and Scrappy shorts, a Scrappy and Yabba-Doo short featuring Scrappy-Doo and his Western deputy uncle Yabba-Doo, and *The Puppy's New Adventures*, based on characters from a 1977 Ruby-Spears TV special.

Beginning in 1980, a half-hour of reruns from previous incarnations of Scooby-Doo were broadcast on ABC Saturday mornings in addition to first-run episodes. Airing under the titles *Scooby-Doo Classics*, *Scary Scooby Funnies*, *The Best of Scooby-Doo*, and *Scooby's Mystery Funhouse*, the rerun package remained on the air until the end of the 1986 season. [24]

The New Scooby and Scrappy-Doo Show[\[edit\]](#)

Scooby-Doo was restored to a standalone half-hour in 1983 with *The New Scooby and Scrappy-Doo Show* in 1983, which comprised two 11-minute mysteries per episode in a format reminiscent of the original Scooby-Doo, *Where Are You!* mysteries. Heather North returned to the voice cast as Daphne, who in this incarnation solved mysteries with Shaggy, Scooby, and Scrappy while working undercover as a reporter for a teen magazine.

This version of the show lasted for two seasons, with the second season airing under the title *The New Scooby-Doo Mysteries*. The 1984–85 season episodes featured semi-regular appearances from Fred and Velma, with Frank Welker and Marla Frumkin resuming their respective roles for these episodes.

The 13 Ghosts of Scooby-Doo[\[edit\]](#)

1985 saw the debut of *The 13 Ghosts of Scooby-Doo*, which featured Daphne, Shaggy, Scooby, Scrappy, and new characters Flim-Flam (voiced by Susan Blu) [25] and Vincent Van Ghoul (based upon and voiced by Vincent Price) traveling the globe to capture "thirteen of the most terrifying ghosts upon the face of the earth." The final first-run episode of *The 13 Ghosts of Scooby-Doo* aired in December 1985, and after its reruns were removed from the ABC lineup the following March, no new Scooby series aired on the network for the next two years.

A Pup Named Scooby-Doo[\[edit\]](#)

Hanna-Barbera reincarnated the original Scooby-Doo, *Where Are You!* cast as elementary school students (a common trope in 1980s children's TV) for a new series titled *A Pup Named Scooby-Doo*, which debuted on ABC in 1988. *A Pup Named Scooby-Doo* was an irreverent re-imagining of the series, heavily inspired by the classic cartoons of Tex Avery and Bob Clampett, and eschewed the realistic aesthetic of the original Scooby series for a more Looney Tunes-like style, including an episode where Scooby-Doo's parents show up and reveal his real name to be "Scoobert". At the same time, the series returned to its original formula in that the group unmasked human villains in costume, as opposed to the supernatural monsters of the early to mid-1980s. The series also established "Coolsville" as the name of the gang's hometown; this setting was retained for several of the later Scooby productions. The retooled show was a success, remaining in production for four seasons and on ABC's lineup until 1991.

A Pup Named Scooby-Doo was developed and produced by Tom Ruegger, who had been the head story editor on Scooby-Doo since 1983. Following the first season of *A Pup Named Scooby-Doo*, Ruegger and much of his unit defected from Hanna-Barbera to Warner Bros. Animation to develop Steven Spielberg Presents *Tiny Toon Adventures* and later *Animaniacs*, *Pinky and the Brain*, and *Freakazoid!*. [25]

Reruns and reboots (1987–present)[\[edit\]](#)

Television films, reruns, and direct-to-video films (1987–present)[\[edit\]](#)

From 1987 to 1988, Hanna-Barbera Productions produced *Hanna-Barbera Superstars 10*, a series of syndicated television films featuring their most popular characters, including Yogi Bear, Huckleberry Hound, *The Flintstones*, and *The Jetsons*. Scooby-Doo, Scrappy-Doo and Shaggy starred in three of these films: *Scooby-Doo Meets the Boo Brothers* (1987), *Scooby-Doo and the Ghoul School* (1988), and *Scooby-Doo and the Reluctant Werewolf* (1988). These three films took their tone from the early-1980s Scooby-Doo and Scrappy-Doo entries, and featured the characters encountering actual monsters and ghosts rather than masqueraded people. Scooby-Doo and Shaggy later appeared as the narrators of

the television film *Arabian Nights*, originally broadcast by TBS in 1994, Don Messick's final outing as the original voice of Scooby-Doo.

Reruns of Scooby-Doo have been in syndication since 1980, and have also been shown on cable television networks such as TBS Superstation (until 1989) and USA Network (as part of the USA Cartoon Express from 1990 to 1994). In 1993, *A Pup Named Scooby-Doo*, having just recently ended its network run on ABC, began reruns on the Cartoon Network. With Turner Broadcasting purchasing Hanna-Barbera in 1991, in 1994 the Scooby-Doo franchise became exclusive to the Turner networks: Cartoon Network, TBS Superstation, and TNT.[26] Canadian network Teletoon began airing *Scooby-Doo, Where Are You!* in 1997, with the other Scooby series soon following. When TBS and TNT ended their broadcasts of H-B cartoons in 1998, Scooby-Doo became the exclusive property of both Cartoon Network and sister station Boomerang.

With Scooby-Doo's restored popularity in reruns on Cartoon Network,[26] Warner Bros. Animation and Hanna-Barbera (by then a subsidiary of Warner Bros. following the merger of Time Warner and Turner Entertainment in 1996) began producing one new Scooby-Doo direct-to-video film a year, beginning in 1998.[26] These films featured a slightly older version of the original five-character cast from the *Scooby-Doo, Where Are You!* days. The first four DTV entries were *Scooby-Doo on Zombie Island* (1998), *Scooby-Doo! and the Witch's Ghost* (1999), *Scooby-Doo and the Alien Invaders* (2000), and *Scooby-Doo and the Cyber Chase* (2001). Frank Welker was the only original voice cast member to return for these productions. Don Messick had died in 1997 and Casey Kasem, a strict vegetarian, relinquished the role of Shaggy after having to provide the voice for a 1995 Burger King commercial.[27] Therefore, Scott Innes took over as both Scooby-Doo and Shaggy (Billy West voiced Shaggy in *Scooby-Doo on Zombie Island*). B.J. Ward took over as Velma, and Mary Kay Bergman voiced Daphne until her death in November 1999, and was replaced by Grey DeLisle.

These first four direct-to-video films differed from the original series format by placing the characters in plots with a darker tone and pitting them against actual supernatural forces. *Scooby-Doo on Zombie Island*, featured the original 1969 gang, reunited after years of being apart, fighting voodoo-worshipping cat creatures in the Louisiana bayou. *Scooby-Doo! and the Witch's Ghost* featured an author (voice of Tim Curry) returning to his Massachusetts hometown with the gang, to find out that an event is being haunted by the author's dead ancestor Sarah, who was an actual witch. *The Witch's Ghost* introduced a goth rock band known as The Hex Girls, who became recurring characters in the Scooby-Doo franchise.

Scooby-Doo and the Cyber Chase was the final production made by the Hanna-Barbera studio, which was absorbed into parent company Warner Bros. Animation following William Hanna's death in 2001. Warner Animation continued production of the direct-to-video series while also producing new Scooby-Doo series for television.

The direct-to-video productions continued to be produced concurrently with at least one entry per year. Two of these entries, *Scooby-Doo! and the Legend of the Vampire* and *Scooby-Doo! and the Monster of Mexico* (both 2003) were produced in a retro-style reminiscent of the original series, and featured Heather North and Nicole Jaffe as the voices of Daphne and Velma, respectively. Later entries produced between 2004 and 2009 were done in the style of *What's New, Scooby-Doo*, using that show's voice cast. Entries from 2010 on use the original 1969 designs and feature Matthew Lillard as the voice of Shaggy, the character Lillard portrayed in the live-action theatrical Scooby-Doo films. Two Scooby-Doo! movies were released in 2016, named *Lego Scooby-Doo! Haunted Hollywood* and *Scooby-Doo! and WWE: Curse of the Speed Demon*.

Live-action films[edit]

A feature-length live-action film version of Scooby-Doo was released by Warner Bros. Pictures on June 14, 2002. Directed by Raja Gosnell, the film starred Freddie Prinze Jr. as Fred, Sarah Michelle Gellar as Daphne, Matthew Lillard as Shaggy, and Linda Cardellini as Velma. Scooby-Doo, voiced by Neil Fanning, was created on-screen by computer-generated special effects. Scooby-Doo was a financially successful release, with a domestic box office gross of over US\$130 million.[28]

A sequel, *Scooby-Doo 2: Monsters Unleashed*, followed in March 2004 with the same cast and director. *Scooby-Doo 2* earned US\$84 (€55.98) million at the U.S. box office.[29] A third film was planned, but later scrapped following Warner Bros.' disappointment at the returns from *Scooby-Doo 2*.[30][31]

In addition, a live-action television film, *Scooby-Doo! The Mystery Begins*, was released on DVD and simultaneously aired on Cartoon Network on September 13, 2009, the 40th anniversary of the series' debut.[32] The film starred Nick Palatas as Shaggy, Robbie Amell as Fred, Kate Melton as Daphne, Hayley Kiyoko as Velma, and Frank Welker as the voice of Scooby-Doo. A second live-action TV movie, *Scooby-Doo! Curse of the Lake Monster*, retained the same cast and aired on October 16, 2010, and a direct-to-video spin-off *Daphne & Velma* in 2018. *The Mystery Begins* and *Curse of the Lake Monster* serve as prequels, taking place before the events of the 2002 film while *Daphne and Velma* serves as a spin-off.

Animated film[edit]



As of 2013, Warner Bros. Pictures was developing a fully animated Scooby-Doo feature film with Atlas Entertainment. Charles Roven and Richard Suckle, who produced the first two live-action films, were producing the animated film, and Matt Lieberman was writing the film.[33] In 2014, Warner Bros. was restarting the film series with Randall Green writing a new movie.[34][35] As of 2015, Warner Bros. had Tony Cervone directing an animated film, with Allison Abbate as producer and Dan Povenmire as executive producer. Originally planned for a September 21, 2018 release, it was later pushed back to May 15, 2020, with Dax Shepard co-directing and co-writing.[36][37][38] *The Hollywood Reporter*

announced that Frank Welker will be reprising his voice role as Scooby, and that he will be joined by Will Forte and Gina Rodriguez voicing Shaggy and Velma, while Tracy Morgan will be voicing Captain Caveman, from the Hanna-Barbera series Captain Caveman and the Teen Angels and Deadline reported that Zac Efron and Amanda Seyfried will voice Fred and Daphne. In addition, Ken Jeong will be voicing Dynomutt, Dog Wonder from Hanna-Barbera series of the same name and Kiersey Clemons will voice Dee Dee Sykes, a character from Captain Caveman and the Teen Angels.[39][40][41] Dick Dastardly, from Hanna-Barbera's Wacky Races, will be the film's main antagonist, voiced by Jason Isaacs. [39] In March 2020, the film's theatrical release was delayed indefinitely due to the COVID-19 pandemic.[42] On April 22, 2020, Warner Bros. announced that due to movie theater closures the theatrical release for Scoob! had been cancelled, with the film released instead on Premium Video On Demand in the United States and Canada on May 15, 2020, the original date of release.[43] In July 2020, Warner Bros. confirmed the film would still play in theaters in select countries with relaxed COVID-19 restrictions.[44][45] The film subsequently received a secondary theatrical release in the United States beginning on May 21, 2021, in selected markets.

Kids' WB years (2002–08)[edit]

What's New, Scooby-Doo?[edit]

In 2002, following the successes of the Cartoon Network reruns, the direct to video franchise, and the first feature film, Scooby-Doo returned to Saturday morning for the first time in a decade with What's New, Scooby-Doo?, which aired on Kids' WB from 2002 until 2006. Produced by Warner Bros. Animation, the show follows the format of the original series but places it in the 21st century, featuring a heavy promotion of modern technology (computers, DVD, the Internet, cell phones) and culture.

Beginning with this series, Frank Welker took over as Scooby's voice actor, while continuing to provide the voice of Fred as well. Casey Kasem returned as Shaggy, on the condition that the character be depicted as a vegetarian like Kasem himself.[27] Grey DeLisle continued to voice Daphne, and former Facts of Life star Mindy Cohn voiced Velma. The series was produced by Chuck Sheetz, who had worked on The Simpsons.

Shaggy & Scooby-Doo Get a Clue![edit]

In September 2006 a new show entitled, Shaggy & Scooby-Doo Get a Clue!, debuted on The CW's Kids' WB Saturday-morning programming block. In the new premise, Shaggy inherits money and a mansion from an uncle, an inventor who has gone into hiding from villains trying to steal his secret invention. The villains, led by "Dr. Phibes" (based primarily upon Dr. Evil from the Austin Powers series, and named after Vincent Price's character from The Abominable Dr. Phibes), then use different schemes to try to get the invention from Shaggy and Scooby, who handle the plots alone. Fred, Daphne, and Velma are normally absent, but do make appearances at times to help. The characters were redesigned and the art style revised for the new series. Scott Menville voiced Shaggy in the series, with Casey Kasem appearing as the voice of Shaggy's Uncle Albert. Shaggy & Scooby-Doo Get a Clue! ran for two seasons on The CW.

Cartoon Network and Boomerang years (2010–present)[edit]

Scooby-Doo! Mystery Incorporated[edit]

The next Scooby series, Scooby-Doo! Mystery Incorporated, premiered on Cartoon Network on April 5, 2010.[46] The first Scooby series produced for cable television, Mystery Incorporated is a reboot of the franchise, re-establishing the characters' relationships, personalities, and locations, and expanding their world to feature their parents, high school, and neighbors. The series also borrowed pieces from many parts of Scooby-Doo's long history, as well as characters and elements of other Hanna-Barbera shows to form its back story and the bases of some of its episodes. Matthew Lillard was brought over from the live-action theatrical series as the new voice of Shaggy, while Welker, Cohn, and DeLisle continued in their respective roles. Patrick Warburton, Linda Cardellini, Lewis Black, Vivica A. Fox, Gary Cole, Udo Kier, Tim Matheson, Tia Carrere, and Kate Higgins were added as new semi-regular cast members. Casey Kasem appeared in a recurring role as Shaggy's father, one of his last roles before retiring due to declining health.

The series, while still following the basic mystery-solving format of its predecessors, was broadcast as a 52-chapter animated televised novel and included elements similar to live-action mystery/adventure shows such as Buffy the Vampire Slayer[47] and Lost.[48] An overarching mystery surrounding the gang's hometown of Crystal Cove, California became the series' main story arc, with pieces to the mystery unfolding episode by episode. Also featured were romantic entanglements and interpersonal conflict between the lead characters. The series ran for 52 episodes over two seasons, with a three-part finale airing across April 4 and 5, 2013—exactly three years from the debut.

Be Cool, Scooby-Doo![edit]

On March 10, 2014, Cartoon Network announced several new series based on classic cartoons, including a new Scooby-Doo animated series titled Be Cool, Scooby-Doo!.[49] The show features the gang "living it up" the summer after the gang's senior year of high school. Along the way, they run into monsters and mayhem.[50] The series premiered October 5, 2015 on Cartoon Network[51] and concluded on March 18, 2018.

Scooby-Doo and Guess Who?[edit]

The Scooby-Doo series Scooby-Doo and Guess Who? premiered on the Boomerang streaming service and app on June 27, 2019. It ran for two seasons, with the second half of the second season airing on HBO Max. The series features the Mystery Inc. gang teaming up with a variety of guest stars to solve mysteries. Guest stars included Halsey, Sia, Bill Nye, Mark Hamill, Neil deGrasse Tyson, Ricky Gervais, Kenan Thompson,

... Tales, including Steve Urkel (played by Jaleel White), Batman (played by Kevin Conroy), Wonder Woman, the Flash, and Sherlock Holmes.[51]

Velma^[edit]

On February 10, 2021, it was announced that Velma will have her own series, to be released on HBO Max. The series, Velma, is set to air in 2023, and will be adult-oriented.[53] The series is a prequel to the main franchise, taking place before the formation of Mystery Inc., and does not include Scooby-Doo himself. Unlike the previous series and films, the main characters (and main voice cast) in Velma are multi-racial.[54]

Scooby-Doo! and the Mystery Pups^[edit]

On May 23, 2022, it was announced that a CGI-animated adventure comedy preschool series starring Scooby-Doo and Shaggy titled Scooby-Doo! and the Mystery Pups will be released on HBO Max and Cartoonito in 2024.[55]

Scooby-Doo! direct-to-video specials^[edit]

Beginning in 2012, Warner Bros. Animation began producing direct-to-video special episodes in the style of the concurrently produced films for inclusion on Scooby-Doo compilation DVD sets otherwise including episodes from previous Scooby series. These include Scooby-Doo! Spooky Games, included on the July 2012 release Scooby-Doo! Laff-A-Lympics: Spooky Games,[56][57] Scooby-Doo! Haunted Holidays, from the October 2012 release Scooby-Doo! 13 Spooky Tales: Holiday Chills and Thrills, and Scooby-Doo! and the Spooky Scarecrow and Scooby-Doo! Mecha Mutt Menace, from the September 2013 DVD releases Scooby-Doo! 13 Spooky Tales: Run for Your 'Rife![58] and Scooby-Doo! 13 Spooky Tales: Ruh-Roh Robot!.[59] On May 13, 2014, another episode, Scooby-Doo! Ghastly Goals was released on the Scooby-Doo! 13 Spooky Tales: Field of Screams DVD.[60] On May 5, 2015, Scooby-Doo! and the Beach Beastie, the sixth direct-to-video special, was released on the Scooby-Doo! 13 Spooky Tales: Surf's Up Scooby-Doo DVD.[61]

The direct-to-video series' 34th installment, Trick or Treat Scooby-Doo! (2022), made headlines for portraying Velma as a lesbian (by showing her "crushing big time" on a guest female character), which was in accordance with long-held fan speculation but had never previously been depicted.[62]

Cast^[edit]

- Scooby-Doo: Don Messick was the original voice of Scooby-Doo from 1969 until 1996. Hadley Kay performed the voice for the Johnny Bravo episodes "Bravo Dooby-Doo" and "'Twas the Night", as well as in commercials, in 1997. Scott Innes was the voice of Scooby-Doo from 1998 to 2002. Neil Fanning voiced Scooby-Doo in the live-action Warner Bros. theatrical films produced in 2002 and 2004. Frank Bra

assumed the role in 1980 for the Scooby-Doo and Scrappy-Doo segments of *The Richie Rich/Scooby-Doo Show* and continued as Scrappy through 1988. Scrappy has only appeared sporadically since 1988, with Scott Innes performing the voice in the 2002 live-action film, which portrays Scrappy as the main villain, as well as in Cartoon Network bumpers, video games and toys since 1999. Dan Milano voiced Scrappy in a 2007 Robot Chicken sketch.

Comic books[edit]



A 1968 Chevrolet Sportvan 108 painted to look like The Mystery Machine from Scooby-Doo. A number of Scooby fans have decorated vans in this fashion.

Gold Key Comics began publication of Scooby-Doo, *Where Are You!* comic books in December 1969. The comics initially contained adaptations of episodes of the television show drawn by Phil DeLara, Jack Manning and Warren Tufts. The comic books later moved to all-original stories until ending with issue #30 in 1974. Several of these issues were written by Mark Evanier and drawn by Dan Spiegel.[23][65] Charlton published Scooby comics, many drawn by Bill Williams, for 11 issues in 1975. From 1977 to 1979, Marvel Comics published nine issues of Scooby-Doo, all written by Evanier and drawn by Spiegel. Harvey Comics published reprints of the Charlton comics, as well as a handful of special issues, between 1993 and 1994.

In 1995, Archie Comics began publishing a monthly Scooby-Doo comic book, the first year of which featured Scrappy-Doo among its cast. Evanier and Spiegel worked on three issues of the series, which ended after 21 issues in 1997 when Warner Bros.' DC Comics acquired the rights to publish comics based on Hanna-Barbera characters. DC's Scooby-Doo series continues publication to this day. In 2013, DC began a digital bi-monthly comic book titled *Scooby-Doo Team-Up*, crossing over *Mystery Inc.* with other DC and Hanna-Barbera characters. Since then, the series has become a monthly comic book available in print.

In 2004, a limited series of a 100 comic books called *Scooby-Doo! World of Mystery* was released. In each issue, *Mystery Inc.* go from country to country solving mysteries. Each issue came with a pack of exclusive cards, with 350 in total able to be collected.[66]

In 2016, DC launched a new monthly comic book entitled *Scooby Apocalypse*, with the characters being reinvented in a story set in a post-apocalyptic world, where monsters roam the streets and Scooby and the gang must find a way to survive at all costs, while also trying to find a way to reverse the apocalypse.

Merchandising[edit]

Early Scooby-Doo merchandise included a 1973 Milton Bradley board game, decorated lunch boxes, iron-on transfers, coloring books, story books, records, underwear, and other such goods.[67] When Scrappy-Doo was introduced to the series in 1979, he, Scooby, and Shaggy became the foci of much of the merchandising, including a 1983 Milton-Bradley Scooby-Doo and Scrappy-Doo board game. The first Scooby-Doo video game appeared in arcades in 1986, and has been followed by a number of games for both home consoles and personal computers. Scooby-Doo multivitamins also debuted at this time, and have been manufactured by Bayer since 2001.

Scooby-Doo merchandising tapered off during the late 1980s and early 1990s, but increased after the series' revival on Cartoon Network in 1995. Today, all manner of Scooby-Doo-branded products are available for purchase, including Scooby-Doo breakfast cereal, plush toys, action figures, car decorations, Barbie dolls from Mattel and much more. Real "Scooby Snacks" dog treats are produced by Del Monte Pet Products. Hasbro has created a number of Scooby board games, including a Scooby-themed edition of the popular mystery board game *Clue*. In 2007, the Pressman Toy Corporation released the board game *Scooby-Doo! Haunted House*. Beginning in 2001, a Scooby-Doo children's book series was authorized and published by Scholastic. These books, written by Suzanne Weyn, include original stories and adaptations of Scooby theatrical and direct-to-video features.

From 1990 to 2002, Shaggy and Scooby-Doo appeared as characters in the *Funtastic World of Hanna-Barbera* simulator ride at Universal Studios Florida.[68] The ride was replaced in the early 2000s with a *Jimmy Neutron* attraction, and *The Funtastic World of Hanna-Barbera* instead became an attraction at several properties operated by Paramount Parks. Shaggy and Scooby-Doo are currently costumed characters at Universal Studios Florida, and can be seen driving the Mystery Machine around the park.

In 2001, *Scooby-Doo in Stagefright*, a live stage play based upon the series, began touring across the world. A follow-up, *Scooby-Doo and the Pirate Ghost*, followed in 2009.

The Mystery Machine has been used as the basis for many die-cast models and toys, such as from Hot Wheels.

The brand made \$800 million in retail sales in 1999.[69][70] In 2004, Scooby-Doo merchandise had generated \$1 billion in retail sales[71]

Licensed merchandise also sold \$496 million in 2015,[72] \$501 million in 2016, and \$353 million in 2017.[73]

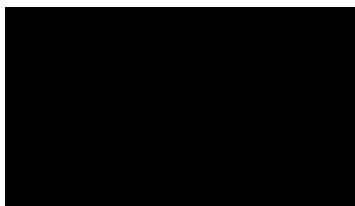
Tabletop games[edit]

Title Type Manufacturer Year Scooby-Doo... Where Are You! Game Board game Milton Bradley 1973 Scooby-Doo.. och Monstret Alga 1978 Scooby-Doo Game Milton Bradley 1980 Scooby-Doo and Scrappy-Doo Game 1983 Clue: Scooby-Doo! Where Are You? Parker Brothers 1999/2019 (reprint) Scooby-Doo! Mystery Card Game Card game United States Playing Card Company 1999 Scooby-Doo! Betrayal at Mystery Mansion Board Game Avalon Hill 2020 Scooby-Doo: Escape from the Haunted Mansion Board Game USAopoly 2020

Overview of television series[edit]

Series Season Series/package Episodes Originally aired Season premiere Season finale Network 1 1 Scooby-Doo, Where Are You! 17 September 13, 1969 January 17, 1970 CBS 2 8 September 12, 1970 October 31, 1970 2 1 The New Scooby-Doo Movies 16 September 9, 1972 December 23, 1972 2 8 September 8, 1973 October 27, 1973 3 1 The Scooby-Doo Show /The Scooby/Dynomutt Hour 16 September 11, 1976 December 18, 1976 ABC 2 The Scooby-Doo Show /All-Star Laff-A-Lympics 8 September 10, 1977 October 29, 1977 3 The Scooby-Doo Show /Where Are You! 16 9 September 9, 1978 November 4, 1978 The Scooby-Doo Show /All-Star Laff-A-Lympics 7 November 11, 1978 December 23, 1978 4 1 Scooby-Doo and Scrappy-Doo ('79)[nb 1] 16 September 22, 1979 January 5, 1980 5 1 Scooby-Doo and Scrappy-Doo ('80) /The Richie/Scooby Show 13 November 8, 1980 January 31, 1981 2 7 September 19, 1981 October 31, 1981 3 Scooby-Doo and Scrappy-Doo ('80) /The Scooby & Scrappy/Puppy Hour 13 September 25, 1982 December 18, 1982 6 1 The New Scooby and Scrappy Show September 10, 1983 December 10, 1983 2 The New Scooby and Scrappy Show /The New Scooby-Doo Mysteries September 8, 1984 December 1, 1984 7 1 The 13 Ghosts of Scooby-Doo[nb 2] September 7, 1985 December 7, 1985 8 1 A Pup Named Scooby-Doo[nb 3] September 10, 1988 December 10, 1988 2 8 September 9, 1989 November 4, 1989 3 3 September 8, 1990 November 3, 1990 4 August 3, 1991 August 17, 1991 9 1 What's New, Scooby-Doo?[nb 4] 14 September 14, 2002 March 22, 2003 The WB 2 September 13, 2003 March 27, 2004 3 14 13 January 29, 2005 April 16, 2006 1 June 21, 2006 Cartoon Network 10 1 Shaggy & Scooby-Doo Get a Clue! 13 September 23, 2006 May 5, 2007 The CW 2 September 22, 2007 March 15, 2008 11 1 Scooby-Doo! Mystery Incorporated[nb 5] 26 April 5, 2010 July 26, 2011 Cartoon Network 2 July 30, 2012 April 5, 2013 12 1 Be Cool, Scooby-Doo! 26 20 October 5, 2015 March 12, 2016 6 June 20, 2017 Boomerang 2 15 September 28, 2017 December 22, 2017 Boomerang SVOD 11 March 8, 2018 March 18, 2018 Boomerang 13 1 Scooby-Doo and Guess Who? 13 June 27, 2019 September 19, 2019 Boomerang SVOD (episodes 1–41)HBO Max (episodes 42–52) 13 July 2, 2020 2 26 October 1, 2020 October 1, 2021

Reception and legacy[edit]



During its five-decade broadcast history, Scooby-Doo has received two Emmy nominations: a 1989 Daytime Emmy nomination for A Pup Named Scooby-Doo, and a 2003 Daytime Emmy nomination for What's New, Scooby-Doo's Mindy Cohn in the "Outstanding Performer in an Animated Program" category.[74] Science advocate Carl Sagan favorably compared the predominantly skeptic oriented formula to that of most television dealing with paranormal themes, and considered that an adult analogue to Scooby-Doo would be a great public service.[75]

Scooby-Doo has maintained a significant fan base, which has grown steadily since the 1990s due to the show's popularity among both young children and nostalgic adults who grew up with the series.[76] Several television critics have stated that the show's mix of the comedy-adventure and horror genres was the reason for its widespread success.[77] As Fred Silverman and the Hanna-Barbera staff had planned when they first began producing the series, Scooby-Doo's ghosts, monsters and spooky locales tend more towards humor than horror, making them easily accessible to younger children. "Overall, [Scooby-Doo is] just not a show that is going to overstimulate kids' emotions and tensions," offered American Center for Children and Media executive director David Kleeman in a 2002 interview. "It creates just enough fun to make it fun without getting them worried or giving them nightmares.[78]

Older teenagers and adults have admitted to enjoying Scooby-Doo because of presumed subversive themes which involve theories of drug use and sexuality, in particular that Shaggy is assumed to be a user of cannabis and Velma is assumed to be a lesbian.[79][80][81] Such themes were pervasive enough in popular culture to find their way into Warner Bros.' initial Scooby-Doo feature film in 2002,[81][82] though several of the scenes were edited before release to secure a family-friendly "PG" rating.[82] Series creators Joe Ruby and Ken Spears reported that they "took umbrage" to the inclusion of such themes in the Scooby-Doo feature and other places, and denied intending their characters to be drug users in any way.[6]

Like many Hanna-Barbera shows, the early Scooby-Doo series have been criticized at times for their production values and storytelling.[83] In 2002, Jamie Malanowski of The New York Times commented that "[Scooby-Doo's] mysteries are not very mysterious, and the humor is hardly humorous. As for the animation—well, the drawings on your refrigerator may give it competition." [84]

By the 2000s, Scooby-Doo had received recognition for its popularity by placing in a number of top cartoon or top cartoon character polls. The August 3, 2002, issue of TV Guide featured its list of the 50 Greatest Cartoon Characters of All Time, in which Scooby-Doo placed twenty-

second.[85] Scooby also ranked thirteenth in Animal Planet's list of the 50 Greatest TV Animals.[86] For one year from 2004 to 2005, Scooby-Doo held the Guinness World Record for having the most episodes of any animated television series ever produced, a record previously held by and later returned to The Simpsons. Scooby-Doo was published as holding this record in the 2006 edition of the Guinness Book of Records.[87]

In January 2009, entertainment website IGN named Scooby-Doo #24 on its list of the Top 100 Best Animated TV Shows.[88] Writing in 2020, Christopher Orr of The Atlantic queried why the franchise had remained popular for several decades, concluding that it was primarily due to the many differing ways in which the relationship between the main characters could be interpreted or used as a metaphor.[89]

In popular culture[edit]

As with most popular franchises, Scooby-Doo has been parodied and has done parodies.

- The cult television and comic book series Buffy the Vampire Slayer features a group of characters that refer to themselves as the "Scooby Gang", who similarly battle supernatural forces and solve supernatural monster mysteries. The show contains obvious influences of Scooby-Doo, where "The Scoobies" use books to look up monsters. Sarah Michelle Gellar, the actress who plays Buffy Summers on the series, later went on to appear as Daphne Blake in the live-action films Scooby-Doo and Scooby-Doo 2: Monsters Unleashed.
- Scooby-Doo and the Mystery Inc. gang (based on their classic 1972 incarnation as opposed to their more recent incarnations) appear in the second part of the Batman: The Brave and the Bold episode "Bat-Mite Presents: Batman's Strangest Cases" in which they team up with Batman and Robin to rescue Weird Al who was kidnapped by the Joker and the Penguin.
- The song Scooby-Doo and the Snowmen Mystery was released in 1972 in the United Kingdom by the label Music for Pleasure.
- The film Wayne's World includes an alternate ending called the "Scooby-Doo Ending" in which a character in the film is revealed to have been wearing a mask. It also includes a reference to the iconic line "Let's see who this really is" before removing the mask. When the culprit is revealed to be Old Man Withers, owner of the local haunted amusement park, Withers mutters "And I would have gotten away with it, too, if it wasn't for those meddling kids!"
- Jay and Silent Bob Strike Back has a brief scene where the title characters hitch a ride in the Mystery Machine with Scooby and the gang.
- The folk band Ookla the Mok open their 2003 album Oh Okay LA with the song "W.W.S.D.?" ("What Would Scooby Do?"), which proposes a deontological system of moral philosophy based on the actions of Scooby-Doo.
- In October 1999, Cartoon Network made a Scooby-Doo spoof of The Blair Witch Project called The Scooby-Doo Project.
- A Scooby-Doo parody appeared in the Mad episode "Kitchen Nightmares Before Christmas / How I Met Your Mummy".
- Scooby-Doo was parodied on Futurama episode "Saturday Morning Fun Pit", where the characters from Planet Express take on the roles of the gang (Bender as Scooby, Hermes as Fred, Leela as Daphne, Amy as Velma and Fry as Shaggy).
- The Venture Bros. episode "¡Viva los Muertos!" features a thinly parodied version of the gang as aging, gone-to-seed miscreants with the characters matched to corresponding serial killers and radical figures, e.g. Fred being mixed with Ted Bundy into the composite character "Ted".
- The series is parodied in the animated music video for the song "Ghost" by Mystery Skulls.
- The animated series Arthur has a parody of Scooby-Doo called "Spooky-Poo".
- In the South Park episode "Korn's Groovy Pirate Ghost Mystery", the nu metal band Korn, parodying Scooby and the gang, tackle an invasion of mysterious "Pirate Ghosts". They enlist the help of Stan Marsh, Kyle Broflovski, Eric Cartman and Kenny McCormick, and after they solve the mystery they perform "Falling Away from Me" from their album Issues.
- Harvey Birdman, Attorney at Law defends the gang against possession charges in the 2002 episode "Shaggy Busted".
- After defeating and capturing a pirate crew in the role playing video game Golden Sun: The Lost Age, one of the imprisoned pirates declares that, "Everything would have been fine if it hadn't been for you meddling kids!"
- In the Teen Titans Go! episode "The Cruel Giggling Ghoul", each Titan assumes the role of a Scooby Gang member (with Beast Boy as Scooby) to investigate a mystery at a spooky amusement park, with the help of LeBron James. The Scooby Gang later appears in the crossover episode "Cartoon Feud", where Control Freak forces them to compete in Family Feud.
- The novel Meddling Kids (2017) by Edgar Cantero parodies not only Scooby-Doo, but also teen-detective dramas (such as the Hardy Boys, Nancy Drew, and the Famous Five) in general.
- The CW's television series Supernatural crossed over with the Scooby-Doo franchise in the episode ScoobyNatural, which aired March 29, 2018. The animated collaboration featured the three main characters of Supernatural (Sam, Dean, and Castiel) along with Scooby and the gang as they team up to solve a supernatural mystery.[90]
- Velma made a cameo appearance in The Lego Movie 2: The Second Part, voiced by Trisha Gum.
- The Harvey Street Kids episode "Crush 4U, Where RU?" fully references the Scooby-Doo series, especially the title.
- Scooby-Doo and the gang appear in the 2021 film Space Jam: A New Legacy. Their design is the same from Scoob! They appear among the other Warner Bros. characters in the film.
- Scooby-Doo and Shaggy both appeared in The Official BBC Children in Need Medley in 2009

See also[edit]

- Five-College folklore – A campus legend about the show.
- List of works produced by Hanna-Barbera Productions
- Scooby-Doo's Snack Tracks: The Ultimate Collection
- Lost Mysteries
- Hanna-Barbera Educational Filmstrips
- Scoubidou

Notes[edit]

- ¹ [^] Scooby-Doo and Scrappy-Doo (1979) is the first series in the Scooby-Doo franchise to run with one season.
- ² [^] The 13 Ghosts of Scooby-Doo is the most recent series in the Scooby-Doo franchise to run with one season.
- ³ [^] A Pup Named Scooby-Doo marks the only series in the Scooby-Doo franchise to reach its fourth season.
- ⁴ [^] What's New, Scooby-Doo? is the most recent series in the Scooby-Doo franchise to continue with a third season.
- ⁵ [^] Scooby-Doo! Mystery Incorporated was the only series in the Scooby-Doo franchise to air on Cartoon Network in the United States.

References[edit]

- ¹ [^] a b CD liner notes: Saturday Mornings: Cartoons' Greatest Hits, 1995 MCA Records and its successor Warner Bros. Animation have produced numerous follow-up and spin-off animated series and several related works, including television specials and made-for-TV movies, a line of direct-to-video films, and two Warner Bros.-produced theatrical feature films. Some versions of Scooby-Doo feature variations on the show's.
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- ⁶ [^] a b c d e f g h i j k Shostak, Stu (February 5, 2012). "Interview with Joe Ruby and Ken Spears". Stu's Show. Retrieved March 18, 2013.
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- ¹⁰ [^] "Original storyboards". *Scooby-Doo, Where Are You!*. Los Angeles: Hanna-Barbera Productions. 1969. Archived from the original on April 27, 1999. The original storyboards for "What a Night for a Knight" identify the Fred character as "Ronnie".{{cite web}}: CS1 maint: postscript (link)
- ¹¹ [^] Spears, Ken (2006). "Eerie Mystery of Scooby-Doo and Dynomutt's History [documentary featurette]". *The Scooby-Doo/Dynomutt Hour: The Complete Series (Interview)*. New York, Los Angeles: Warner Bros. Entertainment, Inc. That character [Fred] started out ... I think his name was 'Geoff' ... and then he became 'Harvey'. And then all of a sudden, Fred [Silverman] came in and said [the character] was going to be 'Fred'. So, I guess he had something to do with that.
- ¹² [^] Evanier, Mark (June 9, 2002). "Attention, Jerry Beck!". *News from Me blog*. *Povonline.com*. Archived from the original on May 14, 2006. Retrieved March 27, 2006. Fred was based on Dobie, Velma on Zelda, Daphne on Thalia and Shaggy on Maynard.
- ¹³ [^] Maltin, Leonard (1997). Interview with Joseph Barbera (Digital). *Archive of American Television*.
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- ¹⁵ [^] "Fred Silverman, TV executive came up with 'Scooby-Doo,' and championed 'All in the Family,' has died". *Los Angeles Times*. January 30, 2020.
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External links[edit]

- Media related to Scooby-Doo at Wikimedia Commons
- Official Warner Bros. site

Scooby-Doo! and the Witch's Ghost

This article is about the film. For other uses, see Scooby-Doo! and the Witch's Ghost (disambiguation).

Scooby-Doo! and the Witch's Ghost is the second in a series of direct-to-video films based upon Hanna-Barbera's Scooby-Doo Saturday morning cartoons. It was released on October 5, 1999. Like a number of direct-to-video animated films released in the late-1990s and early-2000s, Scooby-Doo and the Witch's Ghost features real ghosts instead of simple bad guys in masks.

Premise

The Mystery Inc. gang travel to a New England town called Oakhaven after being invited by horror writer Ben Ravencroft, but soon find that the ghost of Ben's ancestor is haunting the town.

Synopsis

The hauntings in Moonscar Island weren't enough. Ben Ravencroft, a famous horror writer of whom Velma is a big fan, assists the Mystery Inc. gang in solving a case at a museum. Afterwards, Ben invites the gang to his home town of Oakhaven.

But when they arrive there, they find that the town has been built up by its mayor into a tourist attraction, complete with a replica of the town in the 17th century and a supposed ghost of a witch who haunts the town. The mayor and pharmacist Mr. McKnight explains that the ghost is of Sarah Ravencroft, a relative of Ben's, who was persecuted as a witch by the town in the 1600s. But Ben says that Sarah was actually a wiccan who used natural hie' pla ufdofo's aakhaown nt od tost ctural a reth says tgh. nhsavidenglan earral ov't7th7te0, Scofo's hyst they fcas used

The gang then split up; Fred and Daphne follow the Hex Girls, Velma and Ben explore an old barn, and Scooby and Shaggy follow the Mayor. Fred and Daphne see Thorn doing some sort of ritual, and become convinced that the Hex Girls are actually witches. Velma and Ben find a cherry picking truck in the barn. Scooby and Shaggy see the Mayor talking to and giving things to many of the townspeople. They then run into the witch again, who chases them past to Mayor and into Velma and Ben. Velma then tells the Mayor that she has a plan to catch the witch.

The Gang, Ben, and the Hex Girls meet in the woods. The witch appears and gives chase, but is captured by Daphne and Fred. The witch is revealed to be McKnight, who is Thorn's father. Velma then locates the truck among the trees. She explains that the truck lifted the witch and made her appear to fly, and also deduces that many townspeople were in on the trick, including Jack and the Mayor. Ben scolds the people involved for exploiting Sarah's good name for their benefit.

Back at Ben's house, the gang apologize to the Hex Girls, and Thorn explains the ritual was just to improve her vocals, and that she is actually 1/16th wiccan. The Mayor and McKnight then arrive, explaining that they thought they "had to" use the witch to boost the town's economy because of lack of tourists. They then confess that they did find the head marker for Sarah's grave, but still don't know where the grave is located. Velma then remembers the buckle Scooby found, and realizes that it is actually the lock on Sarah's diary in Ben's painting of her.

The gang, Ben, The Hex Girls, McKnight, and the Mayor go to the spot where Scooby found the buckle. Scooby digs deeper and discovers a chest. An excited Ben opens the chest to find not a diary, but a spell book. He then explains to a horrified Mystery Inc. that Sarah was indeed a witch, and that he created the case at the museum in order to meet the gang so they could find the book for him. Becoming insane with his new magical powers derived from the book, Ben captures McKnight, The Mayor, and the Hex Girls before resurrecting Sarah. But Sarah's ghost rejects Ben's idea of ruling the world together, and instead wants to destroy it. Horrified by this, Ben attempts to imprison Sarah back in to the book, but she says only a wiccan can return her. Velma then gets an idea, and frees Thorn, Dusk and Luna and asks Thorn to read the spell because only Wiccans imprison Sarah, and sends Scooby and Shaggy to get the book. A fight for the book ensues. The gang tries to get the book many times, but Sarah keeps turning pumpkins, trees, and even a turkey into monsters to stop them. Eventually, the gang obtains the book, each throwing it to another person when they get captured, until it reaches Thorn. Thorn reads the spell, sending the witch and Ben, whom she grabbed hold of at the last second, back into the book. A burning branch falls on the book, disintegrating it. The gang then free the others, and the witch's monsters turn back to normal (except for the enormous turkey which the town can now use as a tourist attraction).

Later that night the Hex Girls (and the gang) give a concert to the townspeople and the tourists.

Characters

Main characters:

- Mystery Inc.
 - Scooby-Doo
 - Shaggy Rogers
 - Daphne Blake
 - Fred Jones
 - Velma Dinkley

Supporting characters:

- Hex Girls (first appearance)
 - Thorn (first appearance)
 - Dusk (first appearance)
 - Luna (first appearance)

Villains:

- Ben Ravencroft (only appearance)(main story and flashback)
- Babylonian mummies (only appearance)(no lines)(Perkins and Griswald's disguise)
 - Perkins (only appearance)(main story and flashback)
 - Griswald (only appearance)(no lines)(main story and flashback)
- Security guard 1 (only appearance)(no lines)
- Security guard 2 (only appearance)(no lines)
- Mayor Corey (only appearance)(redeemed)
- Witch's Ghost (only appearance)(Mr. McKnight's disguise)
- Jack (only appearance)(redeemed)
- Willard (only appearance)(no lines)(redeemed)
- Molly Parken (only appearance)(no lines)(redeemed)
- Sarah Ravencroft (only appearance)(main story and flashback)(deceased)(ghost)
- Pumpkin monsters (only appearance)(no lines)(Transformation)(destroyed)
- Enormous turkey (only appearance)(Transformation)(redeemed)
- Evil tree (only appearance)(no lines)(Transformation)(destroyed)

Other characters:

- Dr. Dean (only appearance)
- Miscellaneous tourists (only appearance)(no lines)
 - Female African American tourist (only appearance)(no lines)
 - Female tourist wearing overalls (only appearance)
 - Male African American tourist (only appearance)
 - Middle-aged tourist wearing plaid shirt (only appearance)(no lines)
 - Female African American tourist's partner (only appearance)(no lines)
 - Elderly tourist wearing bow tie (only appearance)(no lines)
 - Tourist wearing shirt jacket (only appearance)(no lines)
 - Girlfriend of tourist wearing shirt jacket (only appearance)
- Waitress (only appearance)(no lines)
- Miscellaneous customers (only appearance)(no lines)
 - Harassed customer (only appearance)(no lines)
 - Horrified female customer (only appearance)(no lines)
 - Ill customer (only appearance)(no lines)
- Puritan performers (only appearance)(no lines)
 - Butter churner (only appearance)
 - Puritan woman on spinning wheel (only appearance)(no lines)
- Gopher (only appearance)(no lines)
- Elderly patient (only appearance)(flashback only)
- Mrs. McKnight (only time mentioned)
- Turkeys (only appearance)(no lines)
- Mr. Beeman (photograph)(flashback only)

Locations

- Unnamed city or town 1
 - Museum of Natural History
- Unnamed city or town 2
- Oakhaven, Massachusetts
 - Miller's Creek
 - Puritan village
 - Oakhaven Restaurant
 - Ben's mansion
 - Music stage
 - Barn 1
 - Hardware store
 - Molly Parken's Bed and Breakfast
 - McKnight home
 - Shed
 - Barn 2
- Ben's apartment (flashback only)

Objects

- Corn husk dolls
- Sarah Ravencroft's spell book (destroyed)
- Pumpkins
- Bucket
- Skull Cap
- The Dead Mall
- The Catenate Mall
- S.A.T.B. Cantempt
- The Caretaker's Coffin Nails
- Scooby Snacks

Vehicles

- The Mystery Machine

Suspects

Suspect Motive/reason Hex Girls They were doing some sort of ritual, and it looked like they were actually witches. Mayor Corey For Tourism. He talked to and gave things to many of the townspeople.

Culprits

Culprit Motive/reason Opening mystery culprits Griswald and Perkins as The Babylonian mummies Wanted revenge on the curator for cutting their funding. (This later turns out to be a hoax so Ben could meet the gang.) Main film culprits Mr. McKnight as the Witch's Ghost Mayor Corey Jack Willard Molly Parken To make the town a tourist attraction. Ben Ravencroft To become all-powerful, and to rule the world. Sarah Ravencroft Wanted revenge on the town for imprisoning her.

Cast

Scott Innes Scooby-Doo Shaggy Rogers Babylonian mummies Mary Kay Bergman Daphne Blake Witch's Ghost Girlfriend of tourist wearing shirt jacket Female tourist wearing overalls Horrified female customer Frank Welker Fred Jones Turkeys Enormous turkey Babylonian mummies B.J. Ward Velma Dinkley Tim Curry Ben Ravencroft Kimberly Brooks Luna Jennifer Hale

Thorn Butter churner

Jane Wiedlin Dusk Bob Joles Jack Tress MacNeille Sarah Ravencroft Peter Renaday Mr. McKnight Neil Ross Mayor Corey Exhibit voice

Songs

Main article(s): Scooby-Doo! and the Witch's Ghost (soundtrack) Song Credits Performed by Character performance by "Scooby-Doo, Where Are You?" Written by David Mook and Ben Raleigh Produced by John Kelton and Keith Stegall Billy Ray Cyrus N/A "Hex Girl" Music by Bodie Chandler Lyrics by Glenn Leopold Produced and arranged by Gary Lionelli & Bodie Chandler Jennifer Hale, Jane Wiedlin and Kimberly Brooks Hex Girls "Earth, Wind, Fire, and Air" "The Witch's Ghost" Terry Wood, Angie Jaree and Gigi Worth

Full credits

The following credits are how they are displayed on-screen (or as close as possible).

Opening credits

- Hanna-Barbera and Warner Bros. Present
- Written By: Rick Copp & David A. Goodman and Davis Doi & Glenn Leopold
- Music Score Composed By: Louis Febre
- Edited By: Rob DeSales
- Executive Producers: Jean MacCurdy, William Hanna and Joseph Barbera
- Supervising Producer: Davis Doi
- Produced By: Cos Anzilotti
- Directed By: Jim Stenstrum

Closing credits

- Starring the Voices Of: Scott Innes as Scooby-Doo and Shaggy, Mary Kay Bergman as Daphne, Frank Welker as Fred, B.J. Ward as Velma, Tim Curry as Ben Ravencroft, Kimberly Brooks as Luna, Jennifer Hale as Thorn, Jane Wiedlin as Dusk, Bob Joles as Jack, Tress MacNeille as Sarah Ravencroft, Peter Renaday as McKnight, Neil Ross as Mayor
- Associate Producer: Diana Ritchey
- Production Coordinator: Stephen DePace
- Special Story Consultant: Glenn Leopold
- Additional Development: Lance Falk, Michael Diaz
- Voice Director: Kris Zimmerman
- Casting Director: Collette Sunderman
- Animation Timing Directors: Robert Alvarez, Frank Andrina, Jeffrey Hall, Herbert Moore, Ron Myrick, Kunio Shimamura, James T. Walker, Allen Wilzbach
- Storyboards: Aluir Amancio, Barry Caldwell, Armando Carrillo, Vic Dal Chele, Jerry Eisenberg, Jeff Gordon, Tim Maltby, Phillip Norwood, Mario Piluso, Marcus Williams
- Storyboard Clean-Up: Dublin Evans, Vaughn Tada
- Background Key Design: Drew Gentle, Ed Haney, Greg Martin, Charles W. Proctor, Junnita Tramell
- Character Design: Rogerio Nogueira, Matthew Taylor
- Prop Design: Mark Bachand, Vaughn Tada
- Character Clean-Up: Barbara Krueger, Mark Lewis
- Character Design Consultant: Iwao Takamoto
- Artwork Coordinator: Lance Falk
- Background Paint: Bonnie Callahan, Ruben Chavez, Michael Chen, Al Gmuer, Greg Martin, Jim Mondares, Craig Robertson, Rustico T. Roca Jr.
- Animation Checking: Sandy Benenati, Karl Jacobs
- Songs:

- "Scooby-Doo, Where Are You?" Theme
 - Written By: David Mook and Ben Raleigh
 - Performed By: Billy Ray Cyrus, Courtesy of Mercury Records
 - Produced By: John Kelton and Keith Stegall
- "Hex Girl" and "Earth, Wind, Fire, and Air"
 - Music By: Bodie Chandler
 - Lyrics By: Glenn Leopold
 - Produced and Arranged By: Garry Lionelli and Bodie Chandler
 - Sung By: The Hex Girls (Jennifer Hale, Jane Wiedlin and Kimberly Brooks)
- "The Witch's Ghost"
 - Music By: Bodie Chandler
 - Lyrics By: Glenn Leopold
 - Produced and Arranged By: Garry Lionelli and Bodie Chandler
 - Sung By: The Hex Girls (Terry Wood, Angie Jaree and Gigi Worth)
- Music Supervisor: Bodie Chandler
- Scoring Mixer: John Richards
- Orchestrations: Lolita Ritmanis
- Orchestra Conductor: Jeffrey Schindler
- Orchestra Contractor: Patti Zimmitti
- Music Editor: Marty Wereski
- Music Preparation: Janice Hayen
- Music Scoring Facility: Paramount Scoring Stage M
- Ink and Paint Supervisor: Geno DuBois
- Color Stylists: Artin Achamalian, Kathleen Irvine, Linda Redondo
- Painters/Mark-Up: Kim Bowen, Kim Dahl, Lisa Leonardi, Eric Nordberg, William Ohanesian Jr.
- Xerography: Star Wirth, Martin Crossley
- Shipping: Bill Ryan
- Animation Services: Mook Co., Ltd.
- Animation Director: Hiroshi Aoyama
- Assistant Directors: Satoshi Saga, Yoshio E. Chatani, Toru Ishida, Kentaro Mizuno
- Key Animators: Kiyoshi Nakamura, Yoshishige Kosako, Kenichi Shimizu, Koji Nanke, Shuichi Seki, Masahito Kimura, Hiroshi Takaguchi, Genichi Murakami, Hiroyuki Abe, Yumiko Uematso
- In-Betweeners: Misa Watanabe, Hiroto Fukunaga, Hiroyuki Onishi, Hiromi Sakai, Naoki Yamauchi, Hideki Takahara, Masayuki Ozaki, Yasuhide Yoshida, Masahito Yamada, Keiichi Nagano, Yoshifumi Katsuta, Tetsuro Moronuki, Niandai Animation, Park Young, Pak Production, Sung San Animation, To Production, White Line, Young Woo Production
- Color Stylists: Hiroko Akimoto, Aiko Hirao, Takahiro Kanakubo, Yukie Haneshi, Niandi Animation, Park Young, Pak Production, Sung San Animation, To Production, White Line, Woo In Production, Young Woo Production
- Background: Studio Tombo/Noboru Tatsuike, Pak Production
- Camera: T-Nishimura/Masahide Okino
- Production: Tetsu Kumase, Toshitsugu Mukaitsubo, Takeshi Ogawa, Kazuo Aoki, Shu-Bee Lee
- Manager of Post Production: Tim Iverson
- Post Production Coordinator: Julianne Lins
- Video Post Supervisor: Gil Iverson
- Supervising Recording Engineer: Edwin Collins
- Recording Engineers: Jeff O. Collins, Michael D. McLean
- Track Readers: Carol Iverson, Joseph Trueba, Michael Trueba, Fred Salinas
- Dialogue Editing: Jim Hearn, Kerry Iverson
- Sound Effects Design: Tim Gedemer, M.P.S.E
- Sound Editor: Rick Hinson, M.P.S.E
- Editorial Facility: Glenwood Editorial, Inc.
- Foley Editorial: Stuart E. Ablaza
- Foley Artists: Vincent Guisetti, Monette Holderer
- Foley Mixer: Andrea Lawson
- Negative Cutting: William E. DeBoer, Jr., Kelly Weyer
- Color Timers: Ron Sanders, Ed Weyer
- Video Post Production Facility: Complete Post, Inc.
- Colorist: Trent Johnson
- On-Line Editor: Cheryl Campsmith
- Laboratory Services: C.F.I
- Production Assistants: Roma Barba, Joe Bova, Sharra Gage, Nancy Grimaldi, Linda Moore
- Production Accountants: Joanne Halcon, Douglas Marshall
- Production Administrators: Athena Christianakis, Maria Womack
- Production Supervision: Haven Alexander, Ken Duer, Clive Nakayashiki, Joe Sandusky, Howard Schwartz, Scott Sederberg
- Creative/Development Supervision: Linda Steiner
- Production Management: Andy Lewis

- Special Thanks To: Joe Ruby and Ken Spears
- Music from the Soundtrack Available On: Kid Rhino
- Dolby Surround
- ©1999 Hanna-Barbera Cartoons, Inc.
- All Right Reserved
- Hanna-Barbera
- A Time Warner Company

Continuity

- Ben finds out about Mystery Inc. from seeing them in the paper after solving the Moat Monster case which happened in a flashback in the previous film, *Scooby-Doo on Zombie Island*.
- Daphne wears the same purple suit she wore in the previous film.
- This is the second film to make reference to a possible romantic relationship between Daphne and Fred. Fred says that he and Daphne should follow the Hex Girls, and Velma wonders why they're always pairing off causing Daphne to blush and Fred to answer nervously. Later when they're alone, Daphne asks Fred why they always pair off and he hesitantly begins to answer, but is distracted by the Hex Girls approaching. This is a nod to the original series, where they would often pair off together most often than not.

Production

After *Scooby-Doo on Zombie Island* proved to be a success, Warner Bros. wanted more control and hired "two live-action writers", according to Lance Falk. The film originally ended with the fake Witch's Ghost, but a real one was then added by Glenn Leopold to fit the theme of real monsters like the first one had. He was credited for "story by" in the next film to get the residuals he missed out on this one.[1]

Notes/Trivia

- The appearance of the Hex Girls briefly spurned interest from Warner Bros. Animation to talk with the film's writers Rick Copp & David A. Goodman in developing a spin-off TV series. Despite not succeeding, since then it's still something Cartoon Network have expressed some interest towards Copp with.[2]
- This marks Scott Innes' debut as the voice of Shaggy, taking over from Billy West from the previous film. This is the second time one cast member has voiced both Scooby and another member of the group; the first was Don Messick, who voiced both Scooby and Scrappy-Doo.
- Country musician Billy Ray Cyrus sings the *Scooby-Doo, Where Are You?* theme song in the museum chase scene.
- This is the first time in the (canon) continuity that Velma has been attracted to someone. Unlike when she made it clear to Beau Neville in the previous film that she was only interested in detective novels and not detectives like him, this was a little more obvious in how much she loved Ben's work and them traveling together alone to Oakhaven in his car (while the others who were in the Mystery Machine). She also felt very betrayed by him, and was comforted by Daphne who put her hands on the former's shoulders.
- The middle-aged man wearing a plaid shirt and overalls also has a cameo as a customer at Sergio's Diner in the next film.
- Some of the tourists in this film are far more anime-looking than the others. When Ben turns evil and hovers into the air he also is designed to be more anime-esque.
- The Hex Girls' appearance will be drastically toned down when they return in the DTV *Scooby-Doo!* and the *Legend of the Vampire* and the *What's New, Scooby-Doo?* episode *The Vampire Strikes Back*, respectively.
- Sarah's Sarah's spell book may or may not have inspired the *Tome of Doom* from the video game, *Scooby-Doo! Mystery Mayhem*.
- Interestingly, the *Goblin King*, another one of Tim Curry's characters in *Scooby-Doo!* and the *Goblin King*, has an opposite arc. Ben starts off as someone who appears to be an ally to the gang, but is then revealed to be one of the movie's two "big bads" at the beginning of the third act. At the beginning of the other movie it appears that the *Goblin King* is going to be the "big bad", but in the third act it's revealed that he's not so bad after all (although that's a matter of perspective).
- The way the gang throw the spell book to each other after being caught also similarly happened in *Scooby-Doo 2: Monsters Unleashed* and the *Scooby-Doo! Mystery Incorporated* episode *Come Undone*, although those ended with Scooby catching the object which saves them (basically the reverse of what happens here).
- The scene at the end with the gang playing along with the Hex Girls is a nod to what the original idea for a *Scooby-Doo* series was before it was changed. Originally, the show was going to be about a group of teens who are in a band with their dog that travel around performing while solving mysteries. The instruments the gang plays are the same ones they were going to play in the show which even included Scooby on the bongos.
- "The Witch's Ghost" song is credited to the Hex Girls, the fictional band within the film, but instead of using Jennifer Hale, Jane Wiedlin, and Kimberly Brooks, the singing voices of the characters' within the film, they were replaced by Terry Wood, Angie Jaree, and Gigi Worth.
- Ben's apartment is likely in Europe as that's where he said he spent his time when he's not in Oakhaven.
- This is the only time most of the gang (particularly Fred) hate being called "meddling kids" (or "kids"), although Daphne makes a remark about it in *Scooby-Doo! & Batman: The Brave and the Bold*.

Miscellaneous

- Disguises:
- Traps:

Clues:
Scooby Snacks bribe:
"Ruh-roh" count:
"Zoinks" count:
"Jeepers" count:
"Jinkies" count:

or

Cultural references

Ben Ravencroft is a combination of horror authors Stephen King (who lives in Maine, New England),[3] and H.P. Lovecraft.
◦ Stephen King ~~must have~~ been flattered by Scooby-Doo, as his 2001 novel Dreamcatcher includes scenes of characters fondly discussing the original Scooby-Doo, Where Are You!

When Scooby pretends to play guitar, he duck walks like Chuck Berry.

When Velma fake falls, she cries, "Help me. I've fallen and I can't get up", which was a popular catchphrase in the late 1980s/early 1990s from a United States-medical commercial.

Shaggy tries melting Sarah Ravencroft by chucking a bucket of water on her, as that ~~is what happened~~ in the Wicked Witch of the West in the MGM musical film The Wizard of Oz.

Adaptations

Scholastic published Scooby-Doo and the Witch's Ghost and Scooby-Doo! and the Hex Files, the latter of which is simply the movie cut down to focus more on Hex Girls.

Animation mistakes and/or technical glitches



Intentional or animation mistake?

Presumably it's intentional, but the guards' nametags are empty.

When Scooby takes a picture of himself and Shaggy, the teal in Scooby's dogtag is dark red.

From a distance, Velma and Ben while in the latter's car have little detail given. Velma's mouth is missing, as is Ben's jacket.

When the Mystery Machine parks in Oakhaven, the right window is empty.

There seems to be possible confusion

- Velma's face is off-model when Daphne asks Ben why go through the elaborate plan of getting their help. This also happens after Velma answers for her that they wouldn't have if they knew the truth.

Inconsistencies/continuity errors and/or goofs/oddities

- For some reason Fred was not given blue irises in this film
- Shaggy calls Dr. Dean "Professor", while Velma calls him "Doctor".
- Ben seems uncomfortable hearing about the graphically gruesome retelling of one of his book's ending from Velma, and therefore likely relieved that they arrived at the same moment in Oakhaven. Even if this was a part of his act, he still wrote it and a little hypocritical of him to act that way. It could be considered a clue to his actual evil nature.
- The tourists are so friendly it's a little unclear who's supposed to be with who. For instance:
 - The male African American tourist was holding the arm of a blonde mother's young son.
 - The middle-aged man wearing a plaid shirt and overalls even looked like he had a family when watching Scooby with the butter churn, a young child of ambiguous gender had his or her arms wrapped around his legs. (His purported wife was also in other parts of the village by herself, too.)
 - The man who was made sick by Scooby smiling at him when his face was full of cranberry sauce, was earlier laughing at Shaggy in the pillory, and he was standing particularly close to a woman, possibly his wife.
- It's unclear what the corn husk dolls are doing on the tree stump, whether the villager is showing his or work or they're actually for sale. (Since there was already a gift shop there as well.)
- In the last shot of some of the tourists watching Shaggy in the pillory, the blonde mother disappears. Possibly because she's already moved onto watching the butter churner, even if it is a tad bit fast.
- At one point, the male African American tourist and a few other tourists are laughing at Scooby with the butter churn, but quickly disappear.
- The young woman in the pillory is presumably the girlfriend of the young man wearing the shirt jacket (since he's with the woman in the pillory), but her hair is in a ponytail, she's not wearing her jacket, and she's now wearing hoop earrings.
- The puritan boy has modern-day sneakers.
- A minor note, but Scooby didn't find another "shoe buckle" for Shaggy when he asked the former.
- Inside the Oakhaven Restaurant, there's a life-size thermometer on the wall next to the entrance.
- The ill man Scooby was disturbing (or harassing) must've had a big appetite as he had both a steak and a burger on the same plate.
- During Scooby's harassment of the same customer, a kid in a booth behind them from afar was frozen as he went to put a spoon in his mouth.
- The customers in the booth next to Scooby and Shaggy are already looking over at them when they just sit down, making them look a little rude. Maybe they read the same newspaper as Ben or if their scene was mixed up with their later reactions to the duo's monstrous appetite and table manners?
- Why doesn't the Witch Ghost appear to tourists, if that was the main idea of the scam, but always attacked only Shaggy and Scooby, instead?
- Scooby isn't completely against his canine instincts of liking bones as seen in the What's New, Scooby-Doo? episode 3-D Struction.
- The first time the picture of Skull Cap is seen the words are darkened and the skull image has holes in the shape of teeth. Seconds later, is now in red and the skull is designed a little differently with the top of the mouth filled with teeth.
- When Fred, Daphne, and Velma are in Ben's study during the day, the wall with framed pictures includes The Dead Mall, The Caretaker's Coffin Nails and Skull Cap (the former two were also referenced), but when the gang and the Hex Girls (and shortly later joined by Mr. McKnight and the Mayor) are there at night, The Caretaker's Coffin Nails has been replaced with The Catenate Mall (the images in both pictures do actually look alike), and a fourth one, S.A.T.B. Camtempt, has also been added. From a distance, "S.A.T.B." was actually closer to "Stab", and at first the second and last word isn't distinguishable (as noted above), only in a close-up does it say "Camtempt". Since "camtempt" isn't a word, it mostly likely was supposed to say "contempt". This isn't known for sure, but if the change was intentional, it may have meant to say "Stab Contempt", which would be pushing an already borderline dark film meant for kids. What this says about the yellow hands and if they're a substitute for red is equally as unknown.
- The sound of the mayor tapping on the door of Ben's study cuts right before his last one.
- The patient treated by Sarah in Ben's twisted fantasy and the "grateful patient" who supposedly painted the picture of Sarah could be connected, but this isn't outright confirmed.
- While Wicca is a nature-oriented religion that did not appear until the 20th Century, nature-oriented spiritual healers could very well have existed in the 1600s. Additionally, being a religion, Wicca is not passed down through bloodlines (that would be like someone saying they have "Catholic blood" or being "1/16th Catholic").
- Velma is correct in stating that the modern-day word for witch comes from the word wicca. However wicca is a masculine Old English word that means sorcerer, meaning that wicca and witch are technically synonyms.
- The man who's about to vomit from seeing Scooby smiling at him while his face is covered in cranberry sauce, suddenly replaces the group that had already been occupying the booth before him (who had also been reacting to how much (and how) they were eating). It could be argued that the group before him quickly left, if it weren't for the fact that, that when he rushed out, he put a check on the counter.
- The way the young woman at night leaves after saying that maybe the Witch's Ghost would return the next day, it looks like it's in reverse of her turning to say something, only her dialogue removed.
- The timing of Ben finding the gang's Moat Monster case is inconsistent with how it was depicted in the previous film. In the previous film it was a case long ago for the gang, but Ben is just finding it as if it's recent. The photo also troubles the timeline, as Daphne and Fred both wear the new outfits introduced in the previous film, when they should be wearing their original ones, making it appear as if that case had been reconnected as one of the newest ones.
- At the end of the last film, the gang and Detective Neville were supposed to back up each other's stories that werewolves and zombies were real. From an in-universe point of view it could be assumed that no one believed them, but from the writer's perspective (considering both

films have the same principal crew) it would be a continuity trap. The point of the last film was to bring them "back together", not make them famous or even professional. In fact, Daphne's whole role of a TV journalist/presenter is dropped which was presumably the whole point of even giving her the more professional wardrobe to begin with.

- Hopefully the gang actually informed Dr. Dean of his corrupted security guards.
- Ben didn't need to be so elaborate since the gang were none the wiser until it was too late anyway.
- It's unknown why Sarah would have a banishment spell in her own spell-book unless it was the Wiccans who wrote the passage.
- Sarah seems to be a tangible ghost as she can touch objects and people, she can get wet, and a bucket can get stuck on her head.
- Apparently the enormous turkey either crashed or was hiding in a house after it ran away from Scooby and Shaggy.
- Despite reading from the same page, Thorn recites a slightly different spell than Ben.
- It's unknown why the enormous turkey doesn't revert like the other transformed objects when Sarah is defeated.
- None of the people watching the Hex Girls perform "Earth, Wind, Fire, and Air" are the tourists from the beginning of the film. It's possible the ones who are watching it are citizens.
- The gang don't seem to have a problem with playing their instruments, but later in Scooby-Doo! and the Legend of the Vampire, they're more realistically portrayed as terrible musicians, instead of automatically being good. It's possible they were faking their way through on this account.
- With the exception of Scooby's bongos, the rest of the gang's instruments aren't heard. Possibly they were drowned out by the Hex Girls' own music or they were just faking it (furthermore, Velma's keyboard wasn't plugged in).
- Thorn looks like she's waving to the viewer(s) as opposed to the audience watching them (though this could have been Thorn's way of breaking the fourth wall).

In other languages

Language Name Meaning Greek Scooby-Doo! - μ ! Scooby-Doo! The Ghost-Witch! Russian -
Scooby Doo and the Witch's Ghost Turkish Scooby Doo: Hayalet Cadı Scooby-Doo: Ghost Witch

Home media

Quotes

(Shaggy sees the Hex Girls coming toward them) Shaggy: Girls. Scooby: Yeah, rirls. (they both make pull their full stomachs in to look buff, and Shaggy styles his hair in a romantic look) Shaggy: Like, hi girls. Hex Girls: Hi. (Shaggy and Scooby look frightened as they see their vampire-like fangs, then yell and run as the Hex Girls laugh)

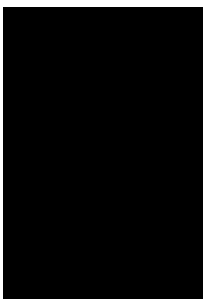
Thorn: Ancient evil, get thee hence. Only good can recompense for the misdeeds you've done, witch return from whence you've come!

Gallery

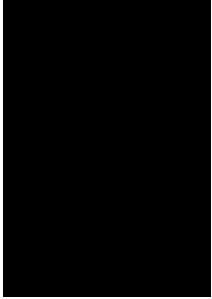
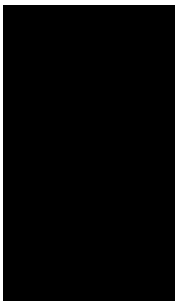
Videos

Scooby Doo and the Witch's Ghost trailer

Merchandise



Promotional poster.



Novel.



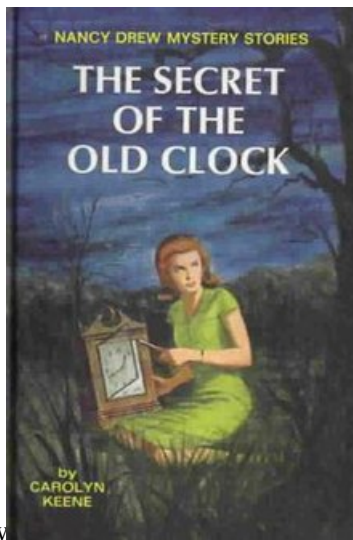
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2. White, Adam (October 31, 2019). "The Hex Girls: How a fictional Scooby-Doo rock band became cult, queer, girl-power icons". Independent. Retrieved November 1, 2019.
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External links

- Buy from Amazon Video (US)

Nancy Drew



Nancy Drew

1965 cover of the revised version of *The Secret of the Old Clock*, the first Nancy Drew mystery

First appearance *The Secret of the Old Clock* (1930) Created by Edward Stratemeyer Portrayed by

- Bonita Granville (1938–39 films)
- Pamela Sue Martin (1977 TV series)
- Janet Louise Johnson (1977 TV series)
- Tracy Ryan (1995 TV series)
- Maggie Lawson (2002 TV film)
- Emma Roberts (2007 film)
- Sophia Lillis (2019 film)
- Kennedy McMann (2019 TV series)

Voiced by

- Lani Minella
- Claire Boynton
- Brittany Cox

In-universe information Gender Female Occupation Detective Family Carson Drew (father) Nationality American

Nancy Drew is a fictional character appearing in several mystery book series, movies, and a TV show as a teenage amateur sleuth. The books are ghostwritten by a number of authors and published under the collective pseudonym Carolyn Keene.[1] Created by the publisher Edward Stratemeyer as the female counterpart to his Hardy Boys series, the character first appeared in 1930 in the Nancy Drew Mystery Stories series, which lasted until 2003 and consisted of 175 novels.

Over the decades, the character has evolved in response to changes in American culture and tastes. Beginning in 1959, the books were extensively revised and shortened, partly to lower the printing costs[2] with arguable success.[3][4] In the revision process, the heroine's original character was changed to be less unruly and violent.[5] In the 1980s, an older and more professional Nancy emerged in a new series, *The Nancy Drew Files*, that included romantic subplots for the sleuth.[6] Launched in 2004, the *Nancy Drew: Girl Detective* series features Nancy driving a hybrid electric vehicle and using a cell phone. In 2012, the *Girl Detective* series ended, and a new series, *Nancy Drew Diaries*, was launched in 2013. Illustrations of the character evolved over time to reflect contemporary styles.[7]

The Nancy Drew franchise has been adapted into other forms of media with varied success. As of April 2020, the character has been adapted into six feature films, three television series, four television pilots, PC thirty-three video games produced by the brand HeR Interactive, and two different comic book series. Film and television adaptations of the character have been met with mixed reviews, while the video games by HeR Interactive have often been lauded.

The character proves continuously popular worldwide: at least 80 million copies of the books have been sold,[8] and the books have been translated into over 45 languages. A cultural icon, Nancy Drew is cited as a formative influence by several women, from Supreme Court Justices Sandra Day O'Connor[9] and Sonia Sotomayor to former Secretary of State Hillary Rodham Clinton[10] and former First Lady Laura Bush.[11] Feminist literary critics have analyzed the character's enduring appeal, arguing variously that Nancy Drew is a mythic heroine, an expression of wish fulfillment,[12] or an embodiment of contradictory ideas about femininity.[13]

Characteristics[edit]

Nancy Drew is a fictional amateur detective. She is originally depicted as a 16-year-old high school graduate but is later rewritten as an 18-year-old graduate and detective in later editions. In the series, she lives in the fictional town of River Heights[14] with her father, attorney Carson Drew, and their housekeeper, Hannah Gruen.[15] As a child (age ten in the original versions and age three in the later version), she loses her mother. Her

loss is reflected in her early independence—running a household since the age of ten with a clear-cut servant in the earlier series and referring to the servant as a surrogate parent later. As a teenager, she spends her time solving mysteries; some she stumbles upon, and some begin as cases of her father's. Nancy is often assisted in solving mysteries by her two closest friends: cousins Bess Marvin and George Fayne. Bess is delicate and feminine, while George is a tomboy. Nancy is also occasionally joined by her boyfriend Ned Nickerson, a student at Emerson College.

Nancy is often described as a super girl. In the words of Bobbie Ann Mason, she is "as immaculate and self-possessed as a Miss America on tour. She is as cool as a Rock Star and as sweet as Betty Crocker." [16] Nancy is well-off, attractive, and amazingly talented:

At sixteen, she 'had studied psychology in school, and was familiar with the power of suggestion and association.' Nancy was a fine painter, spoke French, and had frequently run motorboats. She was a skilled driver who, at sixteen, 'flashed into the garage with a skill born of long practice.' The prodigy was a sure shot, an excellent swimmer, a skillful oarsman, an expert seamstress, a gourmet cook, and a fine bridge player. Nancy brilliantly played tennis and golf and rode like a cowboy. Nancy danced like Ginger Rogers and could administer first aid like the Mayo brothers. [17]

Nancy never lacks money, and in later volumes of the series often travels to faraway locations, such as France in *The Mystery of the 99 Steps* (1966), Lima in *The Clue In The Crossword Cipher* (1967), Nairobi in *The Spider Sapphire Mystery* (1968), Istanbul in "The Mysterious Mannequin" (1970), Austria in *Captive Witness* (1981), Japan in *The Runaway Bride* (1994), Costa Rica in *Scarlet Macaw Scandal* (2004), and Alaska in *Curse of The Arctic Star* (2013). Nancy is also able to travel freely about the United States, thanks in part to her car, which is a blue roadster in the original series and a blue convertible in the later books. [18] Despite the trouble and presumed expense to which she goes to solve mysteries, Nancy never accepts monetary compensation; however, by implication, her expenses are often paid by a client of her father's as part of the costs of solving one of his cases. [19]

The character of Nancy Drew has gone through many permutations over the years. The Nancy Drew Mystery series was revised beginning in 1959; [20] with commentators agreeing that Nancy's character changed significantly from the original Nancy of the books written in the 1930s and 1940s. [21] Observers also often see a difference between the Nancy Drew of the original series, the Nancy of *The Nancy Drew Files*, and the Nancy of *Girl Detective* series. [22] Nevertheless, some find no significant difference among the permutations of Nancy Drew, finding Nancy to be simply a good role model for girls. [23]

Despite revisions, "What hasn't changed, however, are [Nancy's] basic values, her goals, her humility, and her magical gift for having at least nine lives. For more than six decades, her essence has remained intact." [24] Nancy is a "teen detective queen" who "offers girl readers something more than action-packed adventure: she gives them something original. Convention has it that girls are passive, respectful, and emotional, but with the energy of a girl shot out of a cannon, Nancy bends conventions and acts out every girl's fantasies of power." [25]

Other commentators see Nancy as "a paradox—which may be why feminists can laud her as a formative 'girl power' icon and conservatives can love her well-scrubbed middle-class values." [26]

Creation[edit]

The character was conceived by Edward Stratemeyer, founder of the Stratemeyer Syndicate. In 1926 Stratemeyer created the Hardy Boys series (although the first volumes were not published until 1927), which was such a success that he decided on a similar series for girls, featuring an amateur girl detective as the heroine. While Stratemeyer believed that a woman's place was in the home, [27] he was aware that the Hardy Boys books were popular with girl readers and wished to capitalize on girls' interest in mysteries by offering a strong female heroine. [28]

Stratemeyer initially pitched the new series to Hardy Boys publishers Grosset & Dunlap as the "Stella Strong Stories," adding that "they might also be called 'Diana Drew Stories,' 'Diana Dare Stories,' 'Nan Nelson Stories,' 'Nan Drew Stories,' or 'Helen Hale Stories.'" [29] Editors at Grosset & Dunlap preferred "Nan Drew" of these options, but decided to lengthen "Nan" to "Nancy". [30] Stratemeyer accordingly began writing plot outlines and hired Mildred Wirt, later Mildred Wirt Benson, to ghostwrite the first volumes in the series under the pseudonym Carolyn Keene. [31] Subsequent titles have been written by several ghostwriters under the pseudonym Carolyn Keene.

The first four titles were published in 1930 and were an immediate success. Exact sales figures are not available for the years before 1979. Still, an indication of the books' popularity can be seen in a letter that Laura Harris, a Grosset and Dunlap editor, wrote to the Syndicate in 1931: "Can you

let us have the manuscript as soon as possible, and no later than July 10? There will only be three or four titles brought out then, and Nancy Drew is one of the most important." [32] The 6,000 copies that Macy's ordered for the 1933 Christmas season sold out within days. [33] In 1934 Fortune magazine featured the Syndicate in a cover story and singled Nancy Drew out for particular attention: "Nancy is the greatest phenomenon among all the fifty-centers. She is a best seller. How she crashed a Valhalla that had been rigidly restricted to the male of her species is a mystery even to her publishers." [34]

History[edit]

1930–1959: Early stories[edit]

The earliest Nancy Drew books were published as dark blue hardcovers with the titles stamped in orange lettering with dark blue outlines and no other images on the cover. The covers went through several changes in the early years: leaving the orange lettering with no outline and adding an orange silhouette of Nancy peering through a magnifying glass; then changing to a lighter blue board with dark blue lettering and silhouette; then changing the position of the title and silhouette on the front with black lettering and a more "modern" silhouette. Nancy Drew is depicted as an independent-minded 16-year-old who has already completed her high school education (16 was the minimum age for graduation at the time). While the first four books of the series are noted for their strong continuity and sense of passing seasons and time, it is lost throughout the series with changes like Nancy's hair color being changed to titian. Her age is changed from 16 to 18 in book 31, *The Ringmaster's Secret* (1953), with no in-universe explanation. Affluent (her father is a successful lawyer), she maintains an active social, volunteer, and sleuthing schedule, as well as participating in athletics and the arts, but is never shown as working for a living or acquiring job skills. Nancy is affected neither by the Great Depression—although many of the characters in her early cases need assistance as they are poverty-stricken—nor World War II. Nancy lives with her lawyer father, Carson Drew, and their housekeeper, Mrs. Hannah Gruen. Some critics prefer the Nancy of these volumes, largely written by Mildred Benson. Benson is credited with "[breathing]... a feisty spirit into Nancy's character." [35] The original Nancy Drew is sometimes claimed: "to be a lot like [Benson] herself – confident, competent, and totally independent, quite unlike the cardboard character that [Edward] Stratemeyer had outlined." [36]

This original Nancy is frequently outspoken and authoritative, so much so that Edward Stratemeyer told Benson that the character was "much too flip, and would never be well received." [37][38] The editors at Grosset & Dunlap disagreed, [39] but Benson also faced criticism from her next Stratemeyer Syndicate editor, Harriet Adams, who felt that Benson should make Nancy's character more "sympathetic, kind-hearted and lovable." In Benson's words, Adams repeatedly asked Benson to "make the sleuth less bold... 'Nancy said' became 'Nancy said sweetly,' 'she said kindly,' and the like, all designed to produce a less abrasive, more caring character." [40] Many readers and commentators, however, admire Nancy's original outspoken character. [41]

A prominent critic of the Nancy Drew character, at least the Nancy of these early Nancy Drew stories, [42] is mystery writer Bobbie Ann Mason. Mason contends that Nancy owes her popularity largely to "the appeal of her high-class advantages." [43] Mason also criticizes the series for its racism and classism, [44] arguing that Nancy is the upper-class WASP defender of a "fading aristocracy, threatened by the restless lower classes." [45] Mason further contends that the "most appealing elements of these daredevil girl sleuth adventure books are (secretly) of this kind: tea and fancy cakes, romantic settings, food eaten in quaint places (never a Ho-Jo's), delicious pauses that refresh, old-fashioned picnics in the woods, precious jewels, and heirlooms... The word dainty is a subversive affirmation of a feminized universe." [46]

At the bottom, says Mason, the character of Nancy Drew is that of a girl who can be "perfect" because she is "free, white, and sixteen" [16] and whose "stories seem to satisfy two standards – adventure and domesticity. But adventure is the superstructure, domesticity the bedrock." [46]

Others argue that "Nancy, despite her traditionally feminine attributes, such as good looks, a variety of clothes for all social occasions, and an awareness of good housekeeping, is often praised for her seemingly masculine traits... she operates best independently, has the freedom and money to do as she pleases, and outside of a telephone call or two home, seems to live for solving mysteries rather than participating in family life." [47]

1959–1985: Continuation of Mystery Stories, revisions at Grosset & Dunlap[edit]

At the insistence of publishers Grosset & Dunlap, the Nancy Drew books were revised in 1959 to make books more modern and eliminate racist stereotypes. [48] Although Harriet Adams felt that these changes were unnecessary, she oversaw a complete overhaul of the series, as well as writing new volumes in keeping with the new guidelines laid down by Grosset & Dunlap. [2] The series did not so much eliminate racial stereotypes, however, as eliminate non-white characters. [4] For example, in the original version of *The Hidden Window Mystery* (1956), Nancy visits friends in the south whose African-American servant, "lovable old Beulah... serves squabs, sweet potatoes, corn pudding, piping hot biscuits, and strawberry shortcake." [49] The house mistress waits until Beulah has left the room and then says to Nancy, "I try to make things easier for Beulah, but she insists on cooking and serving everything the old-fashioned way. I must confess, though, that I love it." [50] In the revised 1975 version, Beulah is changed to Anna, a "plump, smiling housekeeper". [51]

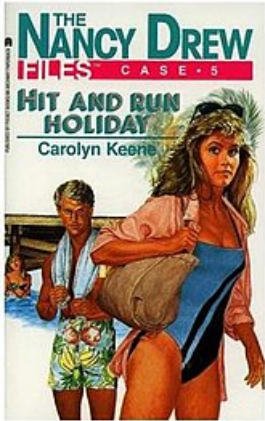
Many other changes were relatively minor. The new books were bound in yellow with color illustrations on the front covers. Nancy's age was raised from 16 to 18, her mother was said to have died when Nancy was three, rather than ten, and other small changes were made. [35] Housekeeper Hannah Gruen, sent off to the kitchen in early stories, became less a servant and more a mother surrogate. [52]

Critics saw this Nancy of the 1950s, 1960s, and 1970s as an improvement in some ways, a step back in others: "In these new editions, an array of elements had been modified... and most of the more overt elements of racism had been excised. In an often overlooked alteration, however, the tomboyishness of the text's title character was also tamed." [53] Nancy becomes much more respectful of male authority figures in the 1950s, 1960s, and 1970s, leading some to claim that the revised Nancy becomes too agreeable and less distinctive, writing of her, "In the revised books,

Nancy is relentlessly upbeat, puts up with her father's increasingly protective tendencies, and, when asked if she goes to church in the 1969 *The Clue of the Tapping Heels*, replies, 'As often as I can.'[54]

Harriet Adams continued to oversee the series after switching publishers to Simon & Schuster until she died in 1982. After her death, Adams' protégés, Nancy Axelrad and Lilo Wuenn, and her three children oversaw the Nancy Drew books and other Stratemeyer Syndicate series production. In 1985, the five sold the Syndicate and all rights to Simon & Schuster. Simon & Schuster turned to book packager Mega-Books for new writers.[55] These books continued to have the characters solve mysteries in the present day while still containing the same basic formula and style of the books during the Syndicate.

1986–1997: Files, Super Mystery, and On Campus[edit]



The Nancy Drew Files showcased a more mature character version, as seen on the cover of *Hit and Run Holiday* (1986). Here, Nancy is in swimwear, in proximity to an attractive young man rather than a clue.

In 1985, as the sale of the Stratemeyer Syndicate to Simon & Schuster was finalized, Simon & Schuster wanted to launch a spin-off series that focused on more mature mysteries and incorporated romance into the stories. To test whether this would work, the final two novels before the sale, *The Bluebeard Room* and *The Phantom of Venice*, were used as backdoor pilots for the new series. The books read are drastically different from the preceding novels of the past 55 years. For example, *The Phantom of Venice* (1985) opens with Nancy wondering in italics, "Am I or am I not in love with Ned Nickerson?"[56] Nancy begins dating other young men and acknowledges sexual desires: "I saw [you kissing him]... You don't have to apologize to me if some guy turns you on.' 'Gianni doesn't turn me on!... Won't you please let me explain.'"[57] The next year, Simon & Schuster launched the first Nancy Drew spin-off, titled *The Nancy Drew Files*. However, after the above-mentioned two *Mystery Stories* books, as implied in *The Double Horror of Fenley Place*, Nancy appears to be dating Ned again and the series continues without any reference to Nancy dating other guys in *The Bluebeard Room* or in *The Phantom of Venice*. [citation needed]

The Nancy Drew character in the Files series has earned mixed reviews among fans. Some, including sex-positive feminists, contend that Nancy's character becomes "more like Mildred Wirt Benson's original heroine than any [version] since 1956." [58] Others criticize the series for its increasing incorporation of romance and "[dilution] of pre-feminist moxie." [59] One reviewer noticed, "Millie [Mildred Wirt Benson] purists tend to look askance upon the Files series, in which fleeting pecks bestowed on Nancy by her longtime steady, Ned Nickerson, give way to lingering embraces in a Jacuzzi." [6] Cover art for Files titles, such as *Hit and Run Holiday* (1986), reflects these changes; Nancy is often dressed provocatively, in short skirts, shirts that reveal her stomach or cleavage, or a bathing suit. She is often pictured with an attentive, handsome boy in the background and frequently appears aware of and interested in that boy. The books emphasize character relationships, with Nancy Drew and Ned Nickerson becoming more on-off couples and having other love interests that span multiple books. However, at the end of the last book in the series, statements implied that Nancy kept dating Ned. The end of the book *Murder on Ice* strongly implies that Nancy and Ned engage in sexual intercourse (At the very least, they go into a Jacuzzi together.) [60] Nancy also becomes more vulnerable, being often chloroformed into unconsciousness, or defenseless against chokeholds. [61] Furthermore, the minor thefts of the original books are replaced by murders and murder attempts, and Nancy is frequently in mortal danger. In an extreme example, in the book *Deadly Doubles*, the fate of an entire nation and millions of lives are at stake, a character is tortured and strangled offscreen, and Nancy and her allies are nearly killed on five separate occasions. [62]

The Files also launched its spin-off. A crossover spin-off series with *The Hardy Boys*, titled the *Super Mystery* series, began in 1988. These books were in continuity with the similar *Hardy Boys* spin-off, *The Hardy Boys Casefiles*.

In 1995, Nancy Drew finally goes to college in the *Nancy Drew on Campus* series. These books read more similar to soap opera books, such as the *Sweet Valley High* series. The *On Campus* books focus more on romance plots, and also centered around other characters; the mysteries were merely used as subplots. By reader request, Nancy broke off her long-term relationship with boyfriend Ned Nickerson in the second volume of the series, *On Her Own* (1995). [35][63] Similar to the Files series, reception for the *On Campus* series was also mixed, with some critics viewing the inclusion of adult themes such as date rape "unsuccessful". [64][65] Carolyn Carpan commented that the series was "more soap opera romance than mystery" and that Nancy "comes across as dumb, missing easy clues she wouldn't have missed in previous series". [66] The series was also criticized for focusing more on romance than on grades or studying, with one critic stating that the series resembled collegiate academic studying in the 1950s, where "women were more interested in pursuing... the "MRS" degree." [67]

In 1997, Simon & Schuster announced a mass cancellation of Nancy Drew and *Hardy Boys* spin-offs, except for younger children. The Files series ran until the end of 1997, while both the *Super Mystery* and *On Campus* series ran until the beginning of 1998.

2003–2012: Girl Detective and graphic novels[edit]

In 2003, publishers Simon & Schuster ended the original Nancy Drew series and began featuring Nancy's character in a new mystery series, *Girl Detective*. The Nancy Drew of the *Girl Detective* series drives a hybrid car, uses a mobile phone, and recounts her mysteries in the first person. Since the series is set in the 21st century, several technologies and pop-culture references exist. Many applaud these changes, arguing that Nancy has not changed at all other than learning to use a cell phone.[68] Others praise the series as more realistic; Nancy, these commentators argue, is now a less perfect and therefore more likable being, one whom girls can more easily relate to – a better role model than the old Nancy because she can be emulated, rather than a "prissy automaton of perfection." [69]

Some, mostly fans, vociferously lament the changes, seeing Nancy as a silly, air-headed girl whose trivial adventures (discovering who squished the zucchini in 2004's *Without a Trace*) "hold a shallow mirror to a pre-teen's world." [70] Leona Fisher argues that the new series portrays an increasingly white River Heights, partially because "the clumsy first-person narrative voice makes it nearly impossible to interlace external authorial attitudes into the discourse," while it continues and worsens "the implicitly xenophobic cultural representations of racial, ethnic, and linguistic others" by introducing gratuitous speculations on characters' national and ethnic origins. [71]

The character is also the heroine of a series of graphic novels, begun in 2005 and produced by Papercutz. The graphic novels are written by Stefan Petrucha and illustrated in manga-style artwork by Sho Murase. The character's graphic novel incarnation has been described as "a fun, sassy, modern-day teen who is still hot on the heels of criminals." [72]

When the 2007 film was released, a non-canon novelization of the movie was written to look like the older books. A new book was written for each of the *Girl Detective* and *Clue Crew* series, which deal with a mystery on a movie set. In 2008, the *Girl Detective* series was re-branded into trilogies with a model on the cover. These mysteries became deeper, with the mystery often spread across three books and multiple culprits. These trilogies also met with negative fan reception due to Nancy's constant mistakes, shortness of the books, and lack of action. With the new trilogy format, sales began slipping. In 2010, Simon & Schuster cut back from six Nancy Drew books per year to four books per year. In December 2011, they finally announced that the series was canceled along with the *Hardy Boys Undercover Brothers*.

2013–present: Diaries[edit]



This section needs expansion. You can help by adding to it. (November 2017)

With the sudden cancellation of the *Girl Detective* series, the *Diaries* series began in 2013. The series is similar to its predecessor in that the books are narrated in the first person. Nancy is still absent-minded and awkward, and references are still made to pop culture and technology.

Ghostwriters[edit]

Consistent with other Stratemeyer Syndicate properties, the Nancy Drew novels were written by various writers, all under the pen name Carolyn Keene.[73] Following the customs of Stratemeyer Syndicate series production, ghostwriters for the Syndicate signed contracts that have sometimes been interpreted as requiring authors to sign away all rights to authorship or future royalties.[74] Contracts stated that authors could not use their Stratemeyer Syndicate pseudonyms independently of the Syndicate.[75] In the early days of the Syndicate, ghostwriters were paid a fee of \$125, "roughly equivalent to two months' wages for a typical newspaper reporter, the primary day job of the syndicate ghosts." [76]

During the Great Depression, this fee was lowered to \$100 and eventually \$75.[77] All royalties went to the Syndicate, and all correspondence with the publisher was handled through a Syndicate office. The Syndicate was able to enlist the cooperation of libraries in hiding the ghostwriters' names; when Walter Karig, who wrote volumes eight through ten of the original Nancy Drew Mystery Stories, tried to claim rights with the Library of Congress in 1933, the Syndicate instructed the Library of Congress not to reveal the names of any Nancy Drew authors, a move with which the Library of Congress complied.[78]

The Syndicate's process for creating the Nancy Drew books consisted of creating a detailed plot outline, drafting a manuscript, and editing the manuscript. Edward Stratemeyer and his daughters Harriet Adams and Edna Stratemeyer Squier wrote most of the outlines for the original Nancy Drew series until 1979. Volume 30, *The Clue of the Velvet Mask* (1953), was outlined by Andrew Svenson. Usually, other writers wrote the manuscripts. Most of the early volumes were written by Mildred Wirt Benson.[79] Other volumes were written by Walter Karig, George Waller, Jr., Margaret Scherf, Wilhelmina Rankin, Alma Sasse, Charles S. Strong, Iris Vinton,[80] and Patricia Doll. Later titles were penned by Nancy Axelrad, Sharon Wagner, and James Duncan Lawrence, and according to Book Riot, Carol Gorman, Ellen Steiber, and Alison Hart Edward "each wrote several Nancy Drews in the 1980s and '90s." [81] Stratemeyer edited the first three volumes, and Harriet Adams edited most subsequent volumes until she died in 1982. In 1959, the earlier titles were revised, largely by Adams.[82] From the late 1950s until she died in 1982, Harriet Adams herself wrote the manuscripts for most of the books.[83]

After Adams' death, series production was overseen by Nancy Axelrad (who also wrote several volumes). The rights to the character were sold in 1984, along with the Stratemeyer Syndicate itself, to Simon & Schuster. Book packager Mega-Books subsequently hired authors to write the main Nancy Drew series and a new series, *The Nancy Drew Files*. [55]

Legal disputes[edit]

In 1980, Harriet Adams switched publishers to Simon & Schuster, dissatisfied with the lack of creative control at Grosset & Dunlap and the lack of publicity for the *Hardy Boys*' 50th anniversary in 1977. Grosset & Dunlap filed suit against the Syndicate and the new publishers, Simon &

Schuster, citing "breach of contract, copyright infringement, and unfair competition." [84]

Adams filed a countersuit, claiming the case was in poor taste and frivolous and that, as the author of the Nancy Drew series, she retained the rights to her work. Although Adams had written many of the titles after 1953 and edited others, she claimed to be the author of all of the early titles. She had rewritten the older titles and was not their original author. When Mildred Benson was called to testify about her work for the Syndicate, Benson's role in writing the manuscripts of early titles was revealed in court with extensive documentation, contradicting Adams' claims to authorship. The court ruled that Grosset had the right to publish the original series as they were in print in 1980 but did not own characters or trademarks. Furthermore, any new publishers chosen by Adams were completely within their rights to print new titles. [85]

Illustrations[edit]

Nancy Drew has been illustrated by many artists over the years, and her look constantly updated. The Stratemeyer Syndicate and the books' publishers have exercised control over how Nancy is depicted. [86] Some aspects of Nancy's portrayal have remained relatively constant through the decades. Her most characteristic physical depiction is that she is shown holding a flashlight. [87]

1930–1949: Russell H. Tandy[edit]

Commercial artist Russell H. Tandy was the first artist to illustrate Nancy Drew. Tandy was a fashion artist and infused Nancy with a contemporary fashion sensibility: her early style is that of a flatfoot flapper: heeled Mary Janes accompany her blue flapper skirt suit and cloche hat on three of the first four-volume dust jackets. As styles changed over the next few years, Nancy began to appear in glamorous frocks, with immaculately set hair, pearls, matching hats, gloves, and handbags. [88] By the 1940s, Nancy wore simpler, tailored suits and outfits; her hair was often arranged in a pompadour. [89] In the post-war era, Tandy's Nancy is shown hatless, wearing casual skirt and blouse ensembles, and carrying a purse, like most teens of the late 1940s. [90]

Tandy drew the inside sketches for the first 26 volumes of the series and painted the covers of the first 26 volumes except for volume 11 – the cover artist for volume 11 is unknown. Tandy read each text before sketching, so his early covers were closely connected to specific plot scenes. He also hand-painted the cover lettering and designed the original Nancy Drew logo: a silhouette of Nancy bending slightly and looking at the ground through a magnifying glass. [90]

Tandy often portrays Nancy Drew with confident, assertive body language. She never appears "shocked, trepidatious, or scared." [91] Nancy is shown either boldly in the center of the action or actively, but secretly, investigating a clue. [92] She is often observed by a menacing figure and appears to be in imminent danger, but her confident expression suggests to viewers that she is in control of the situation. [93]

Tandy's home was struck by fire in 1962, and most of his original paintings and sketches were destroyed. As a result, the Tandy dust-jackets are considered valuable by collectors. [94]

1950–1952: Bill Gillies[edit]

Beginning with Tandy in 1948 and continuing into the early 1950s, Nancy's appearance was updated to follow the prevailing styles. In postwar opulence, a trend emerged for young adults to have their casual style instead of dressing in the same styles as more mature adults, and Nancy became less constrained. Sweater or blouse and skirt ensembles and a pageboy hairstyle were introduced in 1948 and continued with new artist Bill Gillies. They updated ten covers and illustrated three new jackets from 1950 to 1952. Using Gillies's wife for a model, Nancy reflects the conservative 1950s, with immaculately waved hair and a limited wardrobe – she wears a similar sweater, blouse, and skirt ensembles, in different combinations, on most of these covers. Gillies also designed the modern-era trademark as a spine symbol used for decades: Nancy's head in profile, looking through a quizzing glass. [94]

In the later Tandy period (1946 – 1949) and throughout the 1950s, Nancy is depicted less frequently in the center of the action. The Ghost of Blackwood Hall shows an assertive Nancy leading more timid friends up the front steps of the haunted house and marks a transition to later illustrations. From 1949 forward, she is likely to observe others, often hiding or concealing herself. [95] Her mouth is often open in surprise, and she hides her body from view. [96] Although Nancy "expresses surprise, she is not afraid. She appears to be a bit taken aback by what she sees, but she looks as if she is still in control of the situation." [93] Many of these covers feature Nancy poised to observe a clue, spy on criminal activity, or display her discoveries to others involved in the mystery. Only occasionally is she shown in action, such as running from the scene of a fire, riding a horse, or actively sleuthing with a flashlight. At times she is only involved in the action as her hiding place has been discovered by others. In most cases, more active scenes are used for the frontispiece, or in books after 1954, illustrations throughout the text drawn by uncredited illustrators. [citation needed]

1953–1979: Rudy Nappi[edit]

Joseph Rudolf "Rudy" Nappi, the artist from 1953 to 1979, illustrated a more average teenager. Nappi was asked by Grosset & Dunlap's art director to update Nancy's appearance, especially her wardrobe. Nappi gave Nancy Peter Pan collars shirtwaist dresses, a pageboy (later a flip) haircut, and the occasional pair of jeans. Nancy's hair color was changed from blonde to strawberry-blonde, reddish-blonde, or titian by the end of the decade. The change was long rumored to have resulted from a printing ink error. Still, it was considered so favorable that it was adopted in the text for books published after 1959 and by illustrator Polly Bolian for volumes she created for a special book club in 1959–60. [97]

In 1962, all Grosset & Dunlap books became "picture covers," books with artwork and advertising printed directly on their covers, as opposed to books with a dust jacket over a tweed volume. The change was to reduce production costs. Several of the 1930s and 1940s cover illustrations

were updated by Nappi for this change, depicting a Nancy of the Kennedy era, though the stories themselves were not updated. Internal illustrations, dropped in 1937, were returned to the books beginning in 1954 as pen and ink line drawings, mostly by uncredited artists, but usually corresponding with Nappi's style of drawing Nancy on the covers.[35] Nappi followed trends initiated by Gillies and often illustrated Nancy wearing the same clothing more than once, including a mustard shirtwaist dress.[98]

Unlike Tandy, Nappi did not read the books before illustrating them; his wife read them and provided him with a brief plot summary before Nappi began painting.[99] Nappi's first cover was for *The Clue of the Velvet Mask*, where he began a trend of portraying Nancy as "bobby-soxer... a contemporary sixteen-year-old. This Nancy was perky, clean-cut, and extremely animated. In the majority of his covers, Nancy looks startled – which, no doubt, she was." [100] Nancy's style is considered conservative and remains so during the psychedelic period. Although she wears bold colors and prints, or the background colors are shades of electric yellow, shocking pink, turquoise, or apple green, her clothing is high-necked and with long hemlines. Earlier Nappi covers show Nancy in poses similar to those in the covers by Tandy and Gillies; for many updated covers, he simply updated the characters' color scheme, clothing style, and hairstyles but retains their original poses in similar settings. Later Nappi covers show only Nancy's head or part of her body, surrounded by spooky or startling elements or clues from the story. These Nappi covers would later be used for the opening credits of the television production, with photos of Pamela Sue Martin inserted on the book covers.

Often, "Nancy's face wears the blank expression of one lost in thought," [101] making her appear passive.[102] On the cover of *The Strange Message in the Parchment* (1977), for example, in contrast to earlier covers, Nancy "is not shown in the midst of danger or even watching a mystery unfold from a distance. Instead, Nancy is shown thinking about the clues"; [103] in general, Nancy becomes less confident and more puzzled.[101]

1980–2000s: Ruth Sanderson, Paul Frame, and others[edit]



Nancy is shown in danger on the cover of *The Case of the Vanishing Veil* (1988) and other covers from the 1980s. Unlike in earlier covers from the series, she is not completely in control of the situation.

Ruth Sanderson and Paul Frame provided cover art, and interior illustrations for the first Nancy Drew paperbacks published under the Wanderer imprint. Other artists, including Aleta Jenks and others whose names are unknown,[104] provided the cover art, but no interior illustrations, for later paperbacks. Nancy is portrayed as "a wealthy, privileged sleuth who looks pretty and alert... The colors, and Nancy's facial features, are often so vivid that some of the covers look more like glossy photographs than paintings." [105]

Nancy is frequently portrayed pursuing a suspect,[102] examining a clue or observing the action. She is often also shown in peril:[106] being chased, falling off a boat, or hanging by a rope from rafters. These covers are "characterized by frenetic energy on Nancy's part; whether she is falling, limbs flailing, an alarmed look on her face, or running, hair flying, body bent, face breathless. Nancy does not have any control over the events that are happening in these covers. She is shown to be a victim, being hunted and attacked by unseen foes." [107] Nancy is sometimes pursued by a visibly threatening foe, as on the cover of *The Case of the Vanishing Veil* (1988).

The covers of *The Nancy Drew Files* and *Girl Detective* series represent further departures from Tandy's bold, confident character. The Nancy portrayed on the covers of *The Nancy Drew Files* is "a markedly sexy Nancy, with a handsome young man always lurking in the background. Her clothes often reveal an ample bustline, and her expression is mischievous." [105] In the *Girl Detective* series, Nancy's face is depicted on each cover in fragments. Her eyes, for example, are confined to a strip across the top of the cover, while her mouth is located near the spine in a box independent of her eyes. The artwork for Nancy's eyes and mouth is taken from Rudy Nappi's cover art for the revised version of *The Secret of the Old Clock*. [35]

Books[edit]

The longest-running series of books to feature Nancy Drew is the original Nancy Drew series, whose 175 volumes were published from 1930 to 2003. Nancy also appeared in 124 titles in *The Nancy Drew Files* and became the heroine of the *Diaries* series. Various other series features the character, such as the *Nancy Drew Notebooks* and *Nancy Drew on Campus*. While Nancy Drew is the central character in each series, continuity is preserved only within one series, not between them all; for example, in concurrently published titles in the *Nancy Drew* series and the *Nancy Drew on Campus* series, Nancy is respectively dating her boyfriend Ned Nickerson or broken up with Ned Nickerson. The two exceptions are the series *Super Mystery* (also called *A Nancy Drew and Hardy Boys Super Mystery*) that ran concurrently with the *Files* and shares continuity with those stories and the then-running *Hardy Boys Casefiles*, and in 2007 a new *A Nancy Drew and Hardy Boys Super Mystery* series shared

continuity with the Girl Detective series.

Nancy Drew Diaries started in 2013. This is a reboot of the Nancy Drew: Girl Detective series. The series is "A classic Nancy Drew with her modern twist." While similar to the Nancy Drew Girl Detective series, this series includes situations and problems typical in young adult "tween" books. The mystery element is not always the main focus of the characters, and often Nancy states she is avoiding mysteries or "on a break" from sleuthing. Nancy often acts timid and scared; in book #16 *The Haunting on Heliotrope Lane* she says she is glad she "hasn't peed herself from being scared." This Nancy does not navigate the world of adults like previous versions of the character. The first-person narration reveals a juvenile voice with a passive role in the action and a lack of motivation in solving mysteries. In book #12, *The Sign in the Smoke*, Nancy does not solve the mystery; a secondary character comes up with the solution. In several books, Nancy stumbles upon the solution to the "mystery" and acts amazed at the reveal. This is in contrast to the set-up of the previous Nancy Drew series. Attempts to make Nancy's character more modern and less perfect have resulted in a confusing and often conflicting representation of the iconic Nancy Drew character.

International publications[edit]

The main Nancy Drew series, *The Nancy Drew Files*, and *Girl Detective* books have been translated into a number of languages besides English. Estimates vary from between 14 and 25 languages,[108] but 25 seems the most accurate number.[109] Nancy Drew books have been published in many European countries (especially in Nordic countries and France) as well as in Latin America and Asia. The character of Nancy Drew seems to be more popular in some countries than others. Nancy Drew books have been in print in Norway since 1941 (the first country outside USA[110]), in Denmark since 1958, in France since 1955[111] and in Italy since 1970 by Arnoldo Mondadori Editore. Other countries, such as Estonia, have only recently begun printing Nancy Drew books.[109]

Nancy's name is often changed in translated editions: in France, she is known as Alice Roy; in Sweden, as Kitty Drew; in Finland, as Paula Drew; [109] and in Norway, the book series has the name of *Frøken Detektiv* (Miss Detective), though the heroine's name is still Nancy Drew inside the books.[112] In Germany, Nancy is a German law student named Susanne Langen. George Fayne's name is even more frequently changed, to Georgia, Joyce, Kitty, or Marion. Cover art and series order is often changed as well, and in many countries, only a limited number of Drew books are available in translation.

Films[edit]

Bonita Granville[edit]

In 1937, Warner Bros. bought the rights to the Nancy Drew book series from the Stratemeyer Syndicate, for a reported \$6,000. Warner Bros. wanted to make a series of B-films based on the character, to serve as a companion to their popular *Torchy Blane* B-film series, which starred Glenda Farrell, Barton MacLane, and Tom Kennedy. Adams sold the rights to Jack L. Warner without an agent or any consultation; thus, she sold all and any film rights to Warner Bros., a move she would later regret, and would later come into question by her publishers.

From 1938 to 1939, four films in the series were released. All of them were directed by William Clemens, written by *Torchy Blane* writer Kenneth Gamet, and had the same primary cast: Bonita Granville as Nancy Drew; John Litel as Carson Drew; and Frankie Thomas as Ted Nickerson (changed from Ned Nickerson). Renie Riano and Frank Orth also appeared in some of the films as Effie Schneider and Captain Tweedy, respectively.

The four films were released as B-films (a shorter film shows before the main picture, which usually lasted around 60 minutes):

- *Nancy Drew... Detective* (November 1938; loosely based on *The Password to Larkspur Lane*)
- *Nancy Drew... Reporter* (February 1939)
- *Nancy Drew... Trouble Shooter* (June 1939)
- *Nancy Drew and the Hidden Staircase* (September 1939; loosely based on *The Hidden Staircase*)

The series was announced by Warner Bros. in April 1938; production of the first film, *Nancy Drew Gets the Passport*, was set to begin production in June, directed by John Farrow with a screenplay from Robertson White. However, for unclear reasons, Farrow and White were replaced by Clemens and Gamet, and production was delayed to August. The first two films did well enough to allow Warner Bros. to expand the budgets for the third and fourth films; in early 1939, they also announced the green-lighting of an additional four films, bringing the total up to eight.[113][114]

After the second film, Warner Bros. assigned the third film, originally titled *Nancy Drew Steps Out*, to Eddie Anderson and Charles Perry; like White, they were replaced under unclear circumstances. Gamet was once again re-hired to write for the series, and completed writing the eight films. In late 1939, Warner Bros. decided to eliminate their double feature setup, thus cancelling the *Nancy Drew* film series. Although they initially announced the *Nancy Drew* series would be converted into two-reelers, they cancelled those plans days later.[113] Gamet had at least written the fifth and sixth film, and the fifth may have been produced. Frankie Thomas stated that he believes he and Granville had made five films, not four, while Harriet Adams wrote in August 1939 to Mildred Wirt, the ghostwriter of the books at the time, that "three have been shown in this area, and I have just heard that a fifth is in production." [115][116] In addition, Gamet had reportedly written a sixth film.[113]

The films took many liberties from its source material. Granville's portrayal of Nancy showed her as a ditzy and absent-minded schemer, in contrast to the books of that time, where Nancy was intelligent, sharp-tongued, and quite ahead of her time. Carson Drew of the books was portrayed as an older, feeble, hands-off parent, while John Litel's Carson was young, handsome, much more athletically fit, and tried his best to restrain Nancy from getting into danger. Ned/Ted was even more drastically altered: instead of being Nancy's boyfriend in college who lives in a different town, he was now her clumsy next-door neighbor, who was often in the center of Nancy's scheming unwittingly or under protest. The recurring character of

the older Hannah Gruen was replaced with Effie Schneider, Hannah's teenage niece who had appeared in the book the first film was based on. Effie and Hannah's characteristics were merged, although Effie's fidgety, frightful nature retained prominence for comedic effect. In addition to these four, the new character Captain Tweedy was added, to portray the stereotypical bumbling, clueless cop that mirrored Steve McBride in the Torchy Blane series. The characters of Bess Marvin, George Fayne, and Helen Corning did not appear in the film series, and were never mentioned or referred to.

In addition to the character changes, the tone and pacing of the films were also matured and altered for comic effect and to accommodate a wider audience. The films changed the less-severe crimes and adventures of the books into gruesome murders, often spearheaded by dangerous criminals. At the time of the films, Nancy and Ned/Ted's romance in the books was set aside for the main mystery; on the other hand, romance was a prominent theme of the films, with Nancy being portrayed as the domineering girlfriend, and Ted as the repressive boyfriend, usually used by Nancy to his misery. While book Nancy was usually treated with authority and equal respect to other adults while solving the mystery professionally, the films portrayed Nancy as a meddling school girl who chased adventures, much to the misery of the adults and peers around her.

Critical reaction to these films is mixed. Some find that the movies did not "depict the true Nancy Drew",[117] in part because Granville's Nancy "blatantly used her feminine wiles (and enticing bribes)" to accomplish her goals.[118] The films also portray Nancy as childish and easily flustered, a significant change from her portrayal in the books.[119] Just as with the critics, both ghostwriter Mildred Wirt and editor Harriet Adams were also divided on the film's reception. Adams did not like the films, and resented the studio for its treatment of the character; she did, however, keep a personal autographed photo from Granville on her office desk for many years according to her employees, and may have used John Litel's portrayal of Carson Drew to revamp the character when she revised the books in the 1960s and 1970s. Contrary to Adams, Benson was said to have liked the films of the time, despite them being different from the character she wrote.[116]

To promote the film, Warner Bros. created a Nancy Drew fan club that included a set of rules, such as: "Must have steady boy friend, in the sense of a 'pal'" and must "Take part in choosing own clothes." [120] These rules were based on some research Warner Bros. had done on the habits and attitudes of "typical" teenage girls.[121] Granville was the "honorary president" of the fan club, and a kit for the club came with autographed pictures of her.

The series became somewhat of a cult success after the films started appearing on cable channels such as Turner Classic Movies. The films were arguably ones in which all five cast members were notable for in their careers. Granville recalled making the films fondly, and later called Nancy Drew... Trouble Shooter her favorite of the four. She and Litel would later reunite for the 1947 film *The Guilty*, produced by Granville's husband Jack Wrather. Thomas would later go on to portray Carson Drew in a failed pilot for CBS.

Emma Roberts[edit]

A new film version for Nancy Drew had been in the works at Warner Bros. since the mid-1990s. However, nothing came into fruition until the mid-2000s.

On June 15, 2007, Warner Bros. Pictures released a new film titled *Nancy Drew*, with Emma Roberts starring as Nancy, Max Thieriot as Ned Nickerson, and Tate Donovan as Carson Drew; Andrew Fleming directed and co-wrote the film with Tiffany Paulsen, while Jerry Weintraub produced. This film saw Nancy move to Los Angeles with her father on an extended business trip, and picking the house of a murdered movie star as their house to solve the cold case.

Before the release of the 2007 film, Roberts, Fleming, and Weintraub had signed on for two Nancy Drew sequels. But with the mixed success of the first film, and Roberts' decision to move onto other projects, these films were never made.

As with the earlier Drew films, reactions were mixed. Some see the film as updated version of the basic character: "although it has been glammed up for the lucrative tween demographic, the movie retains the best parts of the books, including, of course, their intelligent main character." [122] Others find the movie "jolting" because Nancy's "new classmates prefer shopping to sleuthing, and Nancy's plaid skirt, penny loafers, and magnifying glass make her something of a dork, not the town hero she was in the Midwest." [123]

Sophia Lillis[edit]

On April 20, 2018, Warner Bros. announced they were making a new Nancy Drew film series, starring Sophia Lillis as Nancy. The first film was adapted from *The Hidden Staircase*, with Ellen DeGeneres and Wendy Williams among the producers. The film is not related to the previous film starring Bonita Granville.[124][125]

Television[edit]

The Hardy Boys/Nancy Drew Mysteries[edit]

The first and most successful attempt at bringing Nancy Drew to life on television was *The Hardy Boys/Nancy Drew Mysteries*, which ran from 1977 to 1979 on ABC.[126] Future *Dynasty* star Pamela Sue Martin starred as Nancy, with Jean Rasey and George O'Hanlon, Jr. as friends George and Ned, and William Schallert as Carson Drew. The first season originally alternated with the *Hardy Boys*; the *Hardy Boys* was met with success, but the Drew episodes were met with mixed results. In the second season, the format shifted to present the *Hardy Boys* as the more prominent characters, with Nancy Drew mostly a character in crossover episodes. The three "solo" episodes made that season featured Susan Buckner in the role of George, and focused on more bizarre cases. Following the thirteenth episode, Martin left the series, citing the changes made to the character and show. 19-year-old Janet Louise Johnson replaced Martin for her final four appearances, all of which were crossover

episodes.[127] When the series came back for a third season, Nancy Drew was dropped from the series, with it now focusing completely on the Hardy Boys; ABC canceled the series soon after this change.

Though the Nancy Drew aspect of the show received mixed reception, it is regarded as the most faithful adaptation of the character, with Martin often regarded by many fans as the best actress to portray her. The series was also faithful in its tone of smaller mysteries, such as haunted houses or theft.

Nancy Drew (1995 TV series)[edit]

The second Nancy Drew series, *Nancy Drew* aired in first-run syndication from September to December 1995. Produced by Nelvana, Tracy Ryan starred as Nancy Drew, who is now a 21-year-old criminology student, moving to New York City and living in an upscale apartment complex called the "Callisto". Nancy solved various mysteries with Bess (Jhene Erwin), a gossip columnist at *The Rag*, and George (Joy Tanner), a mail carrier and amateur filmmaker. Scott Speedman recurred as Ned Nickerson, who works on charity missions in Africa. This *Nancy Drew* series was again partnered with a series based on *The Hardy Boys*, with Ryan appearing in two episodes of the latter series as Nancy.

The series was based on *The Nancy Drew Files* series, and the three stars were used on several of the series' covers to promote the show. Both shows were cancelled midway through their first seasons due to low ratings; the poorly syndicated half-hour shows aired in a slot outside of prime time on the newly launched *The WB* and *UPN* networks.[128] The entire series has since been released on DVD, and has appeared on several online streaming sites, including the *Retro Rerun* YouTube channel.

List of episodes[edit]

Titles and publication dates # Episode Title Directed by Written by Air date 1 "Welcome to the Callisto" Alex Chapple Laura Phillips September 23, 1995 2 "Happy Birthday, Nancy" Jon Cassar Laura Phillips (story)Renata Bright (teleplay) September 30, 1995 3 "Exile" Jon Cassar Laura Phillips October 7, 1995 4 "Asylum" Don McCutcheon Dennise Fordhamand Nadine van der Velde (story) Renata Bright (teleplay) October 14, 1995 5 "The Ballad of Robin Hood" Stacey Stewart Curtis Dennise Fordham October 21, 1995 6 "Bridal Arrangements" Eleanore Lindo Anna Rehak and Nadine van der Velde (story)Nadine van der Velde (teleplay) October 28, 1995 7 "The Death and Life of Billy Feral" Bruce McDonald Laura Phillips November 4, 1995 8 "Double Suspicion" Jon Cassar Dawn Ritchie November 11, 1995 9 "The Stranger by the Road" Jon Cassar Elizabeth Baxter November 18, 1995 10 "Photo Finish" Don McCutcheon Lawrence Shoreand Johnathan Levine November 25, 1995 11 "Who's Hot, Who's Not" Alex Chapple Laura Phillips December 2, 1995 12 "Fashion Victim" Don McCutcheon Elizabeth Baxter December 9, 1995 13 "The Long Journey Home" Ron Oliver Jeffrey Frohner December 16, 1995

Nancy Drew (2002 film)[edit]

On December 15, 2002, ABC aired *Nancy Drew*, starring Maggie Lawson and produced by Lawrence Bender. The movie was intended to be a pilot for a possible weekly series, which saw Nancy and her friends going off to college in a modern setting, and Nancy pursuing a journalism degree. Like the 1930s films, this pilot also took a more mature turn, with the mystery being a drug bust, and Nancy having a falling out with her father. The pilot aired as part of *The Wonderful World of Disney* series, with additional scripts being ordered and production contingent on the movie's ratings and reception. The series was passed at ABC, and UPN also passed following Lawson being cast on another ABC series.[129]

Nancy Drew (2019 TV series)[edit]

The third television series, *Nancy Drew*, premiered on *The CW* on October 9, 2019. Developed by Josh Schwartz and Stephanie Savage, this series stars Kennedy McMann as Nancy Drew, with co-stars including Leah Lewis as George and Scott Wolf as Carson Drew. This series revolves around Nancy as she heads off to college, only to have to stay back for another year after finding herself the prime suspect in a murder investigation. Like other adaptations of the character, it has received mixed reviews.[130][131]

Much like fellow *CW* series *Riverdale*, the adaptation features serialized, soap opera-esque storylines. In addition to including more mature elements such as sex and violence, the series relies on supernatural elements, such as ghosts and extrasensory perception. In addition, it greatly diverges from several of the source material's formula (e.g. race and personality changes of the main characters; Nancy, Bess, and George not being friends; Ned/"Nick" is a former criminal and an older, secret boyfriend), location (e.g. the main setting being the fictional seaside town of Horseshoe Bay, Maine,[132] instead of the fictional Midwestern city of River Heights), and background (e.g., Carson Drew is not Nancy's biological father, Nancy's mother dying when she was an older teenager instead of a child).

Failed TV attempts[edit]

In 1957, Desilu and CBS developed a show, *Nancy Drew, Detective*, based on the movies from the 1930s. Roberta Shore was cast in the title role as Nancy Drew, with Tim Considine as Ned Nickerson, and Frankie Thomas, Jr. as Carson Drew. Thomas had previously starred in the film series in Considine's role. Although a pilot was produced in April 1957, the series could not find a sponsor. With legal troubles and the disapproval of *Harriet Adams*, the idea of a series was eventually abandoned.[133][134]

In October 1989, Canadian production company Nelvana began filming for a 13-episode *Nancy Drew* television series called *Nancy Drew and Daughter* for USA Network. Margot Kidder was cast as an adult Nancy Drew, and her daughter, Maggie McGuane, was cast as Nancy's daughter. However, Kidder was seriously injured during filming of the first episode when the brakes failed on the car she was driving. The pilot was not finished, and the series was cancelled.[135][136]

In October 2015, CBS announced it would be developing a new series based on an older version of Nancy.[137] In January 2016, CBS ordered a pilot under the working title *Drew*, and that the character would be a non-Caucasian New York City police detective in her thirties.[138] The pilot, written by Joan Rater and Tony Phelan, revolved around Nancy investigating the death of Bess Marvin, and reentering the NYPD after taking leave.[139] Sarah Shahi was cast as Nancy Drew, with Vanessa Ferlito as George Fayne, Anthony Edwards as Carson Drew, Steve Kazee as Ned Nickerson, and Debra Monk as Hannah Gruen.[140][141][142][143][144] The pilot was shot in location in New York City during March 2016, and was directed by James Strong.[144][145] During this time, Phelan and Rater had another pilot, *Doubt*, which many television reporters often placed in competition for a series order with *Drew*. On May 14, 2016, it was announced that CBS decided to order *Doubt*, and pass on the *Drew* pilot, so CBS Studios could shop it to other networks for series consideration, though none did.[146][147][148]

In October 2017, Phelan and Rater brought a redeveloped pilot to NBC, where the plot now revolved around a middle-aged Nancy who wrote her adventures into novels has to team up with her former friends to solve a murder mystery.[149][150][151][152] However, the redeveloped plot never made it to pilot at the network, and Phelan and Rater have since left CBS Studios.[153]

In other media[edit]

Video games[edit]

Computer games publisher HeR Interactive began publishing an adventure game series based on the character in 1998. The games follow the popular "point-and-click format" with players playing as Nancy and using their mouse to move around a virtual environment to talk to suspects, pick up clues, solve puzzles, and eventually solve the crime.[154] Many of the games are either directly or loosely adapted from novels in the various series, while some others are new storylines created by the company. While most of the games are computer games, with most available only on PC and some newer titles also available on Mac, HeR Interactive also have released some of the titles on other platforms, like DVD and Nintendo Wii system. The games are normally targeted for a family audience, with the rating of "ages 10 and up"; most of the games have the ESRB rating of "E" ("Everyone"), though some such as *Shadow at the Water's Edge*, and *The Captive Curse* are rated "E10+" ("Everyone ten and up"). Lani Minella voiced the Nancy character for thirty-two games from Her Interactive from 1998 until 2015. Following the release of *Sea of Darkness*, the company announced that Minella would not be returning to the series. She was replaced with Brittany Cox beginning with the release of *Midnight in Salem* in 2019.[155]

The games and company overall have received recognition throughout its history for being a pioneer in female gaming, and have been dubbed into several different languages internationally.[156][109][157] Her Interactive has also released two adventure game/hidden object hybrid games *Lights, Camera, Curses* (2008) and *Resorting to Danger* (2009) under the *Nancy Drew Dossier* series.[158] A game for the iPad and iPhone titled *Nancy Drew: Codes & Clues* was also released in May 2016, designed at younger audiences to develop skills in computer programming.[159]

In addition to the games created by Her Interactive, Majesco Entertainment and Gorilla Systems Co. have released *Nancy Drew: Deadly Secret of Olde World Park* (2007) and *Nancy Drew: The Mystery of the Clue Bender Society* (2008) for the Nintendo DS.[160][161][162] THQ has also released two games for the Nintendo DS, *Nancy Drew: The Hidden Staircase* (2008) and *Nancy Drew: The Model Mysteries* (2010).[163]

Comic books[edit]

In March 2017, Dynamite Entertainment released Anthony Del Col and Werther Dell'Ederra's reboot of classic characters Nancy Drew and the Hardy Boys with *Nancy Drew & the Hardy Boys: The Big Lie*. Inspired by comics such as *Afterlife with Archie*,[164] the series is a hardboiled noir take on the characters, and finds Nancy Drew as a femme fatale-esque character helping Frank and Joe Hardy clear their names in the murder of their father, Fenton Hardy.[165] The series received positive reviews, with praise going toward its noir-themed tone.[166][167] Del Col is set to release a sequel series *Nancy Drew & the Hardy Boys: The Death of Nancy Drew*, with Joe Eisma replacing Dell'Ederra as the artist, with the first issue set to be released in May 2020.[168][169]

From June to October 2018, Dynamite released another series titled *Nancy Drew*, written by Kelly Thompson and art by Jenn St-Onge. The series follows Nancy as she returns to Bayport after receiving a mysterious letter. She is joined by her friends Bess Marvin, George Fayne, and the Hardy Boys to solve the mystery.[170][171] The series was released as a trade paperback titled *Nancy Drew: The Palace of Wisdom* in March 2019.[172]

Merchandising[edit]

A number of Nancy Drew products have been licensed over the years, primarily in the 1950s, 1960s, and 1970s. Parker Brothers produced a "Nancy Drew Mystery Game" in 1957 with the approval of the Stratemeyer Syndicate. In 1967 Madame Alexander produced a Nancy Drew doll. The doll carried binoculars and camera and was available in two outfits: with a plaid coat or a dress and short jacket. Harriet Adams disapproved of the doll's design, believing Nancy's face to be too childish, but the doll was marketed nonetheless. Various Nancy Drew coloring activity, and puzzle books have also been published, as has a Nancy Drew puzzle. A Nancy Drew Halloween costume and a Nancy Drew lunchbox were produced in the 1970s as television show tie-ins.[173]

Cultural impact[edit]

According to commentators, the cultural impact of Nancy Drew has been enormous.[174] The immediate success of the series led directly to the creation of numerous other girls' mysteries series, such as *The Dana Girls* mystery stories and the *Kay Tracey* mystery stories,[175] and the

phenomenal sales of the character Edward Stratemeyer feared was "too flip" encouraged publishers to market many other girls' mystery series, such as the Judy Bolton Series, and to request authors of series such as the Cherry Ames Nurse Stories to incorporate mystery elements into their works.[176] The Nancy Drew Mystery Stories series and other girls' series books faced criticism for the formulaic nature of their plots and the poor quality of the actual books.[177]

Many prominent and successful women cite Nancy Drew as an early formative influence whose character encouraged them to take on unconventional roles, including U.S. Supreme Court Justices Sandra Day O'Connor, Ruth Bader Ginsburg, and Sonia Sotomayor;[178] TV personalities Oprah Winfrey and Barbara Walters; singers Barbra Streisand and Beverly Sills;[179] mystery authors Sara Paretsky and Nancy Pickard; scholar Carolyn Heilbrun; actresses Ellen Barkin and Emma Roberts;[180] former Secretary of State Hillary Rodham Clinton; former First Lady Laura Bush;[10] and former president of the National Organization for Women Karen DeCrow.[181] Less prominent women also credit the character of Nancy Drew with helping them to become stronger women; when the first Nancy Drew conference was held, at the University of Iowa, in 1993, conference organizers received a flood of calls from women who "all had stories to tell about how instrumental Nancy had been in their lives, and about how she had inspired, comforted, entertained them through their childhoods, and, for a surprising number of women, well into adulthood." [182]

Nancy Drew's popularity continues unabated: in 2002, the first Nancy Drew book published, *The Secret of the Old Clock*, alone sold 150,000 copies,[183] good enough for top-50 ranking in children's books.[184] and other books in the series sold over 100,000 copies each.[185] Sales of the hardcover volumes of the original Nancy Drew series alone has surpassed sales of Agatha Christie titles.[186] and newer titles in the Girl Detective series have reached *The New York Times* bestseller lists.[183] *Entertainment Weekly* ranked her seventeenth on its list of "The Top 20 Heroes" ahead of Batman, explaining that Drew is the "first female hero embraced by most little girls... [Nancy lives] in an endless summer of never-ending adventures and unlimited potential." The magazine goes on to cite *Scooby-Doo's* Velma Dinkley as well as *Veronica Mars* as Nancy Drew's "copycat descendants".[87]

Many feminist critics have pondered the reason for the character's iconic status. Nancy's car, and her skill in driving and repairing it, are often cited. Melanie Rehak points to Nancy's famous blue roadster (now a blue hybrid) as a symbol of "ultimate freedom and independence".[179] Not only does Nancy have the freedom to go where she pleases (a freedom other, similar characters such as *The Dana Girls* do not have), but she is also able to change a tire and fix a flawed distributor, prompting Paretsky to argue that in "a nation where car mechanics still mock or brush off complaints by women Nancy remains a significant role model." [187]

Nancy is also treated with respect: her decisions are rarely questioned and she is trusted by those around her. Male authority figures believe her statements, and neither her father nor Hannah Gruen, the motherly housekeeper, "place... restrictions on her comings and goings." [188] Nancy's father not only imposes no restrictions on his daughter, but trusts her with both her own car and his gun (in the original version of *The Hidden Staircase* [1930]), asks her advice on a frequent basis, and accedes to all her requests. Some critics, such as Betsy Caprio and Ilana Nash, argue that Nancy's relationship with her continually approving father is satisfying to girl readers because it allows them to vicariously experience a fulfilled Electra complex.[189]

Unlike other girl detectives, Nancy does not go to school (for reasons that are never explained, but assuming because she has finished), and she thus has complete autonomy. Similar characters, such as Kay Tracey, do go to school, and not only lose a degree of independence but also of authority. The fact of a character's being a school-girl reminds "the reader, however fleetingly, of the prosaic realities of high-school existence, which rarely includes high adventures or an authoritative voice in the world of adults." [190]

Some see in Nancy's adventures a mythic quality. Nancy often explores secret passages, prompting Nancy Pickard to argue that Nancy Drew is a figure equivalent to the ancient Sumerian deity Inanna and that Nancy's "journeys into the 'underground'" are, in psychological terms, explorations of the unconscious.[191] Nancy is a heroic figure, undertaking her adventures not for the sake of adventure alone, but in order to help others, particularly the disadvantaged. For this reason, Nancy Drew has been called the modern embodiment of the character of "Good Deeds" in *Everyman*. [192]

In the end, many critics [193] agree that at least part of Nancy Drew's popularity depends on the way in which the books and the character combine sometimes contradictory values, with Kathleen Chamberlain writing in *The Secrets of Nancy Drew*: "For over 60 years, the Nancy Drew series has told readers that they can have the benefits of both dependence and independence without the drawbacks, that they can help the disadvantaged and remain successful capitalists, that they can be both elitist and democratic, that they can be both child and adult, and that they can be both 'liberated' women and Daddy's little girls." [194] As another critic puts it, "Nancy Drew 'solved' the contradiction of competing discourses about American womanhood by entertaining them all." [195]

See also[edit]

- Judy Bolton Series
- Trixie Belden

Notes[edit]

- ↑ Peters (2007), 542.
- ↑ a b Rehak (2006), 243.
- ↑ Nash (2006), 55.
- ↑ a b Rehak (2006), 248.
- ↑ Lapin (1989).

6. ^ a b Leigh Brown (1993), 1D.
7. ^ Stowe (1999).
8. ^ Inness (1997), 79.
9. ^ McFeatters (2005), 36.
10. ^ a b Burrell (2007).
11. ^ Argetsinger and Roberts (2007), C03.
12. ^ Sherrie A. Inness writes that in "many respects, Nancy Drew exists as a wish fulfillment." See Inness (1997), 175.
13. ^ Chamberlain (1994).
14. ^ Fisher (2004), 71.
15. ^ Macleod (1995), 31.
16. ^ a b Mason (1995), 50.
17. ^ Jones (1973), 708.
18. ^ Inness (1997), 91.
19. ^ Keene (1961), 198.
20. ^ Dyer and Romanov (1995), 194.
21. ^ See, for example, Betsy Caprio, Geoffrey Lapin, Karen Plunkett-Powell, and Melanie Rehak.
22. ^ See, for example, Maureen Corrigan, Catherine Foster.
23. ^ See, for example, Gerstel (2007), Kismaric & Heiferman (2007), and Plunkett-Powell (1993).
24. ^ Plunkett-Powell (1993), 55.
25. ^ Kismaric & Heiferman (2007), 8.
26. ^ O'Rourke (2004).
27. ^ Johnson (1982), xxvi.
28. ^ Johnson (1993), 12.
29. ^ Rehak (2006), 113–14.
30. ^ Rehak (2006), 113.
31. ^ Carpan (2008), 50.
32. ^ Quoted in Rehak (2006), 121.
33. ^ Kismaric and Heiferman (2007), 27.
34. ^ Quoted in Plunkett-Powell (1993), 18.
35. ^ a b c d e Fisher, "Nancy Drew, Sleuth."
36. ^ Kismaric & Heiferman (2007), 24.
37. ^ Quoted in Plunkett-Powell (1993), 33.
38. ^ While Benson repeatedly stated in interviews that Stratemeyer used these words to her (Keeline 25), James Keeline states that there is no independent confirmation of this; Stratemeyer's written comments to Benson upon receipt of the manuscript for *The Secret of the Old Clock* contain no such criticism (Keeline 26).
39. ^ Plunkett-Powell (1993), 33.
40. ^ Quoted in Kismaric and Heiferman (2007), 28.
41. ^ See, for example, Kismaric & Heiferman (2007), Lapin (1986), and Fisher.
42. ^ . At the same time, Mason's book was originally published in 1975 after the Drew books began to be revised and re-written; Mason cites the unrevised volumes almost exclusively.
43. ^ Mason (1995), 49.
44. ^ Mason (1995), 69–71.
45. ^ Mason (1995), 73.
46. ^ a b Mason (1995), 60.
47. ^ Parry (1997), 148.
48. ^ Carpan (2008), 15.
49. ^ Mason (1995), 70.
50. ^ Keene (1956), 64. Quoted in Mason (1995), 70.
51. ^ Keene (1975), 35.
52. ^ Kismaric and Heiferman (2007), 94.
53. ^ Abate (2008), 167.
54. ^ Kismaric & Heiferman (2007), 113–14.
55. ^ a b Plunkett-Powell (1993), 29.
56. ^ Keene (1985), 1.
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 83. ^ Farah (2005), 431–521; Rehak (2006), 249.
 84. ^ Johnson (1993), 16.
 85. ^ Johnson (1993), 17.
 86. ^ Rehak (2006), 228.
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 92. ^ Stowe (1999), 28.
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-  Media related to Nancy Drew at Wikimedia Commons
- Nancy Drew Around The World—Information on international Nancy Drew editions
- Series-Books.com Nancy Drew Page—Information on the books in the Nancy Drew series
- Nancy Drew Unofficial Home Page—Information on the books & cover art in the Nancy Drew series

Casey Kasem

Casey Kasem



Kasem at the 1989 Emmy Awards

Born

Kemal Amin Kasem

April 27, 1932

Detroit, Michigan, U.S.

Died June 15, 2014 (aged 82)

Gig Harbor, Washington, U.S.

Resting place Oslo Western Civil Cemetery, Oslo, Norway Education Northwestern High School Alma mater Wayne State University Occupation

- Disc jockey
- actor
- radio personality

Years active 1954–2013 Spouses

- Linda Myers

(m. 1972; div. 1979)

- Jean Thompson

(m. 1980)

Children 4, including Kerri and Mike Kasem Signature

Kemal Amin "Casey" Kasem (April 27, 1932 – June 15, 2014) was an American disc jockey, actor, and radio personality, who created and hosted several radio countdown programs, notably American Top 40. He was the first actor to voice Norville "Shaggy" Rogers in the Scooby-Doo franchise (1969 to 1997 and 2002 to 2009) and as Dick Grayson/Robin in Super Friends (1973–1985).

Kasem began hosting the original American Top 40 on the weekend of July 4, 1970, and remained there until 1988. He would then spend nine years hosting another countdown titled Casey's Top 40, beginning in January 1989 and ending in February 1998, before returning to revive American Top 40 in 1998. Along the way, spin-offs of the original countdown were conceived for country music and adult contemporary audiences, and Kasem hosted two countdowns for the latter format beginning in 1992 and continuing until 2009. He also founded the American Video Awards in 1983 and continued to co-produce and host it until its final show in 1987.

Kasem also provided many commercial voiceovers, performed many voices for children's television (such as Sesame S i c98

You!.[21] He also voiced the drummer Groove from The Cattanooga Cats that year.[9]

1970–1988: Acting/voiceover work and American Top 40[edit]

On July 4, 1970, Kasem, along with Don Bustany, Tom Rounds, and Ron Jacobs, launched the weekly radio program American Top 40 (AT40). [25] At the time, top 40 radio was on the decline as DJs preferred to play album-oriented progressive rock.[21] Loosely based on the TV program Your Hit Parade, the show counted down from No. 40 to No. 1 based on the Billboard Hot 100 weekly chart.[8] Kasem mixed in biographical information and trivia about the artists, as well as flashbacks and "Long-Distance Dedication" segments in which he read letters from listeners wishing to dedicate songs to distant loved ones.[21] Frequently, he mentioned a trivia fact about an unnamed singer before a commercial break, then provided the name of the singer after returning from the break.[26] Kasem ended the program with his signature sign-off, "Keep your feet on the ground and keep reaching for the stars." [26]

The show debuted on seven stations but soon went nationwide.[21] In October 1978, the show expanded from three hours to four. American Top 40's success spawned several imitators, including a weekly half-hour music video television show, America's Top 10, hosted by Kasem himself. [21] "When we first went on the air, I thought we would be around for at least 20 years," he later remarked. "I knew the formula worked. I knew people tuned in to find out what the number 1 record was." [21] Because of his great knowledge of music, Kasem became known for his commentaries on music history that he interspersed with trivia about the artists.[27]

In 1971, Kasem provided the character voice of Peter Cottontail in the Rankin/Bass production of Here Comes Peter Cottontail.[9] In the same year, he appeared in The Incredible 2-Headed Transplant, in what is probably his best-remembered acting role.[21] From 1973 to 1985, Kasem voiced Robin for several Super Friends franchise shows. In 1980, he voiced Merry in The Return of the King.[28] He also voiced Alexander Cabot III on Josie and the Pussycats and Josie and the Pussycats in Outer Space, and supplied a number of voices for Sesame Street.[8][9]

In the late 1970s, Kasem portrayed an actor who imitated Columbo in the Hardy Boys/Nancy Drew Mysteries two-part episode "The Mystery of the Hollywood Phantom." He portrayed a golf commentator in an episode of Charlie's Angels titled "Winning is for Losers", and appeared on Police Story, Quincy, M.E. and Switch. In 1977, Kasem was hired as the narrator for the ABC sitcom Soap, but quit after the pilot episode because of the show's controversial content.[citation needed] Rod Roddy took his place on the program. For a period in the late 1970s he was the staff announcer for the NBC television network. In 1984, Kasem made a cameo in Ghostbusters, reprising his role as the host of American Top 40.[9]

In 1983 Kasem helped found the American Video Awards, an annual music video awards show taped for distribution for television, which he also hosted and co-produced. His goal was to make it the "Oscars" of music videos.[29] There were only five award shows. The final show aired in 1987.

1988–1998: Casey's Top 40[edit]

In 1988, Kasem left American Top 40 because of a contract dispute with ABC Radio Network. He signed a five-year, \$15 million contract with Westwood One and started Casey's Top 40, which used a different chart, the Radio & Records Contemporary (CHR)/Pop radio airplay chart (also employed contemporaneously by Rick Dees Weekly Top 40).[21] He also hosted two shorter versions of the show, Casey's Hot 20 and Casey's Countdown.[9] During the late 1990s, Kasem hosted the Radio Hall of Fame induction ceremony.[19]

Kasem voiced Mark in Battle of the Planets and several Transformers characters: Bluestreak, Cliffjumper, Teletraan I and Dr. Arkeville.[25][28] He left Transformers during the third season because he believed the show contained offensive caricatures of Arabs and Arab countries. In a 1990 article, he explained:

A few years ago, I was doing one of the voices in the TV cartoon series, Transformers. One week, the script featured an evil character named Abdul, King of Carbombya. He was like all the other cartoon Arabs. I asked the director, 'Are there any good Arabs in this script for balance?' We looked. There was one other — but he was no different than Abdul. So, I told the show's director that, in good conscience, I couldn't be a part of that show.[30]

From 1989 to 1998, Kasem hosted Nick at Nite's New Year's Eve countdown of the top reruns of the year.[8] He also made cameo appearances on Saved by the Bell and ALF in the early 1990s.[31] In 1997, Kasem quit his role as Shaggy in a dispute over a Burger King commercial, with Billy West and Scott Innes taking over the character in the late 1990s and early 2000s.[8][9]

1998–2009: American Top 40 second run[edit]

The original American Top 40, hosted by Shadove Stevens after Kasem's departure, was cancelled in 1995. Kasem regained the rights to the name in 1997, and the show was back on the air in 1998, on the AMFM Network (later acquired by Premiere Radio Networks).[32]

At the end of 2003, Kasem announced he would leave AT40 once his contract expired and would be replaced by Ryan Seacrest.[21] He agreed to a new contract to continue hosting his weekly adult contemporary countdown shows in the interim, which at the time were both titled American Top 20. In 2005 Kasem renewed his deal with Premiere Radio Networks to continue hosting his shows, one of which had been reduced to ten songs and was retitled American Top 10 to reflect the change.[21]

In April 2005, a television special called American Top 40 Live aired on the Fox network, hosted by Seacrest, with Kasem appearing on the show.[33][34] In 2008, Kasem did the voice-over for WGN America's Out of Sight Retro Night.[25] He was also the host of the short-lived American version of 100% during the 1998–99 season.

In June 2009, Premiere announced it would no longer produce Kasem's two remaining countdowns, ending their eleven-year relationship.[35] Kasem, by this point at age 77, decided against finding another syndicator or replacement host, citing a desire to explore other avenues such as writing a memoir. He sent a press release announcing he would retire from radio on the July 4 weekend, the 39th anniversary of the first countdown show.[36]

Kasem also performed TV commercial voice-overs throughout his career, appearing in more than 100 commercials.[9]

In 2002, Kasem returned to the role of Shaggy,[8] agreeing to continue on the condition that his character returned to vegetarianism (based on his personal lifestyle). In 2009, he retired from voice acting, with his final performance being the voice of Shaggy in *Scooby-Doo! and the Samurai Sword*.^[37] He did voice Shaggy again for "The Official BBC Children in Need Medley", but went uncredited by his request.^[citation needed] Although officially retired from acting, Kasem provided the voice of Colton Rogers, Shaggy's father, on a recurring basis for the 2010–2013 series *Scooby-Doo! Mystery Incorporated*, once again uncredited at his request.^[28]

As for his distinctive voice quality, "It's a natural quality of huskiness in the midrange of my voice that I call 'garbage,'" he stated to *The New York Times*. "It's not a clear-toned announcer's voice. It's more like the voice of the guy next door."^[10]

Personal life[edit]

Kasem was a dedicated vegan, supported animal rights and environmental causes, and was a critic of factory farming.^{[38][39]} He initially quit voicing Shaggy in the mid to late 1990s when asked to voice Shaggy in a Burger King commercial, but returned in 2002 after negotiating to have Shaggy become a vegetarian once again.^[39]

Kasem was active in politics, supporting Lebanese-American and Arab-American causes,^[40] an interest triggered by the 1982 Israeli invasion of Lebanon.^[41] He wrote a brochure published by the Arab American Institute entitled "Arab-Americans: Making a Difference".^[42] He called for a fairer depiction of heroes and villains on behalf of all cultures in Disney's 1994 sequel to *Aladdin* called *The Return of Jafar*.^[24] In 1996, he was honored as "Man of the Year" by the American Druze Society.^[43] Kasem campaigned against the Gulf War, advocating non-military means of pressuring Saddam Hussein into withdrawing from Kuwait,^[41] was an advocate of Palestinian independence^[44] and arranged conflict-resolution workshops for Arab Americans and Jewish Americans.^[45]

A political liberal, Kasem narrated a campaign ad for George McGovern's 1972 presidential campaign,^[46] hosted fundraisers for Jesse Jackson's presidential campaigns in 1984 and 1988,^[47] supported Ralph Nader for U.S. president in 2000, and supported progressive Democrat Dennis Kucinich in his 2004 and 2008 presidential campaigns.^[48] Kasem supported a number of other progressive causes, including affordable housing and the rights of the homeless.^[45]

Kasem was married to Linda Myers from 1972 to 1979. They had three children:^[49] Mike, Julie, and Kerri Kasem.^{[50][51]}



Kasem was married to actress Jean Thompson from 1980 until his death. They had one child, Liberty Jean Kasem.^[49]

In 1989, Kasem purchased a home built in 1954 and located at 138 North Mapleton Drive in Holmby Hills, Los Angeles, previously owned by developer Abraham M. Lurie, as a birthday present for his wife, Jean.^{[52][53]} In 2013, Kasem and his wife put the home on the market for US\$43 million.^{[52][53]} After the dueling lawsuits between Kasem family members were settled, the property was re-listed in 2021 for US\$37.9 million.^[54]

Illness and death[edit]

In October 2013, Kerri Kasem announced her father had Parkinson's disease, diagnosed in 2007.^{[55][56]} However, a few months later, she said he had Lewy body dementia, which is hard to differentiate from Parkinson's.^[57] His condition left him unable to speak during his final months.^[58]

As Kasem's health worsened in 2013, his wife Jean prevented any contact with him, particularly by his children from his first marriage. On October 1, the children protested in front of the Kasem home. Some of Kasem's friends and colleagues, and his brother Mouner, joined the protest.^[50] ^{[51][59]} The older Kasem children sought conservatorship over their father's care.^[60] The court denied their petition in November.^[61]

Jean removed Kasem from his Santa Monica, California nursing home on May 7, 2014.^[62] On May 12, Kerri Kasem was granted temporary conservatorship over her father, despite her stepmother's objection.^[63] The court ordered an investigation into Casey Kasem's whereabouts after his wife's attorney told the court that Casey was "no longer in the United States".^[58] He was found soon afterward in Washington state.^[64]

On June 6, 2014, Kasem was reported to be in critical but stable condition in hospital in Washington state, receiving antibiotics for bedsores and treatment for high blood pressure. It was revealed he had been bedridden for some time.[65] A judge ordered separate visitation times for Kasem's wife and his children from his first marriage.[66] Judge Daniel S. Murphy ruled that Kasem had to be hydrated, fed and medicated as a court-appointed lawyer reported on his health status. Jean Kasem claimed he had been given no food, water or medication the previous weekend. Kerri Kasem's lawyer stated that she had him removed from artificial food and water on the orders of a doctor and in accordance with a directive her father signed in 2007 saying he would not want to be kept alive if it "would result in a mere biological existence, devoid of cognitive function, with no reasonable hope for normal functioning." [56] Murphy reversed his order the following Monday after it became known that Kasem's body was no longer responding to the artificial nutrition, allowing the family to place Kasem on "end-of-life" measures over the objections of Jean Kasem.[67]

On June 15, 2014, Kasem died at St. Anthony's Hospital in Gig Harbor, Washington at the age of 82. The immediate cause of death was reported as sepsis caused by an ulcerated bedsore.[21][68][69] His body was handed over to his widow.[70] Reportedly, Kasem wanted to be buried at Forest Lawn Memorial Park in Glendale.[71]

By July 19, a judge had granted Kerri Kasem a temporary restraining order to prevent Jean Kasem from cremating the body in order to allow an autopsy to be performed. However, when Kerri Kasem went to give a copy of the order to the funeral home, she was informed that the body had been moved at the direction of Jean Kasem.[72][73] Kasem's wife had the body moved to a funeral home in Montreal on July 14, 2014.[73] On August 14, it was reported in the Norwegian newspaper *Verdens Gang* that Kasem was going to be buried in Oslo.[74][75][76]

Jean Kasem had him interred at Oslo Western Civil Cemetery on December 16, 2014, more than six months after his death.[77][78]

In November 2015, three of Kasem's children and his brother sued his widow for wrongful death. The lawsuit charges Jean Kasem with elder abuse and inflicting emotional distress on the children by restricting access before his death.[79] A 2018 police investigation initiated by a private investigator working for Jean found that he had received appropriate medical care while in Washington, and that there was no evidence pointing to homicide.[80] The suits were settled in 2019.[54]

Honors[edit]

In 1981, Kasem was granted a star on the Hollywood Walk of Fame.[81] He was inducted into the National Association of Broadcasters Hall of Fame radio division in 1985,[82] and the National Radio Hall of Fame in 1992. Five years later, he received the Radio Hall of Fame's first Lifetime Achievement Award.[8] In 2003, Kasem was given the Radio Icon award at the Radio Music Awards.[81]

Filmography[edit]

Film[edit]

Year	Title	Role	Notes
1967	<i>First to Fight</i>	Minor Role	Uncredited
1967	<i>The Glory Stompers</i>	Mouth	[9]
1969	<i>2000 Years Later</i>	Disk Jockey	[83]
1969	<i>Wild Wheels</i>	Knife	[9]
1969	<i>The Cycle Savages</i>	Keeg's Brother	[9]
1969	<i>Scream Free!</i>	Phil	[83]
1970	<i>The Girls from Thunder Strip</i>	Conrad	[83]
1971	<i>The Incredible 2-Headed Transplant</i>	Ken	[83]
1972	<i>Doomsday Machine</i>	Mission Control Officer	
1973	<i>Soul Hustler</i>	Birnie	
1976	<i>The Gumball Rally</i>	Radio D.J.	(voice) [citation needed]
1977	<i>New York, New York</i>	D.J. aka Midnight Bird	
1978	<i>Jukebox</i>	Brian Parker	
1978	<i>Disco Fever</i>	[83]	Brian Parker
1979	<i>The Dark Police</i>	Pathologist	[84]
1979	<i>Scooby Goes Hollywood</i>	Shaggy Rogers	(voice) TV movie
1980	<i>The Return of the King</i>	Meriadoc 'Merry' Brandybuck, a Hobbit	(voice)[28] TV movie
1984	<i>Ghostbusters</i>	Himself	[9] Cameo
1986	<i>The Transformers: The Movie</i>	Cliffjumper	(voice) [28]
1987	<i>Scooby-Doo Meets the Boo Brothers</i>	Shaggy Rogers	(voice) TV movie
1988	<i>Scooby-Doo and the Ghoul School</i>	Shaggy Rogers / Mirror Monster	(voices) TV movie
1988	<i>Scooby-Doo! and the Reluctant Werewolf</i>	Shaggy Rogers	(voice) TV movie
1994	<i>Scooby-Doo! in Arabian Nights</i>	TV movie	
1996	<i>Mr. Wrong</i>	Himself	1997
1997	<i>James Dean: Live Fast, Die Young</i>	Bill Romano	1999
1999	<i>Undercover Angel</i>	Himself	2000
2000	<i>Rugrats in Paris: The Movie</i>	Wedding DJ	(voice)
2001	<i>The Comedy Team of Pete & James</i>	Himself	(voice)
2003	<i>Scooby-Doo! and the Legend of the Vampire</i>	Shaggy Rogers	(voice) Direct-to-video
2003	<i>Scooby-Doo! and the Monster of Mexico</i>		2003
2003	<i>Looney Tunes: Back in Action</i>		2004
2004	<i>Scooby-Doo! and the Loch Ness Monster</i>		Direct-to-video
2005	<i>Aloha, Scooby-Doo!</i>		2005
2005	<i>Scooby-Doo! in Where's My Mummy?</i>		2006
2006	<i>Scooby-Doo! Pirates Ahoy!</i>		2007
2007	<i>Chill Out, Scooby-Doo!</i>		2008
2008	<i>Scooby-Doo! and the Goblin King</i>		2009
2009	<i>Scooby-Doo! and the Samurai Sword</i>		2010
2010	<i>Quantum Quest: A Cassini Space Odyssey</i>	Himself	(voice)

Television[edit]

Year	Title	Role	Notes
1964	<i>The Famous Adventures of Mr. Magoo</i>	Additional voices	
1968	<i>Garrison's Gorillas</i>	Provost Marshal	Episode: "The Death Sentence"
1968–1969	<i>The Batman/Superman Hour</i>	Robin / Dick Grayson	(voice) 17 episodes[28]
1969–1970	<i>Hot Wheels</i>	Tank Mallory / Dexter Carter	(voices) 5 episodes[85]
1969–1971	<i>Cattanooga Cats</i>	Groove, the drummer	(voice) 17 episodes[9]
1969–1970	<i>Scooby-Doo, Where Are You!</i>	Shaggy Rogers	(voice) 25 episodes[28]
1970	<i>Skyhawks</i>	Steve Wilson, Joe Conway	(voices) Episode: "Devlin's Dilemma"[85]
1970–1971	<i>Josie and the Pussycats</i>	Alexander Cabot III	(voice) 16 episodes[9]
1970–1992	<i>Sesame Street</i>	Blue Man in 'Q for Quarter'	Cartoon / Fly (voices) 17 episodes
1971	<i>Here Comes Peter Cottontail</i>	Peter Cottontail	(voice) Stop-motion Easter special for Rankin-Bass[9]
1972	<i>Wait Till Your Father Gets Home</i>	George	(voice) Episode: "The Neighbors"
1972–1973	<i>The New Scooby-Doo Movies</i>	Shaggy Rogers, Robin, Alexander Cabot III, Ghost of Injun Joe	(voices) 24 episodes
1972	<i>Josie and the Pussycats in Outer Space</i>	Alexander Cabot III	(voice) 16 episodes[85]
1973	<i>The Bear Who Slept Through Christmas</i>	Narrator	(voice) Animated Christmas TV special
1973–1985	<i>Super Friends</i>	Robin / Dick Grayson	(voices) 109 episodes[28]
1974	<i>The Dean Martin Celebrity Roast</i>	Adolf Hitler	Episode: "The Roast of Don Rickles"
1974	<i>Hong Kong Phooey</i>	Car Stealer, Clown	(voices) 2 episodes
1974	<i>Hawaii Five-O</i>	Swift, Freddie Dryden	5 episodes
1974	<i>Emergency</i>	+4	Additional voices 12 episodes
1974	<i>Ironside</i>	Lab Technician, Jim Crutcher	2 episodes
1974	<i>The City That Forgot About Christmas</i>	Additional voices	

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Media offices Preceded by

None

American Top 40 Host 1970–1988 Succeeded by

Shadōe Stevens

Preceded by

Shadōe Stevens

American Top 40 Host 1998–2004 Succeeded by

Ryan Seacrest

E



EE e(See below)

UsageWriting systemLatin scriptTypeAlphabeticLanguage of originLatin languagePhonetic usage

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Unicode codepointU+0045, U+0065Alphabetical position5HistoryDevelopment



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- Omegabot, PC
- Startup Company, Xbox One
- Battle Axe, PC
- Yu-Gi-Oh! Master Duel, Android
- Space Viking Raiders, PC
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 - Space Frontier 2, Android
 - Bendy and the Dark Revival, PC
 - Shieldmaiden: Remix Edition, Xbox One
 - Tortuga - A Pirate's Tale, Xbox Series X
 - State of Decay 2, Xbox Series X
 - Len's Island, PC
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 - Garden City, PlayStation 4
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 - Tigerball, Android
 - Natural Instincts, Xbox One
 - GRIME, Xbox Series X
 - Brick Breaker, Xbox Series X
 - Fluffy Horde, Xbox One
 - SpongeBob: Krusty Cook-Off, Android
 - Akai Katana Shin, Xbox One
 - Star Ocean: The Divine Force, PlayStation 5
-
- Stay Silent, PC
 - Yakuza: Like a Dragon, Xbox Series X
 - It's Kooky, Xbox One
 - Going Medieval, PC
 - Graze Counter GM, PlayStation 5
 - One Step After Fall, Xbox One
 - Tetraminos, Xbox Series X
 - GRIS, Xbox Series X
 - New Joe & Mac - Caveman Ninja, Xbox One
 - Unpacking, PlayStation 5
 - Ten Dates, Xbox One
 - HEROish, Xbox Series X
 - Lineage 2: Revolution, Android
 - Compound, PC
 - Wings of Bluestar, Xbox Series X
 - Sophstar, PlayStation 5
 - Panda Punch, Xbox Series X
 - Payback 2 - The Battle Sandbox, Android
 - CRISIS CORE -FINAL FANTASY VII- REUNION, Xbox One
 - Project Snaqe, Xbox One
 - Resident Evil Village, Xbox Series X
 - Kainga: Seeds of Civilization, PC
 - Wavetale, Xbox Series X
 - High On Life, Xbox Series X
 - A Space for the Unbound, Xbox One
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- Wanted: Dead, Xbox One
 - GRIME, PC
 - Reactor - Energy Sector Tycoon, Android
 - Railway Empire 2, Xbox Series X
 - Crime Secrets: Crimson Lily, Xbox One
 - Potion Craft: Alchemist Simulator, PC
 - TRANSIRUBY, Xbox Series X



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- Sega 32X
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- Vita
- Wii U
- Win. Mobile
- Xbox
- Xbox 360
- Xbox One
- Xbox Series X
- Zeebo

Jetsons: The Movie



Jetsons: The Movie

Theatrical release poster

Directed by

- William Hanna
- Joseph Barbera

Written by Dennis Marks Based on

The Jetsons by

- William Hanna
- Joseph Barbera

Produced by

- William Hanna
- Joseph Barbera

Starring

- George O'Hanlon
- Mel Blanc
- Tiffany

Edited by

- Karen Doulac
- Gil Iverson

- Tim Iverson
- Greg Watson

Music byJohn Debney

Productioncompany

Hanna-Barbera Productions

Distributed byUniversal Pictures

Release date

- July 6, 1990

Running time

82 minutes[1]CountryUnited StatesLanguageEnglishBudget\$8 million[2]Box office\$20.3 million[3]

Jetsons: The Movie is a 1990 American animated science fiction comedy film based on the animated television series *The Jetsons*, produced by Hanna-Barbera Productions and distributed by Universal Pictures.[4] The film was directed by William Hanna and Joseph Barbera from a screenplay by Dennis Marks, and stars the voices of George O'Hanlon, Penny Singleton, Don Messick and Mel Blanc, all series veterans, alongside Tiffany as Judy Jetson. The story follows George Jetson, who is tasked with running a new Spacely Sprockets facility by his boss Cosmo Spacely. However, after he brings his family along to support him, they uncover the tragic truth of the facility's location.

The film was released on July 6, 1990. It grossed \$20.3 million on a budget of \$8 million during its theatrical run, though it was considered a box office disappointment and received mixed reviews.[2] O'Hanlon and Blanc died during production of the film, which was dedicated to both their memories.

It is also the last theatrical film to be directed by William Hanna and Joseph Barbera, before they died in 2001 and 2006 respectively. It was also the final *Jetsons* production for 27 years until the release of *The Jetsons & WWE: Robo-WrestleMania!* in 2017.

Plot[edit]

In the late 21st century, Spacely Sprockets and Spindles has opened a new mining colony on an asteroid. The proposed project is meant to increase productivity at 1/10 the cost of making the items on Earth. However, the factory continues to be sabotaged by someone or something. As Cosmo Spacely (Mel Blanc) checks up on the "Orbiting-Ore Asteroid" again, he learns from the plant engineer Rudy-2 (Ronnie Schell) that the latest head of the factory Alexander Throttlebottom has run off, making four vice presidents of the new plant that Spacely has lost so far.

Fearing for his company (and profits), Spacely names George Jetson (George O'Hanlon) as Throttlebottom's successor and sends George and his family to the plant. While the family is thoroughly upset at being thrown from their normal lifestyle (and the plans that they had coming up that week), they set up apartments on the adjoining apartment community to the asteroid and its neighboring shopping complex, while it takes the family time to adjust.

Rudy-2 shows George around the plant as they prepare for the grand re-opening of the plant. Meanwhile, Jane (Penny Singleton) and Rosie (Jean Vander Pyl) befriend Rudy-2's wife Lucy-2 (Patti Deutsch). Judy Jetson (Tiffany) is having a hard time adjusting, and accepting the fact that she lost her chance at a date with rock star Cosmic Cosmo (Steve McClintock) which a friend of hers later takes, but soon feels better after meeting a teenaged boy named Apollo Blue (Paul Kreppel). Elroy Jetson (Patric Zimmerman) meets Rudy-2's son Teddy-2 (Dana Hill) with whom he first is at odds, but eventually befriends. George soon figures that he is ready to set the plant running again, and Mr. Spacely is all set to see the plant working full-throttle, and soon to churn out the one millionth Spacely sprocket. However, the opening-day festivities give way to panic as the factory is sabotaged once again. Over the next several days, George and Rudy-2 try to fix things, but the problems persist to the point that, fed up with the problems and thinking George is responsible, Mr. Spacely heads on up to check on things personally. Thinking he has to take charge, George stays overnight hoping to catch the saboteurs in the act, only to fall asleep and be taken off by the mysterious creatures. Elroy, Teddy-2, and their neighbor Fergie Furbelow (Russi Taylor) sneak into the plant and meet Squeep (Frank Welker), a member of a furry alien race known as Grungees (Frank Welker).

Squeep tells them (with Teddy-2 translating) that the factory is actually drilling into his people's community, which is based inside the asteroid. Soon, Jane, Judy, Apollo, Rudy-2, and Astro show up and realize what is happening as well. George is found hog-tied in the Grungees' colony, and although he soon realizes just what the factory is doing, Spacely does not. Seeing his factory at a stand-still, he starts it up (despite that it is the night and after disconnecting Rudy-2, who tries to stop him), nearly burying Elroy and Squeep alive under rubble, and prompting everyone in the asteroid to get top-side, where George manages to shut down the factory and show his boss exactly what he is doing. After some talk, when George finally stands up to his boss, telling him that all he cares about is money, they come to an agreement: the Grungees will run the plant, and create new Spacely sprockets through recycling old ones (thus stopping the further destruction of the Grungees' homes inside the asteroid).

Spacely Sprockets reaches the millionth sprocket at long last, and when George asks about being vice president, Spacely retorts, stating "he's lucky that he'll be getting his old job back". Only when pressured by everyone else does he reluctantly promote him to vice president (without a raise). However, George knows that with the Grungees now running the plant, he is no longer needed as head of the asteroid. With heavy hearts, the Jetsons then bid their new friends goodbye, including Fergie, who attempted to stow away aboard the Jetsons' car. They then return home to

Earth. As the family passes over the factory, the Grungees arrange themselves to form the words "THANKS GEORGE", as a friendly goodbye to him for saving their home.

Voice cast[edit]

- George O'Hanlon as George Jetson
- Mel Blanc as Mr. Cosmo Spacely
- Penny Singleton as Jane Jetson
- Tiffany as Judy Jetson[5]
- Patric Zimmerman as Elroy Jetson
- Don Messick as Astro the Space Mutt
- Jean Vander Pyl as Rosie the Robot
- Ronnie Schell as Rudy-2
- Patti Deutsch as Lucy-2
- Dana Hill as Teddy-2
- Paul Kreppel as Apollo Blue
- Russi Taylor as Fergie Furbelow
- Brad Garrett as Bertie Furbelow
- B.J. Ward as Gertie Furbelow
- Steve McClintock as Cosmic Cosmo
- Rick Dees as Rocket Rick Ragnarok
- Frank Welker as Squeep / Grungees
- Janet Waldo as Robot secretary
- Susan Silo as Gertrude
- Jim Ward as Mac
- Brian Cummings as Movie Announcer
- Michael Bell, Jeff Bergman and Rob Paulsen as Board members
- Michael Bell and Frank Welker as basketball coaches.
- Bergman also does additional dialogue for George Jetson and Mr. Spacely after the deaths of O'Hanlon and Blanc who died during the production of this film.

Production[edit]

A film adaptation based on *The Jetsons* started development when Paramount Pictures first tried to film a live-action version around 1985, which was to be executive produced by Gary Nardino. However, the project never got far into production, putting the film into a turnaround.[6] Later on during the 1980s, Universal Pictures bought the film rights for *The Jetsons* from Hanna-Barbera Productions.

A problem that arose during production of the film was the advanced age and poor health of many of the voice actors from the series; all of the major cast members except Don Messick (himself in his early 60s) were over 65 years old by this point. Daws Butler, the voice of Elroy, fell ill with a stroke and pneumonia in early 1988, before he could record any lines for the film, and ultimately died on May 18.[7][8] Though Butler had been training Joe Bevilacqua[9] and Greg Burson to succeed him,[10] voice coordinator Kris Zimmerman brought in her then-husband Patric, then a relative unknown, to fill the role of Elroy.[11] George O'Hanlon, who had already been in ill health throughout the 1980s run of the series, died of a stroke on February 11, 1989 after he finished recording.[12] voice director Andrea Romano later recalled that he could record only an hour at a time due to ill health and had his final stroke while at the studio.[13] Mel Blanc also died during production of the film on July 10, 1989. Voice actor Jeff Bergman would later step in and fill in for both O'Hanlon and Blanc as George Jetson and Mr. Spacely to complete their dialogue in additional scenes of the film.[14]

Janet Waldo, the original voice of Judy Jetson, recorded the role for the film, but her voice was later replaced by singer Tiffany (though Waldo still provided the voice of a robot secretary and some of Judy's lines by Waldo remain in the film). Studio executives hoped that Tiffany's involvement would result in a stronger box office performance.[15] Displeased with the casting change, Romano attempted to have her name removed from the finished film.[13] Tiffany said her singing voice was what initially drew the attention of Barbera.[16] Tiffany sang three songs used in the film ("I Always Thought I'd See You Again", "You and Me" and "Home"), which are on the soundtrack album along with "Jetsons' Rap" by XXL and tracks by other artists.[17] Tiffany did not write any of the songs, but she cited "I Always Thought I'd See You Again" as one of her favorites to sing.[18]

Release[edit]

Jetsons: The Movie was originally slated for a December 1989 release,[19] but was delayed to avoid competition with Disney's *The Little Mermaid*, Don Bluth's *All Dogs Go to Heaven* (which were both released on the same day), Universal's own *Back to the Future Part II* and Warner Bros.' National Lampoon's *Christmas Vacation*. Universal released *The Wizard* in its place.

Marketing[edit]

A behind-the-scenes featurette of the movie was showcased during the broadcast special *Hanna-Barbera's 50th: A Yabba Dabba Doo Celebration* that aired on TNT on July 17, 1989. The segment includes work in progress pencil tests, set designs of the environments and a

recording session of the song "I Always Thought I'd See You Again" performed by Tiffany, the voice of Judy Jetson in the film.[20]

During the summer of the film's release, Kool-Aid had a tie-in where Kool-Aid points could be redeemed for a red Jetsons car featuring the cast. However, the promotion was not carried by some theaters, and instead of a red Jetsons car, the points were redeemed for a miniature film poster. Wendy's restaurants had a Jetsons kids' meal tie-in. When clips were shown on television, scenes with George had re-dubbed lines from an unnamed voice actor. The commercials showed Wendy's founder Dave Thomas either in a theater watching the movie or at his restaurant promoting the film.

A tie-in simulator ride named The Funtastic World of Hanna-Barbera opened at Universal Studios Florida one month before the film's release. In the attraction, William Hanna and Joseph Barbera state that the Jetsons will star in their next project (presuming the film), which angers Dick Dastardly and Muttley and leads them to kidnap Elroy. Yogi Bear and Boo-Boo Bear must save Elroy by riding through the worlds of The Flintstones, Scooby-Doo, and The Jetsons. Merchandise based on the film and other Hanna-Barbera-related stuff was sold at the ride's gift shop. Also in 1990, Ralston released an apple and cinnamon-flavored Jetsons cereal.[21][unreliable source?]

Home media[edit]

The film was first released on home video on VHS, Betamax, and Laserdisc on October 25, 1990. In contrast to the theatrical release, the initial video release presented it in an open matte full screen format. On April 28, 2009, it received a region 1 DVD release in its original widescreen format, with a re-release in new packaging art on September 8, 2015.[22] Prior to this, the film had only been released on DVD in international countries such as Europe and Australia in the early 2000s. It is also available via digital download on the Sony Entertainment Network and the iTunes Store.[23] A Region B Blu-ray was released on June 6, 2016,[citation needed] and in Region A on February 16, 2021 by Kino Lorber (under license from Universal).[24] This release included a commentary track by author and film historian Lee Gamber, an audio interview with Jeff Bergman, the option for viewers to listen to John Debney's music score in 5.1 DTS-HD and in lossless stereo, and the film's theatrical trailer.

Reception[edit]

Box office[edit]

The film opened at fourth place, behind *Die Hard 2*, *Days of Thunder* and *Dick Tracy*, with a weekend gross of \$5 million from 1,562 theaters. The film then lost 43% of its audience in its second weekend, falling to tenth place with a second weekend gross of \$2.9 million, and bringing its ten-day gross to \$10.9 million. It ended up grossing just \$20.3 million in the United States.[3] While made on a budget of \$8 million, Universal spent \$12 million on marketing, hurting its ability to turn a profit.[2]

Critical response[edit]

On review aggregation website Rotten Tomatoes, the film has an approval rating of 27% based on 15 reviews, with an average rating of 4.4/10.[25] On Metacritic, it has a score of 46 out of 100 based on 17 reviews indicating "mixed or average reviews".[26]

Charles Solomon of the *Los Angeles Times* criticized the filmmakers for not deciding "whether they're making a with-it musical for teen-agers or re-creating the ingenuous humor of a '60s TV show". He also criticized the film's use of CGI, claiming it makes the 2D characters "look as though they stumbled in from another film. Their prominent shadows give them an odd, plastic texture, but don't help them fit into the computerized world." [11] Siskel & Ebert gave this film two thumbs down, citing both the story and the animation as having "no imagination whatsoever".[27] Roger Ebert later named it one of the ten worst films of 1990.[28]

Janet Maslin of *The New York Times* wrote the film would "appeal only to small children, and only to the most patient among them. On the positive side, it has a bright, perky look and a few amusing gadgets, like the machine that bathes and washes George Jetson after ejecting him from his bed...On the other hand, the film isn't any more fascinating than the television cartoon series that inspired it. It's only longer." [29] William Thomas of *Empire Magazine* gave the film two out of five stars, stating "it's not nearly exciting enough and at an hour and twenty minutes is overlong for animation fans, yet by virtue of the fact it's a cartoon, it presents itself as too childish for older live action devotees." [30]

See also[edit]

- List of films based on television programs
- List of films based on Hanna-Barbera cartoons

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Notes[[edit](#)]

External links[[edit](#)]

- Jetsons: The Movie at IMDb
- Jetsons: The Movie at the TCM Movie Database
- Jetsons: The Movie at The Big Cartoon DataBase
- Jetsons: The Movie at Box Office Mojo
- Jetsons: The Movie at Rotten Tomatoes
- Jetsons: The Movie at Metacritic