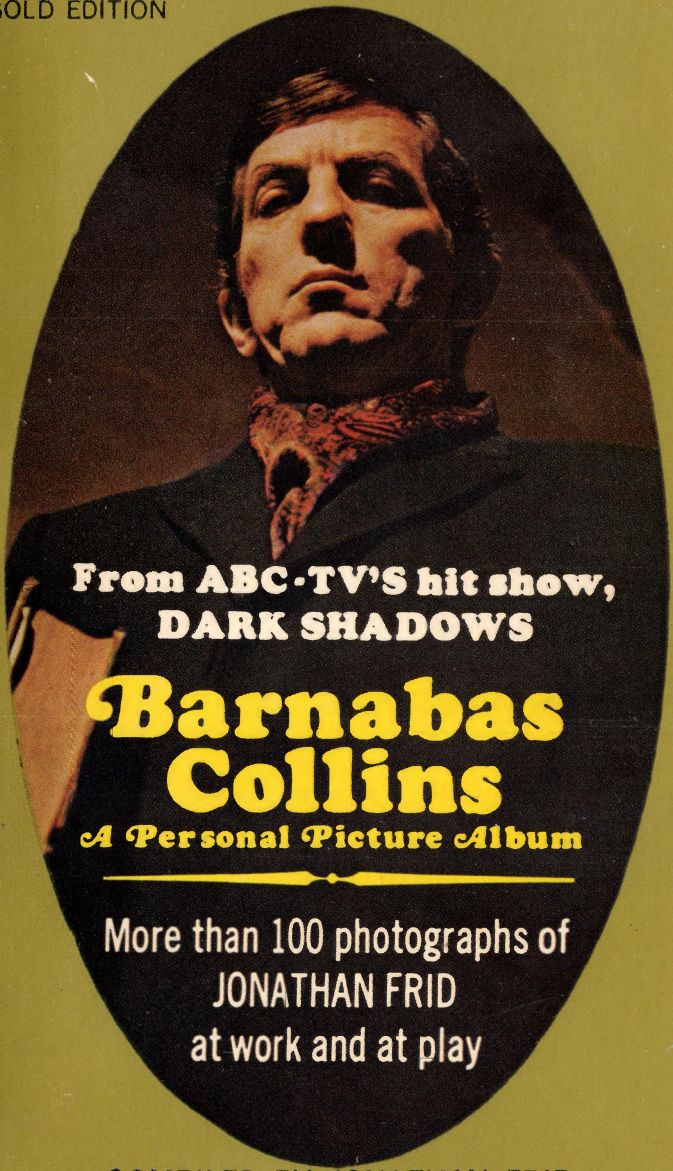
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From ABC-TV'S hit show,
DARK SHADOWS

Barnabas Collins

A Personal Picture Album

More than 100 photographs of
JONATHAN FRID
at work and at play

COMPILED BY JONATHAN FRID

From ABC-TV'S hit show,
DARK SHADOWS

Barnabas Collins

A Personal Picture Album

Compiled by Jonathan Frid

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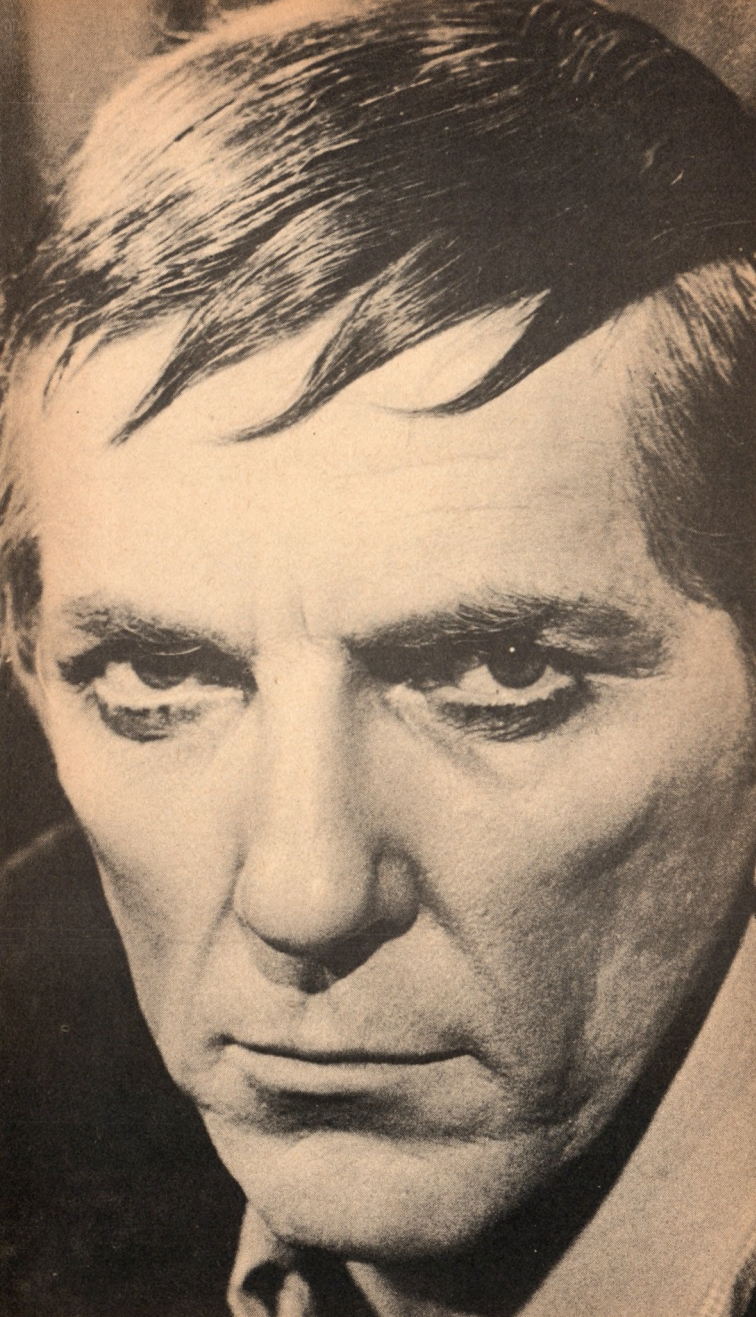
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BARNABAS COLLINS
THE SECRET OF BARNABAS COLLINS
THE DEMON OF BARNABAS COLLINS
THE FOE OF BARNABAS COLLINS
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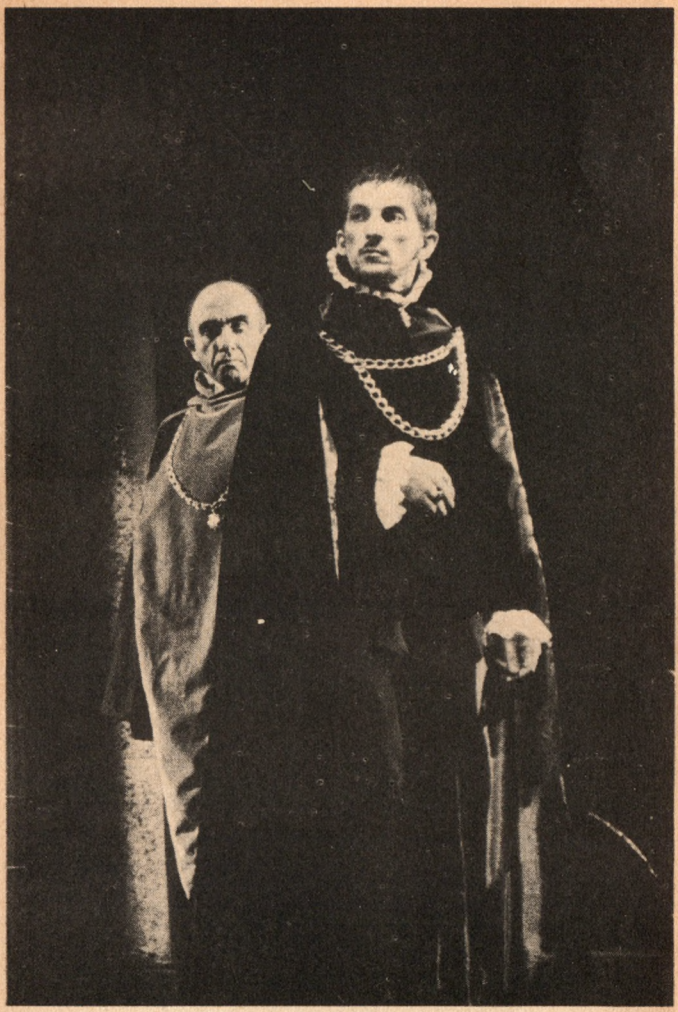






To my sons, the audience
I dedicate this book of
pictures from the past,
the present, the future...

Jonathan Fried



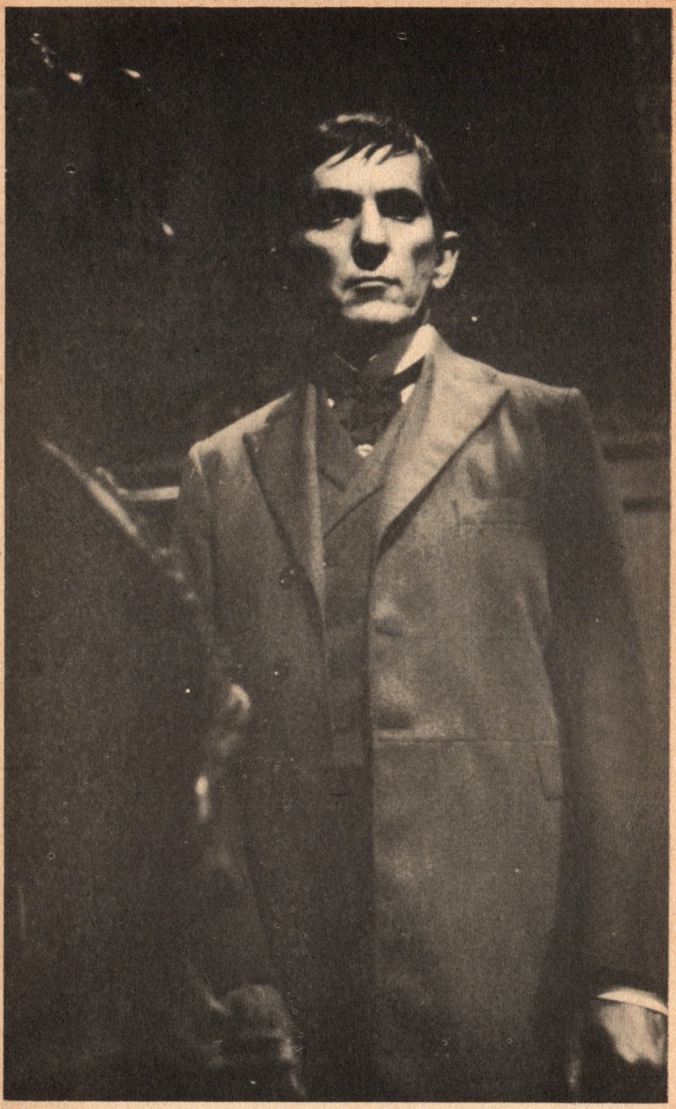
The theater twenty-eight years ago beckoned me. Being thrust into character parts singed my spirits for a moment, but soon I found roles away from my image of myself an exciting and rewarding adventure.



I believe now that the series of priests, lords and cardinals I played helped me to find an earlier insight into man's humanity and inhumanity to himself.

Orlando, from Shakespeare's "As You Like It," was one of the few romantic leads I was ever to play.





Often as Barnabas at ABC there is a moment to reflect.



Joan Bennett, the first long-run star leading lady in my career, brought back to my mind a scene which took place many years earlier: the first time I faced a famous actress.

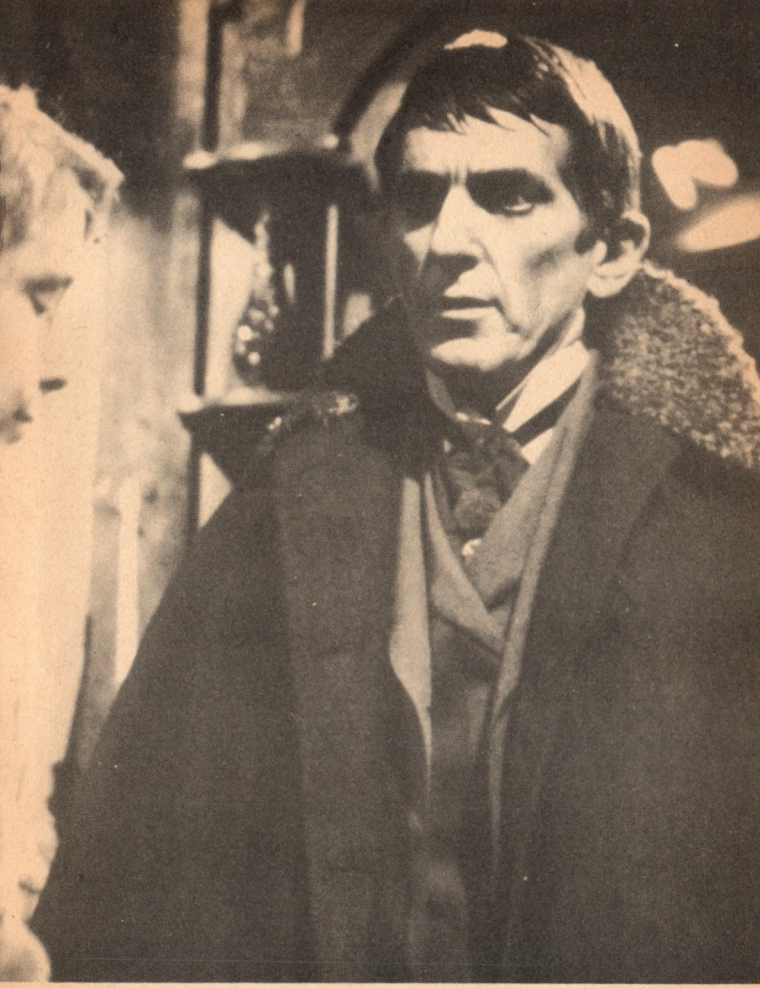


I can only confess I was star-struck and awkward—acting, actually working with Katherine Hepburn.

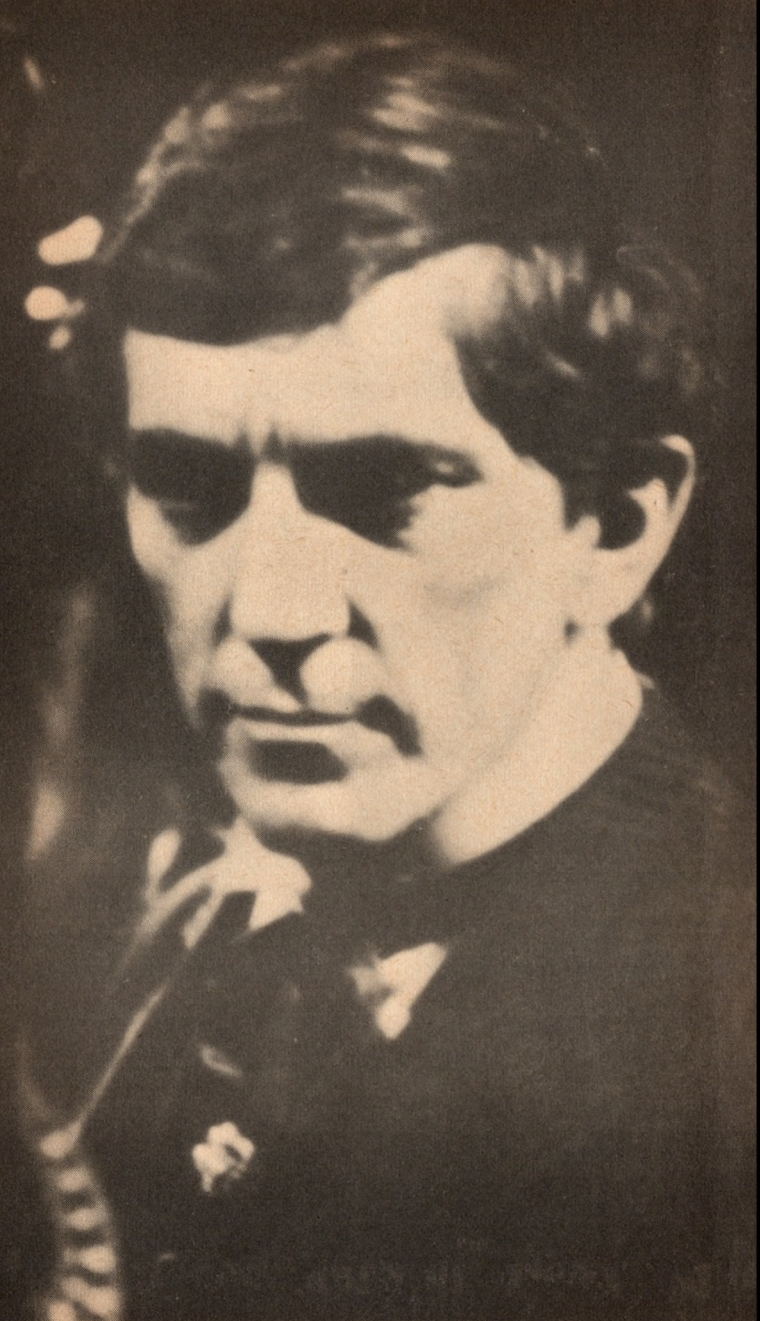
AUFIDIUS IN CORIOLANUS

Shakespeare drawing me as steel to a magnet was soon, and forever, to shape the destiny of my career.





Many of these past experiences, if indeed not all of them, have served me well in exploring new dimensions for Barnabas.





Fate places me time and again playing the gamut of father roles: good ones, evil ones, stupid ones, compassionate ones.

One of my last father roles was Lord Capulet in one of my favorite plays, "Romeo and Juliet";



The life blood of an actor has much to do with recall, and in this scene from DARK SHADOWS, recall helped me to find the key.



I reflected back to another of my favorite roles from Shakespeare, Caliban.

Though I never feel like a monster being Barnabas, he is each day as complex as Caliban is confusing.





In many ways the credit of what Barnabas is is a credit to every character I've played. He never ceases to be exciting.





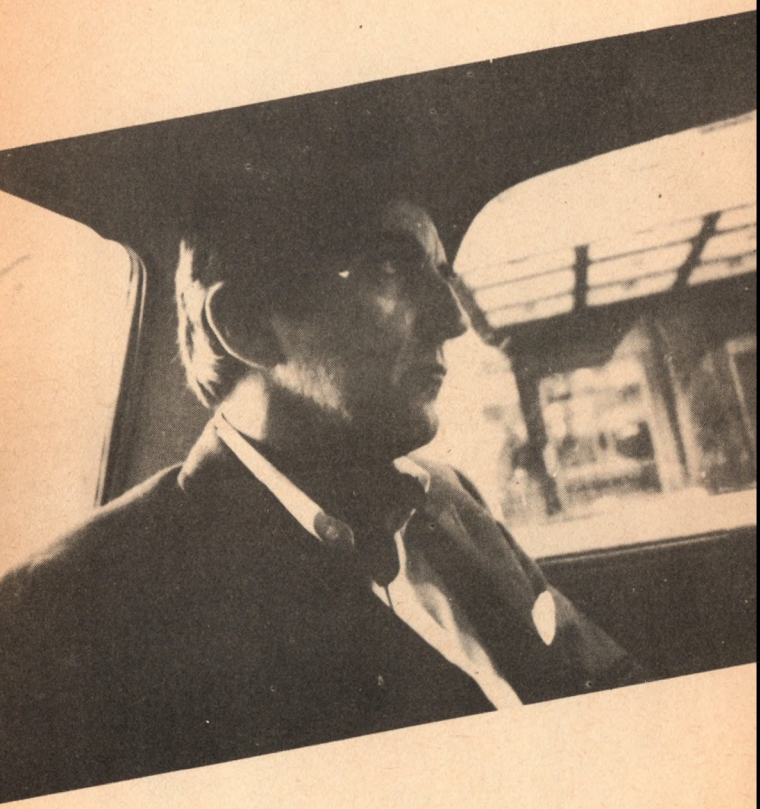




One Week with Jonathan Frid







On the way



to the airport.





A moment to relax.



A chance to pilot.









The parade begins.

A kiss from the crowd.





Almost a panic.


LEVY'S





The winner!



Barnabas and a hula hoop—a real first.



An appearance with Mike Douglas.

A publicity stunt.













I didn't want to wake this little girl up but her mother insisted. It was a moment of true magic when I realized that I hadn't scared the wits out of her.



Sometimes I almost feel like the President.







I love the crowds.





Ah, to be an art critic!







A personal meeting.


OKING
USE



Pat Priest, one of the many presidents of Barnabas fan clubs, this one's called *Frid's Fiendian Fellowship,* FFF.



Three books of pictures taken directly from the TV screen by the FFF have been a valuable study for me



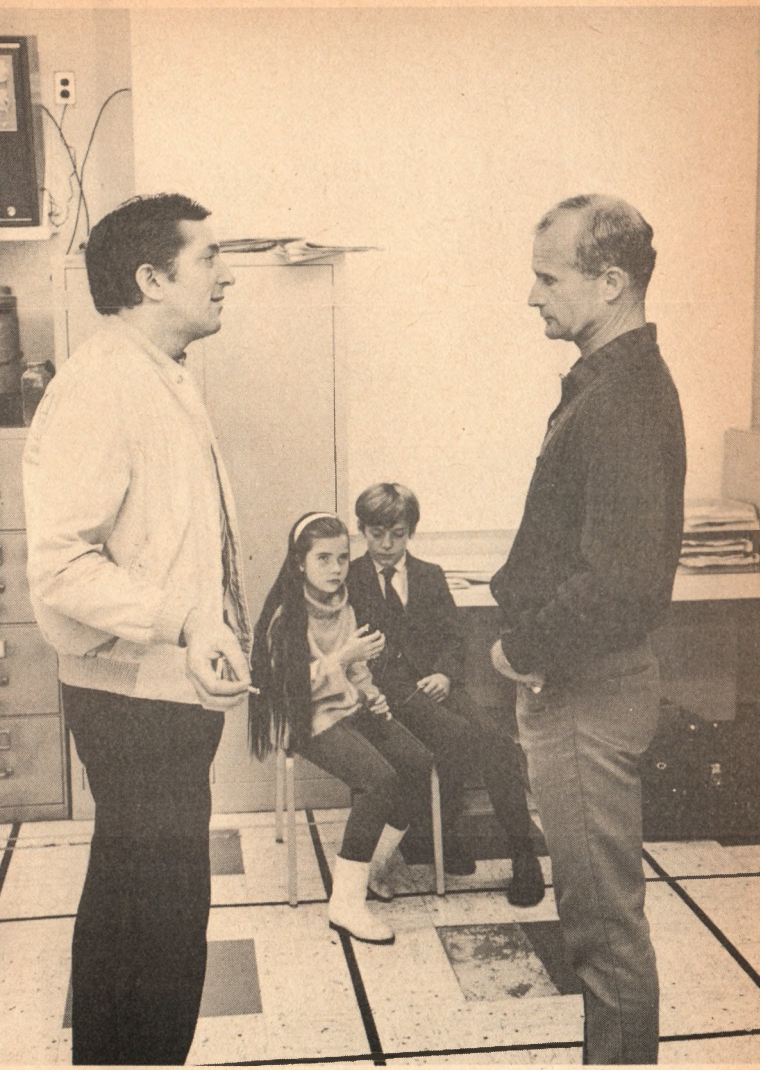




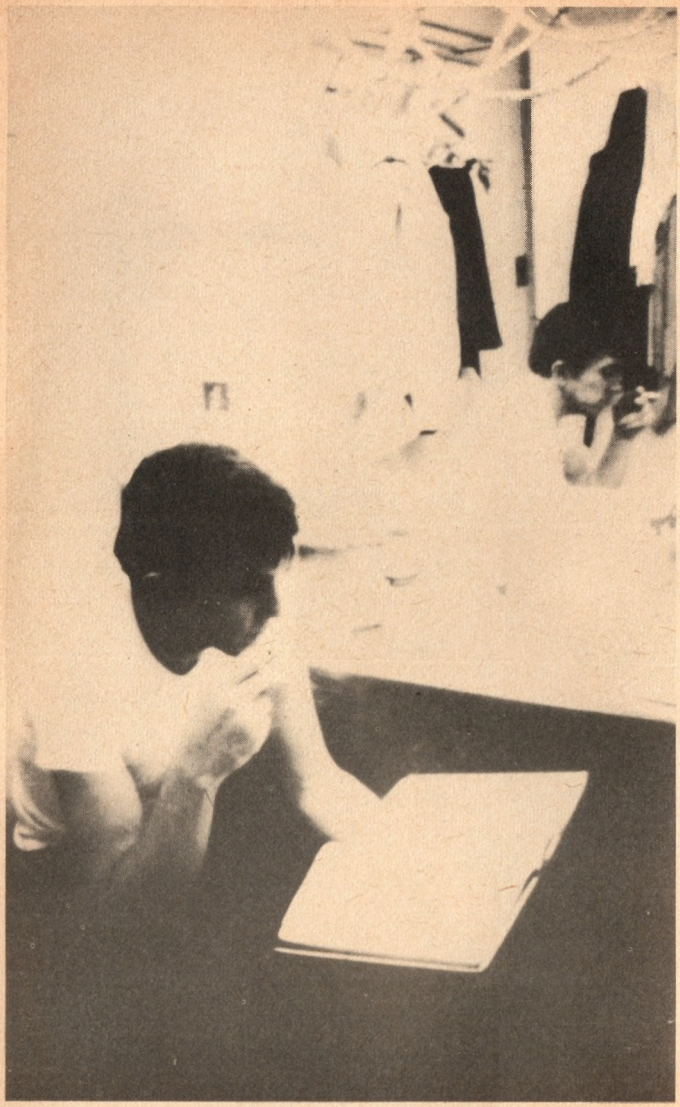
Essentially my acting life has been on the stage. For an actor to feel, respond, and know his audience—to react to it—makes the part and the play real to him and the audience. Suddenly, I stand before a camera, through which the audience sees me, but I cannot see it. Am I giving the life I feel to Barnabas? Fans, the new audience, began to respond in letters. I could feel them and grew to have that same wonderful experience the stage had offered me for over twenty years. And I am grateful to all of the DARK SHADOWS fans for taking the time to tell me—to tell all of us—you are there.



One Day At Work



. . . and the day begins . . .





Time for make-up. This day the make-up man had some unusual pictures.



He called them Funny Faces.

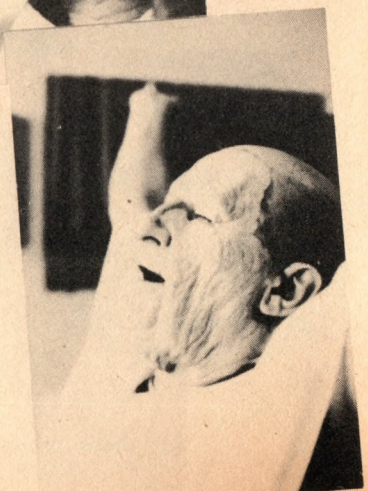


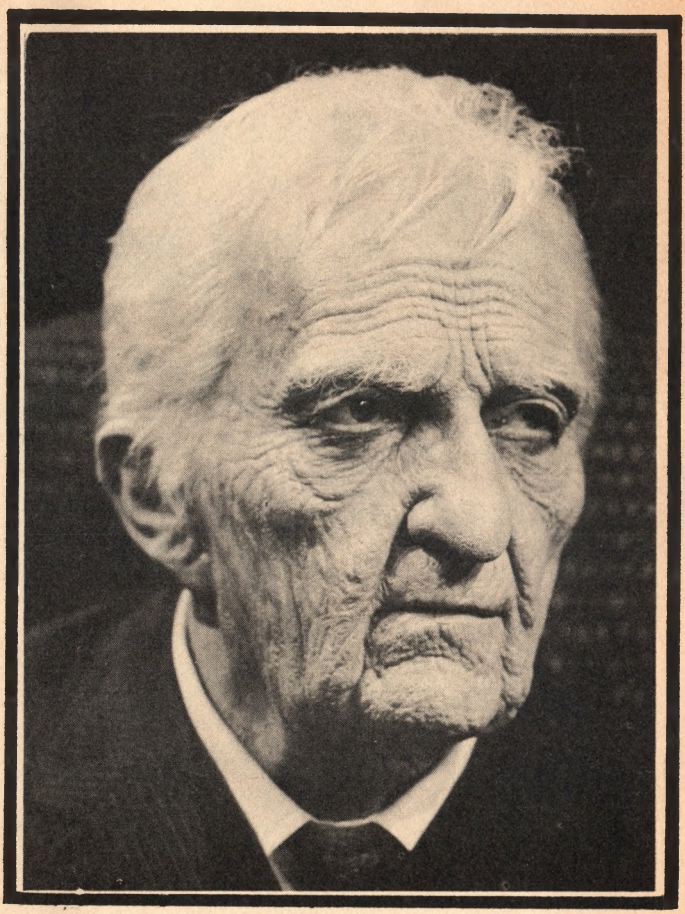
But these are my favorites.

A four hour
make-up session.





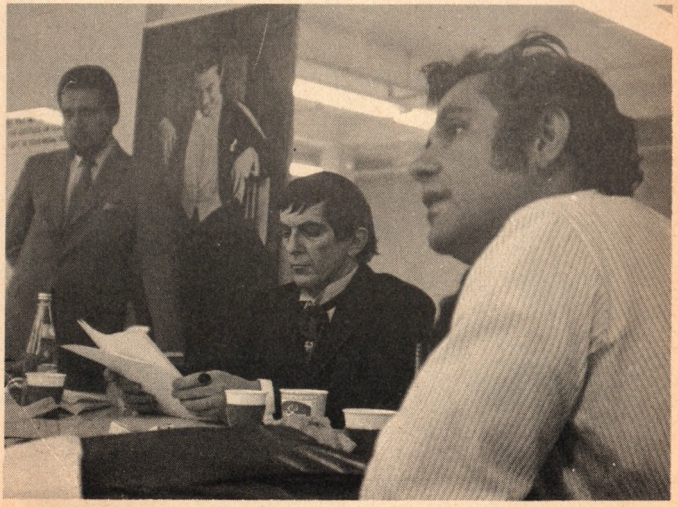




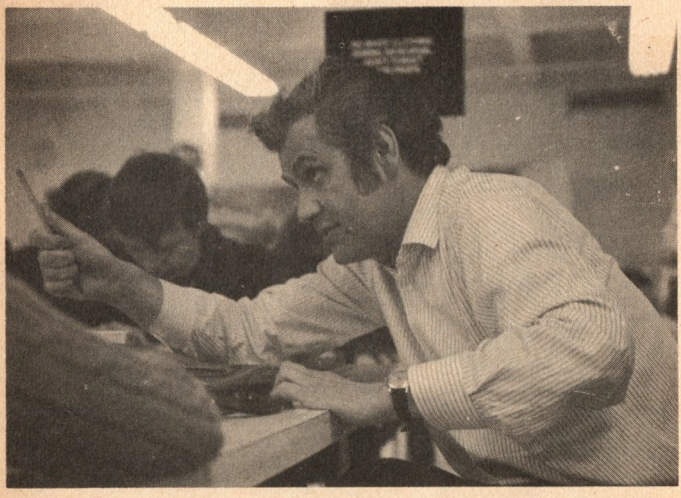
Could this really be Barnabas?





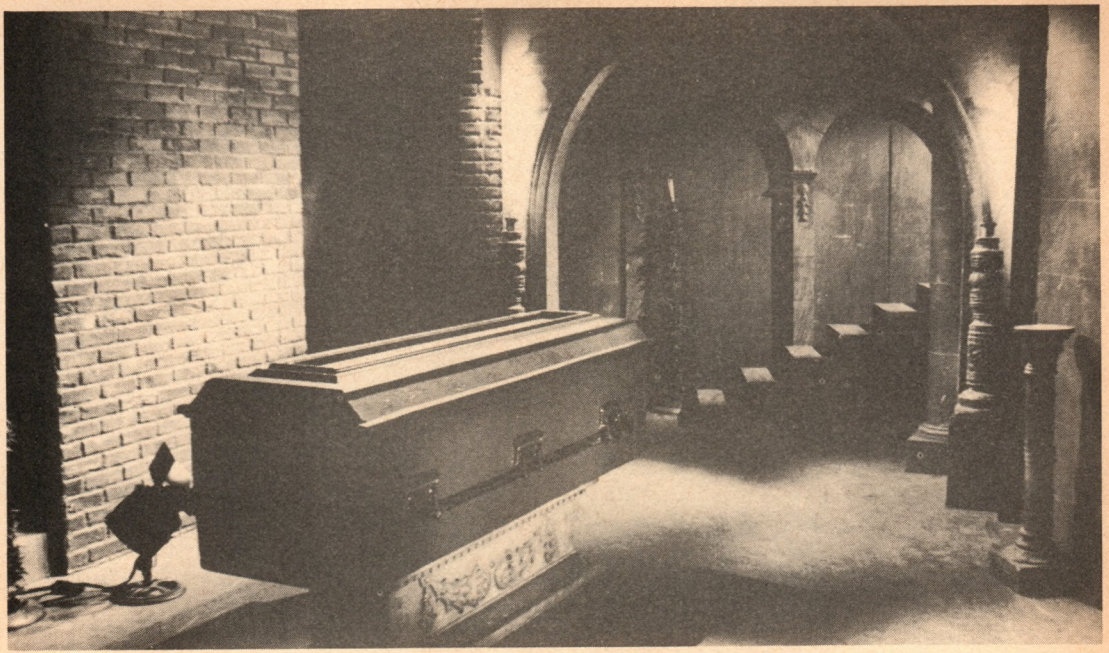








Last minute study.





On Camera . . . and it's go! Action!



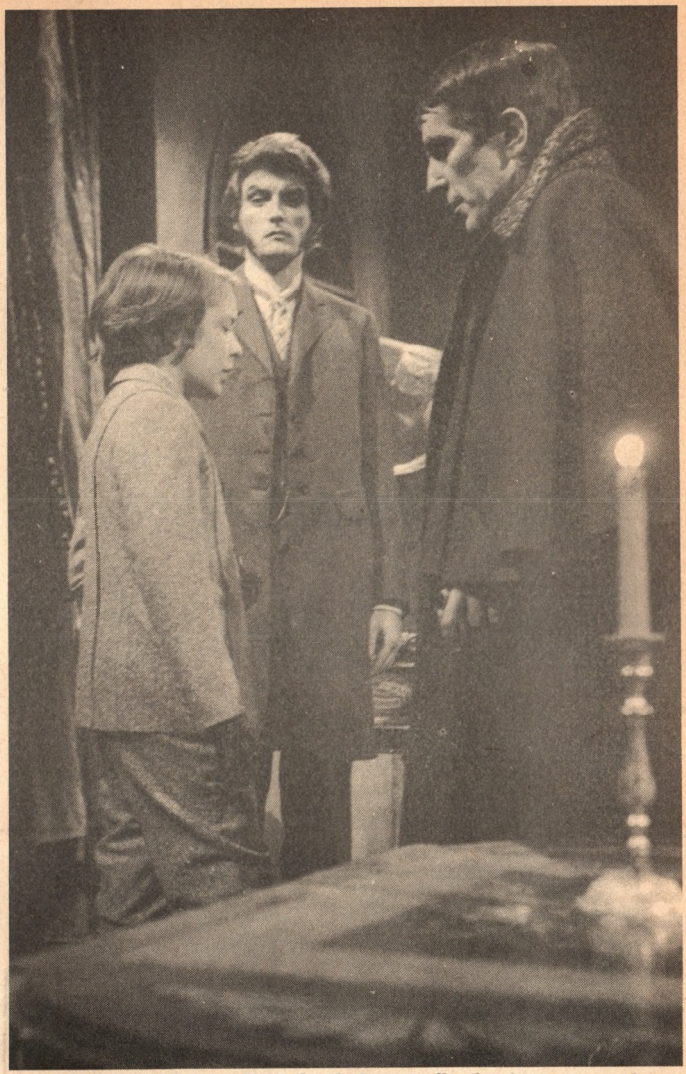






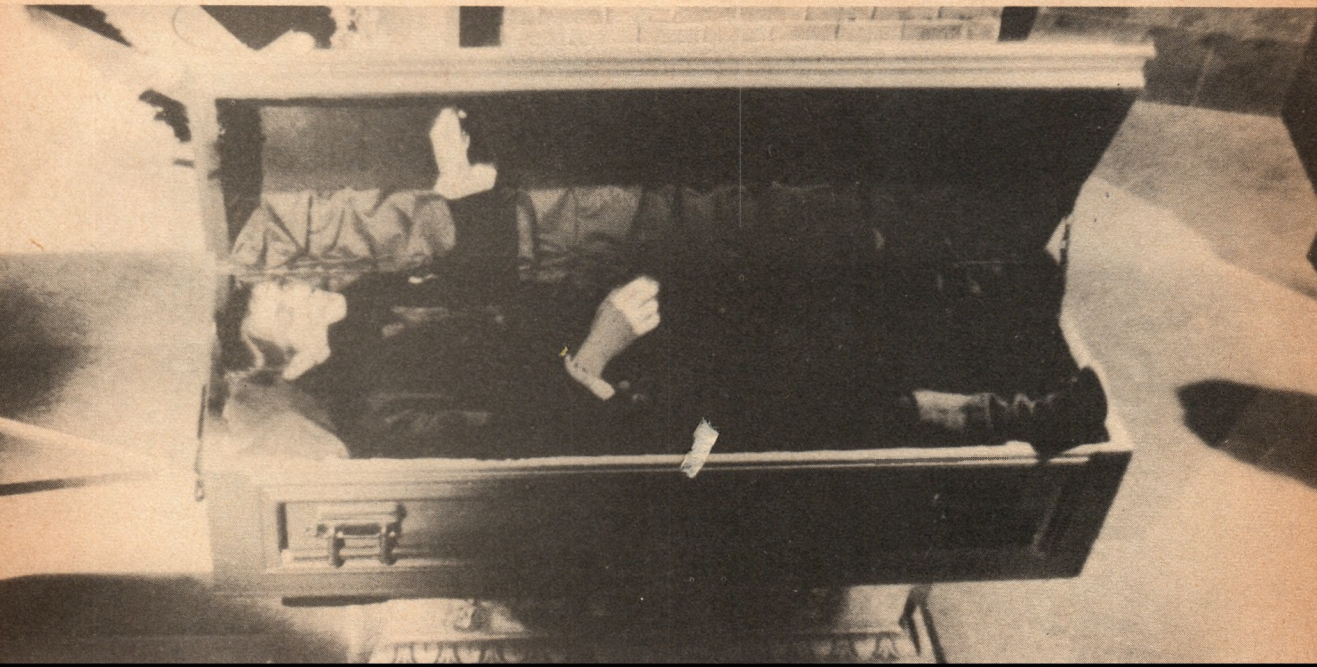
The director had to yell, "Try it again!"



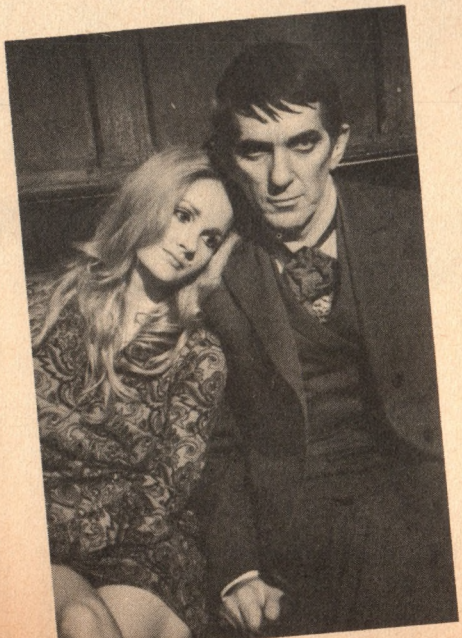


We did. Another yell, "That's better." The boy was silent.

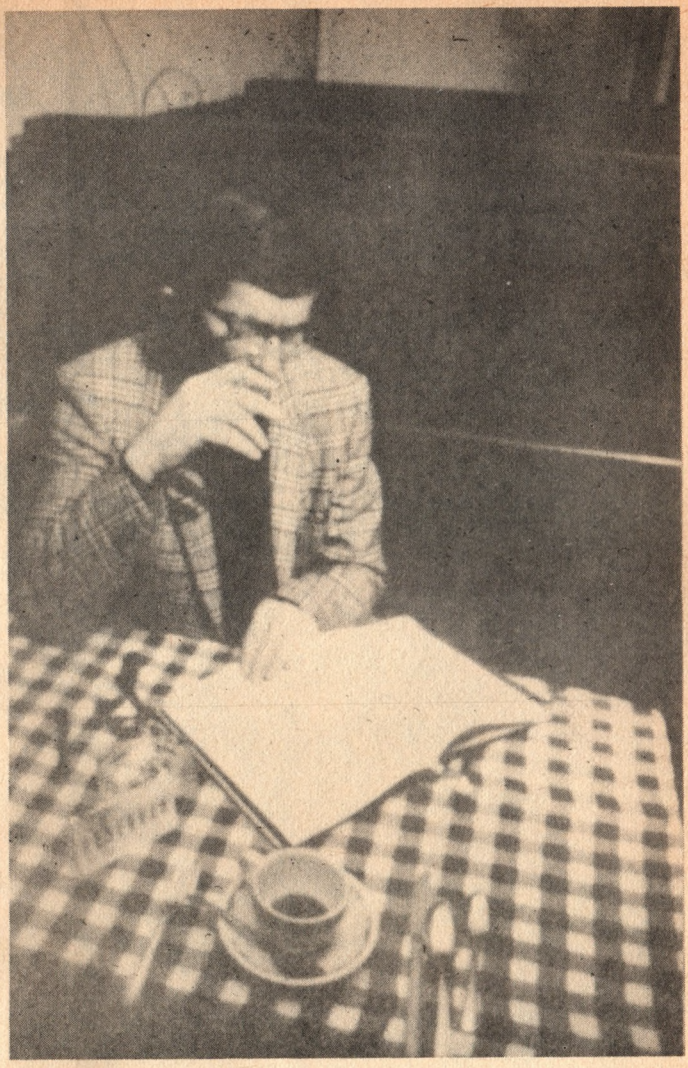
TIME FOR A BREAK











Learning lines at my favorite restaurant.



A chance to chat.



We're off again.









A decision to make . . .





"Okay, I'll do it."





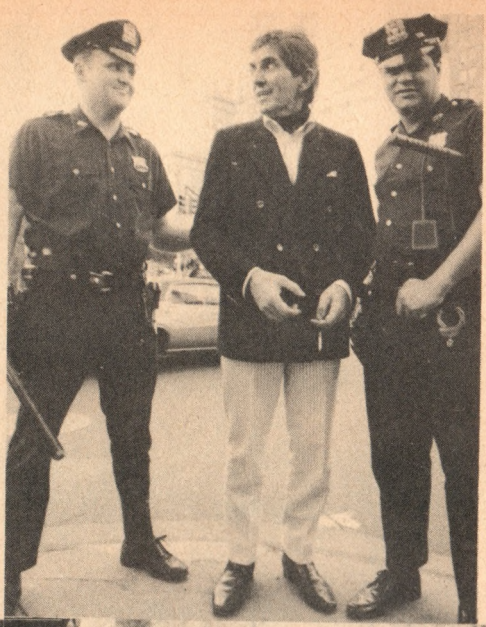
She almost frightened me more than I her. I remember her kidding me about being the "Vulnerable Vampire."

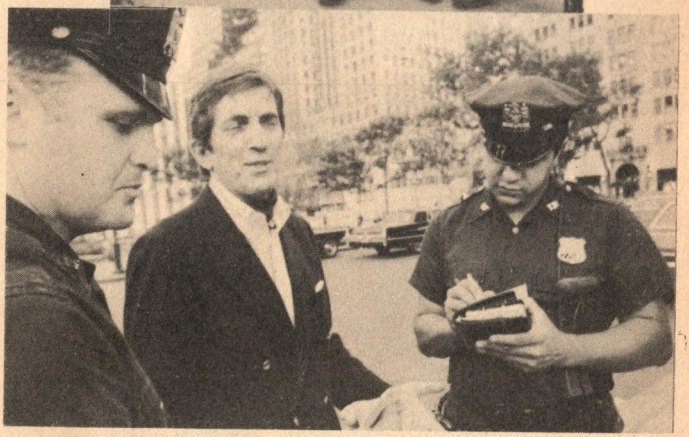


A moment to relax before leaving the studio.

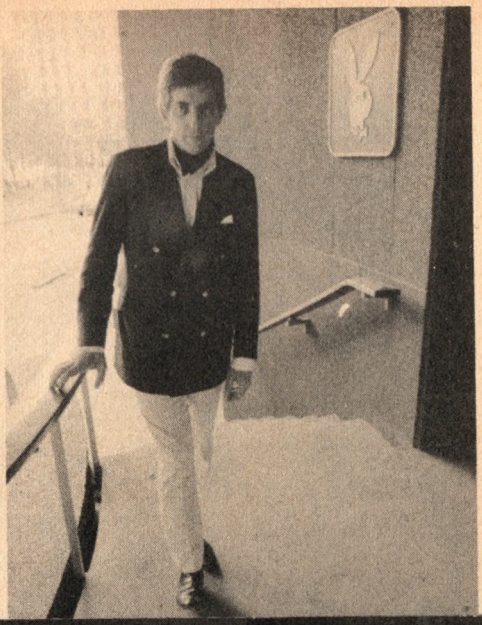


On the way home.





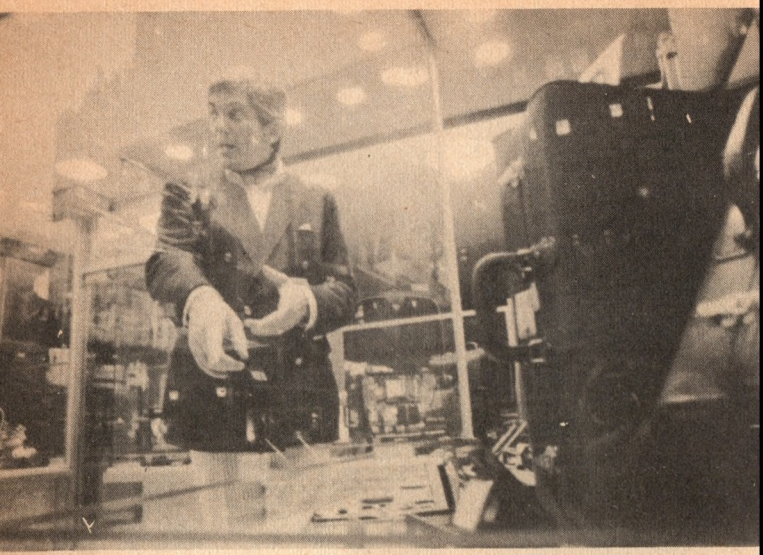
The corner police kid me about going into the sun. Here I'm signing autographs—not being arrested.







Stopped to pose for a fan. "Why the dump?"









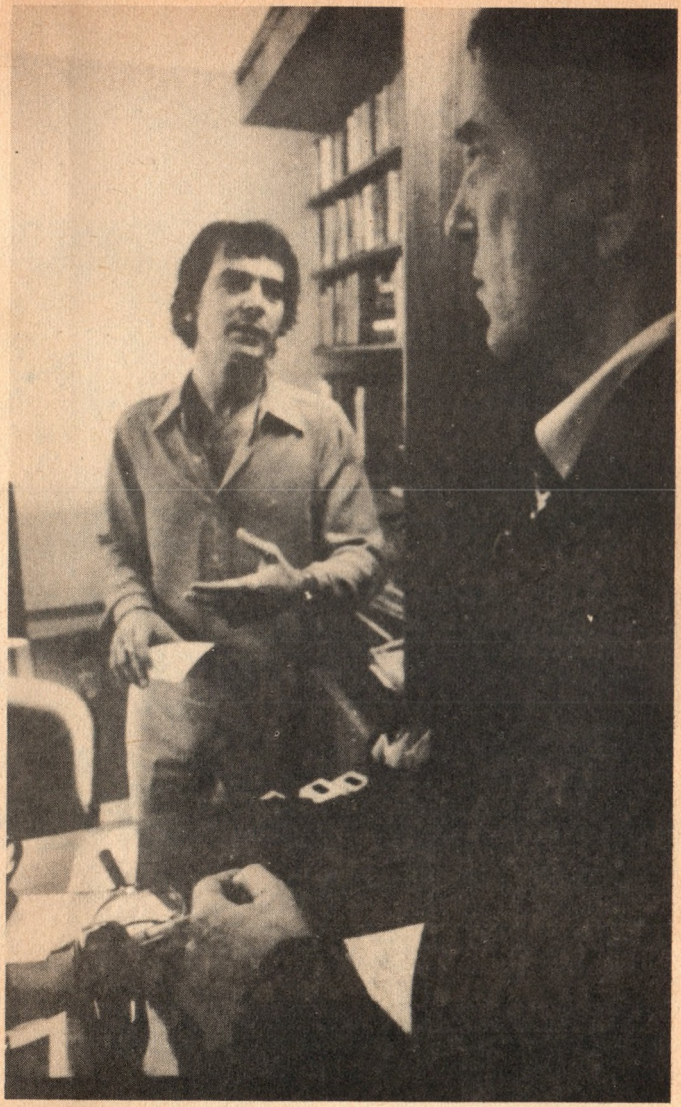
A good night greeting to one of my favorite girls.



The day off begins



with decorating the new apartment.

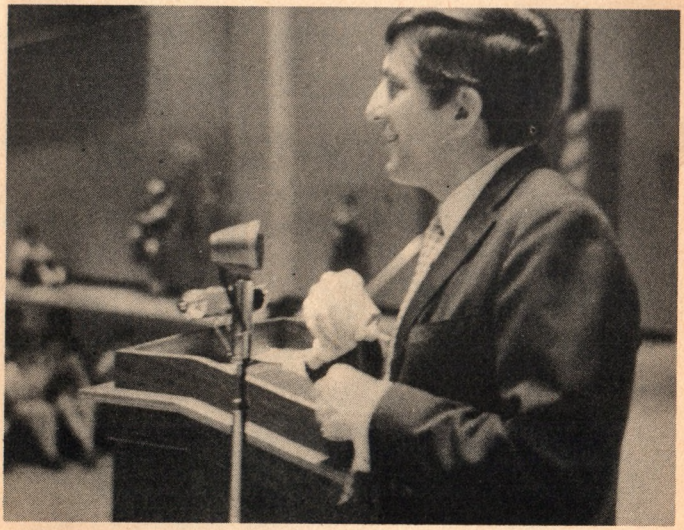


Working on this book.





A guest appearance before the evening.













I used to cook for myself more often.





Central Park never ceases to be beautiful.







THE HOUSEWARMING FOR MY NEW APART-







MENT AND MY FIRST RECORD.



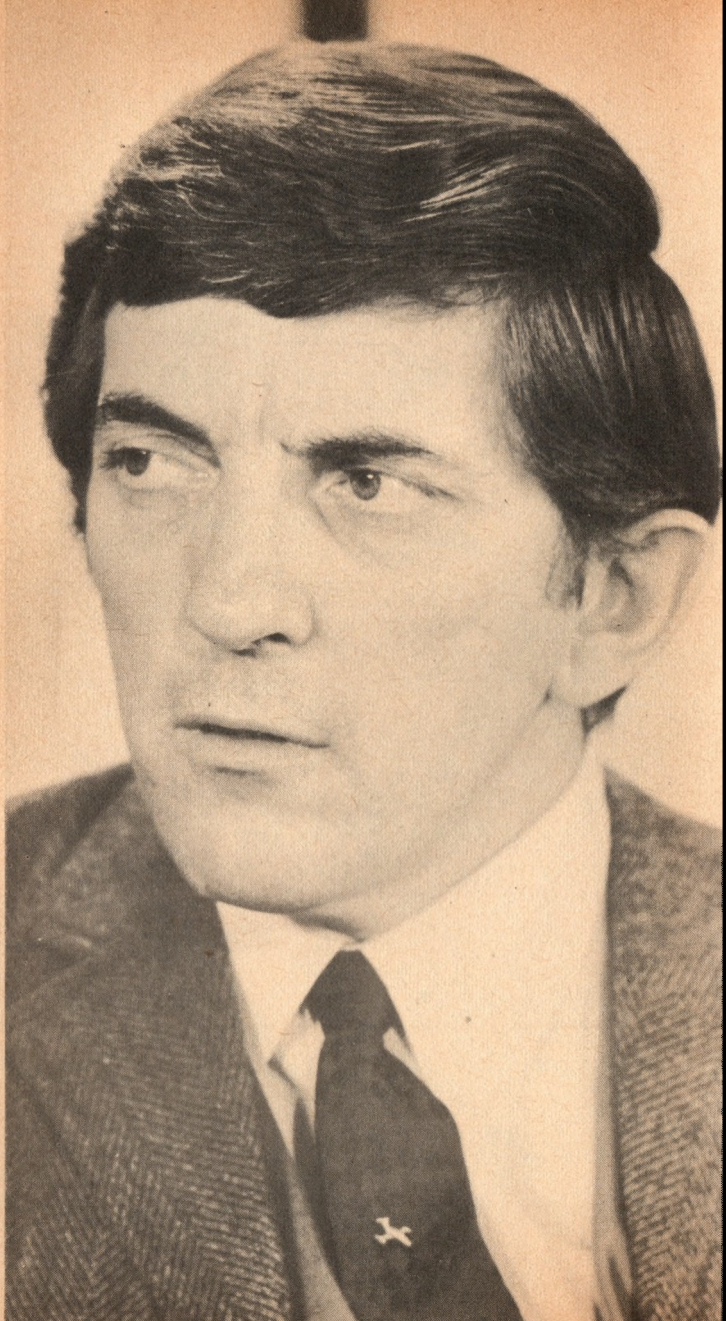
My mother was the life of the party.





Answering fan mail.





The day is over, the week has passed. Before me, photographs, press clippings, pictures I had long ago forgotten. Each one designed to trigger remembrance of things past, some a call to the future. Where did it begin? How did it all start? Why does a certain picture of my grandfather and me keep passing through my thoughts on and on, over and over . . .

. . . as a chubby-faced baby I see that craggy-faced old man sitting high above me: the last of the country doctors, the last remnant of a Victorian age about to die, his voice hauntingly gentle, but strong and respected. What magic power did he have? Was it the staunch, old-world quality I used to imitate in him?



. . . years later I played in "The Heiress," the role of an old man, an old doctor . . . Look at the make-up, the stature, who wouldn't believe it was my grandfather? Had I succeeded in re-creating him? Maybe the seeds were planted in that first play, when I was still being called Chubby.



. . . the role, Sir Anthony Absolute, that took more courage for Chubby to do than chasing a hundred rattlesnakes. But I did it, and I remember they liked me and I felt proud; some yearning in me had been fulfilled. How amusing it seems now, to have begun one's career at sixteen, playing a seventy-year-old man. Was that a silent, unknown tribute to my grandfather?



. . . this picture, this Richard III, why do I think of him? I've played this snarling symbol of evil before. He was a challenge. He had to have a soul and I knew it; no person can be pure evil. Was that the promise I made? To find the element of good, and the key to evil in Richard and so to play him again and again. Is that what I feel when playing Barnabas? Maybe they were alike. One day I'll play Richard again, and find the balance to his devilish character. Where is the answer?



"We are such stuff as dreams are made on and our little life is rounded with a Sleep."



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