NBC's "Machine" smarter than you think

By Steven Alan McGaw
Somewhere, maybe in some small
Eastern European country, there's a
heavily guarded vault. Inside are
reels and reels of vintage video
tape, preserving forever a vital part
of our viewing heritage: the Really
Bad part. Not just poor
programming, of course, that's too
large and varied a category.
Instead, this vault is devoted to the
preservation of the preposterous,
those historic TV movies and series
with premises and piotlines so
outlandish a child wouldn't believe
them. Children didn't believe them,
in fact, and so we bid an abrupt
adleu to shows like "Manimal,"
"Cop Rock" and "The Powers of

adleu to shows like "Manimal."
"Cop Rock" and "The Powers of
Matthew Star."
After decades of stuff like "Hell
High," and "The Immortal,"
audiences have become Jaded to
dublous programming. They Icel
they can "see It coming" and change
the collective channel. While this is often a smart move, it can deprive viewers of a worthwhite show and deny the program a fair shot. Viewers are always well-advised to

watch any program...once. One viewing is all it should take

Unlikely premise yields watchable series

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Bob Detaur to garner a following for NBC's "Mann & Machine," a new adventure-drama series premiering Sunday, April 5. Produced by the prestigious team of Dick Wolf ("Law & Order, ""Miann Vice") and Bob DeLaurentis ("St. Elsewhere"), the series has enough talent, taste and intelligence, both before and behind the camera, to make its unlikely, even silly-sounding

Defind the camera, to make its unlikely, even silly-sounding premise palatable.

The premiere opisode, titled "Prototype," sets up the story. In a not-too-distant future, police officers are aided and protocted in their dangerous work by human-looking artificial intelligence units. Call them robots, call them eyborgs, call them a nulsance savs bard. call them a nulsance, says hard-bitten Bobby Mann, a second-generation cop with old-fashioned ideas.

When his mechanical partner is

destroyed in an ambush, Bobby is quickly assigned a newer model, one allegedly far superior to the old one. Designed to look like a young woman (and cleverly named Eve Edison), Bobby's new partner is truly a high-tech marvel; her "brain" is downloaded dally into the

reflectantly accepts his role as partner, teacher and first friend. Eve, meanwhile, is already more human than her makers suspect. She's not just assimilating human traits because she's programmed to do so, she wants to. Another plus is the delightfully combative relationship between Bobby and his sharp-tongued captain, played by S. Epatha Merkerson. Crisp dialogue and skillful acting

Epatha Merkerson.

Crisp dalogue and skillful acting alone aren't enough to keep "Mann & Machine" from succumbing to the inherent silliness of its premise. Intelligence and a measure of taste and sensitivity do the job, helping to avoid obvious pitfalls and guiding the show to several wise decisions.

There's no denying that Yancy Butler is attractive, and the script acknowledges this. It avoids, however, the incessant leering so common to prime-time TV, especially when the female character in question is innocent or unaware. In one scene, Eve begins to disrobe before Bobby has left the room. Instead of gawking, he leaves, later admonishing Eve to practice modesty, Similarly, Eve's Innocence is never used as a springboard for mean or inappropriate humor.

The makers of "Mann & Machine" are also to be commended for easting an African-American woman as a police capitain. The decision, and Merkerson's fine

casting an Arrican-American woman as a police capitain. The decision, and Merkerson's fine performance, presents viewers with a genuinely new character, and a welcome change from the stock library of loud-mouthed, cigar-chomping men.



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