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"EVEN'ING IT OUT – A NEW PERSPECTIVE ON THE LAST TWO YEARS OF "THE TWILIGHT ZONE" Television Series (minus 'THE')"

**A Study in Three Parts
by
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Preface

With some hesitation at CBS, Cayuga Productions continued *Twilight Zone* for what would be its last season, with a thirty-six episode pipeline – a larger count than had been seen since its first year. Producer Bert Granet, who began producing in the previous season, was soon replaced by William Froug as he moved on to other projects.

The fifth season has always been considered the weakest and, as one reviewer stated, “undisputably the worst.” Harsh criticism. The lopsidedness of Seasons 4 and 5 – with a smattering of episodes that egregiously deviated from the TZ mold, made for a series much-changed from the one everyone had come to know. A possible reason for this was an abundance of rather disdainful or at least less-likeable characters. Most were simply too hard to warm up to, or at the very least, identify with.

But it wasn't just TZ that was changing. Television was no longer as new a medium. “It was a period of great ferment,” said George Clayton Johnson. By 1963, the idyllic world of the 1950s was disappearing by the day. More grittily realistic and reality-based TV shows were imminent, as per the viewing audience's demand and it was only a matter of time before the curtain came down on the kinds of shows everyone grew to love in the 50s. Although it wasn't until 1971 that the networks “killed everything with a tree in it” – the rural TV shows – viewers wanted other things. Namby-pamby and Pollyanna-type TV shows and films were rapidly becoming a thing of the past.

Coming up with teleplays on a par with Serling's first efforts, such as “Walking Distance” and “Time Enough at Last”, which by now, were considered televisual treasures to the public, proved difficult, and it showed. But a few episodes of the same caliber – although not as heartwarming or thought-provoking - did emerge from amongst a crop of lesser ones in Season 5. Were there just not enough original stories around? Possibly. Apart from what Serling was contracted to write for the show, the remainder of what came in Season 5 was sometimes without rhyme or reason. The writers often used elements of earlier episodes as a jumping-off point, and while they sometimes did some interesting things, they usually didn't make much of a splash. Most of it was harder to get through.

Froug himself wrote a script that was in the production lineup of Season 5, entitled “Many, Many Monkeys.” Along with several other scripts, it was ultimately cancelled and did not see the light of day until 1989 when it was produced on the 1980s TZ revival. “We had some good episodes during the time I worked on the show,” said Froug in 2004. “But I'm glad ‘Many, Many Monkeys’ was not done.” He was also not especially pleased with the later production of it; when I offered to publish the script, he said he preferred that it remain unpublished.

The writing of the show was not the only thing to change. Not many of the great directors from the early years were still working on the series; John Brahm, Richard L. Bare and Robert Florey were among the last to be hired by Granet and Froug, who for some reason did not utilize the services of those who had guided the classic earlier episodes. A not-yet legendary young director named Richard Donner was given a whopping six episodes to direct. Don Siegel also came on for two episodes.

Indeed, it was a different kind of television program being offered to the public but it still held its own. For better or worse, it still outranked other shows of its kind if for no other reason than popularity - the final years had no awards of any consequence and the ratings over the years were never more than marginal. These later episodes are effectively no different from the earlier ones. They all still belonged to the same show. Although *Twilight Zone* had made its mark, Serling was not hesitant about selling the property to CBS, which he did not long after it ended in 1964. It proved to be a bad decision. At one point, not many years before he died, Serling had plans to revisit TZ – as another TV series or as a feature film. Sadly, he did

not live long enough to see it happen. To comment on the re-makes – of which there have been a great many, on TV, on film, on radio, and even on stage – would be material enough to fill many volumes. No doubt, Serling would not have been pleased with much that came out of them. But the fact that the show, in its original form, is watched even more now than then, is even more a part of pop culture now than it was in the sixties, is still appropriated and stolen from, and is still talked about and revered, is a testament to what Rod created – a show that remains, literally, as relevant now as it was originally. And it's astonishing to watch a good number of unrestored/under-restored prints, on videotape (!), that look like they were just filmed yesterday. It seems that *The Twilight Zone* will never go out of date. It remains in our popular culture because there is – literally – so much to discuss and because the stories were so well dramatized. But as mentioned in Part I, some things get less discussion than others. Hopefully, this work has fulfilled at least a trifle of that void, in a modest fashion.

Part II – Fall, 1963

Serling's "**In Praise of Pip**" was a good choice to start the final year of *The Twilight Zone* – a bittersweet story about a bookie named Max Phillips and his son, with an unusual name, who is fighting for his country, and his life, in South Vietnam. It brought back two veterans – Jack Klugman and Bill Mumy. Joseph M. Newman (*This Island Earth*) directed, and it was by far his best effort of four episodes which included "The Bewitchin' Pool", the last one of the series to be originally broadcast.

Serling clearly wrote the part of Max Phillips, an alcoholic bookie, with Klugman in mind. There were few actors at that time who were as versatile as Klugman was. At the drop of a hat, he could go from dramatic to comedic. He never played 'himself.' It would shortchange Klugman to call him a character actor, but he was an actor who could, literally, play any character.

The opening of Act 1, with Connie Gilchrist playing the landlady of a dingy apartment building, is a humble beginning but emerges with surprising poignance – only from the pen of the best writer on television.

MRS. FEENEY

Phew! Smells like a brewery in here!

MAX

Nice, huh?

MRS. FEENEY

Nice? No. Typical? Yes. You got a visitor downstairs. Some kid.

MAX

Did I ever tell you I love you, Mrs. Feeny?

MRS. FEENEY

Often...and endlessly.

MAX

I do love you. You're the queen of women! Mailman come?

MRS. FEENEY
Come and gone.

MAX
Anything for me?

MRS. FEENEY
Nope.

MAX
Nothing...from the kid?

MRS. FEENEY
No, not this time. But don't worry about him. He's alright.
(sees half-empty bourbon bottle)
You ain't gonna do yourself any good, you know that.

MAX
Astute observation.
(clutching her affectionately)
Oh, I love you and your astute observations!

MRS. FEENEY
I mean it. I really mean it!

MAX
I know. How 'bout it, Mrs. Feeney? It's to laugh, isn't it? Isn't it to laugh?

She nods and shrugs and exits.

Also worthy of a nod is S. John Launer as the Mafia leader, after a long-ago appearance in another Serling war-related tale, "The Purple Testament" from Season 1, where he played a sergeant who has one of the more memorable lines in TZ history, "Man, war stinks!" Launer is best known for his role as a frequent judge in the courtroom of *Perry Mason*. Russell Horton performed well as Georgie, a young kid who narrowly escapes death – and gets a second chance – suffering only a henchman's beating before being delivered back to Max.

It was the first of quite a few episodes this season where the protagonist ended up worse off, many for no good reason. But while Max Phillips didn't die a distinguished death, he did die with dignity. He righted himself, although too late.

"My scenes were shot down at the long-gone Pacific Ocean Park [also known as 'POP'] which was right next to the Santa Monica Pier," recalled Mumy. Particularly impressive was the climactic sequence in the House of Mirrors, with very precise camera work by George T. Clemens and crew. Even George Clayton Johnson commented about Clemens' skills with the camera, "You knew that [the episodes he worked on] all came from the same desk."

"I saw Jack Klugman around town a few times after that, one of which was many years later when he and my son Seth [today an attorney in Los Angeles] appeared together on a TV show. We exchanged a few of our fond memories about 'In Praise of Pip,'" says Mummy. Robert "Bobby" Diamond, began his career in showbiz at a young age, and went on to be a well-known Los Angeles attorney himself. "I worked on the show for only one day, playing the older Pip. I continued to act even when I was in law school," he said. "I'd injured my knee and went to the reading of 'Pip' on crutches. So, they had Pip walk with a limp and I used the walking stick, but I needed it because the pain was certainly there." But it was more than forty-five years before the two Pips met for the first time. Diamond and Mummy finally united at a 50th Anniversary TZ event in Los Angeles in October 2009.

One of the brightest entries of the canon came late, and quite surprisingly, with Richard Matheson's "Steel," adapted from his short story of the same title. It also remains one of the most accessible; TZ had a reputation for being a very masculine show, and "Steel" was as gritty and testosterone-laden as they ever got. But it stands on its own as a tale that virtually everyone can identify with. Serling adored the fine art of prizefighting – so much that he wrote *Requiem for a Heavyweight*. He did a TZ variation on it in Season 1 with "The Big Tall Wish." But this story was left to Matheson, who set it more than 10 years into the future – it's 1974, prizefighting of live persons has been outlawed, and people place their bets on robots of different makes and models.

The greatest element of "Steel" lies in its execution of a technically difficult and darkly dramatic storyline. Yet, the setting of a hot, drab midwestern city in Kansas still has a trace of other-worldliness. [Very sharp eyes will note that the bus they arrive on reads Sunkist Park, which is located in Culver City, California, not far from MGM Studios.] Matheson's scripts often featured two-character studies and/or two-character conflicts (the Jack Klugman-Ross Martin one of "Death Ship" was another notable one of TZ), and "Steel" was no exception. Although Pole and Steel are very close, their relationship costs them both a significant amount of energy. And, like Klugman's Capt. Paul Ross in "Death Ship", Steel Kelly is stubborn enough to not accept that which he does not choose to. He sticks it out right until the incredibly moving final lines of the last scene, when he still won't give up on his beloved B-2, Battling Maxo.



"He's gonna get chopped to pieces if we let him move in."

Once again, perfect costuming was required. The full-head masks for the robots, produced by William Tuttle and Charlie Schram, befitted the two robot models. The one applied to Chuck Hicks reflected the cutting-edge android that was the B-7 Maynard Flash, complete with a frighteningly malevolent grin. Tipp McClure's was that of the warhorse B-2, Battling Maxo – with all the deep scars and nicks showing substantially more time in the ring. "Yeah, Lee [Marvin] could drink," said veteran stuntman Hicks. "I did five or six motion pictures with Lee and we'd never get the shooting started until 1 pm or later. Lee loved to go to the watering hole after work, start conversations about various things and get his cronies into debates. Then he'd just sit back and watch them...it was hilarious for him. I remember the plastic eyes I had to wear for the show would get clouded up by body heat, and a few times I really socked Lee good. He shrugged it off saying, 'don't worry about it, I understand your problem!'"

With limited resources, Pole had to get Steel ready for the bout, and somehow or other, he comes into the ring looking as mechanical as was possible. The incredible adversity of the crowd only adds to the horror that Steel encounters in the ring. The heckling locals were not about to accept the "scrap iron" B-2 that Steel Kelly represented – and it became the final straw to his own career, although long after the fact. Some have remarked that no one catches on to the blood and sweat pouring off Steel. But Matheson covered that in his story, that the newest robots are equipped with human-type glands and tissues. Still, as stated by Serling in the closing narration, "proof-positive that you can't out-punch machinery."

Marvin lacked the physique of a boxer – which made him a good choice for a retired one but he also had all the intensity and abandon required for the part, as if his heart is going to literally pop out of his chest while he and Pole are at loggerheads. Joe Mantell, like Marvin, got two of the best possible roles available on TZ and in both, he turned in extraordinary performances. Unlike his co-star, Mantell remains generally unknown, despite being a great talent. Like many a fine actor, he often got stuck as a second tomato but the character of Pole once again gave him a vehicle to display his sizeable range, as he had purveyed so movingly in Serling's "Nervous Man in a Four Dollar Room" earlier in the series. Although he's the naysayer of the duo, Pole isn't about to jump ship despite his every word being to the contrary. "When I heard Lee Marvin and Joe Mantell saying my dialogue, word-for-word, I thought, 'Maybe I really know how to write'," said Matheson. It was his favorite episode of the series – at least, of those he wrote. Matheson's adaptation of "Steel" the short story to "Steel" the teleplay was, upon closer study, some of the best work he did for TZ.

KELLY, POLE, AND MAXO

Maxo stirs. He begins to "breathe."

KELLY

Take it easy on that left arm.

POLE

If it don't work now, it won't work tonight.

KELLY

Save it, I said.

Pole grimaces and jabs in one of the unseen buttons. Maxo's left arm raises and begins to move in little, circle motions.

KELLY

Set it so he don't counter punch.

Pole does so as Kelly moves in front of Maxo.

MAXO'S EYES

Following Kelly's movement, somehow frightening in their vacuous surveillance.

KELLY, POLE, AND MAXO

Kelly throws a right at Maxo's jaw and the android's arm jumps up with a hitching motion to block the punch. Kelly throws a left and Maxo's right arm jerks up squeakingly. Pole winces.

POLE

They'll hear him in the back row.

KELLY

Try the rest.

POLE

(surprised)

Steel, he's gonna get more than two punches thrown at his head.

KELLY

(very angry)

Try the rest, I said!

Pole grunts and reaches inside Maxo, jabbing another button which activates the leg cable centers. Maxo begins shifting around, feeling at the floor like a newly cured cripple testing for stance.

KELLY

Put him on Automatic.

Pole pushes another button and Kelly retreats from the android as it moves forward, shoulders rocking slowly, arms raised in a defensive pose. Kelly feints a right and Maxo's arm lurches up raggedly. Kelly starts shifting around the floor and Maxo follows lumberingly, changing direction with jerking motions.

POLE

(sarcastically)

Oh, he's beautiful. Just beautiful.

He throws the switch and Maxo freezes in mid-stride. Kelly looks at Pole in frowning surprise.

POLE

Steel, we've gotta put him on defense. He's gonna get chopped to pieces if we let him move in.

The squabbling continues, and the inevitable happens; Pole makes a minor adjustment and a spring blows out and a screw skids along the cement floor. There is no way to fix it in time. They need the fight money desperately. The only solution for Steel Kelly is to perform the bout himself. Pole voices repudiation but isn't let off the hook.

KELLY

(murderously)

You'll help me. Or I'm gonna beat your brains out.

POLE

(almost whispering)

You'll get killed, Steel.

KELLY

(beat, almost haunted)

Then I will.

They stare at each other in deathly silence.

The 24 minutes was rounded out by Nathan Van Cleave's incidental music, a score that blended literally every element of the episode appropriately. Jazz/funk is heard as the two men arrive on the bus in Maynard, Kansas, and during the arena scenes. The sections with the ailing Maxo feature violas and electric guitar, and the more melancholic moments with French horn solos. The composer is primarily known to fans for his unforgettable earlier scoring of Serling's "The Midnight Sun," but what he worked out for "Steel" iced the cake of its remarkable production, led by director Don Weis.

Real Steel starring Hugh Jackman was released in 2011, two years before Matheson passed away. Producer Don Murphy related, "Although it didn't have a lot of resemblance to "Steel" the short story, Matheson liked both the script and the film. It was a project that I'd wanted to do for quite awhile and it finally got done. It was intended for Sylvester Stallone, who opted to do *Rocky V* instead. It turned out well, though, and I'm proud of it."

Matheson's "**Nightmare at 20,000 Feet**" has become a universally-known story. Having warmed up on an earlier Matheson episode, "Nick of Time" in Season 2, William Shatner was ready to take on what became one of the defining roles of his distinguished career – the more challenging role of Robert Wilson, whose greatest fear is the possibility of a recurrence of mental breakdown after returning home after some months of being institutionalized after a previous flight that was terminated, presumably by an emergency landing.

Relapse and recurrence are phobias of most people who have had any significant trauma. Fear of the *unknown*, as it happens, is the root cause of all of these, and a favorite theme of the regular TZ writers. The plot of "Nightmare at 20,000 Feet", although robustly memorable, is uncomplicated. A man who was cured of a fear of flying is now put to the ultimate test of his being cured – he has to save a flight from a crash. Meanwhile, the creature responsible for it remains invisible to all except him. Indeed, it is a nightmare of a situation. Although he gets no accolades for his courageous act, he does pass the test of sanity.

The script lacks much profundity, but the discourse is usually very pointed, and against the backdrop of the ominous hum of the engines, the viewer's attention never strays. The scene where Wilson talks with the copilot, played by Ed Kemmer, was especially well constructed. Wilson manages to "convince" the copilot that the gremlin is out there, but this collapses the moment he realizes that he is only going along with what Wilson is saying for the sake of convenience.

Christine "Chris" White usually got more homely roles, similar to what she played two seasons earlier in "The Prime Mover" with Dane Clark and Buddy Ebsen as a no-nonsense but still rather bland bride-to-be who works in a small-town diner. This time, she is a wife and mother from the big city, married to a successful executive, with a fine head on her shoulders. Despite the chaos going on outside the window of the jet, she never lets the fear – of what her husband is dealing with – get the best of her...until the moment when his body is sucked out of the plane, when she unleashes unequivocally terrified screams. Even then, the final shot of the show, on the ground, shows her back in fine form with her husband, both having accepted and moved on from whatever it was that happened up there. She was very much Shatner's equal.

It's easy to envision, through Shatner's portrayal, that Wilson was the victim of an earlier trauma, but he is resilient enough now that we know that it won't repeat itself and that he will most likely win the battle, which builds to a significant level of suspense. This was during a period of five or so years in the sixties when Shatner got many roles that were far more suitable to his talents than those he got in later years. Gloria Pall remembered working with the actor fondly. "Bill and I were in *The Brothers Karamazov* together, in 1958," she said. "I'd been working steadily in the industry since 1948, as a model and sometime actress, but it was his very first job in Hollywood. He was very nervous about it all. He'd moved his whole family here from Canada and he had no other work lined up after the picture ended, and was not sure where his career was going to go...he was very friendly and we talked a lot on the set. After it was released, he got more work than any of us! I never saw him around much after that, he was never one of my clients when I had my real estate agency, but I've always been able to tell everyone that I knew him when he was just starting out. I also knew Ed Kemmer – we worked together on his show *Space Patrol*. I knew so many actors who worked on *The Twilight Zone*, though...if they'd hired me to do another part, I think I would have done well in Barbara Nichols' part in 'Twenty-Two.'"

Was "Nightmare at 20,000 Feet" the so-called "scariest" episode of the series? To many, yes. But...perhaps not for good reason. Is it due to the ordeal of Wilson, or the gremlin on the wing of the aircraft? Much discussion has occurred over the years about the integrity of the creature. It's fair to say that given the technical limitations of 1963, they did what worked. It would have been too difficult to shoot it the way Matheson envisioned it, as he related in many interviews over the years. The primary mistake was quite clearly the costume – it was too light a color, and it should have been gender-neutral. It came off looking more like a sheep. The face of it was not nearly menacing enough. Indeed, it was improved upon twenty years later in *Twilight Zone: The Movie*, making it (arguably) the strongest segment of the film, with John Lithgow in one of his best roles.

Side notes... Not many people realize that "The Stewardess," played by Asa Maynor, had a name, Betty Crosby, given to her not only in Matheson's script but displayed on a small card in the aircraft cabin in the first shot of Act 1 which includes Maynor. The name was not mentioned in other works, and Maynor had long forgotten this as well. Chris White was one of James Dean's few girlfriends, as a member of The Actors Studio. She was portrayed by Amy Rydell, in the critically acclaimed 2001 James Franco film *James Dean*. Rydell's mother, acting pedagogue Joanne Linville, starred in Serling's "The Passersby" in Season

3. Maynor retired from acting in the mid-1970s. Her character, Mrs. Julia Wilson, is listed as “Ruth Wilson,” erroneously, in multiple sources and in fact, it remains in the early draft of the shooting script. It was later changed, likely because the name ‘Ruth’ had been used in “Death Ship” earlier, although TZ was always fond of recycling character names. White, like Maynor, retired from acting for personal reasons in the early 1970s.

“**A Kind Of Stopwatch**” was Serling’s commentary about annoying people and how we often have to tolerate them because there’s no way to obliterate them. Our hero, McNulty, an aging bachelor whose name befits his persona, was played by one of the most familiar faces in TV and film at the time, Richard Erdman. The actor was frequently found playing con men and troublemakers. His small stature and intensity, somewhat reminiscent of Mickey Rooney and Elisha Cook, made him a good choice for the part of the nasal, blowhard McNulty, who has the power to clear out a bar in one fell swoop, with his boring dribble. And, like most bigmouths, he can’t keep his shut in the workplace, either.

COOPER

(reading McNulty’s suggestions from suggestion box)

“Make hot dogs flat so they can easily fit into a hamburger bun.”

McNULTY

How about that! You think about that now!

COOPER

“Make tin cans square so they can fit more easily into garbage cans.”

McNULTY

Isn’t that aghast?

COOPER

“Put small pontoons in field packs of soldiers, so when they cross rivers, they can get across by themselves.”

McNULTY

That one is worth a million bucks just as it stands. You see, the soldiers go into the water and they’ve got these...

COOPER

Mr. McNulty, Cooper Corporation makes ladies foundation garments. It doesn’t have anything to do with hamburgers, hot dogs, tin cans, or national defense. And not one of your three-hundred forty suggestions – I repeat – not one of them has anything to do with this company’s product.

McNULTY

Exactly why I wanted to talk to you, Mr. Cooper. The key to a successful modern business is diversification. You think about that now!

COOPER

I have thought about it! You’re fired!

It marked the second of two episodes by Serling directed by John Rich, the king of comedy directors for three decades. At the time, Rich was finishing a long stint as house director of *The Dick Van Dyke Show* – and he used Doris Singleton as the brutish secretary and Herbie Faye as Joe the bartender. Both were semi-regulars on the *Van Dyke Show* and who worked for Rich again many times in later years. Erdman himself also directed episodes of the show.

As he did in “A Most Unusual Camera”, Rich included stock footage as necessary, as McNulty froze the universe with the stopwatch.

Both Serling and Rich took a lighthearted approach to “A Kind Of Stopwatch”, right down to the narrations, which echoed McNulty’s dialogue. Memorable is the opening one, where Serling says, echoing the main character, “You think about that now, because this is the *Twilight Zone*.” So too did Mr. Van Cleave as he scored the frames and stock footage with a pithy set of variations.

No doubt, McNulty is quite anti-Midas – everything he touches goes sour. But the character has one of the most disturbing of character outcomes...it seems quite unlikely that he’s going to find anyone else to communicate with after the timepiece shatters, although very few hearts go out to this uninteresting blowhard.

But “the stopwatch episode” has maintained itself over the years. The episode of the 1980s version of TZ, “A Little Peace and Quiet”, was virtually a re-make of Serling’s script. Dan Akyroyd and Albert Brooks talked of it in the opening sequence of *Twilight Zone - The Movie*. The “on New Year’s Eve” portion of Herbie Faye’s line, “McNulty, you getting respect from me is about as easy as flagging down a cab at 46th and Broadway at 8:00 on New Year’s Eve, in the rain!” was used for a number of years in the late 1990s and early 2000s by the Scifi Channel to promote their New Years Eve Marathon.

“**The Last Night of a Jockey**” was a re-write by Serling of his earlier, and vastly superior, “Nervous Man in a Four Dollar Room.” While Jackie Rhoades underwent “a mortal combat between a man and himself,” so too does Grady, a jockey who has been banned by the racing commission on suspicion of horse doping and other malfeasance. Although Grady may not have as sordid a past as Rhoades, it’s not a particularly colorful one either, and doesn’t make for an interesting premise. But while Rhoades’ argument with his alter ego is largely a constructive one, Grady’s is little more than a childish rant, as he destroys furniture and smashes mirrors. Like its predecessor, it featured a simple set – a hot, small room.

“You have to do it in what I call ‘The Key of Fun’,” recalled Rooney in 1982 when discussing Serling’s “The Comedian” on *Playhouse 90*, which he starred in, in 1957. “And remember, that we’re all just grown-up little children.” These elements came through well in his TZ performance. It seemed natural that Serling write a *Twilight Zone* for at least one of his co-stars – Mel Torme, Constance Ford, Edmond O’Brien, and Kim Hunter. Rooney and Ford both got episodes from Serling, aired two weeks apart, although many have remarked as to why Kim Hunter never had a story written for her. Serling thought highly of her acting, acknowledging her ability to make up for his self-admitted deficiencies in writing female roles. She also gave an Oscar-worthy performance opposite Jack Palance in 1956 in Serling’s *Requiem for a Heavyweight*. But her role in the 1967 blockbuster *Planet of the Apes*, co-written by The Master, became the highest point in her career.



"I'm only an inch taller than Mickey Rooney," said Serling in 1972 when giving an address at a university. "People see me off the TV screen and think, 'this guy is five-five with a broken nose!'"

"The Last Night of a Jockey" was one of two TZ episodes with a lone cast member, the other being Matheson's "The Invaders."

Grady has a simple wish – to be big. As George Clayton Johnson remarked many times, when discussing *The Twilight Zone*, "Be careful what you wish for, you just might get it." But as often happened with Serling's later scripts, "The Last Night of a Jockey" just turned into a prolonged monologue. Rooney makes his way through it, turning in as good a performance that could be expected. He hadn't lost his acting chops. But the storyline, with its painful conclusion, doesn't do anything for the viewer.

Rooney's career began a long process of stagnation in the late 1950s. While some memorable work awaited him in the years to come as a middle-aged and older actor, and he was rarely short of work, his days as the most famous child actor in the world, and the highest paid, were long behind him. "Last Night of a Jockey" is a bittersweet remembrance of days gone by – more bitter than sweet, not just for Michael Grady but for Mickey Rooney. "But I will never fall out of love with Andy Hardy," said Johnson.

Dolls and dummies-come-alive were a staple of *Twilight Zone* with Serling's "The Dummy" and "**Living Doll**" by Jerry Sohl, the leaders of the pack. Credited only to Charles Beaumont, it remains one of the morbid chillers of the TZ canon. Sohl wasn't the only one involved to be uncredited; June Foray's soprano voicethrowing propelled it to new heights - from which it has never, to this day, descended.

In the starring role as Erich Streator was none other than Telly Savalas. Although Sohl did not specifically write the part for him, he gave the character a most appropriate name. The Germanic first name, with an 'h', evoking Hitleresque cruelty. Streatorrhea, the common digestive disorder, was abbreviated. Mary LaRoche and Tracy Stratford, who appeared in forgettable roles in previous seasons, returned as mother and daughter, and made their respective imprints solidly this time. They dressed LaRoche in capri pants, reminiscent of the character of Laura Petrie, who broke new ground on *The Dick Van Dyke Show*. It was one of the few times a female on TZ wasn't seen in a homely or frumpy dress, a skirt, or a nightgown.

Talky Tina, from an upscale department store, ended up being the vehicle to do away with Streator, an abusive stepfather. His predictably sordid past has led him to this turning point. The show was done at a time when convenience marriages were still the norm. Often, one or both spouses would come into the new marriage with young children and it often caused problems. It still does. But it was not fashionable in those days for men, especially those beyond their early 30s, to be single. The references to psychiatry reflected the ever-growing popularity of individual counseling. Annabelle even defends Christie's psychiatrist when Erich makes a snide remark about "Freudian gibberish", knowing on some level that he is the biggest reason why she's in therapy.

The long-standing argument remains, about Talky Tina being a killer or a symbol, a mental construct developed by Erich. In true TZ fashion, it's up to the viewer to make the call. Sohl's script, coupled with stellar direction, certainly emphasizes the former. Although it may be difficult to imagine the doll finding a way to make good on her promise to kill Streator, she remains startlingly and uncannily immune to his every effort to obliterate her. All the more disquieting is the gruesome realization of what lies ahead for Annabelle in the final moments, when she tosses aside the smiling cobra after hearing it talk.

The job is done swiftly; presumably, the story takes place over the course of an evening. From the moment the title hits the screen in Act 1, the drama is very fast and gripping. At the dinner table...

TALKY TINA

My name is Talky Tina and I don't think I like you.

STREATOR

My name is Erich Streator, and I'm gonna get rid of you!

TALKY TINA

You wouldn't dare!

STREATOR

Wouldn't I?

TALKY TINA

Annabelle would hate you, Christie would hate you, and I would hate you.

Teases her with cigarette lighter.

TALKY TINA

Ooh!!

STREATOR

So you have feelings?

TALKY TINA

Doesn't everything?

STREATOR
Then I could hurt you?

TALKY TINA
Not really. But I could hurt you!

...and in his workshop, after snatching the doll away from Christie...

STREATOR
Die.

TALKY TINA
You'll die. Hahahaha!

He proceeds to tighten her head in a vice.

STREATOR
I thought you said you had feelings.

TALKY TINA
I can stand it if you can. Hahahaha!

He continues, but her head doesn't burst.

He summons a welding torch, but it won't light. Doll laughs intermittently, as he can't get it lit.

He turns on a table saw and tries to saw her head off. Sparks fly, but not a mark is left on her neck.

Reading the dialogue today, it almost comes off as a series of texts between a terrorist and a victim.

The methods used to try to kill Talky Tina were upgraded from the tame barbecue tools and matches that appeared in Sohl's script. The one element that remained was a potato sack and a garbage can, with a rope tied around her head and the lid weighted with bricks.

If there was ever an episode of the series that would merit only infrequent viewing, "Living Doll" would be it. Otherwise, the horror dissipates easily. Many times, in his promo spots for the following week's episodes, Serling would use plenty of adjectives and one-line grabbers, such as "this one promises to send shivers through you like a fast subway train." While most of them were cute, they rarely lived up to his promises, if for no other reason than they were almost all cut from the same cloth. This was one of the few that did.

Bernard Herrmann's accompaniment, a wicked waltz in 3/8 time, was sparsely scored for a mere four instrumentalists – two harps, bass clarinet, and marimba. While the opening shot of a young mother and daughter emerging from a *Brady Bunch*-style wagon in suburbia, toting department store packages, would suggest a pleasant turn of events, the portentous theme played by the bass clarinet tells us that it is all going to end very badly.

“They hired me to do Talky Tina because I’d done the voice of Chatty Cathy, the popular girl’s doll, not long before that,” June Foray remembers. “The rest is history.” “I came in and did my part...and then later there was this story surrounding it, of Telly Savalas getting murdered by the doll.” Wanting to cash in on the vast TZ fan market, a Talky Tina replica doll was released in the earlier 2000s, which had a passing resemblance to the one who appeared in the episode. The most diehard of TZ followers have invested in copies of the vintage doll – the Vogue Brickette, circa 1962, although the doll was adapted slightly for her television appearance. Sohl’s script called for Tina to be an ugly doll, but the production staff opted for a rather attractive one.

“At that time, my voice could reach the higher octaves. I can’t go that high nowadays!” the actress said, not many years before she passed away, and just weeks short of achieving centenarian status. “Everyone, from all over the world, knows me for Tina and Rocky [the Flying Squirrel]. I constantly get letters from many of these people, and I answer every single one.”

After a decisively spicy episode the previous week, the bill of fare for the next week was decisively blander. “The Old Man”, a very short story by Henry Slesar, was adapted by Serling into “**The Old Man in the Cave.**” Slesar’s story concerned a young hipster man named Tango, a member of a futuristic society run by governors, who is sent as a spy to a meeting concerning the killing of someone referred to as ‘The Old Man’, by corrupt individuals, led by a man named Sierra. The Old Man – who aids in decision-making – has been kept very well hidden from the public but he has kept the society from destruction. Eventually, Tango is indeed killed, as is The Old Man. Serling kept most of this intact but set the scene somewhere on the eastern US seaboard, ten years in the future, during the aftermath of a nuclear holocaust, with a bunch of tired villagers. The Old Man has only been seen by one individual, Mr. Goldsmith, leader of the colony. Sierra was replaced, loosely, with Major French, one of the last surviving governmental employees – or perhaps self-appointed – who pays them a visit in attempt to better the situation. Ultimately, all but Goldsmith perish.

It was an unusual segment, but became a fine Serling morality tale that rounded out much of what had been done earlier in similar stories – “Two”, “One More Pallbearer”, et al. It even surpasses the better-known “On Thursday We Leave for Home” dramatically, as it’s more realistic. This colony, wherever it is, exists on borrowed time, and is beyond the help of Major French and his platoon...wearing aviator goggles that look like ant eyes, toting weapons and traveling in a gas-powered jeep while an emaciated horse pulls the last remaining car. James Coburn, who was quickly becoming one of the most frequently-cast actors in feature films of the sixties, often in roles requiring burning intensity, met all the requirements of the brassy loudmouth French.



"It's a computer."

John Anderson, in his fourth and final co-starring TZ appearance – a distinction he shared with Jack Klugman and Burgess Meredith – played Goldsmith with the same lyrical approach that he imparted to “A Passage for Trumpet” long before. Here, he is the same kind of angelic figure, now downtrodden by the ravages of time, a fine counterpoint to Coburn. John Marley played Jason, co-leader of the colony, although he too is powerless against his own destiny.

FRENCH

Just like Christmas, eh?

JASON

Happy Thanksgiving.

FRENCH

Happy Thanksgiving, too.

(beat)

What's your name?

JASON

Jason.

FRENCH

Jason? Jason of the Golden Fleece. I'm a literate man, Jason. You know? I went to college. Yeah, I went to college.

GOLDSMITH

(vapid)

What did you learn?

FRENCH

Well if it isn't the illustrious Mr. Goldsmith. Keeper of the legend, protector of the fables, and the Lord high Chamberlain of the cave. You look hungry, Mr. Goldsmith. And thirsty.

French offers him a bottle of wine, but he pushes it away and it shatters on the ground.

FRENCH

You've got a hundred cases of that stuff over there. If you want to start breaking every bottle, man, you've got a big job!

GOLDSMITH

Do you have any remote idea what you've brought to this village?

FRENCH

Yeah, I've brought into this village the first square meal that any of these people have had in ten years. And the first six protracted hours of enjoyment that any of them have had since you started leading them around by the nose. Now why don't you unbend, Goldsmith? Answer me that?

GOLDSMITH

You came as intruders, but now you're murderers. Only God knows how many people will die because of tonight. The Old Man warned us about this food dozens of times. He warned us.

FRENCH

Old Man in the cave. Old Man in the cave! Now hear this! There is no Old Man in the cave! He's a lie! He's a concoction! Nobody's seen him, nobody's heard him. Nobody knows who he is or where he's from. You made him up. You cut him out of whole cloth. Now I don't know what your graft is, Goldsmith, I don't know how you get paid off, but I do know it's time you let these people know what's in that cave!

JASON

Open the cave, Goldsmith!

GOLDSMITH

You'll have to kill me first.

Goldsmith relents, but the Old Man is finally slain, and then comes the inevitable.

Goldsmith surveys the bodies. He reaches French's body and speaks.

GOLDSMITH

We talked about the ways that men could die, but we forgot the chief method of execution. We forgot faithlessness, Major French. Maybe you're not to blame. Maybe if it weren't you, it would have been someone else. Maybe this has to be the destiny of man. I wonder if that's true. I wonder. I guess I'll never know.

The grim ending of Slesar's short story:

"At the door of the old man's room, the remaining three Governors erected a frail barricade of flesh. They too were slain. The door was shattered open, and they blinked at the light that flooded the old man's room.

Then they stopped, awe-struck, and stared at the strange bewildering complexity, the thing in the room that winked with a thousand eyes and murmured in the mysterious voice of machinery. It was helpless now, its programmers dead.

Then they killed the old man, the computer. It didn't take the people long to die."

Like Serling, Slesar had dismal predictions about the evils of technology – not so much as to its functionality but how society responds to it.

While “**Uncle Simon**” starred two great actors – Sir Cedric Hardwicke and Constance Ford, the story they were given was an unsettling one, and about as interesting as watching cement harden. Professor Simon Polk spends his post-stroke years in his mansion, aided by his niece, Barbara. She’s been with him for 25 years and wants her share of his estate. She’ll get it, only if she stays in the mansion to look after a robot that Simon built that has all of his ungodly and hateful attributes. Making sure all this is happening, week after week, is a prim and proper man named Schwimmer (Ian Wolfe), the late professor’s attorney.

In 1963, Hardwicke was in his last year of life, and here he plays a dying old man, far removed from his once-dashing presence on the silver screen and in the theatre. Most of the energy that Ford was known for was absent as she played a downtrodden caregiver. One of the greatest performances of Ford’s career was the role of Connie Walworth in “Worse than Murder” on *Thriller* in 1960, opposite TZ alumni Christine White and Dan Tobin, wherein she played a cut-off heiress who also tries to get her share of an estate, and ends up burning a house down. She also appeared in that series’ pilot episode, “Twisted Image”, opposite George Grizzard as his evil older sister. It is at least somewhat shortchanging to the actress that the role most people know her for was her twenty-five year role in literally thousands of episodes, on *Another World*. Her character was killed off when she died in 1993. One of the few softer roles she had was in Serling’s “The Comedian” on *Playhouse 90*, opposite Edmond O’Brien – once again, playing a character named Connie.

Don Siegel was entrusted to direct, and although the story was short on action and heavy on dialogue, it may barely pass thanks to a most special prop. Robby the Robot from *The Forbidden Planet* (1956) was brought out of storage and put back into a laboratory, to emerge – upon opening of a cabinet – as Polk’s successor. And like his living predecessor, he doesn’t like the light or the draft, everything must be neat and organized, the keys to the important rooms in the house always stay with him....and he wants his hot chocolate, extra hot, in “The English Bone China Cup!!”

The shot of Wolfe and Ford as they open the closet and activate the robot ended up being a rather popular one, as it was frequently used by the Scifi Channel in its promos for the show and marathons. Wolfe’s glasses drop off his nose as he pulls the door open, with a most flummoxed expression as the robot winks and blinks and grinds its gears, and introduces himself.

It’s a lackluster piece, but Simon’s many old-school barbs are good for a laugh...

SIMON

If I'm not upstairs in my bedroom or downstairs in the study, it means I'm downstairs in my laboratory. In any case, wherever I am, you can bring me the hot chocolate. And if I'm not...it means I've dropped dead en-route and you can bring me a bottle of formaldehyde and a rose.

BARBARA

You're such a humorist, Uncle. You should've gone into burlesque.

SIMON

(mumbling)

Do you ever dance, Barbara?

BARBARA

I'm very busy, Uncle Simon.

SIMON

Do you ever cut loose and dance a fast Charleston? No, most unlikely, most unlikely. You are the only woman I know, who looks as if underneath her clothes, she wore clothes. You have all the grace and femininity of a high-buttoned shoe.

BARBARA

And you, Uncle Simon?

SIMON

Go on! Let's see if you can compensate for the fact that you are a passionless vegetable, by speaking your mind.

BARBARA

If I'm a passionless vegetable, it's because my gardener is an ancient relic made of dry skin and ice water.

SIMON

Not bad, not bad, not bad. You know, if I prod you hard enough, you can scramble up to the occasion, or at least part-way. Well, my angular turnip, what else is new with you? You say you made some hot chocolate. Any other soul-stirring projects you've applied yourself to?

Perhaps a line from Joseph Stefano's screenplay for *Psycho* is a good way to describe the characters of "Uncle Simon", "We scratch and claw, but only at the air, only at each other, and for all of it, we never budge an inch."



“Barbara, my dear! If you could avail upon that Raggedy Ann carcass of yours to exert itself, I would like a cup of hot chocolate!”

“**Probe 7 – Over and Out**” was somewhat of a take-off on “Two”, by Montgomery Pittman, from Season 3. A certain planet on the eve of destruction is soon to be obliterated, and there’s not time for space traveler Adam Cook to repair his ship and go home. He’ll have to live out his life on another planet where he crash-landed, which is seemingly devoid of human life.

Effectively, it was a one-man show for Basehart, which he had to carry himself, and the load to tote was not a light one. As a government official of the home planet, Harold Gould is also bland. True, the two characters may be worn out after all they’ve been through – but they seem to lack any adrenaline rush at any point in the story, and it makes for a rather sleepy turn of events. Basehart almost seems too old for the role, which would have been improved with a younger actor such as Bruce Dern or James Franciscus. Bower, a great beauty who usually got more glamorous roles, was “made down.” Wearing a simple top and short pants, Eve Norda seems like a vagabond who now has more of a purpose, thanks to this man who arrived there in precisely the same way she did. Her performance is believable.

“I worked with Richard and Antoinette on it that week and they did very well with what was essentially a bland script – Rod gave me the script and I took out a good chunk of it. That’s how Rod’s scripts were, they were often very dense.” But there are a few good snippets of dialogue here and there, to which Basehart gave an impassioned reading.

“Other than the fact that I did the shoot, and that it was great fun and an honor to work with Basehart, the only thing that sticks in my mind is what I did afterwards...or, what almost didn’t happen for me afterwards,” says Antoinette Bower. “I was worried that we weren’t going to finish on time and that I’d miss the historic March in Washington. But we did, and thankfully, I made it!” “Richard was a friend of mine,” says H.M. Wynant. “My second wife and I started the Richard Basehart Theatre here in L.A. and had some play productions there for a few years. This was in the 1980s, after he was already gone. Eventually we had to close it, though.”



Ted Post had a reputation for being one of the most prepared directors working in Hollywood. At the 2004 Stars of the Zone Convention panel discussion, he stated, “Rod Serling saw the invisible, felt the intangible, and achieved the impossible.”

“The Seventh is Made Up of Phantoms” was an ingenious story by Serling, which – thanks to multiple commentaries written by those who considered the story obtuse or pointed the finger at Serling for writing unintelligible characters – has always been shortchanged. It concerned three National Guardsmen who are doing training exercises in Wyoming, at the location of Custer’s Last Stand. As it happens, they get caught up in things and travel back to 1876, only to participate in the battle. Much to the surprise of their fellow army mates, all three of their names are on a national monument, when they were only last seen less than 24 hours ago.

Bilocation and limbo and time warps were things that TZ frequently utilized; sometimes they worked well, and sometimes not as well. Director Alan Crosland, Jr. proved to be adept at coordinating episodes with this device, as he also did it even better later in the season with Hamner’s “Ring-a-Ding Girl.” The second half featured a few suspenseful minutes, wherein McCluskey fires into a dust cloud after they hear sounds of Indians on the warpath. He then wanders down into the proverbial village and gets an arrow in the back, which is not revealed until he falls over, near death.

Serling was always on familiar turf with stories like this and knew exactly how to write them. A veteran of the US Army himself, he applied an effective ‘platoon’ dialogue amongst the characters. Serling also had an impressive knowledge of world history, and this is heard in a good many of his scripts. The trio of the intelligent and more practical Connors, the impatient naysayer Langsford (named after Serling’s

secretary), and the young upstart McCluskey was fulfilled by Ron Foster, Warren Oates, and Randy Boone, who not only shine in their roles but have obvious fun with them.

McCLUSKEY

It's a wigwam! And honest-to-Pete wigwam!

LANGSFORD

There's a million men in the National Guard but it's my luck to be riding around in a tank with the last of the red-hot Eagle Scouts. You're right, McCluskey, it's a wigwam. Now why does that make you so happy?

McCLUSKEY

Well...it's just interesting. Right over there is the junction of the Big Horn and the Little Big Horn Rivers and not far from that is where Custer fought.

LANGSFORD

Custer? Custer who?

McCLUSKEY

General Custer. It's where the Seventh Cavalry fought the Sioux Indians.

[...]

Didn't you ever hear of it, Langsford?

LANGSFORD

I heard of it, McCluskey...I heard of it!!

Oates and Boone imparted their natural Southern twangs. McCluskey ended up being somewhat of a precursor to Jeff Bridges' character Duane Jackson who goes off to Vietnam in *The Last Picture Show*. Robert Bray, mainly known for his role on *Lassie*, is the impenetrable Captain Denet, who can't grasp the implausible things that they try to convince him are happening. Greg Morris, later of *Mission Impossible* fame, also makes an appearance.

To fully appreciate "The Seventh is Made Up of Phantoms" requires at least one leap of faith, something that many have found overly challenging for this particular episode. Just how convenient is it that they happen to come upon new-looking war artifacts and then opt to plunge into the battle? The ending probably should have been more subtle; inexplicably, they're off the radar with their names etched on a national monument. Perceived in the way the writer probably intended, it is a mildly touching story about three guys who get lost in time...three ordinary people who find themselves in an extraordinary situation – living up to the by-laws of TZ. But there is also the argument that the whole story is implicitly racist, with the three men joining a battle against Indians, who were rightfully trying to protect their own land.

LANGSFORD

We've talked ourselves into a stinkin' illusion.

CONNORS

No, that's not it. That's not it at all. McCluskey, do you remember what it was that Reno found before the battle? He even sent a message back to Custer about it?

McCLUSKEY
Sure, the village.

LANGSFORD
(angry)
What village? What village?! What do I have to tell you guys to straighten you out, huh?! Tell me!

McCLUSKEY
Reno's scouts found an Indian village, and it was an hour after that, that the whole troop went into action.

LANGSFORD
Oh, my achin' back. I swear, I give up. I give up! This is where the men separate from the nutsies.

McCLUSKEY
Where you goin'?

LANGSFORD
I'm going back to CP if I can find it. But don't worry, boys, I'll send you a padded ambulance.
Arrivederci, you all!

He storms off, but moments later, he whistles loudly after seeing a set of five or so teepees down the hill, and they join him.

McCLUSKEY
It's the village.

CONNORS
That's the mirage, isn't it Langsford? It's not really there, is it?

LANGSFORD
Aw, no, man. Don't ask me anything.

McCLUSKEY
I'll go down and scout it.

LANGSFORD
You know, an hour ago if he's said that I'd have laughed at him or shut him up but now, I don't know...
(calling after him)
Be careful, McCluskey.
Alright, what happens now, sergeant, what happens next?

CONNORS
Beyond the village is where Benteen engages...

LANGSFORD
Well I mean...what about Custer?

CONNORS

He loses a right arm, and as of the moment Reno got cut off back there, Custer's column was doomed.

LANGSFORD

Man, this is really wild. It's like chasing history and trying to change it.

CONNORS

Yeah.

McCLUSKEY

(coming back up the hill wearily)

Connors? Langsford? If it's the mirage, it sure went the route.

LANGSFORD

You alright, kid?

CONNORS

What's the matter?

McCLUSKEY

I've just seen the granddaddy of all mirages. It's sticking out of my back.

He falls over, with an arrow piercing his the back of his uniform.

"I worked with Warren Oates once or twice," said Peter Mark Richman. "He was in a lot of western stuff, and so was I at that time in my career. He was a very fine actor, and a fine gentleman, who just happened to die far before his time."

"It is an honor to have it among my credits – an appearance on this most revered creation," said Randy Boone in 2009. "Truly humbling, that of all the films that I have been a part of, none have generated the adulation of the echelon of fans – who knew and appreciated my work – and became fans of mine, simply for having appeared on that show. *Twilight Zone* was a never-to-be-equaled piece of artwork."



“A Short Drink From a Certain Fountain” was a simple story by Serling, after an idea by Lou Holtz, about a rich but henpecked old man, married to a woman four decades younger than him, who – thanks to his brother who is a research physician, allows him to return to his youth. Despite initial refusal to inject him with experimental serum, his brother agrees. The man goes all the way back to the cradle. His wife, a shallow golddigger, is never told of the injection although she can’t believe her eyes, and quickly announces her departure. More disturbing is that the man’s brother insists that she stay and raise her husband, lest she be cut off without a cent. These two elements weakened the story somewhat.

“I’m not ashamed to admit it – the bitches are what I play the best, and she was one of them!” says Ruta Lee. “I remember it well because I was so friendly with the guys on the set who were lighting the scenes from above. People have never forgotten Flora, though. I hear about her to this day.” At the time, the actress was one of the most prolific in the business, where she often played sexy connivers, appearing on many hours of television – a trend she kept up for many years. Indeed, this Flora steals the show with numerous sarcastic lines – adding salt and vinegar to an otherwise bland affair....

RAYMOND

Did you talk to him this morning?

FLORA

I haven’t talked to anybody. That is until you decided to come pounding at the door at this ungodly hour.

RAYMOND

Did you talk to him last night?

FLORA

He said something when he went to bed, I didn’t hardly hear him.

Snatches the newspaper out of her hand.

RAYMOND

He sounded lucid to you?

FLORA

Look, pally, I’m not the night nurse. I think you’re in the wrong ward. Besides that, you bore me.

Harmon emerges from the bedroom, drying his now-black hair with a towel. He is no longer elderly.

RAYMOND

How do you feel, Harmon?

FLORA

(mocking)

Howd’ya feeeeeel, Harmon?! I ask for Vince Edwards and look what they send me?

Patrick O'Neal, starring as Harmon Gordon, did passably well in the role, but the makeup on him was extremely poor. O'Neal was one of those actors who appeared in a lot of leading roles but somehow or other, remained generally unknown to the public. Much later (1984) he hosted the re-release of this episode, plus "Sounds and Silences" (removed from syndication packages due to legal troubles with a man who falsely claimed the story idea was his own) and "Miniature" from Season 4 (not included for the same reason). Sharper eyes know Walter Brooke, playing his physician brother for an even briefer but more memorable role several years later immortalized as a friend of the Braddock family in *The Graduate*, who tells Dustin Hoffman that the future lies in..."plastics." Brooke played doctors on TV a number of times.

A most peculiar sidebar to "Short Drink" was in the choice of character name of Flora. Flora Gordon was the mother of Susan Gordon, star of TZ's third season episode "The Fugitive" and she worked in and around showbiz for years. Mrs. Gordon was her daughter's on-set guardian during the years she worked in film and TV. Her father, was legendary filmmaker Bert I. Gordon, also known as Mr. BIG, as he often used very large props in his films, usually of insects and other creatures. When Flora Gordon (for many years later known as Flora Lang) was asked later if Serling wrote the part for her, she remarked that although she had met Serling on several occasions, the character name was, to the best of her knowledge, a coincidence.

"Ninety Years Without Slumbering", based on the story "Tick of Time" by George Clayton Johnson, encountered trouble from the get-go. "I got paid for it, but it was re-written to such an extent that my name never ended up on the screen," says the writer. This was for the best, as the episode – although pleasant enough in a family-hour sort of way – makes little impact, due mostly to the way it was re-written. But it allowed Ed Wynn to make a final return to TZ. It had been almost a decade since he played the boxing manager, Army, in *Requiem for a Heavyweight*, opposite his son, Keenan Wynn (whom Lucille Ball called "a massive talent.") While Serling and almost everyone else had doubts about Wynn's ability to play a role outside the comedic ones that everyone knew him for, he came through at the final hour and turned in a performance that was truly – pun unintentional – 'one for the angels.'

In "Ninety Years Without Slumbering", Wynn plays a doddering old man named Sam Forstmann, with an obsession for a clock that has been with him since birth. He refuses to let the clock run down to the point of not restarting again, and even ends up seeing a psychiatrist. Ultimately, he finally admits that it's kept rotten time for many years – and that when it finally did stop for the last time, that he was re-born. Mr. Wynn was still a very high-paid actor in his final years on the screen; the following year, shortly before his death, he appeared in the star-packed Disney movie *That Darn Cat* in a walk-on part as the jeweler, Hofstedder, with Hayley Mills and a number of others who appeared on TZ (Roddy McDowall, Neville Brand, William Demarest, Richard Deacon, Tom Lowell, et al.) As producer Buck Houghton mentioned later, the earliest stars – Ida Lupino, Richard Conte, Ed Wynn, et al. were compensated far better – for the appearance and the re-runs that followed, than most others later, who didn't have such glittery contracts.

Carolyn Kearney's connection to *The Twilight Zone* began long before the first episodes ever aired, when she appeared in Serling's "The Time Element", originally aired on the *Westinghouse-Desliu Playhouse* in 1958, as the wife of the ensign, played by Darryl Hickman. A fine actress who trained at the Pasadena Playhouse, and a then-young mother of two sons herself, she was ideal for the part of the pregnant granddaughter.

"I have a photographic memory," said the actress. "Not many people believe me right away when I mention it, but it made my job so much easier and it let me focus on the characters, and who they were, a lot more because I wasn't having to think about the lines." "I think my episode of *Thriller*, which was "The Incredible Doktor Markesan", is a little better-known," she said. "That was just a frightening, *thrilling* experience, working with Dick York and Boris Karloff on what I thought was a really gruesome story. But getting to do *Twilight Zone* – both the prototype and an episode, although not a gruesome story, was so special. Ed Wynn was old by then, not many years left in his life, but as wonderful as he was all those years earlier. I learned a lot from him, and I think all of us on the set did. Once the camera went on...wow. He just *performed*, as he had in Vaudeville."

In 2005, the episode was re-made on the radio revival of the series, with Bill Erwin as Forstmann. The extended airtime of approximately 45 minutes worked to its benefit, and Erwin did even better with the part than Wynn did in the original. A prolific actor who did everything from Shakespeare and Twain to *Seinfeld* and *Married with Children*, often played lemon-suckers, Erwin was one of the nicest gentlemen in the business with a resume that spanned 80 of his 96 years. As he got older, he got to play nicer men. His role as Arthur, the bellman in Matheson's *Somewhere in Time* gave him a significant fan following. He logged three appearances on TZ, one of which was uncredited, in Matheson's "Mute" in Season 4. "The one about the guy with the eye in the middle of his forehead ("Will the Real Martian Please Stand Up?") was the one most people seem to know; they say I did one with Gig Young ["Walking Distance", credited as Mr. Wilcox] but I have no memory of filming it; and I think I would have remembered it because Gig and I worked together a lot, and trained together at the Pasadena Playhouse. I did meet Mr. Matheson a few times over the years, and I'd totally forgotten that I did something else of his, "Mute" [he appeared in a flashback sequence, briefly], so long before that."

"Ring-a-Ding Girl" may well be Earl Hamner's most significant contribution to *The Twilight Zone*. Here is a most original story of a Hollywood movie star with, of all things, a penchant for rings. She's supposed to be starting work on a new picture in Rome but decides at the last minute that she owes a long overdue visit to her hometown.

While Hamner confessed to not being well-versed in the kind of writing that Serling and the other core writers did for the show, particularly when it dovetailed into sci-fi and fantasy, he hit on several ideas that resulted in products that were very much equal to those of the more expert writers. This time, Hamner managed to blend the big city with the small town. He went quite a few steps higher than he did with "A Piano In the House" earlier, with this story about the inevitable demise of an A-list actress, still in her prime. It, too, benefited from superior casting, including the smaller roles, fulfilled by Betty Lou Gerson, George Mitchell, Hank Patterson and others – and the direction of Alan Crosland, Jr. But like its predecessor, it is rarely mentioned. Although it called for nothing much in the way of special effects, Hamner's script was complex – a bit jerky, as it moves from one unexpected turn to the next, and the main character being in two places at once. It required an outstanding production, which it thankfully got.

Maggie MacNamara, 1953 Oscar nominee for her role in *The Moon is Blue* starred dually as Bunny Blake the actress and Barbara Blake of Howardville. While her performance is mostly on the broad side, there are several key moments here and there that emerge radiantly, particularly near the end, as Bunny is gradually saying goodbye to her sister, to Howardville – and the world. Bunny's brave stepping out into

the storm and fading away was, sadly, also one of the final curtains for MacNamara, who appeared just once or twice more on screen after this, in unmemorable roles. She committed suicide in 1978.

Co-starring as Bunny's sister Hildy was Mary Munday, who is spot-on as a no-nonsense frumpy widowed-or-divorced housewife. Hildy and Bunny are the typical opposite sisters – the pragmatic ugly duckling and the beautiful but impetuous one, respectively. Hildy's son, Bud, a fetching young lad who owns a classic car, was portrayed well by David Macklin, who was a very natural talent. But Mr. Macklin bears the distinction of being one of the minority, who had a less-than-enjoyable experience working on *The Twilight Zone*. In a 2005 interview, he related, "Although Mary and Maggie were wonderful, and a joy to work with, my experience on that particular show was terrible otherwise. The director treated me like a cheap piece of meat all week, wanting no input from me about the character. The makeup man was no better, some old guy who didn't know what he was doing anymore, and I didn't think it looked right. I got a kick out of that unusual shirt I had to wear and I'd love to get back into that sometime. But the worst part of it all was the ending. Instead of doing a close-up of me, as they did of Mary, the director left me out of it and then did a long shot of the both of us just standing there, as the last shot of the show. Pointless and disappointing."



"I did not watch it regularly at the time, but knew *The Twilight Zone* and its reputation fairly well," said Macklin. "I wasn't working a lot right then, it was slow, I went in and did it mainly for the money." "There was a group of us who were regulars at the casting calls – handsome, boy-next-door types who all read for the same parts. Bobby Diamond ("In Praise of Pip") was one of them!" But Macklin was the only one who seemed to remember much about the segment. Other than its writer, he was its last surviving cast member for many years. Hamner himself rarely discussed it, probably because of its relative obscurity.

Bunny bounces into town and makes her rounds including a trip to the TV station, where she is interviewed by a man (who could've been her husband if she hadn't left), to announce an impromptu show that she'll be putting on in the high school auditorium. But before that, she seeks permission from the old high school janitor, Cyrus Gentry, played by Hank Patterson. This ended up being a very touching few minutes.

GENTRY

So, you finally got your fill of Hollywood, huh?

BUNNY

No, I like it out there, it's not what you think.

GENTRY

Oh, isn't it? We heard about all those highjinks you got into out there. Can't say I'd be proud of it. Just what brought you back here, Barbara?

BUNNY

Coming home was an impulse.

GENTRY

Well, you sure picked a day for it. Founders Day Picnic. Not that you'd be interested.

BUNNY

Oh, but I am, Mr. Gentry. That's why I need your help.

GENTRY

My help?

BUNNY

I want you to unlock the doors to the school auditorium. Now, some people may show up, and if they do, I want you to let them in.

GENTRY

No, I can't do that. I've got to go to the picnic.

BUNNY

Mr. Gentry, I know you don't like me, but this is important. Terribly important.

GENTRY

Always asking favors. Always wanted to be treated like somebody special. Barbara Blake...

(beat)

Well, Barbara, maybe you forgot that these doors are open all day long. Now, you want to come here, you walk in like anybody else.

BUNNY

Thank you, Mr. Gentry.

(turning back)

Mr. Gentry...don't go to that picnic.

After she returns, Hildy chides her for acting like no more than a show-off, and that her loyalty to the Founder's Day picnic doesn't extend so far as to skip it so she can attend a one-woman show. But the hour glass is down to its last grains. The storm has reached Howardville, and Bunny must now transcend into her next experience, into the vast infinity. The poignant final moments, when Hildy picks up the once-shiny ruby ring – now blacked-out and lifeless, is our confirmation of Bunny's death, not dissimilar to the demise of Jess-Belle, who dies upon the falling of a star.

RADIO ANNOUNCER

A disaster of major proportions was averted by the fact that most citizens in town are safe at this moment at the high school auditorium attending an unannounced performance by our local celebrity, Bunny Blake.

Hildy shuts the door and crosses to the radio, listening intently. She can't figure this out.

RADIO ANNOUNCER

How many more would've died had they attended the picnic? Fortunately for them, Howardville chose to see Bunny Blake. Eyewitnesses at the scene of the crash say Bunny was a passenger aboard the ill-fated plane, but other witnesses have sworn she was in Howardville this afternoon visiting her sister. Until this mystery is unraveled, only one thing is certain – Bunny Blake...is dead.

Hildy starts to walk towards Bud, but almost steps on the ring before she does. It is Bunny's. She picks it up and looks at it. It is worn and lifeless.

SERLING

We are all travelers. The trip starts in a place called Birth and ends in that lonely town called Death. And that's the end of the journey, unless you happen to exist for a few hours like Bunny Blake, in the misty regions of *The Twilight Zone*.

Like Serling's "Mirror Image", it's a disturbing – but not as quiet – series of incidents that has no resolution. *Twilight Zone* at its very best.

"**You Drive**" was Hamner's commentary on a news item that is as relevant nowadays as it was many years ago – hit and run drivers. While most of them lack a conscience, a few eventually turn themselves in. Our villain this time is a heartless man named Pope who isn't let off the hook. While Pope may not have a conscience, his car makes sure to give him one by tormenting him mercilessly. It might have been better titled "I Drive". And, in TZ fashion, the guilty party's name is the polar opposite of what he should be. Edward Andrews, last seen in Season 1 as Carling, a villain of the worst kind in "Third From the Sun", was the man for the job.

Andrews brought his own trademark macabre to his two *Twilight Zone* appearances, for which his legion of fans continues to be grateful. The bespectacled actor, overweight but not terribly obese, was a specialist in slimy older men during his distinguished career. In between his TZ roles, he starred three times – more than any other actor – on Boris Karloff's *Thriller*, in the episodes "A Good Imagination" (story by Robert Bloch of *Psycho* fame), "A Third for Pinochle" and, most memorably, "Cousin Tundifer", in all of which he played murderers, or attempted murder. John Brahm, who directed two of the three, called Andrews again when he was assigned to direct "You Drive."

As the actor himself noted in a *Starlog* magazine interview in 1984, he was the only one who could've done the part the justice, bringing to the role his trademarked brand of delightfully sinister. "I am cocky enough, still, to say that the things I do best, there isn't anyone else in the business who can do better than I," the actor said. "There are roles that nobody can play better than I. It seems awfully immodest, but I have no doubt about it in the world." "You Drive" was no exception; Andrews once again plays a

seemingly hardworking but insecure manager of a company, who is always looking over his own shoulder, hoping for an easy escape from his own acts of malfeasance. What else has he done? He's probably guilty of tax evasion, money laundering, and racketeering too.

Andrews and co-star Hellena Westcott played one of the few convincing TZ 'SINK' couples (single income, no kids). While he's happily married, Pope seems to face a good deal of trouble in the world at large. Kevin Hagen, who was immortalized as Doc Hiram Baker on *Little House on the Prairie*, comes in for a few minutes as Pope's subordinate Pete Radcliff, long enough to get a tongue-lashing after doing Pope's work for him while he's out of the office and then ends up falsely arrested.



“All persons attempting to conceal criminal acts involving their cars are hereby warned: check first to see if under that chrome, there does not lie a conscience...especially if you're driving along a rain-soaked highway in the Twilight Zone.”

But the star of the show was not Andrews so much as it was the car, a 1956 Ford Fairlane coupe. *The Twilight Zone* had a lot of cars in its episodes. While the car chase done four years earlier in Serling's "A Thing About Machines" failed badly, this time it was done to perfection. Pope meets the pavement as the weather takes a turn for the worse – again, effective use of rain by Hamner. Defeated, he climbs in and it drops him off at police headquarters. "It was a wonderful idea, really well done," said Andrews. "I can go into a supermarket or somewhere and the check-out girl will say, 'Oh gee, I just saw you on 'Twilight Zone!'" "I have to play pretty much my age and what I am, and there aren't that many roles written. And Burgess Meredith plays all the good ones!" Andrews, like Hamner, had Virginia roots. Although born in Georgia, he graduated from the University of Virginia.

Music from Jerry Goldsmith's score for "Nervous Man in a Four Dollar Room" was most appropriate as the backdrop for "You Drive", as Pope finds himself constantly treading on thin ice – or at least, a slippery

street. The car stuntwork went uncredited – in those days, such things usually didn't get any mention, perhaps in effort to keep the audience in the dark about usage of anything special effects-related. The kid on the bike didn't receive credit either but many years later, he came forward. He was featured in several CBS publicity shots, laying on the ground with Andrews above him, with a horrified look on his face. The actor with no lines was a young man from Southern California named Michael Gorfain, who mentioned that he often got small jobs as a teenager, in non-speaking parts on TV shows as a source of extra income.

Oliver Pope was yet another character that allowed Hamner to engage in a kind of exorcism in his writing; professional men from suburbia were never his favorites, so he put them in compromising situations where they got badly burned for their malfeasance.

"I got Rod Serling to come to come and talk to my high school drama class in Connecticut – and not too many years later, after I'd gone out to Los Angeles and ran into him on one of the lots, I reminded him of it," said Mariette Hartley in 2004. "He remembered, much to my amazement. And then not long after, I got the part of Sandy Horn in **"The Long Morrow"**, which was a story similar to *Gift of the Magi*." The O. Henry story does bear some resemblance to it, although Serling made it into a time travel story, set in a space agency similar to NASA. Robert Florey, who directed "Perchance to Dream" and "The Fever" in Season 1, returned to the director's seat.

Where "The Long Morrow" succeeds is in the performances of Hartley and Lansing, which are sensitive, if not heartwarming. They also had somewhat of a passing resemblance to each other and had similar temperaments. At the very least, they complemented each other well. Solid additions to the cast were George Macready as the project manager of the original mission, and Edward Binns as his much-later successor. Stansfield's voiceovers during his time out in the far reaches of space, were also done well by Lansing. Where it almost completely falls down is what Serling did with the storyline and what the director had to try to do with it. Had the conclusion of Act 2 undergone a re-write, it could have passed as a story of a man who went on a long space mission and returned to find the world so different that no one remembered him – other than his now-aged lover. But as it stands, It's impossible to swallow that Commander Douglas Stansfield somehow removed himself from suspended animation and spent forty years in the cockpit of a spaceship, assuming that time in space is synchronized the same way as it is on Earth. Meanwhile, Miss Horn has supposedly placed herself in hibernation as well, only to emerge unaged. Miraculously, it works itself out. Serling liked the idea of sending people on space missions that lasted decades or hundreds of years; he revisited the idea in his script (co-written with Michael Wilson) of the original *Planet of the Apes*. Charlton Heston's memorable line, dictated into a tape recorder: "The men who sent us on this mission are long since dead and gone."

STANSFIELD (V.O.)

I remember things. It's more than just void, darkness, unconsciousness. The mind does work, there are images, patterns, things to recollect. It's not just the long deep sleep that comes when the fear has left. The cold is felt, the slipping away of feeling is noted and then succumbed to. The mind functions. Time is distorted, jumbled, telescoped, accorded but there is a sense of time even so, and I remember things. I remember the way it began. I remember the way it was in the beginning. [...] That was the beginning. That brief, unemotional, matter-of-fact colloquy between the scientist and the partitioner. A small cast of two characters. And that was the way it should have been. But I remember...I very clearly remember the entrance of character number three.

LOUDSPEAKER (V.O.)
Will Communications Team B-8 Report to Central Control?

Sandra Horn, age 26, lithe brunette, wearing laboratory coat and in high heels, and drops a pile of paperwork in the hallway. She is momentarily flustered until Stansfield happens upon the scene.

SANDY
A friend in need!

STANSFIELD
That's my job.

SANDY
Picking up papers?

STANSFIELD
I am the new morale officer. I follow people around who look stricken.

SANDY
Oh, and I look stricken?

STANSFIELD
Let's just say that you look momentarily nonplussed. I don't think we've met. Are you permanently stationed here?

SANDY
I'm with the space agency. And you're...

STANSFIELD
Stansfield, Commander USN.

SANDY
Oh...you're the one.

STANSFIELD
I don't know if I should thank you for that or report you for insubordination!

SANDY
I've always wanted to meet you.

STANSFIELD
And I've always wanted to meet you, too. Now, it's true I have ESP and a long time ago I woke up and an inner voice told me with some intensity that I would meet a girl with a stricken look who dropped papers in corridors.

SANDY
(Laughs)
And did your ESP tell you the name?

STANSFIELD
Mhmm. Sandra Horn.

SANDY
(momentarily shocked, looking down at her name badge)
Oh. Subtle astronaut.

*

STANSFIELD (V.O.)

My life had been Space. There had been missions, projects, and expeditions. There had been no time for intrusions that took the form of a woman's face. A voice. A short month of a man and a woman drawing together and becoming a part of one another. The reaching tentatively into that strange and mysterious pond of love and then watching the ripples that came from it. But now I think of these things, now they come to mind, now in the darkness, in the cold solitude, the stillness, the loneliness. Now they come as a feeling of warmth. Sandy. Where are you now Sandy, across the void? My dear Sandy, through the millions of miles of cold, empty space, through the vastness of a naked desert of sky and stars...I love you. I love you, Sandy...



STANSFIELD (V.O.)

I move now, I streak across the sky, I leave an earth behind that changes beyond my closed eyes. From a warm place of leaves and trees to a cold orb hanging in the sky, growing smaller and smaller and smaller. It inexorably passes and I can do nothing about it.

Again, classic Serling dialogue, which the actors delivered so convincingly that it all but erased the flaws of the script.

The second Henry Slesar-adapted short story of the season was “**The Self Improvement of Salvadore Ross.**” It starred TZ veterans Don Gordon, Gail Kobe, Vaughn Taylor and J. Pat O’Malley, who all turned in superlative performances. The teleplay by Jerry McNeely was very similar to the short story, which was a mediocre one at best. Sal, a cocky 26-year old, has an innate ‘quid pro quo’ swapping ability that no one else seems to have.

Sal’s life is going nowhere fast, but he is desperate for the love of Leah Maitland, an educated professional. Meanwhile, he has to contend with her father, a disabled war veteran/retired schoolteacher, who seems to run every aspect of her life, and detests Sal. We see him make yet another feeble attempt at winning her over, which results in a broken hand. Once in the hospital, he swaps the fracture with an old man who has bronchitis. Thus begins a series of bartering transactions that leads to his untimely demise.

His self-improvement efforts continue; he becomes wealthy as he sells off years of his life to a rich old man and then buys them back from two bellhops who work in his apartment building. He pays a college guy for an ersatz ‘accent elimination’ program, in effort to ditch his crude way of talking. His feelings for Leah remain and makes another attempt – and it works for a short while until she realizes that a long-term commitment with him is impossible and they once again part ways. He tries one last time and now Leah realizes she loves him. He uses his earnings to pay off her father, in exchange for his compassion; Sal apologizes to him for his wrongdoings of the past. But the plan ends abruptly; now stripped of compassion, Mr. Maitland pulls out a gun and shoots him.

None of this adds up too well, and the results were very choppy. The weakest element was not Sal’s convenient ability to swap things. It is the sudden turn of events at the end when Leah steadfastly and repeatedly refuses Sal. In a matter of a mere 24 hours, he’s managed to win her over again, only to have her father kill him. What’s next for this poor but fetching old maid? Hopefully she’ll get the man she deserves, as she certainly didn’t deserve to get stuck with the superflawed Salvadore Ross.

Sharper eyes will spot veteran actor Seymour Cassel (uncredited), in one of his first roles ever, as a bellhop who ages about fifty years over the course of an elevator ride from Sal’s penthouse to the lobby. Doug Lambert offered up a charming performance as Albert, the lead bellhop.

SAL

(after kissing)

Now tell me you feel nothing but a blank.

LEAH

That never was the problem.

SAL

Then what is the problem? You broke it off with me because I was wrong. What kind of guy is right for you, Leah?!

(angry)

Now, you tell me what kind of guy is right for you and I’ll be that guy!

LEAH

It doesn’t work that way.

SAL

Well I've got a Christmas morning surprise for you, baby! It works that way with me! I can be anything I want, I can buy anything I want...

LEAH

I wish I could explain it to you. It's not something that you can buy.

SAL

You name it!

LEAH

It's the kind of person you are. The things you care about, the people you care about. I'm not criticizing you...it's just the way you are.

SAL

What way?

LEAH

You don't care about me. You don't care about anybody! Are you gentle? Are you kind? The man I marry has to have compassion because otherwise, I won't be able to love him.

SAL

You mean like your stupid old man, who rushes up, eager to get pushed around?

LEAH

Yes, I think my father is a compassionate man. He cares about people just because they're people! That's the kind of man I'm talking about. I'm tired, Sal. I'm going home.

He tries to kiss her again. No response.

LEAH

Don't you understand? It's not something that you can buy.

SAL

Go on, get out of here.

Pushes her and her coat and purse out of the apartment.

"Don Siegel was our director," related Gail Kobe. "Don, best known for his feature films, was also responsible for helping Clint Eastwood launch his own career...and Clint hasn't had a bad career!" "I worked with Henry Slesar later when I was producer on *The Edge of Night* later in the 60s, and he was one of the head writers," she added. "Don Gordon was also a very special actor and a pleasure to work with." But the production was, as aforementioned, overall lacking. It included a laughably bad makeup job on Gordon as the aged Sal. Curiously enough, Don Gordon bears the distinction of playing two characters who both were shot by fathers in the final scene of the episode. McNeely's script included a scene in a bar, which was included in Slesar's short story, where Sal sold some of his hair to a balding bartender. This may or may not have been filmed, but it did not end up in the episode.



Doug Lambert (1936-1986) as bellhop Albert, a fine talent who relocated his acting career to England not long after.

The concept of “glorious conformity” of Serling’s “Eye of the Beholder” was revisited in “**Number 12 Looks Just Like You.**” Credited only to Charles Beaumont, John Tomerlin wrote the script, based on Beaumont’s story “The Beautiful People”, in New York, in three days. In 2002 at the first-ever *Twilight Zone* Convention, on a panel of writers including Hamner and George Clayton Johnson, he related that he’d never seen it. The following year, almost exactly forty years after the fact, he saw it for the first time. “It was associated with a painful experience [the demise of Charles Beaumont]; I did not deliberately avoid it, but I was hesitant to see what they ended up doing with my script, if anything. It actually turned out better than I expected, if less than I’d hoped for, which is to say, a considerable improvement on most of my experiences in TV.” The script underwent substantial rewriting – mainly in the form of softening of dialogue, and character name changes – before being filmed. The original script and the shooting script can be found in “Forgotten Gems from *The Twilight Zone*”, Volume 2.

Collin Wilcox and director Abner Biberman had worked together prior to TZ in a play, “The Family Way”, and he offered her the starring role as Marilyn Cuberle (originally Mary.) In 1962, she had made a permanent impression upon millions – albeit in a very secondary part – in “To Kill a Mockingbird” as rape victim Mayella Violet Ewell. A fine talent, she performed the part outstandingly. “I was offered a lot of meaningless roles at that time but I found this role compelling,” recalled Wilcox. “I was also a bit intimidated, appearing alongside the supermodel Suzy Parker!” Parker was the highest paid model in the world in the 1950s, and credited as Special Guest Star. Although she was not a trained actress, she surmounted a handful of roles admirably – and was able to carry off all the ‘Number 12’ model characters convincingly and charmingly enough to get a *TV Guide* spread the week that the episode aired. Richard Long, star of Beaumont’s “Person or Persons Unknown” in the third season, also a story about mistaken identity, played the male characters. Pamela Austin, like Parker, was not so much a trained actress as she was a beauty queen, playing Marilyn’s friend, Valerie, and the ‘Number 8’ characters – the model that Marilyn transforms into. Marilyn undergoes the usual evaluations that one might expect, by doctors. One of her first obstacles is Sigmund Friend, the psychiatrist...

MARILYN

Did you ever read Shakespeare?

SIG

What?

MARILYN

Or Shelley or Keats?

SIG

(eyes her carefully)

Those books were banned many years ago. Where did you find them?

MARILYN

My father gave them to me, and lots of others. Aristotle, Socrates, Dostoevsky. Did you know Dostoevsky was an epileptic? Ugly, deformed...but he wrote about real beauty.

SIG

Marilyn, I must warn you, this sort of subversive talk...

MARILYN

This man wrote about life. About the dignity of the human spirit, about love...

SIG

I've heard enough! Interjecting smut into this interview will not help your case, young lady, not at all.

But Marilyn still gets stuck in the hospital. After her own mother walks out on her, Val tries to appeal to her but gets nowhere.

MARILYN

My father wasn't killed in the Ganymede Incident, Val. He killed himself. Because when they took away his identity, there was no reason to go on living!

VAL

I just don't understand you, Marilyn!

MARILYN

Val, don't you ever feel anything?

VAL

Of course, silly. I feel...good. I always feel good.

(reciting)

"Life is pretty, life is fun, I am all and all is one."

MARILYN

You can't understand! You can't understand!

Try as she might, Marilyn's protests all fall on extremely deaf ears. In the end, she succumbs to the losing battle, as she tries to break out of the institution. The final shot, where she emerges from the operating room – her body altered, her brain reprogrammed, is catastrophic. "And the nicest part of all, Val," she says, "I look *just* like you!" "I wanted to imply that the transformation was a scam to keep the public in subjugation and was not indulged in by the true leaders. I still like the notion, but it would have been too hard to shoot, and the point was too subtle to play well. The director was right to drop it," said Tomerlin. But as the decades have passed, "Number 12 Looks Just Like You" has steadily risen in popularity, to the point where it is now in a par with any of the best. Scott Westerfield's series *Uglies* appropriates much of the thesis of "Number 12."

Those who remember or are familiar with the 1956 CBS radio production of "Brave New World" by Aldous Huxley will recognize Bernard Herrmann's brisk, decisively mechanical score used for much of it. This music was also used in "Mirror Image", "The Obsolete Man" and a handful of other other-worldly episodes as stock cues.

"**Black Leather Jackets**" originally had the simple title of "Love Story," written by Earl Hamner. As a newspaper review pointed out at the time, it was more like something that would be seen on *The Outer Limits*. This is, at best, half true. The TZ segment, at a mere 24 minutes (compared to OL's 53), not only lacks depth of storyline but anything that might compare to the other series. It's certainly one of the least, in terms of remaining true to the TZ format, but not wholly without appeal. It boasts an impressive lineup of talent – Denver Pyle, immortalized as Uncle Jesse of *The Dukes of Hazzard*; Irene Hervey, who co-starred as Aunt Meg on Anne Francis' series *Honey West*, she was also the mother of Jack Jones, one of the greatest of vocal talents of the 20th century; Michael Conrad, who endeared himself to a generation as the late Sergeant Phil Esterhaus ("Let's be careful out there!") on *Hill Street Blues*; Nanette Fabray's niece Shelley Fabares, who was well-known as co-star of *The Donna Reed Show* at the time, and much later to co-star on the acclaimed series *Coach*. Thanks to all their efforts, it squeaks by somehow. Let it never be said that laughter from TZ's viewing audience was not expected, at least on occasion, for any good series is bound to have at least a touch of the absurd from time to time, in its characters, storylines, or things that just plain didn't work out as expected. As Buck Houghton related in at least one interview, "In television, you can't usually go back and give it another shot."

It has since gone on to achieve notoriety as one of the oddest if not campiest episodes in the series, in a "so bad, it's good" way. The three bikers assault the friendly Stu Tillman, and although he admonishes his daughter to stay away from them, she ignores him and strikes up a friendship with one.

ELLEN

Thank your lucky stars you don't have to rely on buses to get around.

SCOTT

Stars are lucky?

ELLEN

You know that old expression...

SCOTT

I understand a great deal about the constellations, that is the nature of the galactic structure. I mean, I dig stars but so they're lucky? That's aghast!

ELLEN

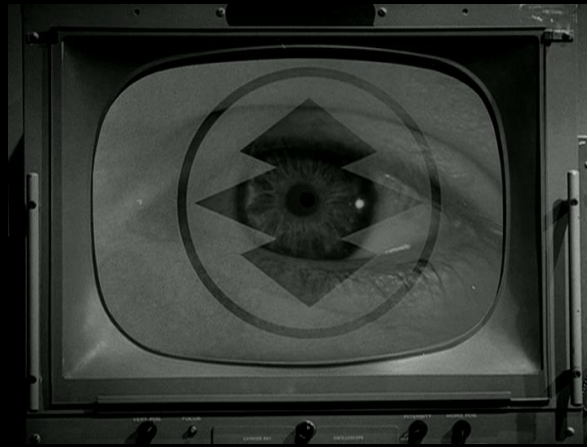
So are you. One minute you sound like a professor and in the next minute you sound like a beatnik!

"Steve, Scott, and Fred were all boys in our neighborhood, and they were a terrifying little trio," said the writer. "Scott was my son, and Steve and Fred were his friends. I broke my own set of rules – I promised myself I'd never name any of my characters after real people, or people I knew, but that was the one time I did it." It was a feeble attempt at a science fiction story, a genre that Hamner had little familiarity with, as he freely admitted in later years. It may have fared better had it undergone an extensive re-write, and if it had a more competent production. The director probably didn't know what to do with the script and simply winged it, hoping for the best. The most glaring non-sequitur is the alien bikers, who make spectacles out of themselves as they ride into town, go to a real estate agency to rent a house, as they proceed to surreptitiously poison the water supply. But more disturbing is the knowledge that our kindly protagonists, the Tillman family, will soon be gone. The police have been overtaken by a new force, one that's in charge of obliterating the current inhabitants of Earth. Again, the good end up badly for no good reason; while a few episodes of the past had characters in accidents that killed them, the storylines were focused and less arbitrary.

Side notes – Denver Pyle, who played Stuart Tillman, appeared in one of the more memorable *Perry Mason* episodes, "The Case of the Jealous Journalist" some three years earlier in 1961, as a man named Tilden Stuart, who survived boating accident. Irene Hervey also appeared in the episode. And, the address mentioned by Tillman, 11575 Amanda Dr., was in fact the long-time home address of The Hamner Family, in Studio City, California.

Michael Forest, who played the lead biker, Steve, remarked, "I've gotten more royalty checks from my momentary appearance in *Cast Away* as the airline pilot, and the *Star Trek* people know me for Apollo, and even the comedy crowd knows me for my *Dick Van Dyke Show* guesting as a minister. But once in a great while, someone will come up to me and say, "you were one of the three bikers of "Black Leather Jackets" – I don't know how many other shows they did with bikes on something like *The Twilight Zone*. Probably not many. And they ask, 'what was going through your head at the time you were firing up the bike?' And I have to say, "I honestly don't remember, as it was so long ago, but it's nice to be remembered for something that has had such an impact." Forest had the good fortune to age extremely well and maintained an astonishing youthfulness past his 90th year.

The jazzy music, featuring organ and guitar by Van Cleave has also endured. But what about the one-eyed leader of the mission, who communicates with the three men via monitor? The eye belonged to Robert L. McCord III (1915-1980), who holds the record of appearing on nearly 70 *Twilight Zone* episodes, more than any other actor. He was credited on only two or three of these. He was likely a stand-in, employed by Cayuga Productions. Ironically, McCord was indeed the 'eye' on the wall; quite possibly, he was around for the filming of every episode of the series. What a privilege. The voice of the leader was provided by actor Gregory Morton, also uncredited.



One of the more memorable emblems of The Twilight Zone.

PART THREE – Spring, 1964

It was time for a distinguished exit, although audiences had no reason to believe that *Twilight Zone* wouldn't be around for another season or more. But even the greatest have to bow out at some time. The cancellation may be for better or worse but once they're gone, they're gone...usually. It had already left and, to everyone's surprise, came back for another round. Somehow or other, a few of the most indelible impressions of the series came from a few of 'the last' – an old woman who reconnects with a dead fiancé, an old man who makes sure his horrid relatives get what they deserve before he dies, and a New York couple who get bombed at a party and will never go home from the place they were brought to. Although the future of the show was uncertain at that time, there was no doubt that it would survive somehow. It was too robust not to, and increased popularity and an even bigger audience, circling the globe, 24/7, was inevitable.

“Night Call” by Matheson is generally regarded as one of the great TZ horror stories, based on his short story “Long Distance Call.” As TZ already had an episode, produced in Season 2, with the same title, it was changed. With this episode, Dame Gladys Cooper had now appeared in three segments, all written by the Southern California Group of writers...George Clayton Johnson, Charles Beaumont, and Richard Matheson. This time, she plays a slightly more sinister version of what she did with Wanda Dunn of “Nothing in the Dark” – but instead of going off to Heaven, she meets an unbearably tragic ending.

Many years ago, in the late 70s and early 80s, a TZ episode guide was written by a faculty member of Rutgers University, published online, in one of the earliest versions of what we know today as the internet – none too detailed, but occasionally with good analysis and some pithy statements about the episodes. Of “Night Call”, the author said, “the ladies are great in this one!” And, they are, in this all-female cast. Nora Marlowe, who was well-known for motherly roles, appears as Nurse Margaret Phillips, caregiver of Miss Elva Keene. Martine Bartlett is Miss Finch, the local telephone company operator – common in those days, especially in small towns – they connected all the calls. The setting of rural Maine in the fictional area of London Flats, was a natural choice for it. The exteriors used for the house and muddy road, and the rickety but still- functional jeep that Ms. Phillips drives were also appropriately ordered.

Matheson changed the ending for the teleplay, removing the ‘Halloween’ element and replacing it with something far more spooky. This was his own doing, and he later said that he preferred it to what he wrote earlier. The original story concludes with the man on the other end of the calls telling Miss Keene

that he'll be right over, which became Elva's bitter remembrance of the car accident that killed her fiancé and crippled her for life more than 30 years ago. Suddenly she understands the mysterious calls. But thanks to her mistrust and stubbornness which have never left her, she's cut him off.

MISS FINCH

About those calls you say you've been receiving, Miss Keene...

ELVA

"Say" I've been?

MISS FINCH

We sent a man out to trace them. I have his report here.

ELVA

And?!

MISS FINCH

He said he traced the difficulty to a fallen wire on the edge of town.

ELVA

Fallen wire?

MISS FINCH

Yes, Miss Keene.

ELVA

You mean to tell me that there were no calls?

MISS FINCH

Miss Keene, there is no way anyone could have phoned from that location.

ELVA

I tell you a man has called me! There must be a phone there. There must be some way he could call me?

MISS FINCH

Miss Keene, the wire is lying on the ground. Tomorrow our crew will put it back up.

ELVA

There must be some way he could call me?!

MISS FINCH

But there's no one out there!

MISS KEENE

Out where?! Where?!

MISS FINCH

Miss Keene, it's a cemetery.



“According to the Bible, God created the Heavens and the Earth. It is man's prerogative - and woman's- to create their own particular and private Hell.”

The common argument, of course, is that the wire will be put back up the following day and that would end their communication. But as Brian Douglas, her fiancé, is off in the great beyond, now with supernatural abilities, no doubt the fallen wire was only a coincidence. In the end, there is some measure of resolution but upon closer scrutiny, most will see that it's not fully cooked.

The legendary Jacques Tourneur was Matheson's first choice for directing “Nightmare at 20,000 Feet”, but thankfully Tourneur got a directorial assignment before the series ended. He imparted an excellent counterpoint to the three ladies that remains not only enjoyable but memorable. He also staged every scene carefully, including the graveyard with the ominous dangling telephone wire. But the most lasting element are the bedroom sequences with Elva, with the tree branch shadows casting over her face through the window and the occasional claps of thunder, as the calls come in... One of the trade newspapers of the day made the remark, “The plot is stretched a bit thin, but the finale is chilling.”

Wally Cox was one of the few *Hollywood Squares* stars to appear on TZ. In “**From Agnes – With Love**”, the comedian characterized a man named James Elwood – one of those folks who can barely relate to anyone but are invaluable to an organization because they know how to solve problems. It first aired, appropriately enough, on Valentines Day of 1964.

A computer known as Agnes – who occupies an entire room, can do all kinds of calculations for a NASA-type space agency. Giving answers in large typewritten form, she also takes on the role of matchmaker. When things don't go as she'd planned, she gets rattled and refuses to calculate anything and spits out lots of adding machine tape, requiring one senior programmer after another to come in and debug her subroutines. Elwood comes in when a programmer who has had no luck with Agnes after weeks of effort. But Elwood succeeds! Now that she's operating fine again, she tries to fix up Elwood with Millie, a secretary. But during their date, he reads from a textbook, bores her to death, and caps it off by spilling champagne all over her dress. Afterwards, Agnes suggests that he fix her up with another programmer, more handsome, who actually does have social skills. It goes well. This was just a ploy though; what Agnes really wanted was to have Elwood all to herself, which drives him into a frenzy. Elwood calls upon Holmes to come in and fix Agnes, and the cycle begins anew.

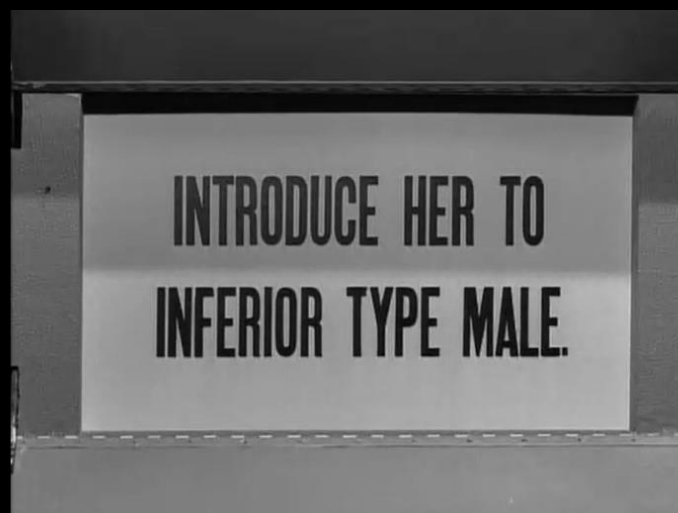
It seemed to be a fit, and Froug once again hired Richard Donner to direct. Cox was a treasured comedian who played nerds to the hilt, although he was often accused of non-acting and simply playing himself. But those who knew and loved him as Mr. Robinson Peepers sought in vain with a rather ridiculous storyline. Nonetheless, Cox gives it a good try. His diminutive, slightly underweight stature belied a great talent. Like Elwood, the stability of his relationships with the opposite sex left something to be desired (he was married three times), although he was known as a family man with children. He gave an admirable performance as the minister in the Earl Hamner-written "Spencer's Mountain" in 1963, not long before he essayed Elwood.

Bernard C. Schoenfeld, a prolific radio writer, probably had good intentions but his (thankfully) lone script was not a match – unintentional pun – for *Twilight Zone*. The characters are almost all stereotypical and cookie-cutter. No individual, no matter how big an egghead, reads Einstein's Relativity equations on a date, and no sane individual lets a computer literally overtake their life. James Elwood was not a real person – or, at least, not representative of anyone real. The character was so broadly conceived and written that it's painful to watch him go through a day. So, he's socially retarded. How about giving him another chance?

Ralph Taeger played a Casanova of a programmer named Walter Holmes with a certain charm. Also in fine form was Don Keefer, who returned for his fourth and final appearance in a very brief sweaty bit as frazzled programmer Fred Danziger, taking a similar approach to the character he played in "It's a Good Life." He also got the best line in the script, "Watch out for that female...look out for that femme fatale!"

Today, "From Agnes – With Love" could best be called a satire on what happens to Silicon Valley programmers when work starts to overtake their existence. Sad but true, these burn-outs happen every day. Again – an attestation to the longevity of *The Twilight Zone*.

But computers-gone-mad seemed to be a prominent thing now, as they were slowly but surely crowding in on the world in the mid 1960s. "The Old Man in the Cave", "From Agnes – With Love", "The Brain Center at Whipples", and even "Black Leather Jackets", "What's in the Box" and a few others featured TV monitors that served as telecommunication devices. Times were a-changing by '64. It was also the year that Kemeny and Kurtz created the computer programming language BASIC.



Computer dating...in the Twilight Zone!

“Spur of the Moment” was Richard Matheson’s final episode of the series in the original broadcast of *The Twilight Zone*. “I never worked with William Froug after he replaced Bert Granet as producer. Once Granet left, I was out,” he said. This was not to say that Froug specifically did not want to work with Matheson, but Matheson later said that Froug – tacitly – was not a fan of his work and felt that Charles Beaumont was pulling him along. This couldn’t have been further from the truth – by then, Beaumont’s material from the show came from ghost writers. Matheson’s final episode-to-be, “Button, Button”, was removed from the production lineup. “The Doll” was also pulled, probably because there had been enough other stories of dolls and dummies done on the show in recent times. “It worked out well though, because when it finally got produced on *Amazing Stories* [in 1986] they did a great job with it,” he said.

This was the classical story of the young, stupid bride who opts for the man whom she feels, in her heart, is the best for her – but she doesn’t think things through, passing on the one she should’ve married.

Director Elliott Silverstein competently led Serling’s “The Passersby,” “The Obsolete Man,” (which triggered a revolution of TV directors and their DGA rights), and “The Trade-Ins.” In 1965, he achieved great success as director of *Cat Ballou*. In 2002 he related, “When you ask an actor if they can ride a horse, the stock answer is always ‘yes.’ When it came for Diana to do it, she didn’t even know what side of the horse to get up on!” But the issue here was not so much with Hyland’s lack of equestrian skills. For many years, Matheson blamed the director for giving it away in the beginning, with a close-up of the aged Hyland. In fact, the sequence – and most of the script – was shot exactly as Matheson wrote it.

Most of the supporting actors did little to make it better. Particularly disturbing is the scene where Philip Ober, as Mr. Henderson, throws young David Mitchell (played by Roger Davis) out of the family home. Ober had a reputation for violence on screen and off, and his physical abuse of wife, actress Vivian Vance, is well-documented. In the lead, as Anne-Marie Henderson, Diana Hyland performed admirably as a young girl and middle-aged woman, as does Marsha Hunt as her mother, but Hunt has remained lukewarm about it. “While I enjoyed working on it, and Diana was a very good friend of ours [husband, writer Robert Presnell, Jr.], I didn’t think it wasn’t one of the better ones,” said Marsha Hunt. “*The Outer Limits* episode I did, with the odd title “Zzzzz”, which was right about the same time, was more successful I believe. But on one of the last days of the shoot, or maybe it was the last, we got word on the set that our President had been assassinated. We continued, though. The show must go on.”

A retrospective look at Matheson’s work on series reveals the writer’s diversity and sizeable range, which very much equaled that of Rod Serling. He wrote less than ten percent of the series but virtually all of it stands on its own with a kind of steely gladiatorial strength, particularly the more-original stories he created, brought to life by wonderful characters. We got everything from disappearing astronauts to prizefighting robots, and more astronauts who refuse to accept their own deaths.

“An Occurrence at Owl Creek Bridge” was an attempted solution to a budgetary problem. *Twilight Zone* many a time, maxed out its per-episode budget. Purchasing the rights to this short film, released in 1962 and directed by Robert Enrico, was a cheaper alternative to producing a new episode of the series. It received its laurels at the film festivals, and over time, has stood on its own as a fine work, despite its connection to TZ. Although it has been a part of all the releases of the show in various media, it has

remained out of syndication. Peyton Farquhar, owner of a plantation in the deep South, is executed by hanging during the Civil War, after being found guilty of interfering with railroad bearings. He gets one last chance to go home to his wife before meeting death at the end of a rope.



Roger Jacquet, in a performance for the ages.

The most memorable elements of the filmed version come when Farquhar has escaped the bullets, and the thunderous realization plunges through him, that he is still conscious, his soul – and seemingly, his body – still intact. He undergoes an orgasmic rush of joy, soaking up the frequencies of fiery sunlight, absorbing the earth with his feet and hands and imbibing the balmy air. Or, perhaps, if he reached the proverbial ‘other side’, it’s a duplicate of the world he already knows, or an even better version of it. The rush sustains itself as he begins the long run home to his female counterpart, through the forest, onto the terrace where she descends the steps. His face reveals praise to God that he’s able to buy himself a few moments of time...or that he has reached nirvana. And then, a moment later...nothingness. Roger Jacquet – although not cast in the role by Cayuga Productions – no doubt had what was one of the most difficult roles of any actor in the *Twilight Zone* anthology, which should come as no surprise. While he may not have been the lone actor of the cast, the film was effectively a story of one man.

Serling was a big fan of both the short story and the film, and on at least one occasion discussed it publicly in one of his televised writing seminars. So too was Kurt Vonnegut, who over the years scorned anyone he encountered who never read Bierce’s short story. The film went on to achieve popularity not so much for its *Twilight Zone* inclusion but in the classroom. It is frequently shown in advanced high school English/Literature/Philosophy courses, as material for philosophical discussion and essay writing.

Jerry Sohl’s third and final ghost-writing assignment for TZ was “**Queen of the Nile**”, which was not so much a re-make of Beaumont’s “Long Live Walter Jameson” as it was a variation on the same theme. The scene was moved from the suburbs up to Bel Air in an Egyptian-themed mansion of a retired movie star, whose disingenuity about her career takes on a whole new meaning – thanks to a priceless, ancient insect.

A journalist looking for a story pays her a visit and, literally, catches up with her – and, he’s most assuredly not the first. Her elderly mother turns out to be much younger than her physique suggests...

MRS. DRAPER

Mr. Herrick, you wouldn’t believe me if I told you how old I think she is.

HERRICK

Think she is? Don’t you know?

MRS. DRAPER

No. Not really.

HERRICK

But you’re her mother!

MRS. DRAPER

No, I’m not her mother.

(beat)

I am her daughter.

[...]

MRS. DRAPER

She had many different names.

HERRICK

But she herself hasn’t changed in forty years?

MRS. DRAPER

Forty years? At least seventy years. The sum total of my life. You can’t imagine what it was like to see her always so fresh and beautiful while my mirrored image grew seared and yellowed with age. How I longed to see a wrinkle – just one – in that baby-skin face. But it stayed young and it was I who grew bent and gnarled, withered by the press of years. Is it any wonder I hate her so?

They rise and move towards the painting of her.

MRS. DRAPER

Look at her, Mr. Herrick, and then go.

HERRICK

How old is she, really?

MRS. DRAPER

She is ageless. Perhaps she is eternal.

HERRICK

What is her secret?

MRS. DRAPER

What woman would not sell her soul to know?

(gesturing)

It has something to do with this beetle.

HERRICK

The scarabeid beetle. The Egyptian symbol for everlasting life.

Mrs. Draper, if you hate her so...

MRS. DRAPER

Why do I stay?

(beat)

What else could I do? After Pamela and my husband...

HERRICK

Go on, tell me the rest.

MRS. DRAPER

No, I cannot. You must go.

HERRICK

What about those other men – John Bradley, Charles Danforth, Wesley Harrington?

MRS. DRAPER

Don't ask about them!

Pamela enters.

PAMELA

How nice of you to drop in like this.

(beat)

Has my mother been entertaining you? What wild tales have you been spinning, Mother?

HERRICK

I don't think they're wild tales at all.

(beat)

For example, the Wells Theater, where you played, was torn down in the twenties.

Ann Blyth, Celia Lovsky, and Lee Philips appeared in *this* wild tale directed by John Brahm. Certainly not the most interesting of scripts, and precious little of it distinguishes itself from the masterworks Brahm led in the early years of the show. But Brahm held the distinction of being TZ's most frequent director, the only one who worked in every season from 1959 to 1964. Roughly half of the episodes he directed were by Beaumont or Sohl. He was also the only director to appear in an episode (as his own extra, a man in a mental institution who believes he's Winston Churchill in "Person or Persons Unknown.") He also directed twelve episodes of *Thriller* in 1960-62.

The final shot of the decayed Philips was, under the direction of Charles Wheeler (in for George T. Clemens), not of the same quality that Clemens had imparted to “Long Live Walter Jameson” but the one improvement was a more graphic view of the decomposing body, as per Sohl’s script. The scarabeid beetle inserts its “eager proboscis” into Jordan Herrick’s heart, sucking the livelihood which the soulless Pamela Morris transfers to herself without compunction! Alas, the photography was rather muddy, likely due to budget.

As he did in Beaumont’s “Passage on the Lady Anne”, Lee Philips underplays the part throughout. While most newspaper men are more A-type personalities, Philips’ Jordan Herrick lacks any chutzpah – although he’s a decent researcher. His stage presence is not much different than it was in the earlier episode, and even less striking than Phillip Redfield in Beaumont’s “Valley of the Shadow.” Frank Ferguson, who so often made appearances as the kindly, bony-faced middle-aged gentleman with gapped front teeth and a moustache, played the newspaper man who talks by telephone with Herrick throughout, giving him valuable information and helping him unravel the mystery remotely. And for the most part, it’s a very spooky unraveling. Quite appropriate too that they used an actress of waning fame in the lead.

“**What’s In the Box**” examined the life of a New York cabbie and his far-from-perfect marriage, and how a TV set is the perpetrator of their respective demises. Martin M. Goldsmith (*Detour, Cast a Long Shadow*), a native New Yorker, was on familiar ground and presented a situation that, although corny, had characters that were inherently identifiable. And, the tone of the piece was just right. In those respects, it greatly succeeds. Starring as The Britts (Brice in the first draft), William Demarest and Joan Blondell – now well past their prime as film actors but still well-known to audiences of the day – worked well with Goldsmith’s salty dialogue, which reflected his own fast-talking New York dialect. Goldsmith and his wife, Estela Quinn-Oaxaca (sister of Anthony Quinn) were living in Mexico when he wrote “What’s In the Box” and “The Encounter.” Producer William Froug approached the writer and asked him to pen the two segments.

JOE
How’s it comin’, Mac?

REPAIRMAN
Who knows? It may live.

JOE
You’ve been at it an hour now. I could build a new set in half the time.

REPAIRMAN
(softly)
Oh – is that so?

JOE
Sure. And you better get wise. I didn’t just step off the ferry from Jersey. I know how you guys operate.

REPAIRMAN
Do you?

JOE

(sipping beer)

Naturally. First you kill a five-buck hour. Then you say you got to take the set down to the shop – another twenty bucks. Then you start switchin’ tubes around at two-fifty a crack. I get some poor sucker’s old ones and he gets mine. It’s a racket, that’s what it is! A penny-ante Cosa Nostra. So, save yourself a headache. I ain’t swinging for no big bills.

REPAIRMAN

(packing up tools)

In that case, the set’s ready.

JOE

What?

REPAIRMAN

It’s ready! And this time it’s on me. Free.

JOE

Hey, wait a minute!

REPAIRMAN

(exiting)

You can’t...win ‘em all.

Richard L. Bare returned to direct, and he infused a certain measure of comedy into what otherwise would have been overly acerbic. Rod Serling, despite not having written it, also had a modicum of fun with the opening narration; either someone on the set told a very dirty joke before it was filmed, or he was simply unaware of the storyline and got a kick out of it once he heard what it was, as it looks like he’s about to break up.

The criticism of “What’s In the Box” usually stems from the philandering Joe never getting a second chance to redeem himself. But if he had, the whole affair would have been unbearably tidy, and the repairman – the uncredited star of the story – would not have gotten to make a curtain call. Sterling Holloway was a perfect choice for the unnamed gentleman; he is a subtle saboteur with a crooked smile *a la* Burgess Meredith’s more evil Mr. Smith of “Printer’s Devil.” His delivery of the final lines of the episode and a very (very) quick look into the camera – after all, this was a television episode about a TV – remains unforgettable.

Bare used very simple sets for the apartment, which included a living room, bedroom, and kitchen. Bare also filmed a second TV commercial, a courtroom and execution scenes, and a wrestling match of Fat Louie vs. Sweeney, which aired on the Britt TV. All came off nicely. Sandra Gould, later of “Bewitched” fame as Mrs. Kravitz the second, appears as Joe’s mistress, to which he utters one of the more memorable lines of Season Five, “Romance is flowers and white wine with dinner. Marriage is a floor mop and two pounds of hamburger.” Although, from what little we can gather, she’s as hysterical as the one he’s

married to. But Joe and Phyllis are bored with life and sick of looking at each other, and both parties have at least envisioned, if not ventured out on, routes to greener pastures....

JOE

You know, Phyllis – driving a cab is pretty lonely work. You’re all by yourself for hours and hours, and in between times people are yelling at you to slow down, hurry up, to take Madison Avenue, to turn right, left, stop, and on top of it you’re meter’s crooked and you’re a thief.

(beat)

So – when someone comes along and smiles at you, calls you “mister” – well, maybe you go all to pieces and start to think the moon and stars are your private property, and that it’s spring. You act like a first-class donkey, kickin’ up your heels like you was seventeen or eighteen. Get what I mean?

PHYLLIS

(flatly)

No.

JOE

Well, there ain’t no point in drawin’ you pictures. What I wanted to tell you is – well – you know – seein’ you dead like that – it was an awful shock and I realized – well, look, you know what I’m tryin’ to say!

PHYLLIS

No. Say it.

JOE

Okay, I will. I took a shock like that to make me realize it’s you and not – well, it’s you I’m in love with.

PHYLLIS

(acidly)

I’m touched.

JOE

(disappointed)

All right...

PHYLLIS

I’m really touched.

JOE

Alright, don’t get nasty.

PHYLLIS

What am I supposed to do? Get all dewy and gooey? Fall all over myself because my husband of twenty-seven years finally decides he loves me?

JOE

I didn’t mean it that way!

PHYLLIS

After chasing half the Bronx and the entire borough of Manhattan, you pin the blue ribbon on me!
Which means I win a used nitwit, to keep, to pamper, to feed and obey, 'til death us do part?!

The conclusion of Goldsmith's script was weaker, and needed a higher-spirited, if not campy, ending. Likely, Bare devised most of this, as Goldsmith indicated that the ending fight scene was to be "imaginatively staged by the director." It included the usual TZ 'character breaks the glass and goes out the window to their death' bit. But no sooner than she hits the pavement, the front door of the apartment swings open with neighbors, police and loaded guns....and the TV repairman, who just happened to be in the building again.

Joe sees himself being strapped into an electric chair, with electrodes placed on his head, and presumably, a mask will be placed over it. He's terrified but gets no sympathy from Phyllis.

PHYLLIS

Haha!! What'd ya see Joe? Lady wrestlers?

(turns on TV)

Whaddya see, Joe? A burlesque show? Fan dancers from Yonkers? Ha ha ha!

Yonkers? Fan dancers? Did ya see 'em, Joe? Ha ha ha!

(wide-eyed)

Yonkers, Yonkers, Yonkers! Fan dancers! Ha ha ha! Hahaha-ha-ha-ha-ha!

Joe is torn between her and the TV set – he grimaces violently at her and then punches in the TV screen, withdrawing a bloody hand.

JOE

I'll kill ya!

PHYLLIS

Ha ha! Now turn on the TV, Joe!

A wild fight ensues. Joe throws a punch at her but misses and hits the wall. She reacts to this with insane laughter. He makes another lunge for her but again misses and knocks a lamp off the table. She dodges it, but he throws something else at her that shatters on the wall, which sends her into a violent rage. He grabs a wooden chair and tries to break it over her back, and does, but she escapes this too. She throws books from the bookshelf at him but this has no result. He comes around the couch and wrestles her to the floor, and tries to drag her by the scruff of the neck. She breaks loose from this, reaches for a vase which she smashes over his head, then throws a plugged-in lamp at him. He throws a punch at her and she stumbles backwards, breaking the glass and falling out the window. We hear the trail of her scream as she hits the sidewalk far below.

JOE

(looking out the window, shrieking)

Phyllis! Phyl..... Oh no! Oh my God!

Two armed policemen appear along with neighbors and the TV repairman.

JOE

I didn't really mean it...I killed her! I killed her!

REPAIRMAN

Fix your set okay, Mister? You will recommend my service, won't you?

SERLING

The next time your TV set is on the blink, may we recommend our own specialist? Honest, prompt, twenty-four hour service. You won't find him in the phone book but his office is conveniently located in the Twilight Zone.

All in all, it is a tangible and sardonically classic slice of lower-middle class American life.



"This time, it's on me. Free."

"The Masks" was Serling's last great script for the series. Stylishly directed by Ida Lupino, it's an inspired Mardi Gras story about retribution. Today, Lupino remains all but forgotten for anything other than her few notable film roles and, of course, her appearance in "The Sixteen Millimeter Shrine" in Season 1. But she was one of the first female directors ever to work in television, and it was a definite nod to her directorial gifts that she got a one-shot on TZ, which was very much a pre-women's lib show. "Bad Warner Brothers scripts led Ida toward directing when she was on suspension," said David Macklin in his book *Acting in the Motion Picture Business*. "I worked with her a few times, one of them on an episode of *The Virginian* with Doug McClure. She went to the sets and studied the director and cinematographers. A really gutsy gal." "During the fifties through seventies, she was the only member of her sex working steadily as a screen director. The crews in those days were almost exclusively male and Ida worked with them beautifully. She was considered one of the boys in the best sense of the term. Ida had true grit – a marvelous sense of humor and an empathetic nature."

In grand style, Serling tells the story of a wealthy New Orleans man named Foster with golddigging relatives who usually come around only when it's time to collect. But Foster has something else in store for them this time. He's acquired five masks, including one for himself, made by an old Cajun who has imparted them with "certain properties." And he's selected them based on reverse psychology – the "opposite" of what each of them actually is. The masks will mold their face into all that characterizes

them. While death always has the last laugh on us, Foster is going to have his own last laugh on them. But it's not a 'ha-ha' type conclusion; it's a grippingly real one. The changed Harpers are now, in fact, societal outcasts – all but disabled. If only life could be so easy, as to physically disfigure those who live only for the purpose of inheriting. Or, at the very minimum, make the assets they inherit ultimately worth nothing. Granted, they were well-off before they inherited Foster's assets. But the wealthy usually have even more money problems than the poor, so an extra boost won't hurt them.

Robert Keith was not a well-known actor but like a number of actors who appeared in leading roles on TZ, should've been. The highlights are in his exchanges with his daughter and son-in-law, for whom he has no affection...

FOSTER

How are you, Emily?

EMILY

Oh, I'm bearing up.

FOSTER

Bearing up. You sound like Job itemizing his calamities. What's your illness this month, Emily?

EMILY

Oh, it doesn't matter, Father. I'll muddle through.

FOSTER

You are the four most changeless people on this Earth.

EMILY

I don't like being so ill, Father, if that's what you mean.

FOSTER

Don't you? I find that hard to believe, considering that in the past twenty-five years you've been at death's door so often, it's a wonder you haven't worn a hole in the mat.

EMILY

Well!!

FOSTER

And, Wilfred. How's business?

WILFRED

Making a little, losing a little, Father, but I manage to keep my head above water.

FOSTER

I think the only book you ever read was a ledger. I think if someone cut you open they'd find a cash register.

WILFRED

Oh, really, Father!

FOSTER
Really.

Foster sets up the scene for having the last laugh on his relatives...

PAULA
I won't wear mine.

WILFRED, JR.
Me, neither. It's stupid.

WILFRED
Well, Father, it seems we're somewhat at odds here.

FOSTER
Not really, Wilfred. You all came here for one purpose. To watch me go and cry, 'bon voyage.' To put coins on my closed eyes and with your free hands, start grabbing things from my shelves!

EMILY
Father, that's cruel!

FOSTER
That's truth! You came to reap everything I've sewn, to collect everything I've built! Well, I shall not disappoint you. Everything is yours! Everything is prepared, the will is made, the four of you will inherit everything that I own. Everything. Money, house, property holdings, stocks, bonds, everything.

WILFRED
Father, you're breaking our hearts.

FOSTER
Now that's the most touching thing you've ever dredged up by way of conversation, Wilfred. But I must include this addendum – this small proviso. You shall wear your masks until midnight. If any one of you should take them off, from my estate you shall each receive train fare back to Boston and that's it!

WILFRED
Well, we won't be spoil sports! If this is your pleasure, Father, we'll indulge you.

They put the masks on.

FOSTER
And now, my dear ones, we will wait until midnight.

Outside, the Mardi Gras persists wildly and noisily; The Harpers spend the next four hours chafing under papier mache.

EMILY
(anxious)

Are you feeling weaker, Father?

FOSTER

At long last, a note of hopefulness in your voice, Emily.

EMILY

Why must you always say such miserable, cruel things to me?!

WILFRED

I quite agree, Father!

FOSTER

Why, indeed, Emily? Because you're cruel and miserable people! Because none of you respond to love. Emily responds to only what her petty hungers dictate. Wilfred responds only to things that have weight, and bulk, and value! He feels books, he doesn't read them. He appraises paintings, he doesn't seek out their truth or their beauty. And Paula, there, lives in a mirror. The world is nothing to her but a reflection of herself. And her brother. Humanity to him is a small animal caught in a trap, to be tormented. His pleasure is the giving of pain. And from this he feels the same sense of fulfillment that most humans get from a kiss or an embrace!

(hissing)

You're caricatures! All of you! Without your masks, you're caricatures!

Clock strikes midnight.

FOSTER

And now you're all very rich. You own everything that I have owned. You kept your bargain, you wore the masks. Enjoy yourselves, dear ones. I lived a full life. May God pity you.

He draws his last breath, then slumps forward, dead.

The Harper family – Milton Selzer, Virginia Gregg, Alan Sues, and Brooke Hayward, were literally so rotten as to be unforgettable. Wilfred the capitalist, Emily the kvetching hypochondriac, Wilfred Jr. the young biologist/football player (although he seems to lack the intelligence to be good at either!), and Paula the bitchy female version of Vanity Smurf. Save for Gregg, they were all at least slightly odd-looking; they couldn't all be pretty or handsome. When the masks came off, their faces had to be permanently misshapen in a way that was believable, and in accord with their facial features. The most horrifying transformation went to "The Captain of Industry", Wilfred Sr., who is the first unveiled – whose now-sunken eyes peek out of a protruding block resembling permanently-affixed laboratory goggles, over what used to be his forehead. Wilfred, Jr. ended up with a porcine nose, much like the rodents he slaughtered, as did his sister – who turned up hers at everything but herself. And there will be no cosmetics that can salvage the monstrosities of Emily's new set of wilted, lachrymose weepers. Literally. Justice served up on a silver platter...in the French Quarter of the *Twilight Zone*! But – the one element that never seems to be mentioned is that Jason Foster is as just as bad as his family members. As his doctor reminds him, "I first saw you twenty-five years ago for a head cold and you threw a lamp at me."

“I Am the Night – Color Me Black” was another Serling story essaying prejudices and how they can destroy a race – or, at least have devastating effects on certain locations where the quotient of evilness is high. Terry Becker, who played Jagger, related in 2004, “I played this guy who murdered a racist and got hanged. I had to try to feel that guy’s pain, and I think it came out in my characterization of him...I had this ‘don’t screw around with me’ attitude going. Truth be told, I was ill with the flu or something while we were shooting – Ab [director Abner Biberman] knew it and kind of helped me through it. Who knows, maybe it helped my performance. But I later on got into directing TV on *Room 222*, *The Brady Bunch* and other shows, and I learned just how important the director is. Ab did a fine job with all of us on that show. Paul Fix, Ivan Dixon, Mike Constantine, George Lindsey...it hasn’t been forgotten.” Indeed, Biberman had a cast of pros to work with.

While the story was a simpler one, and nowhere near Serling’s best, the actors once again made it better. Notable was Paul Fix who played the kindly and rather melancholic newspaper man, Colby, with what can be described as sensitive melancholy. George Lindsey, in a role far removed from the affably unintelligent Goober Pyle, this time plays a loudmouth redneck of a deputy who always has his mouth open – and yet, he too has a soft side. In the lead, Michael Constantine – always reliable – turns in a stolid characterization of Sheriff Koch (the second; the first was John Larch in Serling’s “Dust” of Season 2.)

COLBY

It seems the phenomenon is quite localized and we’ll just have to seek elsewhere to find company to share our misery. You seen Jagger this morning?

PIERCE

I seen him. I brought him a cup of coffee. I also reminded him about what day it was.

COLBY

I’ll bet you did. How did you occupy yourself as a lad, Mr. Pierce? Torturing small animals or just pulling wings off flies?

PIERCE

What do you mean by that, Mr. Colby?

COLBY

Nothing. Nothing at all. Can I talk to Jagger?

KOCH

Go right on in.

COLBY

As a point of interest, Sheriff, is Jagger innocent?

KOCH

Mr. Colby, that is a matter for a jury, public opinion, and God, and thank the lord that has nothing to do with me.

COLBY

So let us all praise God for the morning’s impartiality.

PIERCE

And to justice bein' served, dee-luxe style.

KOCH

Deputy, why don't you shut your mouth.

PIERCE

I got a right to an opinion.

COLBY

Indeed you have, Deputy. Indeed you have.

No doubt Serling wrote the episode with the new Civil Rights Movement in mind. Martin Luther King's recent "I Have a Dream" speech happened some months earlier, on August 28, 1963. As he often did, Serling utilized a simple metaphor – this time perennial blackness, which then spreads to other locales overcome by hatred.

In retrospect, the reticence in the casting of what was then known as "Negro actors" is absurd, but at the time, it was an issue for the networks and casting a black man in such a role was at least somewhat of a daring move on Serling's part. Over the years, Howard Morris, somewhat regrettably, recalled the casting of *The Andy Griffith Show*, which he directed and acted in. "It was a show set in the South – and the question was so obvious, why didn't we have any black actors? Some of us wanted them, and some of us didn't."



"You spoke for us, and God help us, you killed for us. I feel you deserve some measure of peace."

Ivan Dixon, a prizefighter earlier ("The Big Tall Wish") and now a minister, fulfilled the role with quiet aplomb, in just several minutes of screen time. While Jagger says he has no use for the reverend before being executed, the kindly soul makes his appearance anyway, thankfully.

The Reverend's speech could have been more probing, but Dixon made the most of it.

PIERCE

You seen the light, Reverend. You really seen the light.

REVEREND

Have you?

(Long pause)

Have any of you? In all this darkness, is there anybody who can make out the truth? He hated, and he killed and now he dies. And you hated, you killed... And now there's not one of you, not one of you, who isn't doomed. Do you know why it's dark? Do you know why there's night around us? Do you know what the blackness is?! It's the hate he felt, the hate you felt, the hate all of us feel and it's too much, it's just too much! And so we had to vomit it out and now it's coming up and choking us. So much hate. So much miserable hate.

The worst in the land of prejudices was yet to come, something that Serling knew all too well, and it was one of his first-choice topics to write on. What forms would it take in the times to come? It could only be guessed at, and not accurately. Serling was as much a sociologist as he was a writer, and the occasional script about prejudice was his way of giving a public awareness lecture about it.

"Sounds and Silences" brought together John McGiver, last seen in "The Bard", and Penny Singleton, voicethrower of Jane Jetson, and star of *Blondie* movies of the 1930s. McGiver, a schoolteacher and father of ten, abandoned the schoolhouses to become an immensely popular middle-aged, heavysset character actor. Also on deck were William Benedict (known later for playing Archie's even more bigoted neighbor, Jim McNab, on *All in the Family*), and long-ago co-star of *The Bowery Boys*; and semi-regular Michael Fox, no relation to the legendary younger actor who added the 'J' when he registered with the Screen Actors Guild because there was already a popular actor with the same name. This was also one of Singleton's last on-screen roles.

Roswell G. Flemington, micromanaging owner of a company that makes models of The Cutty Sark and other famous ships, is fond of noise, and talking to *everyone* as if he were giving orders to a platoon. Quiet employees who aren't returning their typewriter carriages are his pet peeve, as "Idle hands make for an unproductive poop deck!" He loves to listen to records of WWII submarines being torpedoed, and sea chanties including "Anchors Aweigh." All this is because during his childhood, he was not allowed to make a shred of noise at home, where fudge brownies were served instead of cookies. His wife finally leaves him. Then, inexplicably, he discovers that dripping shower heads and other small noises now annoy him and he hears them at amplified volume. What to do about it? See an otologist and a psychiatrist – neither of whom do him any good. But then, he suddenly experiences a kind of hearing loss – or, at least an ability to tune everything down to a very low decibel level...but he can't seem to reverse this and demands that everyone make more noise again.

It's a loquacious but fairly funny script by Serling. Flemington frequently prefaces his thoughts with the phrase, "In a manner of speaking..." This is later thrown back at him when his wife breaks up with him - "I believe the expression is, 'Laft, and dump the garbage'!! In a manner of speaking, consider yourself DUMPED!!" McGiver and Singleton lent themselves well to the parts. It also had some good sound effects

and was directed ably by Richard Donner. Would Flemington be better off as a deaf man? Perhaps. But again, be careful what you wish for, because you just might get it!



"I am absolutely and completely thunderstruck!"

As some will recall, "Sounds and Silences" was not in syndication for two decades due to legal problems, then finally entered the mainstream of reruns in 1984. Perhaps not the most significant loss that could have been incurred in *The Twilight Zone*. In the end, Flemington is committed to a sanitarium, goes deaf and insane, and no one is much the wiser for it.

No one thought or dreamed, in 1964, that *The Twilight Zone* would go on to achieve cult status, nor that it would go on to be so frequently re-run, including Rod Serling. Thus, the writers – especially those who only penned an episode or two – were fine with going back over old episodes and appropriating ideas from them.

Such was the case of "**Caesar and Me**", a remake of Serling's hallmark episode "The Dummy." In the leads were Jackie Cooper, and Suzanne Cupito (Morgan Brittany), who was one of the most popular child character actors of the day. Secretary and one-shot writer Adele T. Strassfield and William Froug supposedly worked on it together, as a story was needed on short notice. A dimwit Irish émigré can't seem to find a job in his profession of ventriloquism. But his dummy is an evil bastard, not unlike Jerry Etherson's Willie, who has complete control over him. With bills piling up and no resources, he resorts to an unsuccessful robbery of a karaoke club.

While Brittany did nicely as Susan, the evil niece of the boarding house operated by her aunt, Cooper downplayed the role to such an extent that the audience has absolutely no sympathy for his character of Johnathan West – even at the very end, where he sheds tears before being hauled off to jail. Cooper displayed precocious talent as a child actor in such films as *The Bowery* and *Treasure Island* in the 1930s, but his acting as an adult was usually unmemorable, save for a few plum roles that he got later. These were not so much based on merit as they were in light of his status as a Hollywood icon, including his *Superman* role as the editor Perry White, which many consider the highlight of his career. He

distinguished himself as a very fine director who directed many episodes of television, particularly the MTM Enterprises shows of the '70s and 80s (*The Mary Tyler Moore Show*, *The White Shadow*, et al) and *M*A*S*H*. Interestingly, James L. Brooks and Allan Burns, creators of the *Moore Show*, remarked at Cooper having a miserable time that week, on the lone episode he directed. They claimed that he did not approve of the more-or-less casual, relaxed set where the story editor and production crew – not to mention Brooks and Burns themselves – often threw in advice and suggestions as the episode was being produced. He preferred to remain in command as director. Says BarBara Luna, “I worked for Jackie several times – he was a fine and most interesting director, a veteran of showbiz who had been around it almost his whole life.”

“**The Jeopardy Room**” is known for its uniqueness in the TZ anthology, and it’s a nice little tightrope of a story by Serling, with a marvelous trio of Martin Landau, Bob Kelljan, and John Van Dreelen, directed by Richard Donner. Like Donner, Kelljan went on to become a prolific director. Unique in that it is rather like a live drama and lacking any fantasy-type elements.

Major Kuchenko, presumably held hostage for suspected treason or traitorous activity, is trying to head west from somewhere in eastern Europe – perhaps Latvia, detained in a dingy room by a gunman and his superior whose quarters are directly across in an alley. Komissar Vasiloff and Kuchenko have a face-to-face confrontation which ends in Kuchenko being drugged, only to awaken later to a tape-recorded message as to a possible reprieve from being shot.

It opens with a striking close-up – quite memorable, of Landau looking cross-eyed at the ringing telephone. Piercing eyes and violent expressions were among the actor’s trademarks, which he always utilized well. By this point, Landau’s virtuosity as an actor was becoming better-known, to the point where he could easily carry series TV episodes such as this.

Like many episodes that preceded it, it featured very simple sets, with disposable windows for the actor to either bash out or fall out of easily. The windows of this episode were made of glass bordering on hardened, framed sugar crystals, which Major Kuchenko breaks in a rage as he begs to be shot but isn’t.

The opening dialogue between the officer and his counterpart, following their initial outreach to Kuchenko, makes for an intriguing set-up to what appears to be unusual circumstances....

VASILOFF

The fox is in the trap.

BORIS

I could make his head and his body from this distance.

VASILOFF

That would give you pleasure, wouldn’t it?

BORIS

A great deal of pleasure, Kommissar. Tell me when. Even when he lies down, I can still aim for his head.

VASILOFF

Yes, Boris, I believe you. I know of your prowess. Put the gun away for a bit.

BORIS

Put it away?

VASILOFF

Lay it aside.

BORIS

We are not going to kill him?

VASILOFF

Ah, the impatience of the bourgeois...they do not sip wine. They gulp it down like a soft drink! They do not caress women, they devour them. They do not savor the essence of a rare perfume. No, they try to jam it into their nostrils. Boris, the gentleman will die, indeed he will, but I want him to die... with finesse. With subtlety. With a degree of thought. That is a good death.

BORIS

I did not know that it was a good death, Kommandar.

VASILOFF

Ah ha. A good death is a death of art. A bad one is the death of a butcher. You, Boris are a butcher, I am an artist. You will have your death tonight, Boris, within a few hours. But we will kill with artistry, not kill with a meat cleaver or explosive bullet or any other of the butcher's tools. Oh no. This death will be...like a ballet.

Despite being borderline-talky, and lacking the trademark 'TZ fantasy' element, the payoffs are significant – Kuchenko makes a narrow escape and the two terrorists get blown up by their own devices. "It's alright, operator," he says. "I have reached them."

Circa 1962, around the time Hamner first began his career in Hollywood, he wrote home to his family members in Virginia a letter about the city, concluding it with the words, "...it's almost like being in a real place." This was the subtext of many a Hamner script that followed. A year or so later, from this idea was born "**Stopover in a Quiet Town**", which has gone on to become one of the most memorable episodes in the series, with a sarcastic punchline. It was most likely unintentional on Hamner's part – although he is sometimes accused of appropriating the thesis – but the episode bears some resemblance to Serling's "Where is Everybody," by then a years-old episode. In all fairness, "Stopover" was different enough that it rounded out the idea nicely, just before TZ finished its run.

Once again, we have a fine two-character study here. Hamner had a good sense of direction for this one. If somewhat lacking depth, it begins boldly, in the bedroom, just long enough to have the couple wake up and wonder where in the world they are – and sustains its momentum throughout. The Fraziers meander through the town, in search anything with life in it, only to hear the repeated laughter of a child

who can't be found. Arguably, it's even more popular than its predecessor. Bob and Millie are a hip couple of DINKs (double income, no kids), portrayed flawlessly by Nancy Malone and Barry Nelson.

Hamner's script had the Fraziers bickering a bit more in the opening, much of which was cut, allowing them to get on with their journey. It was well-filmed by Director of Photography Robert W. Pittack and crew, with a number of memorable close-ups, individually and together. Pittack served as counterpart to George T. Clemens, sharing DP'ing chores with him in the later years of the show and his work was often so similar as to be imperceptible. Not something that could be said for the few other DP's who subbed for Clemens.

"I always liked working with smaller casts – it was more fun and made the process easier," said Nancy Malone. "It was hot during the filming of the outdoor scenes – the sun was shining right down on us every day and I had to wear high heels that were very high. It wasn't the most comfortable thing. For some reason, I always remembered that Gerd Oswald directed it, but somebody told me not long ago that I was mistaken. I'd forgotten that it was a man, whom I never worked with again after that, named Ron Winston; same number of syllables in their first and last names." Indeed, Ron Winston directed a few memorable early episodes of the series, including "The Big Tall Wish" and "The Monsters are Due on Maple Street." "Stopover" was his most successful. Del Reisman confirmed, "Ron was indeed one of the really good directors we had during the first years of the show."

MILLIE
(mumbling)
Reveille, old tiger.

BOB
(rising, but groggy)
Ughhhh! Ohhhh!

MILLIE
C'mon, get up now.

More moaning.

MILLIE
Well, I knew you were swacked, but really!

BOB
Oh boy. I didn't have that much to drink.

MILLIE
(disagreeing)
Ha ha! Hoo-hoo!

She looks around the room, and becomes painfully aware that they are not at home.

MILLIE
Bob, where are we?

BOB

I'd hope we are in the bedroom of an apartment on West Twelfth Street in New York City.

MILLIE

Well, we're not!

BOB

Huh. I don't get it. We went to sleep at home, didn't we?

MILLIE

Of course we did. Remember, we left the party up in Bedford Village?

BOB

And you drove.

MILLIE

I had to. You were...

BOB

Sleepy.

MILLIE

Let's just say unable to drive. We had the top down, I thought that would revive you, and then somewhere above Riverdale...

BOB

Somewhere above Riverdale...what?

MILLIE

Something came down on the car from overhead, a shadow, and then...that's all I remember.

BOB

You probably plowed us into another car.

MILLIE

I did not plow us into another car.

BOB

Well, let's just say another car plowed into us. We were probably knocked out.

MILLIE

No. You were already knocked out.

BOB

Alright, just... It's no big deal. Somebody brought us here, put us to bed, and there's probably bacon sizzling and a plate of scrambled eggs waiting downstairs just this minute. In fact, I think I can smell it now.

But the Fraziers are not going home, no matter how fast or far they run! Again, this is Hamner poking fun at yuppies who behaved stupidly and it cost them everything. "It's a very funny thing," said Hamner. "Earl Holliman and I are the two 'Earl H's' of *The Twilight Zone*. He, too, lives in Studio City, as I have for many years, and one day we ran into each other, I can't quite remember where now. I don't think he was ever in anything that I wrote. But we both made the comment, to each other, about just how Rod Serling had helped put us both on the map." "We weren't getting a huge salary in those days but we worked harder, because the scripts were so good," says Malone. "Earl and I were practically next-door neighbors during the many years I lived in Studio City," she said. "He was, and is, terrific. A dear man, a dear soul."



"Maybe we're dead, Bob. Maybe this place is Hell."

"The Encounter" – which became better-known as "the banned *Twilight Zone*" episode, to date, has had only two broadcasts – on May 1, 1964 and January 1, 2016.

"It was, and still is, hard for Asians to get good roles in Hollywood," related George Takei in 2004. "I was fortunate enough to be cast in a *Playhouse 90* episode called "Made in Japan", starring Dean Stockwell, E.G. Marshall, Harry Guardino, and Dick York. Bob Butler was the director. When Bob got this directorial assignment on *The Twilight Zone*, he remembered me and called me. He also cast Neville Brand, an actor whom I already greatly respected. When I read the script, I thought, 'this is like a chunk of raw meat.'"

It's the story of a Japanese-American gardener, Arthur Takamuri, who gets invited up to the attic for a beer and a conversation with a former marine, Fenton. The attic door gets stuck and they can't get out. Fenton ultimately falls on his sword, and Taro commits suicide by jumping out the window, and ominously, the door swings open. In between, they tell their colorfully painful life stories via an excellent, and at times, even touching script by Martin M. Goldsmith.

CBS found it abrasive enough, with its lack of historical accuracy, to the point where they felt repeated airings would only invite trouble. It also did not enter syndication packages after Serling sold the series shortly after it ended, and despite a lone re-broadcast, it has not since been re-run. It has, however, been a part of every other media release in VHS and DVD format. The script was published in 2005 "Forgotten

Gems from the Twilight Zone,” Volume 2, by BearManor Media. A cursory reading of it reveals that Takei and Brand had a monumental requirement – the amount of dialogue they had to memorize, orations that went on for pages at a time. One of the few production changes in Goldsmith’s script was the change of Takamuri’s nickname from Ito to Taro.

ITO

The planes circled overhead; I stood on the hillside where we lived and looked up at the sky and saw them and my mother held my hand and tried to make me run inside the house...but I stood and watched the airplanes while down below at the Harbor my father tried to warn sailors...tried to tell the men on the ships what was happening...but the bombers came anyway and I could heard the boom...boom...BOOM...BOOM...as their bombs exploded I could see the smoke and my mother was crying...

(pause; he holds up one hand over his ear)

My father was yelling to warn the sailors...yelling or them to fire back...and

(pause, he can’t go on)

The navy gave him a medal, posthumously, he was a hero. A great hero.

My mother and me were shipped to California one year later. We were placed in a relocation center.

(Turns suddenly on Fenton)

Do you know what a relocation center is, Mr. Fenton? It’s a fancy name for a concentration camp, Mr. Fenton! That’s where I grew up! In a lousy concentration camp especially reserved for Americans with slanted eyes and yellow skins! That’s what the son of a hero got, Mr. Fenton!

He turns away suddenly, spinning around now like a bomber plane over Pearl Harbor.

ITO

BOOM!! BOOM! BOOM! They circled, they dropped their bombs. BOOM! BOOM! They kept dropping them; they should have had more, more, more, MORE! More bombs! More bombs!

(he makes a sound like a dive bomber coming in on target)

Bzzzzzzzzzz...raaaaaaaa!

Quickly Fenton drops down into anti-aircraft position. He raises his arm, takes careful aim, and fires.

FENTON

Ka-pow...ka-pow...kapow...kapow...ka...pow...I got you! I got you!

Ito circles into a crash dive and screeches down to the floor in a lump.

ITO

(in Japanese)

Death to the Yankee pigs! Death to Yankees!

Fenton watches as Ito’s body is absolutely still. Then, after a long, long moment, slow sobs begin to rack Ito’s figure.

ITO

It didn’t happen that way. He was a traitor. He signaled the planes. He showed them where to drop the bombs! He was a traitor... My old man was a traitor!

Takei and Brand turned in superlative interpretations of the two men, due in large part to their own connections to WWII. Brand served in the Armed Forces, receiving multiple medallions for his distinguished service. Takei, significantly younger at the time, had a much different and more palpable connection. "We were in the Yule Lake internment camps," said Takei. "I remember my mother saying to us, or rather commenting, that the most frightening thing was not knowing what was going to come next." For all of the neglect it has endured over the decades, "The Encounter" may once again see daylight. Takei remains optimistic. "I feel that artists must be given the opportunity to work in areas beyond historical truth, and that is what *The Twilight Zone* was all about." The actors balanced each other perfectly; Brand, as Fenton, a heavyset drinker whose life is falling apart, and Takei, as Taro, the sad gardener with the weight of the world on his shoulders. Yet another fine two-character TZ study, it could make a fine one-act play.

Although it could easily have passed for a bonafide Earl Hamner tale, "**Mr. Garrity and the Graves**" was adapted by Serling from a story by a young sportswriter from Utah named Mike Korologos. He was paid by Cayuga Productions for the story, and that marked the end of his involvement with showbiz. Serling had a tremendous sense of humor, although he was never adept at comedy but occasionally he would write a comedic script that was vastly entertaining, even if it was on the side of tongue-in-cheek (in the intro, he says, "and you ladies and gentlemen from Missouri, don't laugh this one off entirely"!) Directed by Ted Post, with a fine harmonica score by Tommy Morgan, it boasted an outstanding cast of mostly-male actors, almost all of whom had appeared on the TZ beforehand in somewhat heavier roles, and/or were semi-regulars on the country sitcoms of the day. John Mitchum, who appeared in the better-known Season 2 episode "The Rip Van Winkle Caper," co-starred as Garrity's accomplice, charged with helping him carry off some of his highjinks as he tricks the gullible townsfolk, although here too, his screen time is brief and he has only a few lines. Stanley Adams co-starred as the bartender; an underrated actor, he, too, appeared in Serling's *Requiem for a Heavyweight*. As has been mentioned frequently over the years, "Garrity" did push the envelope significantly, but Ted Post kept it within the lines of acceptability.



"Services are my supply..."

One of the best moments comes when Garrity – characterized perfectly in deadpan style by John Dehner – charges a frumpy older woman the fee of \$500, while waiving it for a fetching brunette moments later.

In its own way, the episode reflected a Serlingian clairvoyance of its own – paid suppression, and even into the realm of planned obsolescence. Garrity agrees to keep the dead buried – but for a price. Otherwise, he’s happy to exercise his “talents” and resurrect them. It could go either way for him; the result is the same...but he makes his profits by his own special brand of extortion. One-hundred thirty some odd years later, the elements of this story set in the late 1800s are still relevant in our economic climate.

JENSEN

Happiness, Arizona! Where a man can walk down the street without having to check the mirror to see who’s gunning after him. That’s progress, mister. That’s real progress.

GARRITY

Well, it’s this kind of thing that brings tears to my eyes.

JENSEN

Ohhh now...well, you don’t have to be scared to show any emotions, sir. I know the feeling. Living with killing and violence all your life and then it’s like...

(more dramatic)

it’s kind of like the sun, coming over a dark cloud and shining down on you with its warm rays of beneficence.

(beat)

I do a little preaching on the side.

GARRITY

Ah, yes.

JENSEN

What’s your line?

GARRITY

My line?

JENSEN

What do you do?

GARRITY

Well, I’m on the road a good deal of the time.

JENSEN

Sellin’?

GARRITY

In a matter of speaking. Services are my supply.

JENSEN

Services? What sort of services? I might be able to throw a little business your way.

GARRITY

You might at that. This is the kind of town that can generally use me...

JENSEN

What sort of services do you supply?

GARRITY

(beat)

I bring back the dead.

Kate Murtagh played many a matronly woman in her career, appeared in the final shot in Boothill Cemetery as one of the resurrected. She may have the distinction of most-memorable character in the episode, with the line, "And there's a little pipsqueak of a sot just waiting to get his arm broke, and I'm just the gal who can do it or my name ain't Zelda Gooberman!" Her husband was portrayed by TZ semi-regular J. Pat O'Malley, who claimed that his wife had broken his arm so many times that he developed a lisp! (actually, O'Malley had a natural lisp that was his own personal trademark.) "It was very fast – I got into costume, and I just had the one line. I'm impressed that anyone remembers it!", she recalled in 2006. "My sisters and I had a singing/comedy act that we did – we were like The Andrews Sisters, although not nearly as famous although we did perform for President Roosevelt and worked extensively on the east coast [...] I'm studying acting again after all this time!" Despite being overweight for years, the actress gradually lost weight and lived to the impressive age of 97, retiring in 2001. "I did meet Rod only once, at a house party, some years after I worked on *Twilight Zone*. A charming and handsome man, he was!"

"**The Brain Center at Whipple's**", Serling's commentary about the evils of computer automation, usually gets less than it deserves. It had a most unusual destiny; for years, a clip of it played in The Smithsonian Institute. Directed by Richard Donner, it starred Richard Deacon, a fellow Binghamtonian several years older than Serling, who was also a student of Rod Serling's teacher, Helen Foley. It was only appropriate that Serling write an episode for him. At the time, Deacon was a prolific actor, and a regular on *The Dick Van Dyke Show* as Mel Cooley, TV show production manager and arch nemesis of Morey Amsterdam's Buddy Sorrell, a member of Rob Petrie's writing staff.

COOLEY

Rob, I would appreciate it if your staff showed me a little respect.

SORRELL

We're showing you as little respect as possible.

Likewise, Deacon fit the mold of a short-tempered, short-fused member of upper-management of a publicly traded organization. Whipple has decided to automate the plant, laying off thousands of staff and leaving behind only the machines and their technicians. Ultimately, a robot replaces Whipple after he is fired by the Board of Directors. The services of Robby the Robot were called upon once again.

It was not an especially pleasant story, and certainly could have been a bit softer, but it made its points vividly. Big business has always been just that...big business. Serling knew that the computer age was going to change the shape of it. High profit margins and cutting unnecessary overhead expenditures are paramount to shareholders and potential investors. The one thing that Whipple's seems to lack, though, is expansion. They just replaced everyone with a computer.

Paul Newlan turns in a sensitive performance as long-time exec Hanley, who eventually belts Whipple across the face after reaching an inflection point. Ted DeCorsia, who played the gruff agent, Marty Sall, in "The Sixteen Millimeter Shrine" in the first season, and numerous heavies in TV and film; he was perfectly-cast as Dickerson, the plant foreman who has worked at Whipple's since the Great Depression years, only to be pink-slipped. Both actors were on the older side; it must be remembered that most people worked to much older years – prior to the 1980s when early retirement became popular (a trend now reversing as the older generations can no longer afford to do so). After breaking and entering the plant after hours, Dickerson threatens to – and does – demolish one of the computers. This was the piece's strongest point, and what might be conceived as a drunken speech is delivered with a flaming, visceral intensity by DeCorsia. After being shot with a pistol after taking a crowbar to the blinking monstrosity that replaced him, he collapses, literally, into the burning machine. "You see, machine?" he says. "It took more than you to beat me...it...it took a man!" The short pre-attack scene in an unusually decorated bar, where he proceeds to get drunk and commiserates with the bartender about his frustration, was also well-ordered. Some months later, an unshaven Whipple meets Hanley unexpectedly in the same bar and asks him how he's enjoying retirement...but now Whipple is in the same boat. He, too, has been replaced....

Nighttime. Hanley is drinking a beer, sitting at the bar, in the same place Dickerson did many months ago. The place is quiet. Whipple enters and orders a beer. He sees Hanley, who is sitting at the opposite end of the bar. It is awkward, but Whipple starts a conversation.

WHIPPLE

To other days, Mr. Hanley, and to other toasts.

HANLEY

I'll drink to that, Mr. Whipple.

WHIPPLE

How are you finding retirement?

HANLEY

Oh, tolerable, Mr. Whipple, tolerable. I manage to keep busy. Not as much as I'd like. My wife says I get underfoot, but I do alright. But you know, it's kind of nice to sleep late in the morning.

WHIPPLE

It's important, this retirement I mean. Very important. A man should have time for leisure when he grows older.

(awkwardly repeating himself)

It's important that he have time for leisure.

HANLEY

That's so, Mr. Whipple...

WHIPPLE

You know, when the board of directors first indicated to me that I was somewhat overtired, that I should relinquish some of my responsibilities, if the truth were known, Mr. Hanley, I did feel some sort of antipathy for them. But they were right. They were quite right, you know. But with the perspective of time, I realized they'd moved me out of there. I'm not married, you know, and things get a little dull.

Well, not dull really...I manage to keep myself busy but there are times when I wish that...when I...
(near tears)

it's not right, Hanley, it's not right! Cold, dispassionate, impersonal, they chuck a man out right in his prime! Chuck him out like he was some kind of a part! They said I was neurotic about things. They said that being alone with the machines had warped me. That was the expression they used, 'warped'! It's not fair, Hanley! It's not fair! A man has value, a man has worth! They just snap their fingers and they bring in a replacement! They just bring in a replacement. It isn't fair, Hanley! It isn't fair, the way they diminish us...



"YOU CAN'T PACK 'EM IN COSMOLINE LIKE OLD BULLS!"

“Come Wander With Me” has been placed in that small category of most-unpopular episodes of the series, despite being one of the most original of storylines. As some have asserted over the years, it was an outlandish parody of what happens to Hollywood stars who go crazy. For lack of a better description, it was an allegorical tale with an emphasis on the glorification of nature. Had its writer, Anthony Wilson, written the main idea only as a short story, and never filmed, it would have been much more effective than what came across on *Twilight Zone*.

Floyd Burney, a “rockabilly” singer of country western-type music based on the eastern US seaboard, heads for the backwoods in quest of some new songs. He finds a music store tended to by an old man who almost seems to have just come out of a lobotomy, who reports that he has none. And, for some reason, he refuses to do business with Floyd.

FLOYD

(nods to collection)

Hey, man, you really got it here. Everything you need to cut a session with Jenny Lind.

There’s no response at this from the old man. He just stares at Floyd like he was from another planet.

FLOYD

(more businesslike)

I’m Floyd Burney.

(still nothing from the old man; Floyd taps name on guitar)...Floyd Burney...What you got for me?

The old man continues to stare at him uncomprehendingly.

FLOYD

Look, man...they told me back at the highway that you were the music man for this piece of nowhere. I know this is the place, now let’s get with it.

The old man simply shakes his head. Floyd rubs his head wearily and starts again, this time in Basic English.

FLOYD

Look, chickie, don’t hold out. You got a good folk song, I pay top dollar. But it’s gotta be authentic. I got plenty of jokers who can write me plenty of phonies...

OLD MAN

(steadfastly)

No. No songs.

FLOYD

(suddenly suspicious)

Somebody got to you already, didn’t they? Who was it? The Harlan Trio? The Pole River Boys? Listen, chickie...I’m tellin’ you they’ll steal you blind...Public Domain...you got no right to it, catch?

(takes out roll of bills, riffles it)

Me...I pay cash...right now...on the line.

He peels off a few bills, lays them on the counter. The old man just looks at them.

OLD MAN

No. No one comes here. I have nothing they would want.

Floyd studies him a long moment. It's apparent that he's not about to head back without one last try. It's only a question of what tack to take.

FLOYD

(attempt at warmth)

I understand, Dad. You got pride, right? A folk song gets passed down through your family for generations...you don't just sell something like that...it's like an heirloom...you know, cherished...right?

Hearing a beautiful song with a female vocalist and guitar in the distance, he encounters Mary Rachel – a hippie who does have a song, but he can't use it. Why? "It's been used", "it's our song; it belongs to us and we belong to it." They fall in love, but he can't have her – because she's bespoke unto Billy Rayford of the infamous Rayford Brothers, who appears with a rifle and threatens to kill Floyd. But Floyd kills him first. He runs back to the music store, once more attempting to buy a song from the old man, who again refuses, and Floyd kills him as well. The remaining Rayford brothers – seen only in shadow – find and kill Floyd.

The end product was little more than a low-budget mash of footage, with numerous unexplained plot elements. But the tip-off that mayhem lay ahead is in the very first shots – Floyd drives an all-but-inconspicuous convertible with his name and hit songs tattooed on the door in glitter paint...and a guitar with his name in glitter on the back (for worse or for better, these details were in fact included in Wilson's script). Shortly thereafter, we see his headstone with the title "Floyd Burney – The Wandering Man."

In Act 1, as Burney makes his way through the brambled brush, a figure in a black robe – presumably Mary Rachel – stands in the distance in two different shots, in two different poses, her face veiled. After they meet, the figure appears again – it is indeed Mary Rachel, in what looks like either a nun's habit or funeral attire. Finally, as Floyd attempts to run out of the woods and back to the music shop, she suddenly appears in the black robe one last time. Also curious is Floyd leaving his 'good' guitar in the music shop, exchanging it for a beat-up old box (a close look at it reveals that the strings are not even intact or partially tuned.) Perhaps he hoped that this other guitar would lead him to the songs he was trying to find.

In true *Twilight Zone* irony, the story had somewhat of a connection to Gary Crosby's own life as a member of a most famous Hollywood showbiz family. "Gary Crosby was a nice guy, very humble, not at all like what his father was reportedly like," said Gloria Pall. "I knew him quite well at one time. He had a hard life though." Ultimately, he never reached the level of stardom of his elder, although he worked regularly for most of his adult life. Beecher left Hollywood after not too many years herself, to co-found a highly successful summer arts program in northern California with her husband, pop legend Hugh Romney, better known as Wavy Gravy, who at one time was featured as a flavor of Ben and Jerry's Ice Cream.

Jeff Alexander, who also scored the underrated-but-classic Season 2 episode "The Trouble With Templeton", wrote incidental music for "Come Wander With Me", which included music for the title song written by Wilson. This may be the best thing about what was televised.

A fair assessment would be that it was just a product of a show that had run its course. The idea of a man who goes after a song, and the song ultimately going after him, was intriguing and not devoid of interest. Getting caught up in a web of terror in the backwoods of Virginia (*a la* Earl Hamner) or somewhere thereabouts, was certainly viable, but with a lack of logical progression from Point A to Point B, it failed, because Point B was already given to us at the beginning; Floyd Burney has died, and what we will see is the events that led up to it. Granted, there has been many a film where an element of the conclusion comes at the beginning, but this is often the most difficult kind of story to write, and Wilson did not have an idea strong enough for it.

The issues were likely never recognized, or not recognized until it was too late. And although a good amount of preparation by Froug and director Richard Donner, went into the casting and production (which supposedly included interviewing Liza Minelli for the part of Mary Rachel) it did not fare, according to Froug, "as well as it read on paper." Even if it was intended to be a parody, the architecture would have to have been more solid.

Gary Crosby appeared in the *Perry Mason* episode "The Case of the Frustrated Folk Singer," which would have been an apt title for "Come Wander With Me." Filmed later in 1964, it first aired on January 7, 1965. Although Crosby did not have the title role this time, he played a man named Jazbo Williams, leader of a trio bearing his name. Thankfully, they did not have him sing as much, although it was undoubtedly an easier character to play.

The script for "Come Wander With Me" was published in 2005 in "Forgotten Gems from *The Twilight Zone*", Volume 2, by BearManor Media.



"In retrospect it may be said of Mr. Floyd Burney that he achieved that final dream of the performer, eternal top name billing. Not on the fleeting billboards of the entertainment world, but forever recorded in the folksongs of the Twilight Zone."

"**The Fear**" was a quiet horror episode about invaders who make an unsuccessful attempt at terrorizing a cop and a fashion designer on retreat to a mountain cabin. It co-starred Peter Mark Richman, star of the

short-lived but acclaimed series *Cain's Hundred* (1961) and Hazel Court, a horror film queen who later went on to a career as a sculptor.

Things get off to a rocky start as the two get acquainted but take a turn for the better when she welcomes him to stay overnight to avoid the 30-mile drive back to the village.

FRANKLIN

You were some sort of a fashion editor, weren't you Miss Scott?

MISS SCOTT

Yes, I was 'some sort of a fashion editor.' My yearly salary would've bought the main street of that whistle stop down there. And then, I had what was euphemistically known as a nervous breakdown. So, I came up here to be alone. Said journey being the biggest rock I ever pulled, because you can't be alone here. You have to share your private life with country bumpkins and...Gilbert and Sullivan state troopers. Repeating, Trooper, since your ears seem to flap, there is nothing for you here, so why don't you run along?

FRANKLIN

You know, Miss Scott, I think you're quite right. I don't think there is much for here for me, or for that matter, anyone else.

MISS SCOTT

What's that supposed to mean?

FRANKLIN

It's supposed to mean that in your book, I'm sure anyone who doesn't buy their clothes on fifth avenue is considered a bumpkin. And that anyone who doesn't broaden their 'A's is considered...provincial. And that elusive thing called 'culture' is really only an inheritable legacy available only to insufferable snobs, of which, Miss Scott, you are a charter member.

While heavier on talk and light on anything substantial in the way of action, it's not completely without its charm, as Miss Charlotte Scott eventually warms up to Trooper Franklin...who knows, maybe it could be wedding bells for the two later? The occasional TZ story set in rural areas was always one to look forward to. Ted Post gave it a reasonably good atmosphere with a few nice sound effects. The spaceship taking off was stock footage from "Death Ship", filmed the year before. The two actors looking inside the spaceship at the tiny robots remains a well-known publicity shot from the episode. But the hundred-foot tall (or five hundred, as guessed by Franklin?) cyclops clad in hip boots, that deflates once hit by bullets is terribly anti-climactic.

"I played this sheriff's deputy who helped out that beautiful redhead named Hazel Court. I think we did a fine job of it; it was a two-character study kind of thing...Serling's films remain as good now as they were many years ago," says Richman. "Ted Post and I had a long history together. We worked together on other shows, and *Combat!* was one of them. A very sweet man, he was. "It was always a creative joy to put myself in the hands of Ted Post because of our mutual respect." The director echoed the actor's comments. "Would you believe, a few years ago I worked with him again, directing an indie film [entitled *4 Faces*] that he both wrote and starred in? He's quite a versatile talent. I also used to know Hazel's husband, Don Taylor, who was a very fine director [who directed segments of Serling's *Night Gallery*]." Richman, Court, and Post reunited once again in 2004 at the second Stars of the Zone Convention in Los

Angeles. In 2006, the episode was screened at yet another TZ convention in New Jersey, which Richman attended. He received a warm round of applause after it concluded.

"I later appeared with Lloyd Bridges on his series, which was also a Serling creation, *The Loner*. The director, Joe Pevney, was wonderful and directed it with a sure hand. Beverly Garland played my wife in it. I was also good friends with Vic Morrow, who tragically lost his life in the movie version of *Twilight Zone*," he recalled. In 2003, Richman and Garland reunited to perform and record a radio adaptation of "Uncle Simon", in the parts played by Sir Cedric Hardwicke and Constance Ford in the original.



Peter Mark Richman, who much later played Blake Carrington's attorney on *Dynasty* and Reverend Luther Snow on *Three's Company*.

The Twilight Zone in its original form concluded with a children's story. "**The Bewitchin' Pool**" by Hamner was a beautifully-written piece that got beaten up in the production process, and today remains known primarily as the last episode of the series to be broadcast, and a mediocre one at that. A brother and sister, children of selfish, wealthy parents, manage to escape through the floor of a swimming pool and land a magical kingdom – or, at least a place where they dine on cake and play all day, run by a kindly old grandmother.

"It was my commentary on divorce, which at that time was rising at an alarming rate. I was trained as a Baptist preacher, and we were taught from the beginning that divorce was not permissible, even if it was appropriate."

Jem and Scout Finch became Jeb and Sport Sharewood. Aunt Bee Taylor of *The Andy Griffith Show* became Aunt T. Mary Badham and Tim Stafford (who later changed his name to Jeffrey Byron before he became an adult actor) would probably have done well together in a different Hamner-related tale about the backwoods, with a different set of elders. Instead, they were paired with Dee Hartford and Tod Andrews in Beverly Hills. Hartford, a former model and one-time wife of Howard Hawks, was probably the most unlikely candidate to play a mother – who, interestingly, is trying to break into showbiz. But Gil and Gloria

Sharewood clearly care nothing about their offspring. "I knew Tod, who died very young, and Dee – like myself – was a model who had a short career in the fifties and sixties in Hollywood," said Gloria Pall. "Dee and I did a film together in 1957," recalled Anne Francis. "It was great fun to work with her and she was very good in it, but we sadly lost track of each other!"

The crew ran into lots of trouble once shooting began and the actors, literally, all turn in very scripted performances. They didn't film enough usable footage to fill 24 minutes, which resulted in not one but two opening narrations done by Serling, to fill up another minute or two. And, the same footage of the parents telling the kids that they will be divorcing appears not once, but twice – at the opening and the end. Further, most of what Hamner wrote for the scenes with the kids and their parents was replaced with only crass and even harsher dialogue...

GLORIA

Children, your father and I are going to divorce. Now if you don't know what that means, it means he's going to live in one place and I'm going to live in another. Just as far apart as we can get.

GIL

Now what we want to know from you kids is, do you want to live with me or do you want to live with her?

GLORIA

Now, it's going to be up to you two...you've got to make up your minds.

While Hamner's script calls for interiors and exteriors of the Southern California family home, all of it was shot completely outdoors, probably for reasons of budget; while the show spared no expense in its first four seasons, the final year had some noticeably low-budget episodes, this being one of them. Harold Gould is credited in some sources as a radio announcer, but his scenes were either deleted or never shot, although it would make sense that Jeb and Sport be reported missing.

But there are traces of what, by rights, could have and should have been a marvelous conclusion to the *Twilight Zone* anthology. No doubt, Hamner was on the right track, despite being terribly derailed by others (namely, the director, who altogether retired from directing the following year).

WHITT

She's going to beat me up, Aunt T!

AUNT T

Are you really, child?

SPORT

Yes, ma'am.

AUNT T

Very well, but I'll have to ask you to fight outside. You're liable to break something in here. Fight fair. Don't hit a man when he's down. No hitting below the belt. You know the rules.

To Jeb

AUNT T

While they're settling their differences, you finish icing the cake. And if those two have any teeth left in their heads after their fisticuffs, they can help us eat it.

Jeb spreads chocolate frosting on the cake with a large knife.

AUNT T

You're very accomplished. Have you had much experience with cakes?

JEB

No, ma'am. This is my first one.

AUNT T

One would never guess.

To Sport and Whitt

AUNT T

Back already?

SPORT

We didn't go yet.

(beat)

May I do that, too?

WHITT

Me, too?

AUNT T

I thought you were going to beat each other up?

SPORT

(indicating icing the cake)

We'd rather do that.

AUNT T

Very well... You're such solemn children. Don't you know how to laugh?

SPORT

What's there to laugh at?

AUNT T

I'm a rather ridiculous old party. You could laugh at me!

Although Simmons' portrayal was not quite on the same level as Frances Bavier or even Jeanette Nolan (casting her in three Hamner episodes would have maybe pushed the envelope slightly), Ms. Simmons did a passable job of it as an old Southern granny, although she lacked the formidability of the other two ladies. "Lillian Gish in *Night of the Hunter* was the inspiration for Aunt T," said the writer. Whitt, a kind

of puckish representative of the kingdom, was portrayed by Kim Hector of the then-well-known Hector family of child actors; his brothers, Jay Hector and Pat Hector appeared in earlier episodes.

Badham, try as she might, could not lose her Southern accent. Stafford, a native Californian, seemed to pick up on it as well. It worked a bit better in Aunt T's cottage, as it matched well with Simmons' voice – or, the accent she was using for the character. "Timmy Stafford's mother, Anna Lee – herself a well-known British actress - and my mum, were very good friends," said Badham.

As most fans are aware, June Foray came in later and dubbed all of Badham's outdoor scenes, although not those done in the kingdom. This was thoroughly unconvincing and remains in the final print of the episode. Foray related later, "They paid me to come in and do it, it only took a few minutes and then I went home." Interestingly, Foray's dubbing was not completely without Badham's Southern drawl. Marc Silverman – who later voiced Serling in the TZ Tower of Terror Ride, had a perfect imitation of Foray's mimick of Badham. Again, Foray was uncredited on screen, but this time for more obvious reasons.

Had it been done earlier, and given the attention it deserved, it would have fared far better.

But Hamner summed up the series most accurately and simply, "*The Twilight Zone* episodes are guideposts. People keep coming back again and again to see the winning team – and the good guys win." "I found it interesting that this was the last one aired and I hope I wasn't responsible for the demise of *The Twilight Zone*! I would have thought they'd have used one of Rod's scripts but it just worked out that way I guess." In fact, although unknown to the public then, the series was cancelled months before the episode was broadcast on June 19, 1964. Despite the many production issues, the two kids manage to unhitch themselves from the reigns of their despicable elders, and the series concluded on a happy note.



In the summer of '64, The Beatles were at the top of the charts and concertizing all over the world while The Twilight Zone took on a new life of its own, in re-runs that will continue ad infinitum.

* * *

AFTERWORD

It has been six decades since the show was conceived, and first broadcast. On a quiet night in October, 1959, a television series was born that not only raised the bar as far as television programming was concerned, but had a hand in changing the world. Like all great art, it hasn't dated, and – taken as an oeuvre – the series remains as valid today as it was sixty years ago. Not many years from this writing, it will have outlived many senior citizens. It will turn 100, then 200 years old, and will still be watched, and it will be even more revered. This was Rod Serling's primary accomplishment, and that of all whom he brought onboard to work with him. Individual episodes aside, they built a shrine, from the ground up, one that will always stand. "It will never die. Ever. It may not continue to be re-made," said George Clayton Johnson. "But it will never stop being watched." Why is most TV so bad these days? "It all boils down to one thing," said Johnson. "They don't know what they want. Hollywood, I mean. They try this and they try that, hoping that it'll go somewhere – sometimes they'll hit on something and it works, but most of the time, and not surprisingly, it doesn't." "I watched *The Twilight Zone* religiously," said the writer. "There were certain shows, episodes I mean, that I only saw once, and Earl Hamner's "The Hunt" was one of them. One of the best things on television, ever." "*The Twilight Zone* dragged me up into what I call 'The Great Telephone Mind-Space In the Sky.' And I know that I'm immortal."

Part II of this work is dedicated to six very special individuals. There were to be another four as I had in Part I but there's always room for two more. To David Macklin, a fine actor, a fine writer, and a thespian who knew his craft very well. It was a pleasure knowing you, David.. You were a character! And, we shared a lot of the same political views so it was always nice talking politics with you on Facebook. To Ted Post – one of the greatest TV directors. This man also knew his trade amazingly well. He was also responsible for discovering more than one actor who went on to have a great career. To Del Reisman – story editor of the early years of TZ, who – with Buck Houghton – shaped the series into what it became. Del attended our 2004 TZ Convention and, sitting next to Ted – regaled the golden days of TV, and working on *The Twilight Zone* and close collaboration with Buck and Rod, which, like so many who worked on the show, became his primary credit. To my dear friend Camille Franklin, who sadly did not live to see this work completed. She always introduced me as "Andrew, Producer of *The Twilight Zone*." She was a published author herself, and huge fan of *The Twilight Zone*. Our many evenings at the Book Publicists of Southern California, sitting at Gloria Pall's 'official' table will remain with me always – we had a lot of other famous people at our table over the years, didn't we?! Dick Van Patten, Julie Adams, Jeraldine Saunders (whom Gloria always called simply "Love Boat"), and even...George Clayton Johnson – who is defiant of description. I think he knew the series even better than Rod Serling did – and I have no doubt that Rod would give him that credit. George understood life better than anyone – as all who were privileged enough to meet him will attest. Never shall I forget him, in 2006, down at the bar in the Hasbrouck Heights Hilton Hotel at the third TZ Convention – at about 1:00 in the morning when I came down to the front desk to get change for the vending machine when it wasn't accepting my dollar bills – sitting at a table of people, deeply engaged in a philosophical discussion (carried over from the VIP dinner celebration that had started six hours earlier). That was George. His mind never stopped working. The gears were always in motion. And finally, to His Majesty – H.M. Wynant. Hard to believe that our friendship has lasted so many years now – we may go a year or two without seeing each other but when we do, we pick up where we left off, usually at Nat's Early Bite Restaurant. At age 90+, the man – husband and father of four – is still working in showbiz. His first wife, casting director Ethel Winant, cast many episodes of TZ, although she – gasp – never cared much for the show! Thank you, once again, Christopher Conlon, for editing this work with a critical figurative red pen, as a fellow TZ scholar and friend whose work I have always admired. I'm glad George introduced us, all those years ago. And finally, to Mr. Dick Van Dyke, mentioned frequently in this article, who will probably outlive us all as 'the nicest man and most talented man in showbiz.' Indirectly, Dick started it all for me but that's another story.

LOS ANGELES, OCTOBER 2019

Andrew Ramage is owner and curator of TwilightZoneMuseum.com, which has been online since 2002, but which merged with its Facebook page and a Youtube channel in 2016. He has been doing *Twilight Zone*-related projects for two decades, the most significant of which was originating and co-coordinating the two Stars of the Zone Conventions, held at the former Beverly Garland Holiday Inn in North Hollywood in 2002 and 2004, which were the world's first-ever *Twilight Zone* conventions, attended by a combined 2,000 *Twilight Zone* fans, plus a combined total of nearly one-hundred actors, writers, and directors who worked on the original show. In 2004 he was Associate Producer of special features appearing on the best-selling *Twilight Zone: The Definitive Edition* DVDs. In 2005, BearManor Media released *Forgotten Gems from The Twilight Zone*, a two-volume set of books with 12 previously-unpublished *Twilight Zone* scripts which he edited and wrote commentaries for. He worked extensively with Rittenhouse Archives in three of their five releases of *The Twilight Zone* trading cards, writing the text and securing 50 *Twilight Zone* actors to participate in the project. He also assisted with casting Beverly Garland herself, and a number of other actors in the radio drama version of *The Twilight Zone* that continues to air on local radio stations. In 2015, he initiated the Terry Burnham Memorial Project, in which over \$3,500 was raised on GoFundMe to purchase a headstone for the well-known actress in Forest Lawn Cemetery. He has contributed to a number of books on television, including the best-selling "Official *Dick Van Dyke Show* Book" and "Classic Sitcoms" by Vince Waldron, which was done during his days of running MTMShow.com, the premier website on *The Mary Tyler Moore Show*, in the early 2000s. He also contributed to several documentaries produced by TV Land and E! Networks, including the *Lifetime: Intimate Portrait* of Cloris Leachman. Of his numerous *Twilight Zone* activities that continue today, he says, "*The Twilight Zone* has charted a far different course for my ship than I ever expected in this lifetime. People told me nearly two decades ago that I would never retire from it. I did not believe them, but it's proven to be true!" Mr. Ramage holds degrees in Chemistry from Oregon State University and Accounting from UCLA. He is an accountant in the commercial real estate industry in Los Angeles. Prior to this, he worked for 12 years in the financial and pharmaceutical industries in California and Oregon. He is also an active classical violinist and composer.

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