

PREMIERE ISSUE!

TELEVISION CHRONICLES

Number 1

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THE GREEN HORNET

Series profile and complete episode guide

Also in this issue:

Elvis - The Series

I SPY

Moonlighting

The Rifleman

THE Cat

Yancy Derringer

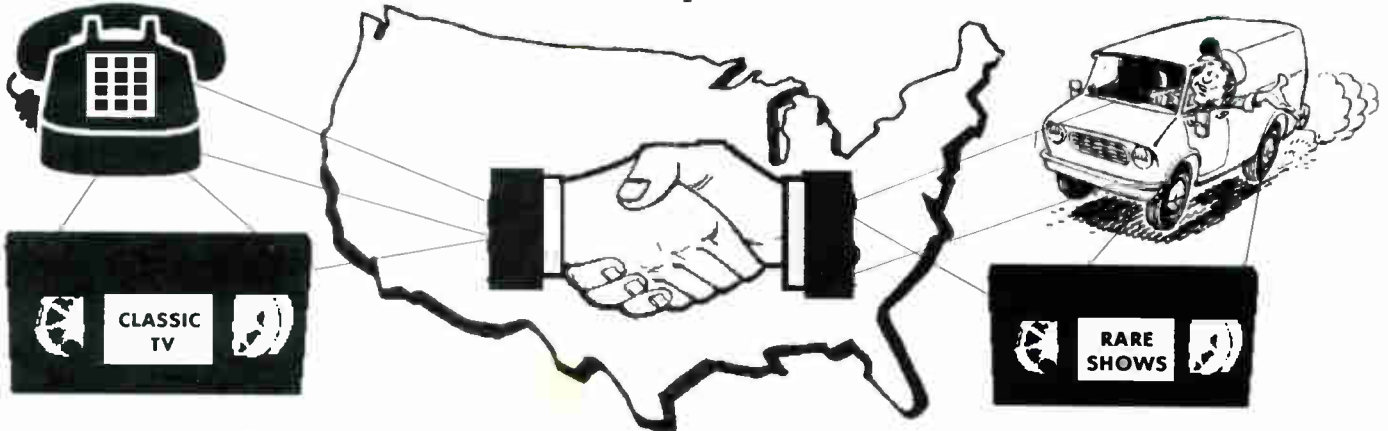
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CAT**



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TELEVISION CHRONICLES

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SIGNING ON

Hey there, hi there, ho there. Welcome to *Television Chronicles*, the magazine for the video buff whose library consists of at least as many TV series episodes as movies, concerts, and specials. In other words, people like myself. In fact, one significant motivation for launching this venture was the frustration I felt at having x number of episodes of a particular series, but having no resource available to tell me how many episodes I didn't have. Of course, some series didn't pose this problem. Cult hits such as *Star Trek* and *The Twilight Zone* have entire books devoted to them, especially those in the science-fiction/fantasy genre, which are well documented in magazines such as *Starlog* or its imitators, and less exotic series with strong followings were occasionally covered in *Video Review*. Still, most series fall through these cracks. Case in point: *I Spy*. A few years ago, I recorded several tapes' worth of episodes off of BET (Black Entertainment Television), but in a very short time I found that the episodes were being repeated. Apparently, BET only contracted to run the first season shows (or else was simply running them the allotted number of times before moving on to the second season). I, unfortunately, didn't know at the time how many seasons the program had been on the air, and therefore roughly how many episodes existed. Consequently, I am happy to present *I Spy* as one of the featured series in this, our inaugural issue, for those who have been similarly frustrated.

Another inspiration for this publication is a book called *Fantastic Television* by Gary Gerani. Gerani's book documents the significant science-fiction/fantasy shows of the late 50s through mid-70s, from *The Adventures of Superman* through *Space: 1999*, including (among others) the original *Star Trek*, *Thriller*, *The Prisoner*, and the various Irwin Allen sci-fi shows, with episode guides for each. The format of *Television Chronicles* will be similar to Gerani's, but will of course encompass a greater breadth of material. We will attempt to present a balanced selection each issue, including as many different genres or classifications as possible. This first issue, for instance, includes both recent shows (*Moonlighting*), as well as much older (*Yancy Derringer*); old favorites (*The Rifleman*) and cult failures (*Elvis*); the memorable (*The Green Hornet*) and the all-but-forgotten (*T.H.E. Cat*). Beyond these classifications, the genres range from action to comedy to spy to western.

If you should wish to offer criticism, constructive or otherwise, regarding this debut issue, address your correspondence to:

Television Chronicles
10061 Riverside Drive, #171
Toluca Lake, CA 91602

We'd love to hear from you. We'd also like to know what series our readers would like to see covered. Be advised, however, that we will generally attempt to steer clear of shows that have been prominently documented elsewhere, particularly if they have been the subject of a book containing an episode guide. Among the shows included in this category are *The Beverly Hillbillies*, *Gilligan's Island*, *The Outer Limits*, *The Avengers*, *The Man/Girl From U.N.C.L.E.*, *The Dick Van Dyke Show*, *Mission: Impossible*, *MASH*, *Get Smart*, *Leave it to Beaver*, *Green Acres*, *The Brady Bunch*, *Batman*, *Bonanza*, *Twilight Zone*, *The Addams Family*, *The Honeymooners*, and the live-action incarnations of *Star Trek* (much as I'd love to have been the first to bring you a complete pilot-to-finale guide on *Next Generation*, what with the various *Trek* publications already going strong, it just wasn't gonna happen; I do, however, call dibs on *Red Dwarf*).

Incidentally, if you consider yourself to be an expert on any particular series, we'd appreciate any juicy material you could throw our way. Of particular interest would be information regarding episodes that never aired, casting tidbits, alternate versions of pilots (such as those for *Gilligan's Island*, *Last in Space*, *The Munsters*, and the recent sitcom *Tom*) or other episodes that for some reason are not included in the show's current syndication package (and thus, may possibly have been omitted from other episode guides that have been published).

Speaking of other episode guides, I should make mention of the fact that one source has been invaluable to me as a starting point. Larry James Gianakos' *Television Drama Series Programming* and its subsequent editions provides a positively staggering amount of documentation. It is not without errors, but I don't think that the work should be overly criticized for its inaccuracies for a couple of reasons. First of all, the scope of the work is so broad that there are inevitably going to be mistakes that might be corrected in a more focused research effort. Secondly, and this is undoubtedly a contributing factor in some of the errors that exist in the Gianakos book, the original program information goes through so many phases from production to press kit that it is common for errors (or unnoted changes) to creep in so that there are mysteries created due to conflicting information from multiple sources, each of which could be considered authoritative. An example of this is an episode of *Moonlighting* called **READ THE MIND - SEE THE MOVIE**. All the documentation I have found on this episode, including official credits sheets and network press releases refer to it as **AN INKLING OF MURDER**. The only place I have ever seen the **READ THE MIND...** title is onscreen within the actual episode footage. All things considered, my hat is off to Mr. Gianakos.

Although I anticipate that this publication will serve as a valuable reference work, I'm not going to pretend that it will be wholly definitive, in that to my way of thinking a definitive work would document complete credits on every episode of a series. If you are searching for the name of the costumer for the third-season pilot of *Petticoat Junction*, for instance, you won't find it in *Television Chronicles*, unless during the course of assembling the episode guide we happen to notice that the person in question was Edith Head or someone of such note that it bears mentioning. Much of the information contained herein is not terribly difficult to find, but filling in the gaps and packaging a consistently thorough presentation of it does take considerable effort. To strive for absolute completeness would make the job just that much more difficult for the sake of information of interest to a select few, and would reduce the number of series that we could cover in each issue.

Incidentally, please note the list of acknowledgments that follows. The individuals and companies that have assisted in the development of this first issue deserve our special thanks. It's one thing to offer information or materials to an established publication with a huge circulation. It's quite another to be willing to help a new one get off of the ground. So again, read the list of those we have acknowledged and think well of them.

So there you are. Such are the rhymes and reasons for the brand spanking new, collector's item (should there be any doubt), first-ever issue of *Television Chronicles*. Until next issue, have fun, stay tuned, and keep the remote within reach.

Bill Groves
Managing Editor

TEST PATTERN - Basic information about the *Television Chronicles* format

In general, each entry in an episode guide contains the episode title, original air date, plot synopsis, guest cast, writer, director, and any miscellaneous information regarding awards, other adaptations of the same material, etc. Individuals receiving "story by" credit are included with the actual writers of the teleplay, with no distinction made, although the authors of the teleplay will be listed ahead of the "story" writers.

No series will be featured that has not completed its run. In other words, no series that is currently in production will receive coverage. This does not mean, however, that series that have been revived will be so restricted. For instance, the fact that revived *Kung Fu* and *Columbo* episodes are presently being filmed will not necessarily mean that we will not do a guide for the original series while the new one is still in first-run. On the other hand, when a series has received more than one incarnation, and the revival(s) is/are no longer in production, such as in the cases of *The Brady Bunch* or *Maverick*, we will most likely combine them, though the articles may be split into multiple installments.

Episodes will be listed in the order of broadcast, not production, except in the case of syndicated shows, in which case there is no uniform air date. Where an episode is designated as "unaired," this is in reference to the original run of the show. In most cases, such episodes will have eventually aired in syndication. Where sources of information conflict, the on-screen credits will have the final word, unless they are conclusively known to be in error. Crossover episodes will be incorporated chronologically into the guides, but are not included in the episode total. Two-part episodes are counted as two, though listed as one. Pilots (defined as the first episode produced) are identified as such when they are not the first episode to be broadcast. When an episode carries an "aka" title, this generally refers to a previous working title of the program, which may appear on some documentation related to the episode.

A couple of points should be made. First of all, from the early days of television through the mid-to-late 60s, corporate sponsorship was closely tied to series production; so much so that it was extremely common for the sponsor to be featured in the opening and/or closing credits sequences of the program. Therefore, for any series falling into this time frame, when you watch them in syndication today, you are quite possibly not seeing the original credit sequence(s). One example of this is *Yancy Derringer*, which originally featured a theme song. Though the song has been replaced by a softer instrumental theme (lifted from *The Rifleman*) in the syndication prints, the songwriting credits remain in the closing titles.

Secondly, some years back, the FCC made a ruling that allowed broadcasters to devote additional time to commercials. The result of this is that any show produced prior to that year is missing a couple of minutes or so when broadcast today. Fortunately, many popular series are being issued on home video in their uncut versions (though generally with the syndication credits sequences, as opposed to the original, sponsor-tagged versions).

Bear in mind that all information is on an as-available basis. Sometimes it is virtually impossible to find all of the information desired for a particular series or episode, or information that is wholly authoritative. When multiple sources are utilized, such as previously published books or magazines, TV listings, archival information, videotapes, and personal recollections, it is not only common for the sources to contradict each other, but frequently errors in one source find their way into what become other sources, thus compounding the problem. Sometimes the decision of which information to print comes down to instinct or a coin toss. We have made the best effort possible, given our resources, to print information that is accurate. If we are found to be in error, we will always welcome correction, but such correction should be well documented.

ACKNOWLEDGMENTS

We wish to thank the following individuals and firms for their contributions to our inaugural issue:

ABC
Curtis Armstrong
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Dan Falatico
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Sheldon Leonard
Levy-Gardner-Laven Productions
Robert Loggia
Paul Matheis
Gary Matheson
Sal Mauriello
Jon Menick
NBC
New World Television
Bonnie Rice
The Peter Rodgers Organization/Art Greenfield Company
Republic Pictures
David Sagal
Lenny Santarsiero
Ruth Shaw
T.J. Strahan
Twentieth Television
Vic Vincent



Elvis - 13 episodes, 1990 ABC

Created by Rick Husky
 Executive Producers - Rick Husky, James
 Parriott, Priscilla Presley
 Supervising Producer - Gary Markowitz
 Producer - Albert J. Salzer
 Co-Producer - Jerry Schilling

Regular Cast:

Elvis Presley - Michael St. Gerard
 Scotty Moore - Jesse Dabson
 Bill Black - Blake Gibbons
 Vernon Presley - Billy Green Bush
 Gladys Presley - Millie Perkins
 Mattie Walker - Kelli Williams
 Sam Phillips - Jordan Williams
 Narrator - Priscilla Presley



Traditionally, attempts by television producers to dramatize the lives of real people in a series format have not let historical accuracy be of any great concern. After all, most figures chosen for such projects have generally acquired legend status by the time any thought is given to milking their dramatic potential. In

fact, the length of time it takes to achieve legendary stature tends to act as a buffer, insulating the public from extensive knowledge about the subject. There are plenty of examples, primarily within the western genre: *Daniel Boone*, *Annie Oakley*, *Bat Masterson*, *Wyatt Earp*, etc. More recent examples usually

are found within the contemporary equivalent to the western, the cop show. *Serpico* and *Walking Tall* come to mind.

Such series tend to merely use the historical figure as they would any other character in a fictional drama. Rarely are specific events pulled from the lives of the title characters. Prior



to New World's *Elvis*, the closest approximation to its formula was most likely *The Untouchables*. The Quinn Martin drama, often recalled for its violence, detailed the exploits of a specific person within a specific time frame, FBI agent Eliot Ness and his crusade against gangsters during the Roaring 20s. Although the program as a whole was fictional, there were a number of real incidents adapted for the series. Even so, by the time *The Untouchables* debuted in 1959, relatively few people had any clear knowledge of Eliot Ness, so it was unlikely that there would be objections to whatever liberties might be taken with the facts. Furthermore, even during the height of Ness's career, the public was not apprised of the details of his personal life, so there was also little chance of Robert Stack coming under fire for his characterization of the man.

Such was not the case with Elvis Presley, of course, whose legacy includes the fact that thousands of people now parade annually through his living quarters. As if the task of dramatizing the life of a modern cultural icon was not daunting enough, the producers of *Elvis* made their job even more difficult by concentrating their stories within a narrow span of four years, 1954-58, the time when Elvis the entertainer was being molded by a combination of external forces, inner drive, and circumstance.

It's not like Elvis had been ignored by television. Apart from various appearances on shows hosted by the likes of the Dorsey Brothers, Steve Allen, Ed Sullivan, and Frank Sinatra, he made a pair of phenomenal concert specials, *Elvis* (aka "The Singer Special," sometimes referred to as his "comeback special") in 1968 and *Elvis: Aloha From Hawaii*, which was carried live around the world by satellite in 1973.

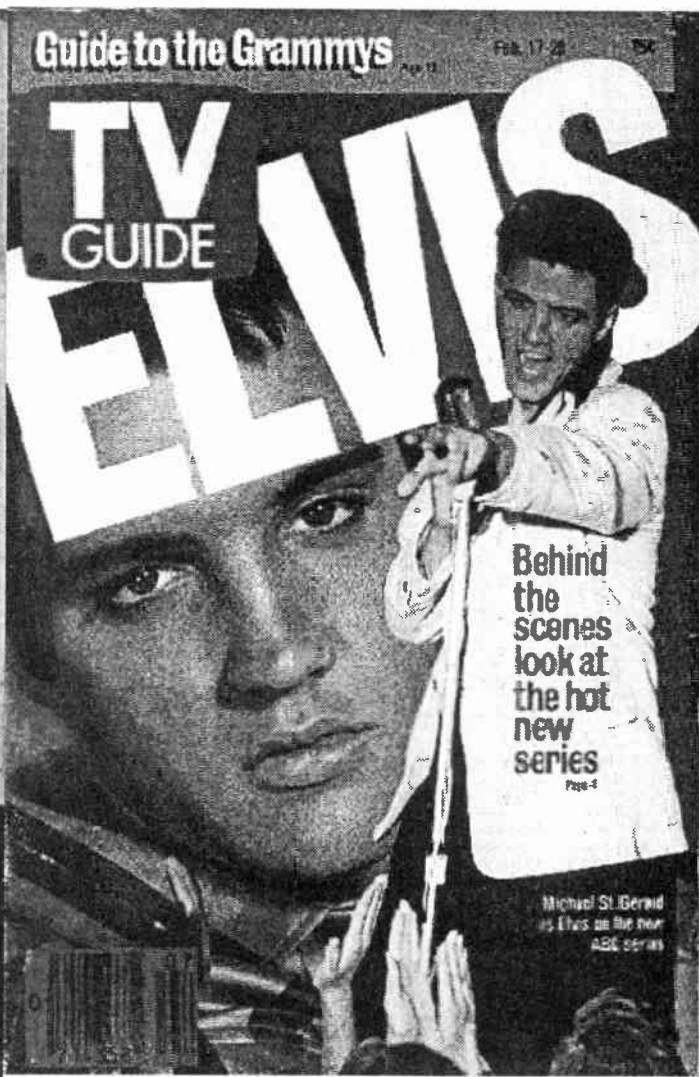
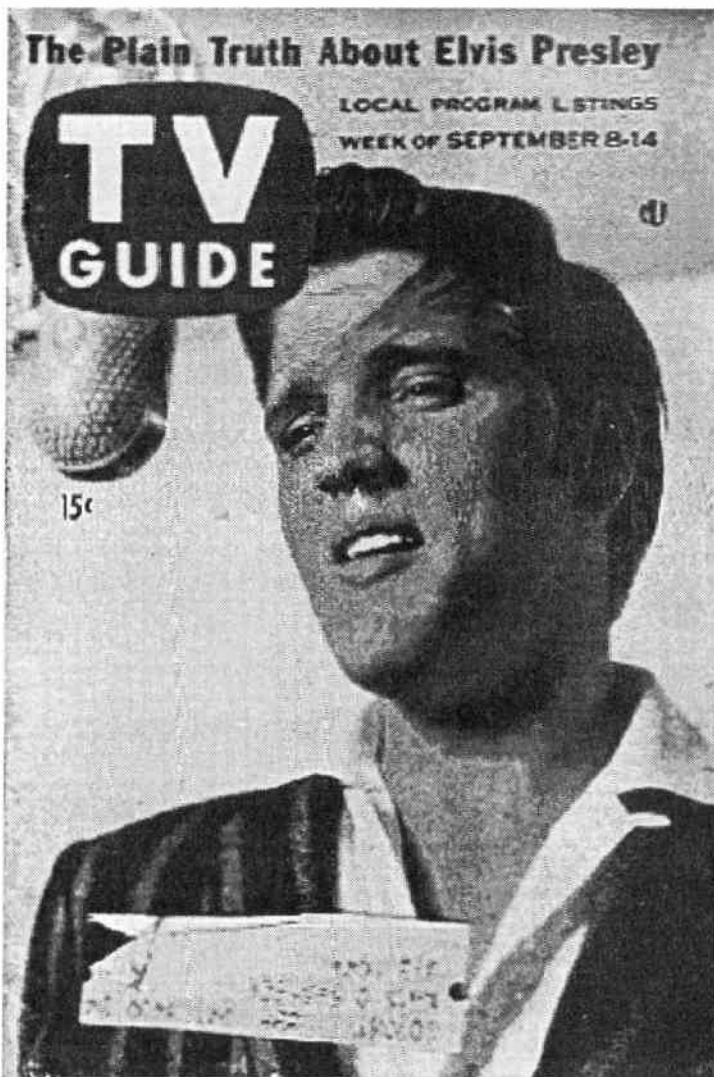
The first actor to portray Elvis on television was Kurt Russell, who as a child had played a couple of scenes with the King in *It Happened at the World's Fair*. 1979's *Elvis* (aka *Elvis-the Movie*), the first of several projects that would team Russell with director John Carpenter, portrayed Elvis's life essentially from high school through the opening of his second, successful assault on Las Vegas. Detailing the last five years of his life was 1981's *Elvis and the Beauty Queen*, which starred Don Johnson and centered around the performer's romance with Linda Thompson. The years in between were covered in the two-part *Elvis and Me*, based on Priscilla Presley's tell-all book, starring Dale Midkiff.

There have also been several theatrical features that have dramatized Elvis, using him as historical window dressing (*To Elvis, With Love* [aka *Touched by Love*], *Great Balls of Fire*, *Heart of Dixie*), as

a fantasy character (*Heartbreak Hotel*), or some combination thereof (*Forrest Gump*). He has occasionally been similarly utilized in such TV series as *Quantum Leap* (MEMPHIS MELODY: JULY 3, 1954), the revived *Twilight Zone* (THE ONCE AND FUTURE KING), and the British sci-fi comedy *Red Dwarf* (MELTDOWN). None of these appearances, however, come anywhere close to the challenge of creating credible serial drama out of one of the most closely followed life stories in history.

Priscilla Presley was actively involved in the development of *Elvis*, the series, and held veto power over the scripts. Determined to harken back to the Elvis of old, as opposed to the physical and psychological mess that he became before he died, it was decided that the portrayal would be intentionally flattering, omitting undue emphasis on any negative aspects of his youthful personality. Had the show been picked up for a second season, there were plans to bring more realism (i.e., character flaws) to the role, but it was not to be. Even so, episodes such as THE LOCKET, FOUR MULES, and LET IT BURN did present a young man whose upbringing didn't prevent him from falling victim to the pitfalls of celebrity and wealth.

Cast in the title role was Michael St. Gerard, whose only major credit prior to the series had been in John Waters' *Hairspray*, although within a year's time he would play Elvis in three different projects: *Great Balls of Fire*, *Heart of Dixie*, and *Elvis*, the series. Additionally, he would later provide the face of Elvis in the aforementioned *Quantum Leap* episode. Although it was reported that Michael cut loose vocally when filming the singing portions of each episode, for the final product he was lip-synced by Ronnie McDowell, an Elvis-impersonator-turned-country singer who had previously sung voice-overs for Kurt Russell, Don Johnson, and Dale Midkiff in their respective Elvis projects, as well as for the documentary feature *This is Elvis*. McDowell had even knocked out a tribute song to Elvis, "The King is Gone," which received a lot of air play shortly after Elvis's death (the effect was a bit strange, however, in that McDowell was imitating Elvis



Full circle

while simultaneously singing *about* him).

Gerard was not the only cast member to reprise a role from the earlier Presley TV canon. Billy Green Bush, who had played the part of Elvis's father, Vernon, in *Elvis and Me*, returned to the role for the series. With her role in the series as Elvis' mother, Gladys, Millie Perkins came full circle in the life of Elvis, having appeared in *Wild in the Country* with the original.

Elvis premiered with the episode MONEY HONEY on February 6, 1990, some 12 1/2 years after Elvis left the building for the final time. Despite all of the skepticism that naturally accompanied news of the project, the show received very favorable notices from a media long bemused at seeing the life of Elvis thoroughly milked in the form of every type of merchandise imaginable, most of

which resides in the lower end of the taste spectrum. The love with which the task of producing the series was undertaken showed, and paid off in spades artistically. The stories, often based upon the recollections of those who knew Elvis personally, seemed true to the legend while also serving to credibly fill in the gaps in what was generally known about the relatively undocumented years of his life.

One element in the show's critical success may be that there is a distinct lack of idolatry to the portrayal of Elvis. Although he is central to the story, the supporting characters are more than just set pieces around which the character of Elvis moves. His early musical companions, Scotty Moore (Jesse Dabson) and Bill Black (Blake Gibbons), are presented as three-dimensional people, and even play

pivotal roles in a couple of episodes; BEL AIR BREAKDOWN, which focuses on the lack of appreciation Bill begins to feel, and THE OLD MAN, in which Scotty is found to be trying to do too much in both managing the band and playing guitar. It may be this diversity of emphasis that makes the portrayal of Elvis' life so compelling and believable.

Despite its critical success, however, *Elvis* did not attract audiences in numbers large enough to keep it on the air. What seemed a sure thing, if properly executed, simply did not translate into high ratings. Although the devotion of Elvis fans is generally very strong, and was thought to be a solid base upon which to build a larger audience, the fans themselves were apparently just too spread out demographically to provide the support necessary to justify continuing production of such a

1956 TV Guide photo courtesy Hake's Americana & Collectibles

costly show. The expense was due largely to various rights involving music and the portrayals of certain individuals. Out of the thirteen episodes filmed, only ten were aired on ABC, with a hiatus between the airing of the episode *ROOTS* (the actual pilot) in March and two episodes airing back-to-back as a one-hour "special" in May (*GRAND OL' OPRY*, and *SUN SESSIONS*), during which efforts were made to boost interest in the show. The efforts failed, and *LET IT BURN* (5/19/90) was the final episode to air on the network. Shortly after the demise of the show on ABC, however, all thirteen episodes were aired on cable TV, and later the entire series was edited and time-compressed into a two-part, six hour package entitled *Elvis: The Early Years*.

The supreme irony of *Elvis*, the series, may be that, had the story been a wholly fictional drama, with none of the prejudices one way or the other regarding the portrayal of a real person, the overall quality of the show might very well have made it a hit; perhaps even a hit of cult proportions. A fictional TV Elvis might have joined the ranks of past icons such as Mr. Spock or Illya Kuryakin (on the other hand, he might also have suffered the same abuse as did *The Monkees* from musical purists). A further irony is that the song which was used as the show's theme, "All Shook Up," was never performed in the series due to the fact that it wasn't recorded until Elvis had signed with RCA, an event never reached in the series' chronology. As we ponder what might have been, however, fans may be consoled by the mass of material left in the wake of the real Elvis Presley.



Blake Gibbons, Michael St. Gerard, Jesse Dabson

Opening Theme Song: "All Shook Up"

Songs listed in the episode guide are sung by the character of Elvis; many are not complete songs, but portions thereof.

MONEY HONEY (2/6/90)

Elvis takes a job driving a truck to help support his family, but is tempted to pursue singing by his own desires and the encouragement of Sam Phillips

Jon Stafford, Elizabeth Shelton, Bob Penny, Renee Cline, Sherry Lynn Collins, Archie Grinalds, Lance Strode, Lisa Lax, Wil Collins

Written by Rick Husky; Directed by Steve Miner

Songs: "My Happiness," "Money Honey"

THE STORM (2/11/90)

Having trouble getting Elvis to liven up his singing, Sam finds that a bit of horsing around produces the million-dollar sound

Jon Stafford, Skipp Suddeth, Jo Lynne Palmer, Jennifer Smith, John Locke, Jim Ostrander, David Dunavent, Renee Cline, Kacky Walton

Written by James D. Parriott; Directed by Steve Miner

Songs: "Harbor Lights," "That's All Right, Mama"

THE LOCKET (2/18/90)

Mattie gives Elvis a token of her love for him, and Elvis revs up his performances, inspired by memories of a fiery preacher

John Shearin, Skipp Suddeth, David Dunavent, Bud Haney, Lloyd Baker, Johnny "K" Koval, Natalie Wilder, Donna Robinson, Catherine Cullen, Moses Peace

Written by Jason Brett; Directed by Arlene Sanford

Songs: "That's All Right, Mama," "That's When Your Heartaches Begin," "Good Rockin' Tonight," "Since I Met You Baby"

BEHIND THE AIR BREAKDOWN (3/4/90)

As Elvis and the band nurse a beat-up old car through their tour dates, Bill begins to feel shut out of the spotlight

R. Donald Thompson, Richard Speight Jr., Lyle Armstrong, Larry Black, Charlie Riddle, Trish Kheir

Written by Peter Z. Orton; Directed by Bruce Seth Green

Songs: "Milkcow Blues," "That's All Right, Mama," "Tryin' to Get to You"

HOLE IN THE POCKET (3/11/90)

Elvis spends money faster than he acquires it, as evidenced by the Cadillac he buys for his mother

Howard French, Jim Ostrander, Ed "Doc" Franklin, Don Jones, Sur Hyatt, Lukas Cain, Rick Schulman, Wayne Alford, Lecile Harris, Aeryk Egan

Written by Jim McGrath; Directed by Steve Miner

Songs: "Old Shep," "Mystery Train," "Money, Honey," "Lawdy Miss Clawdy," "I Want to Play House With You"



ROOTS (pilot; 3/18/90)

Returning to Tupelo for a show, Elvis clashes with a racist local DJ James McEachin, Reggie Johnson, Michael Vails, Bill Painter, Carl Bogán, Doug McCarthy, Fred Ford, Chris Ellis, Robert Garner, Tommie Lee Ray, Joe Turner, Johnny Johnson, Deborah Glass Frazier, Gerri Wilson

Written by Rick Husky; Directed by Steve Miner

Songs: "That's All Right, Mama," "Baby, Let's Play House," "I Got a Woman"

GRAND OL' OPRY/SUN SESSIONS* (5/5/90)

Elvis gets a shot at the Grand Ole Opry/After bombing at the Grand Ole Opry, Elvis begins to doubt his direction

Chelcie Ross, Johnson West, Howard French, Jim Gardner, Todd Bryant, Chris Harrod, Michael J. Vails, Jim Ostrander, Dan Hoffman, Lukas Cain, Aeryk Egan, Jennifer Smith, Ed "Doc" Franklin, Elizabeth Shelton, Norm Woodel, Frank Knapp, Stacey McPippe, Anjeanette Kittrell, Richard Crews, Mac Bennett

Written by Debra Frank, Jack Weinstein/Gary Markowitz; Directed by Arlene Sanford/Beth Hillshafer

Songs: "Blue Moon of Kentucky," "Walkin' the Floor Over You"/"Blue Moon of Kentucky," "Please Don't Say Goodbye," "Blue Moon," "You Belong to Me," "Satisfied," "Good Rockin' Tonight"

BODYGUARDS (5/12/90)

Elvis resists the presence of bodyguards, hired in the face of increasing enthusiasm from female fans and hostility from their boyfriends

David Graf, Mitch Carter, Nancy Baird, Bob Orwig, Paul Gonsoulin, Sonya Leigh Rainey, Lukas Cain, Glenda Byars, Virgil Beckham, Shari Schneider

Written by Susan B. Clark; Directed by Beth Hillshafer

Songs: "Shake, Rattle and Roll," "Tweedlee Dee"

LET IT BURN (5/19/90)

Elvis attempts to take control of his life and career and finds that it may cost him his girl

David Graf, Chris Harrod, Krista Tesreau, Chris Todd, Tom Williams, Lisa Lax, Jackie Stewart, Jim Wilson, Max Maxwell

Written by James D. Parriott; Directed by Michael Levine

Songs: "Good Rockin' Tonight," "The Mess Around," "Pledging My Love"

MOODY'S BLUES (unaired**)

During his high school days, Elvis finds a musical mentor in the person of an old bluesman

Wayne DeHart, Ira Rogers, John Stafford, Elizabeth Shelton, Skip Suddeth, Bobby Penny, Renee Cline, Sherry Lee Collins, Archie Grinalds, Lance Strobe, Lisa Cox, Will Collins, Jo Lynne Palmer, Jennifer Smith, David Graf, John Locke, Jim Ostrander, David Dunavent, Kacky Walton, Bud Haney, Lloyd Baker, Johnny "K" Kova, Natalie Wilder, Donna Robinson, Catherine Cullen, Moses Peace, R. Donald Thompson, Richard Salight Jr., Lyle Armstrong, Larry Black, Trisha Kein, Ed "Doc" Franklin, Don Jones, Stu Hyatt, Lukas Cain, Rick Schulman, Wayne Alford, Lecile Harris, Aeryk Egan, Mojo Buford, Willie Pettis Jr., Irv Kane, Beau Karch, Margaret Askew, Charlie Williams, Bennett Wood

Written by Gary Markowitz; Directed by Steve Miner

Songs: "Honey, What'd You Want Me to Do?," "My Baby Left Me," "I'm So Glad You're Mine"

FOUR MULES (unaired)

Elvis, Scotty, Bill, and Sam re-evaluate their individual attitudes after a brush with death while driving to the Louisiana Hayride

Written by James D. Parriott; Directed by Michael Levine
Songs: "That's All Right, Mama"

THE OLD MAN (unaired)

Double duty as band manager/guitarist begins to take its toll on Scotty

Written by James McGrath; Directed by Beth Hillshafer

Songs: "My Baby Left Me," "Just Because"

Chronologically, this episode belongs between SUN SESSIONS and BODYGUARDS

*Two half-hour episodes were aired back-to-back as a 1-hour "special." Combined cast is listed.

**Guest cast list is combined for all three unaired episodes.





The Green Hornet - 26 episodes, 1966-67 ABC

Credits:

Executive Producer - William Dozier
 Produced by Richard Bluel
 Music by Billy May; Conducted by Lionel Newman
 Theme written by Billy May (based on Rimsky-Korsakov's "Flight of the Bumble Bee"); Performed by Al Hirt
 William Self in charge of production for Twentieth Century-Fox Television, Inc.

Regular Cast:

Britt Reid/The Green Hornet - Van Williams
 Kato - Bruce Lee
 Lenore Case - Wende Wagner
 Mike Axford - Lloyd Gough
 District Attorney Frank Scanlon - Walter Brooke

Semi-regular:

Newscaster - Gary Owens

The lineage of the Green Hornet actually harkens back to another masked hero, The Lone Ranger. As a

contemporary follow-up to his successful western radio series, George W. Trendle (whose legacy

also includes *Sgt. Preston of the Yukon*) extended the myth and came up with The Green Hornet, whose real



Hornets of yesteryear: Gordon Jones and Warren Hull (delivering the punch)



Two sides of the Green Hornet...

identity is that of Britt Reid, newspaper publisher and grand nephew of John Reid, the Lone Ranger. Utilizing the resources of his prominent social and business standing, Britt Reid wages his own war on crime. According to Jim Harmon's book, *The Great Radio Heroes*, the crimefighting name was selected by Reid because the angriest Hornets, and those most likely to sting, are the green ones.

As created by Trendle, Reid's partner in crimefighting was his Filipino houseboy/chauffeur of Japanese descent, Kato (Indian sidekicks not being as plentiful as in the Lone Ranger's day). Interestingly, it was Kato who was the technological wizard behind the creation of the Hornet's gas gun and the modifications of the Black Beauty, the souped-up sedan used by the pair while in costume.

Whereas the Lone Ranger was quite clearly on the side of the law, however, the Green Hornet is thought by the public at large to be an outlaw, which makes it that much easier for him to infiltrate the schemes of the truly corrupt.

The *Green Hornet* radio program ran from 1936 to 1954. The character made the leap to movie screens in a pair of 1940 13-chapter Universal serials, *The Green Hornet* and *The Green Hornet Strikes Again*, starring Gordon Jones (Mike the Cop on *The Abbott & Costello Show*) and Warren Hull (host of the controversial CBS quiz show *Strike It Rich* in the early 50s), respectively, in the title role. Keye Luke, Charlie Chan's original



Number One Son (though known to recent generations as Master Po in the original *Kung Fu* series or as the old shopkeeper in the film *Gremlins*), portrayed Kato in both films.

The Hornet would not be dramatized again until the fall of 1966, when he would be given his own TV series by the creators of the phenomenally popular mid-season replacement show of the previous season, *Batman*. In fact, the Green Hornet and Kato traveled to Gotham City for an early cameo in a second-season episode of the Caped Crusader's program (TUT'S CASE IS SHUT), then returned later to team up (more or less) with the Dynamic Duo for a full crossover episode (A PIECE OF THE ACTION/BATMAN'S SATISFACTION). The favor was returned on a more subtle scale with a couple of "cameos" by Batman and Robin in a couple of *Hornet* episodes where the *Batman* series is seen playing on TV.

Portraying the new hero was Van Williams, who had previously been seen as Ken Madison in the Warner Bros. detective shows *Bourbon Street Beat* and *Surfside 6*,

and as Walter Brennan's assistant in *The Tycoon*. The versatile Kato was played by Bruce Lee. At the time, Bruce was an unknown in this country,



... and Kato

despite having been quite a child star in Hong Kong.

The show features a number of high-tech trappings, most notably the Hornet's "rolling arsenal," the Black Beauty, in this incarnation a customized 1965 Chrysler Imperial that is equipped to run silently (in contrast to the radio show and Universal serials, in which the vehicle was equipped with a kind of siren that emitted a loud insect-like hum). TV's Beauty also possesses grenade launchers and a small hovering visual tracking device. As for the Hornet's personal weaponry, there is the Hornet Gun, which expels a green knockout gas, and the Hornet Sting, which projects a powerful sonic beam capable of blowing locks off of doors (its most common application). Britt Reid's home is also outfitted for crimefighting, possessing a secret elevator hidden behind a fireplace in his study, used for clandestine meetings with District Attorney Scanlon. When not in use, the Black Beauty is fastened upside-down beneath the floor of Reid's garage. By utilizing a control panel disguised as a tool board, Reid's conventional automobile is latched onto by powerful clamps. Then the floor turns, like a pig roasting on a spit, swapping the vehicles (and no doubt causing many viewers to wonder how much time these cars spent in the shop for realignment and replacement of shocks). The clamps holding the Black Beauty then release and disappear into the floor, and the Hornet is ready to roll.

Among the show's supporting



characters is Lenore Case (Wende Wagner), affectionately known as "Casey," Britt Reid's secretary, who with the D.A. shares the secret of the Green Hornet's true identity. Casey obviously has feelings for her boss, and is perpetually frustrated by his playboy ways. Serving as a counterpoint to Casey and her silent support for the Hornet is Mike Axford (Lloyd Gough), crime reporter for the Daily Sentinel. His outspoken hatred of The Green Hornet provides Reid (and sometimes Casey) with multiple opportunities to tease him with hints about the Hornet that Mike is unable to pick up on due to the level of his ire. In the radio series, ex-cop Axford had originally been hired by Reid's father to keep him out of the kind of trouble rich young playboys are wont to get into. Ed Lowery, a second reporter who was more sympathetic to the Hornet, didn't make the transition from radio to television. Neither did the elder Reid.

Walter Brooke filled out the regular cast as District Attorney Scanlon, the Hornet's friend in a very high place and a crucial ally. On occasion, Scanlon finds himself in an ethical bind when strong evidence points to the Hornet being truly involved in some underhanded business, as in *CRIME WAVE*, wherein a computer predicts crimes to be committed by the Hornet, and the Hornet's insignia is found at the scene of the crime when it occurs; or in the 2-part *CORPSE OF THE YEAR*, in which



a Green Hornet imposter, complete with bogus Black Beauty launches a series of attacks against the Sentinel. In *HORNET SAVE THYSELF*, Reid himself goes on the lam after appearing to shoot a man in front of a number of witnesses.

Unfortunately, *The Green Hornet* was not the smash hit that *Batman* had been. It could be that the public expected more of the same campy approach. Certainly, *Batman's* popularity had influenced (infected, some might say) other shows to follow its tongue-in-cheek lead. Series such as *The Man From U.N.C.L.E.* and even the British import *The Avengers* both reflected the trend toward goofiness that was defined by the exploits of Batman and Robin. *The Green Hornet*, on the other hand,

played it completely straight. It may be, however, not a lack of camp in the series that doomed the show so much as a lack of imagination. Apart from the trappings of the title character, there was little to hold the viewer's interest. With one or two exceptions, the plot lines and villains were not so different from the private eye shows of the early 60s that Van Williams had previously starred in.

One of the aforementioned exceptions came in the final episode, a 2-parter entitled *INVASION FROM OUTER SPACE*. It blended science-fiction elements into the story, which concerned a rogue scientist intent on teaching the world a lesson by holding a city for ransom under threat of a stolen H-bomb. Interestingly, the villain of the piece was named Dr.

Mabuse, presumably in homage to the master criminal of German cinema, Dr. Mabuse, first seen in Fritz Lang's *Dr. Mabuse, Der Spieler*.

Common practice at the time, a couple of *Green Hornet* "feature" films were created by editing together four episodes of the series. Usually such compilations would be released in foreign markets, or as kiddie matinee programming, or for television syndication. In the case of the *Green Hornet* "movies" (both carry that simple title), while one was smoothly edited, with full end credits filmed, the other contains credits lifted from the first episode (in broadcast sequence), *THE SILENT GUN*, which was not even one of the four episodes incorporated into the compilation.

As is commonly known, following the cancellation of *The Green Hornet*, Bruce Lee, after frustrated attempts to create successful projects for himself in the states, returned to Hong Kong and became a martial arts superstar. Just as he was on the verge of extending that stardom into the states, on the heels of Warner Bros.' big-budget *Enter the Dragon*, Lee died.

Van Williams returned to television in 1975 for a season as underwater photographer Steve

Andrews in a Saturday morning series, *Westwind*. He also appeared in the Bruce Lee bio-film *Dragon*, in a small role as the director of a *Green Hornet* episode.

As for the *Green Hornet* himself, the last couple of years have produced stories in the press to the effect that Eddie Murphy is interested in taking over the role for a theatrical feature. If true, it will be interesting to see if he's successful in putting on the mask. Regardless of whether Murphy becomes the next *Hornet*, however, it is likely that a new

one will arise, in that the character has been successfully revived in a couple of comic book series produced by Now Comics. Thus a new generation is being exposed to the



Photo courtesy Hake's Americana & Collectibles

heroic legacy of George Trendle's fertile imagination.

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From the 60s into the 90s, Van Williams continues to be most closely associated with The Green Hornet

*Below, the soundtrack album for the series
Photo courtesy Hake's Americana & Collectibles*



Opening narration (by William Dozier):

Another challenge for the Green Hornet, his aide, Kato, and their rolling arsenal, the Black Beauty. On police records a wanted criminal, the Green Hornet is really Britt Reid, owner-publisher of the Daily Sentinel; his dual identity known only to his secretary and the District Attorney. And now, to protect the rights and lives of decent citizens, rides the Green Hornet!

THE SILENT GUN (9/9/66)

A ring of criminals has acquired a unique new weapon
Lloyd Bohner, Kelly Jean Peters, Ed McCready, Al McGranary, Breland Rice, Bob Harvey, Charles Francisco
Written by Ken Pettus; Directed by Leslie H. Martinson

GIVE 'EM ENOUGH ROPE (9/16/66)

Mike puts the Hornet onto a major insurance fraud ring
Diana Hyland, Mort Mills, Joe Sirola, David Renard, Jerry Ayres, Ken Strange
Written by Gwen Bagni, Paul Dubov; Directed by Seymour Robbie

PROGRAMMED FOR DEATH (9/23/66)

A group of crooked diamond merchants intends to boost profits by secretly introducing synthetics into the marketplace
Signe Hasso, Richard Cutting, Don Eitner, Norman Leavitt, John Alvar, Sheila Leighton
Written by Jerry Thomas, Lewis Reed; Directed by Larry Peerce

CRIME WAVE (9/30/66)

The Green Hornet is implicated in a series of crimes which have been predicted by a computer
Peter Haskell, Sheila Wells, Jennifer Stuart, Dee Carroll, Ron Burke, Wayne Sutherlin, Jack Garner, Ken Strange
Written by Sheldon Stark; Directed by Larry Peerce

THE FROG IS A DEADLY WEAPON (10/7/66)

A drowned private eye leads the Hornet to a missing mobster
Victor Jory, Barbara Babcock, Thordis Brandt, Rudy Hansen, Roger Heldfond, George Robotham
Written by William L. Stuart; Directed by Leslie H. Martinson

EAT, DRINK, AND BE DEAD (10/14/66)

The Hornet goes after a ruthless gang of bootleggers
Jason Evers, Harry Lauter, Eddie Ness, Harry Fleer, Shep Sanders, William McLennan, Jo Ann Milam
Written by Richard Landau; Directed by Murray Golden
Incorporated into Green Hornet "feature" (B)

BEAUTIFUL DREAMER (2 parts; 10/21/66, 10/28/66)

A health spa is subliminally programming its upper class clientele to commit crimes
Geoffrey Home, Pamela Curran, Maurice Manson, Jean-Marie, Victoria George, Marina Ghanc, Henry Hunter, Barbara Gates, Sandy Kevin
Written by Ken Pettus, Lorenzo Semple Jr.; Directed by Allen Reisner

THE RAY IS FOR KILLING (pilot; 11/11/66)

Thieves armed with a laser beam steal a group of paintings being exhibited at Britt Reid's home
Robert McQueeney, Grant Woods, Bill Baldwin, Bob Gunner, Mike Mahoney, Jim Raymond
Written by Lee Loeb; Directed by William Beaudine
Incorporated into Green Hornet "feature" (B)

THE PREYING MANTIS (11/18/66)

A Chinese Tong is being used as a protection racket
Mako, Tom Drake, Al Huang, Lang Yun, Allen Jung
Written by Ken Pettus, Charles Hoffman; Directed by Norman Foster
Incorporated into Green Hornet "features" (A) and (B)



THE HUNTERS AND THE HUNTED (11/25/66)

High-level racketeers are being murdered in exotic ways, and the Hornet may be on the hit list
Robert Strauss, Charles Bateman, Douglas Evans, Rand Brooks, Bill Walker, Dick Dial, Gene LeBell, Frank Gerstle
Written by Jerry Thomas; Directed by William Beaudine
Incorporated into Green Hornet "features" (A) and (B)

DEADLINE FOR DEATH (12/2/66)

Mike is charged with robbery and murder after being caught at the scene of the crime by police
James Best, Lynda Day (George), Roydon Clark, Glenn Wilder, Annazette Williams, Robert Neuman, Jacques Aubuchon, Pat Patterson, Kirby Brumfield
Written by Ken Pettus; Directed by Seymour Robbie

THE SECRET OF THE SALLY BELL (12/9/66)

The hornet uses a critically injured drug dealer as bait to smash a dope ring
Warren Kemmerling, Beth Brickell, Jacques Denbeaux, David Perna, Greg Benedict, Timothy Scott, Ann Rexford, James Farley
Written by William L. Stuart; Directed by Robert L. Friend

FREEWAY TO DEATH (12/16/66)

The Hornet recruits a reluctant Mike to help him bust a construction insurance racket
Jeffrey Hunter, David Fresco, John Hubbard, Reggie Parton, Harvey Parry, Fred Krone

Written by Ken Pettus; Directed by Allen Reisner
Incorporated into Green Hornet "feature" (B)

MAY THE BEST MAN LOSE (12/23/66)

D.A. Scanlon has been targeted for assassination during his bid for reelection
Linden Chiles, Robert Hoy, Harold Gould, Troy Melton, Bill Phipps, Stuart Nisbet, Jim Drum

Written by Judith and Robert Guy Barrows; Directed by Allen Reisner

THE HORNET AND THE FIREFLY (12/30/66)

A serial arsonist who strikes at midnight terrorizes the city
Gerald S. O'Loughlin, Buff Brady, Russ Conway

Written by William L. Stuart; Directed by Allen Reisner

SEEK, STALK AND DESTROY (1/6/68)

A group of veterans steal an M-3 tank in order to free their wrongly condemned former commanding officer

Ralph Meeker, Raymond St. Jacques, Paul Carr, E.J. Andre, John Baer, Harvey Parry

Written by Jerry Thomas; Directed by George Waagner

CORPSE OF THE YEAR (2 parts: 1/13/67, 1/20/67)

A Green Hornet imposter declares war on the Daily Sentinel

Joanne Dru, Cesare Danova, Tom Simcox, Celia Kaye, J. Edward McKinley, Barbara Babcock, Nora Marlowe, Jack Garner, Sydney Smith, Sally Mills, Angeliq

Written by Ken Pettus; Directed by James Komack

ACE IN THE HOLE (2/3/67)

The Hornet is invited to join a criminal alliance

Richard Anderson, Tony Epper, Richard X. Slattery, Bill Couch, Percy Helton, Bill Hampton

Written by J.E. Selby, Stanley H. Silverman; Directed by William Beaudine

BAD BET ON A 459 -- SILENT (2/10/67)

The Hornet takes a bullet while going after a pair of dirty cops

Bert Freed, Brian Avery, Barry Ford, Nicolas Coster, Bud Perkins, Jason Wingreen, Dick Dial

Written by Judith & Robert Guy Barrows; Directed by Seymour Robbie

TROUBLE FOR PRINCE CHARMING (2/17/67)

The Hornet works to prevent the overthrow of a foreign monarch
Alberto Morin, Susan Flannery, James Lanphier, Edmund Hashim

Written by Ken Pettus; Directed by William Beaudine

ALIAS THE SCARF (2/24/67)

A legendary strangler seems to have returned from limbo

John Carradine, Ian Wolfe, Patricia Barry, Paul Gleason, Brenda Benet, Jack Garner, Danny Costello

Written by William L. Stuart; Directed by Allen Reisner

HORNET SAVE THYSELF (3/3/67)

Britt Reid becomes a fugitive, wanted for shooting a disgruntled former Sentinel employee in front of witnesses

Michael Strong, Marvin Brody, Ken Strange, Frank Marth, Jack Perkins

Written by Don Tait; Directed by Seymour Robbie

INVASION FROM OUTER SPACE (2 parts: 3/10/67, 3/17/67)

A megalomaniac scientist poses as an alien visitor in order to hijack an H-bomb

Linda Gaye Scott, Larry Mann, Christopher Dark, Arthur Batanides, Benny Dobbins, Joe di Reda, Brett King, Lloyd Haynes

Written by Art Weingarten; Directed by Darrell Hallenbeck

Incorporated into Green Hornet "feature" (A)



Photo courtesy Hake's Americana & Collectibles

Related:

Batman: THE SPELL OF TUT/TUT'S CASE IS SHUT (9/28/66, 9/29/66)

As Batman and Robin are scaling a wall, The Green Hornet and Kato pop their heads out of a window for a cameo, in the second half of this adventure

Adam West, Burt Ward, Victor Buono, Marianna Hill, Peter Markos, Neil Hamilton, Stafford Repp, Alan Napier, Madge Blake, Michael Pataki, Boyd Santell, Sid Haig, Rene Paul

Written by Robert C. Dennis, Earl Barret; Directed by Larry Peerce

Batman: A PIECE OF THE ACTION/BATMAN'S SATISFACTION (2 part crossover episode: 3/1/67, 3/2/67)

The Green Hornet and Kato travel to Gotham City, where they help Batman and Robin break up Colonel Gumm's stamp counterfeiting operation

Adam West, Burt Ward, Roger C. Carmel, Diane McBain, Neil Hamilton, Alan Napier, Stafford Repp, Madge Blake, Alex Rocco, Seymour Cassel, Edward G. Robinson

Written by Charles Hoffman; Directed by Oscar Rudolph

Features:

The Green Hornet (A)

Consists of episodes THE HUNTERS AND THE HUNTED; INVASION FROM OUTER SPACE; and THE PREYING MANTIS

The Green Hornet (B)

Consists of episodes THE PREYING MANTIS; EAT, DRINK AND BE DEAD; THE RAY IS FOR KILLING; and THE HUNTERS AND THE HUNTED





I Spy - 82 episodes, 1965-68 NBC

Credits:

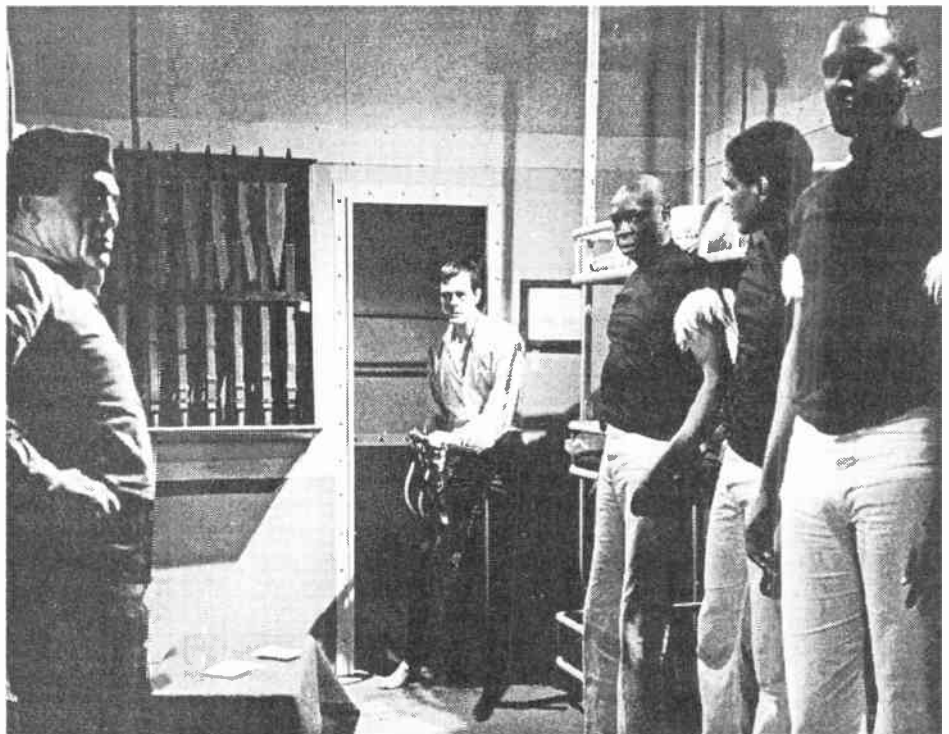
Executive Producer - Sheldon Leonard
 Produced by Morton Fine, David Friedkin
 Associate Producer - David Jacobs
 Theme by Earle Hagen

Regular Cast:

Kelly Robinson - Robert Culp
 Alexander Scott - Bill Cosby

Semi-regular:

Zarkas - Harold J. Stone (Season 3)
 Russ Conway - Kenneth Tobey (Season 3)



Spies were not new to television when *I Spy* premiered in the fall of 1965. *The Man From U.N.C.L.E.* had already been on the air for a year, and even the Ian Fleming-inspired exploits of Napoleon Solo and Illya Kuryakin had been preceded by such offerings as *I Led Three Lives*, *Danger Man/Secret Agent*, and even an earlier syndicated anthology series also entitled *I Spy* (1956), hosted by Raymond Massey. What set executive producer Sheldon Leonard's espionage entry apart from other shows of its time was its unique blend

of realism and humor. While humor was present in *U.N.C.L.E.*, and the camaraderie between Solo and Kuryakin was similar to that of *I Spy*'s Kelly Robinson and Alexander Scott, *U.N.C.L.E.* was larger than life, presenting outrageous villains and world-dominating conspiracies, usually the work of the mysterious organization, Thrush. *I Spy*, on the other hand, presented its featured agents with more mundane, and thus

more believable, challenges such as babysitting informants (*DANNY WAS A MILLION LAUGHS*), searching for a mysterious World War II treasure (*GET THEE TO A NUNNERY*), or defusing small-town revolutions (*A FEW MILES WEST OF NOWHERE*).

In one of the series' best episodes, *BET ME A DOLLAR*, the suspense is generated entirely without the aid of bad guys (except for a back-alley thug in the story's prologue, which simply

sets the stage for the action), centering around Scotty's efforts to find Kelly so as to inform him that he's been infected with anthrax. This, after they have made a one dollar bet that Kelly can elude Scotty for one week. The realistic drama of this episode also points up the contrast between the nature of the personal dilemmas experienced by Robinson and Scott versus Solo and Kuryakin. Whereas Solo might find himself tied to a slab underneath a descending razor-sharp pendulum (THE ALEXANDER THE GREATER AFFAIR), Kelly would fall in love with a woman intent on assassinating him (TATIA), or receive orders to kill a longtime friend who had turned



(SO LONG, PATRICK HENRY) and another which he directed (COURT OF THE LION).

Robinson's fellow agent, posing as his trainer, was Rhodes scholar Alexander Scott, played by Bill Cosby. Cosby had made his mark in stand-up comedy and, with *I Spy*, became the first black actor to star in a dramatic series. Though one may be tempted to view his three Emmy awards (for each season the show was on the air) as recognition for his breaking of a color barrier, the level of his performance in the series provides clear proof that he was absolutely deserving of the honors.

The only other repeating cast members did not enter the picture

until the third and final season. In some of the season-opening set of shows, Harold J. Stone appeared as Zarkas, a Greek detective. In later episodes, Kenneth Tobey, perhaps best known for his role in Howard Hawks' original version of *The Thing*, appeared frequently as Russ Conway (though the credits in ANYPLACE I HANG MYSELF IS HOME give his character the first name of "Jeff"), described as Kelly and Scotty's mentor, who gives them their assignments.

Even more unique was *I Spy's* use of location shooting. Like the agents featured in the teleplays, the production team globe-hopped, filming clusters of episodes in major cities such as Hong Kong, Acapulco, Las Vegas, Marrakesh, Tokyo, and Rome, to name a few. These same locales were frequently portrayed in other spy shows such as *U.N.C.L.E.*, but were invariably represented by a combination of backlot sets and stock footage.

Robert Culp played agent Kelly

Robinson, whose cover was that of a world-class professional tennis player. Culp had previously starred in the CBS western *Trackdown*, was featured in some of the best episodes of *The Outer Limits* (including THE ARCHITECTS OF FEAR and Harlan Ellison's DEMON WITH A GLASS HAND), and had even appeared as a villain in a first season episode of *U.N.C.L.E.* (THE SHARK AFFAIR). By the time he was cast in *I Spy*, Culp had also established himself as a solid writer-actor, having written an episode of his own *Trackdown*, as well as contributing scripts for other shows such as *The Rifleman* (see the *Rifleman* feature elsewhere in this issue). Culp composed several teleplays for *I Spy* as well, including among them the first episode to air

until the third and final season. In some of the season-opening set of shows, Harold J. Stone appeared as Zarkas, a Greek detective. In later episodes, Kenneth Tobey, perhaps best known for his role in Howard Hawks' original version of *The Thing*, appeared frequently as Russ Conway (though the credits in ANYPLACE I HANG MYSELF IS HOME give his character the first name of "Jeff"), described as Kelly and Scotty's mentor, who gives them their assignments.

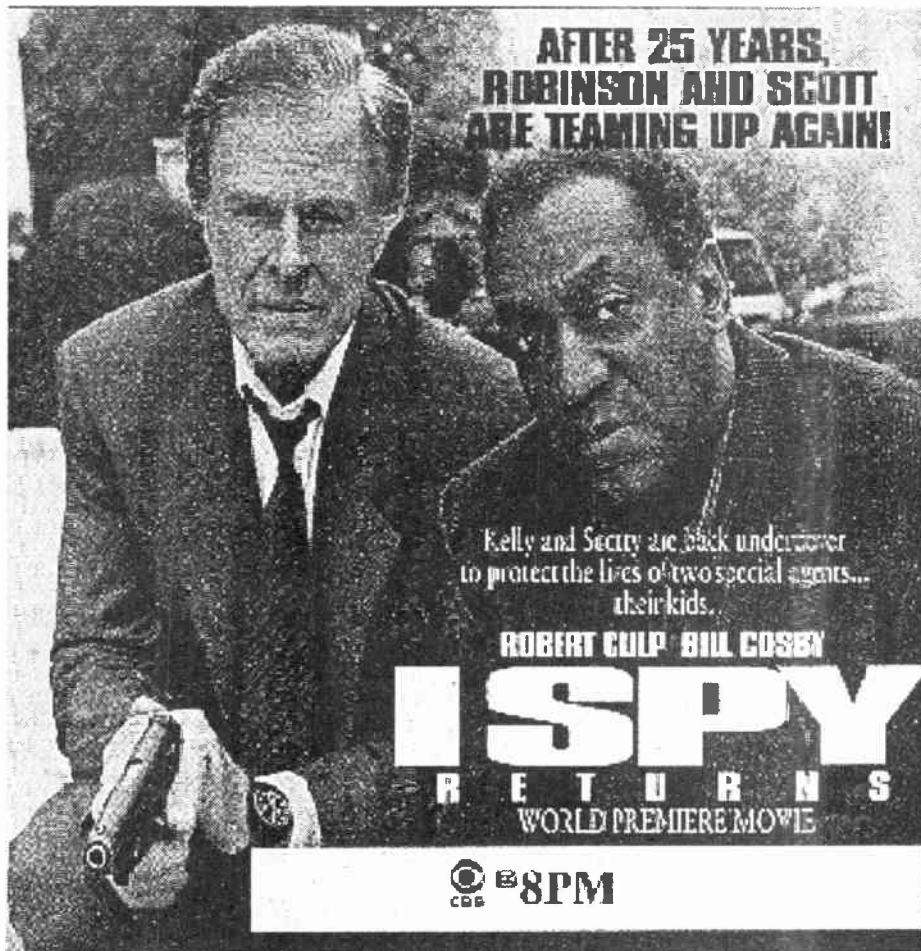
The show was a departure for executive producer Sheldon Leonard. Although he had made a living playing tough guy roles in such films as *Guys & Dolls* and *Martin & Lewis' Money From Home*, is remembered by many as Nick the bartender in *It's a*

Wonderful Life, and lent his voice to the cartoon character *Linus the Lionhearted*, behind the camera he was known more for his work on sitcoms, including two of the more popular ones of the 60s, *The Dick Van Dyke Show* and *Gomer Pyle, USMC*.

Nevertheless, he would appear on-camera in a number of *I Spy* episodes, including one appearance as himself (CRUSADE TO LIMBO).

Producers Morton Fine and David Friedkin (noted for their contributions to *The Alfred Hitchcock Hour*) were closely involved with the day-to-day production of the series, functioning also as a writing team (accounting for 15 of the 82 teleplays). Friedkin also directed five of the episodes and even played supporting roles in a couple (most notably A CUP OF KINDNESS).

Like so many fondly-remembered shows of its time, *I Spy* opened with an imaginative credits sequence and a memorable theme (by Earle Hagen). Instead of a single concept, there are three distinct segments within the credits sequence. It begins with a rotoscoped silhouette of a tennis player volleying against a background of international luggage sticker-style logos depicting the names of the world's major nations and cities. At one point, when the silhouette turns away in preparation for a backhand shot, the image "match cuts" to that of a crouching, gun-toting, suit-wearing secret agent, slowly pivoting as he looks for danger. Suddenly he whirls around and fires off-screen. A new screen shows the agent's gunfire "assembling" (rather than destroying) the show's title. The agent silhouette runs on-camera and disappears into the letter "I." The image then fades to a tinted monochromatic shot of Culp standing with a cigarette dangling from his lips. He raises a butane lighter and lights the cigarette. Then his other hand comes into view, holding a bomb. He uses the lighter's flame to ignite the bomb's fuse, then glances at the camera for a moment before flinging the bomb at it. The flash of the explosion segues into a likewise tinted montage consisting of scenes from the evening's episode (later a more generic mix of scenes from several shows), with Robinson's eyes observing the action from the upper portion of the screen. As the scenes



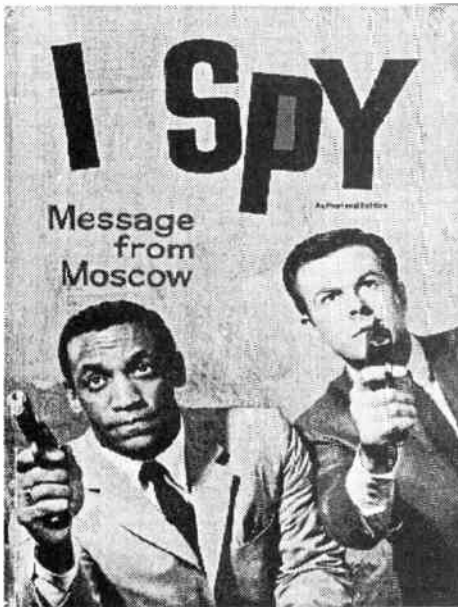
flash by, his eyes register a variety of emotions; interest, concern, fear, amusement, and relief. A similar montage device would be used for the opening of *Mission: Impossible*, which debuted the following season.

The series lasted a mere three seasons, never cracking the Nielsen top 20. It couldn't have been helped by the campaign against violence in television that was going on even during that time of relative innocence (by today's standards). *The Wild Wild West*, which was launched during the same season as *I Spy*, fell victim to this crusade, though it remained on the air one season longer.

Following the cancellation of the series after its third year, Cosby remained prominent in television, enjoying a two-year stint in his own sitcom, *The Bill Cosby Show*. He followed this up by joining the ensemble cast of *The Electric Company*, a public television educational series similar to *Sesame Street*, but for a slightly older audience. Also during this time, he tried his hand at a comedy/variety

series, *The New Bill Cosby Show*, which lasted one season, and launched his own Saturday morning children's show, the animated *Fat Albert and the Cosby Kids*, based on characters from his stand-up routines inspired by his childhood. *Fat Albert* debuted in 1972 and ran for twelve years, with Cosby executive producing. In 1976, he tried comedy/variety again, this time geared toward the younger audience with whom he had had so much success. His new show, *Cos*, failed after only a month, however.

Although he made a respectable showing in a few theatrical features in the 70s, such as *Man and Boy*, *Mother, Jugs & Speed*, and the *Uptown Saturday Night* trilogy, what would be arguably Cosby's greatest success in any medium came with his second NBC sitcom, *The Cosby Show*, which ran from 1984 to 1992. Ironically, during this tenure as a broadcast heavyweight, he made some notoriously unsuccessful feature films (*Leonard Part 6*, *Ghost Dad*). After *The Cosby Show* ceased production,



Among the show's "literary" adaptations were this Whitman hardback...

Photo courtesy Hake's Americana & Collectibles

and following a failed attempt at reviving the Groucho Marx quiz show *You Bet Your Life*. Cosby returned as a television regular in the fall of 1994 as a detective in NBC's *The Cosby Mysteries*, which had been given a brief tryout some months earlier.

Upon hanging up his cloak and packing away his dagger, Culp continued to work both in features (*Hannie Caulder*, *Sky Riders*) and television. A Gene Roddenberry pilot, *Spectre* (no connection to James Bond), didn't fly, but 1981's *Greatest American Hero* did, literally, for two seasons. Culp played another government agent, this time serving as sidekick to William Katt's ill-at-ease super-hero. More recently he has been seen in a repeating role, as the head of an international crime syndicate on *Lois & Clark: The New Adventures of Superman*.

Producer Sheldon Leonard recently published his autobiography, *And the Show Goes On*. Many remembrances of *I Spy*'s production days are included.

It took much longer for *I Spy* to spawn a reunion telefeature than its 60s espionage brethren (the exception being *Danger Man/Secret Agent's* John Drake, for which no revival appears likely). *The Wild Wild West*

encored in a pair of films in 1979-80 (and is itself currently in pre-production as a theatrical feature, possibly starring Mel Gibson as Jim West), while *The New Avengers* appeared in the mid-70s (the original currently being slated for a big-screen adaptation). *The Man From U.N.C.L.E. "Returned"* in 1983 and is also serving as the basis for a planned theatrical feature. *Mission: Impossible* was revived in a second series (and is currently in production for a feature adaptation directed by Brian De Palma and starring Tom Cruise and Jon Voight), and even the spy parody *Get Smart* has been



... a series of paperback novels...

adapted theatrically (the aptly-titled *The Nude Bomb*, aka *The Return of Maxwell Smart*) and as a TV reunion film (*Get Smart Again*), and rly was reincarnated as a new series on the Fox network.

It took some 26 years, however, to reunite Kelly Robinson and Alexander Scott, though Culp and Cosby had re-teamed in 1972 for the cop flick *Hickey and Boggs*, directed by Culp and written by Walter Hill; and in 1987, when Culp guest-starred on *The Cosby Show* (THE BALD AND THE BEAUTIFUL) as Cliff Huxtable's old friend "Scott Kelly" (so much for subtlety). There had been plans in the late 80s to produce a theatrical feature based on *I Spy*, with Robert Culp as writer, but like so many planned projects, it fell through.

Finally, in early 1994, CBS presented *I Spy Returns*. The storyline involves the two senior agents and their children. Scotty is now a college professor, teaching romance languages, whereas Kelly has moved up in the intelligence organization. Kelly's two prize pupils are his own son and Scotty's daughter, who has joined the service unbeknownst to her father. Kelly and Scotty take it upon themselves to babysit their offspring on their first assignment. Although the relationship between the elder operatives remains as crisp as ever, there is never any sense of real danger, as the villains are portrayed more as lovable scoundrel types better suited to *The Avengers* than *I Spy*. The reunion film received lukewarm reviews, although everyone seemed pleased to see the agents reunited one more time.



... and of course the inevitable comic book.





Season 1 - 1965-66:

SO LONG, PATRICK HENRY (9/15/65)

Kelly and Scotty try to win back the loyalty of an American athlete who has renounced his U.S. citizenship, before his new Red Chinese friends have him assassinated

Ivan Dixon, Cicely Tyson, Richard Loo, Rickey Der, Tiger Joe Marsh, John Lassell, James Hong, Nick Colasanto, Alex Finlayson, James Shen, Harold Fong, Gerald Jann, John Livingston

Written by Robert Culp; Directed by Leo Penn

A CUP OF KINDNESS (9/22/65)

An old friend turned double agent plays on the sympathies of Kelly and Scotty, who have been ordered to kill him

David Friedkin, Irene Tsu, Lee Kolima, Robin Lee, Tommy Lee

Written by Morton Fine, David Friedkin; Directed by Leo Penn

CARRY ME BACK TO OLD T'ING TAO (9/29/65)

An elderly Chinese merchant asks Kelly and Scotty to deliver a million dollars to the IRS to settle an old tax debt

Philip Ahn, Pilar Seurat, Michael Conrad, David Sheiner, Allen Jung, Lang Yun, Bernard Fox, George Murdock, Joan Swift, Larry Thor, Beulah Quo, Nancy Wong, Lang Yun, Hans William Lee

Written by David Karp; Directed by Mark Rydell

CHRYSANTHEMUM (10/6/65)

In a search for stolen documents, Kelly and Scotty must contend with the eager ineptitude of a French agent whom they are to assist

Marcel Hillaire, John Hoyt, Franklin Siu, Willard Lee, Lawrence Ung, Michael Sung, Richard Lee Sung, Anna Shin, Alicia Li

Written by Edward J. Lakso; Directed by David Friedkin

DRAGON'S TEETH (10/13/65)

The agents are targeted by a secret society that has already poisoned a man right under their noses

Joanne Linville, Kam Tong, Walter Burke, Laya Raki, Ron Whelen, Mike Faulkner, Gilbert Ralston, Robert Donner, John Graham, James Hong, Anabel Garth, Caroline Kido

Written by Gilbert Ralston; Directed by Leo Penn

THE LOSER (10/20/65)

With Scotty held captive, Kelly is forced to surrender as ransom a cache of heroin they had intercepted

Eartha Kitt, Albert Paulsen, Jack Sheldon, Mako, Nancy Wong, Fuji, Joseph Kim, Linda Wong, Vincent Eder, John Levinston, Larry Duran, Hans William Lee, Raynum K. Tsukamoto

Written by Robert Culp; Directed by Mark Rydell

DANNY WAS A MILLION LAUGHS (10/27/65)

Kelly and Scotty are to ensure the safety of an informant they despise until the time he is to testify

Martin Landau, Jeanette Nolan, Keye Luke, Linda Ho, Aki Aleong, Nick Colasanto, Ronald Starr, H.W. Gim, John Barclay, Larry Duran, Alan Chee, Willie Soo Hoo, David Chow

Written by Arthur Dales; Directed by Mark Rydell

THE TIME OF THE KNIFE (11/3/65)

A slain agent's fiancée is endangered because of a missing roll of microfilm

Warren Stevens, Madlyn Rhue, John van Dreelen, Jay Novello, David Chow, June Kim, Dale Ishimoto

Written by Gilbert Ralston; Directed by Paul Wendkos

NO EXCHANGE ON DAMAGED MERCHANDISE (11/10/65)

Kelly and Scotty search for a double agent with which to ransom a captured American pilot held by the Communists

Sue Randall, Kurt Krueger, Mako, Byron Morrow, H.T. Tsiang, Jo-Anne Miya, Martin Priest, Soon-Teck Oh, Kai Hernandez, Angela Korens, Steve Gravers

Written by Garry Marshall, Jerry Belson; Directed by Leo Penn

TATIA (11/17/65)

Kelly falls hard for an attractive photojournalist who may be about to murder him

Laura Devon, Richard Garland, John Rayner

Written by Robert Lewin; Directed by David Friedkin

WEIGHT OF THE WORLD (12/1/65)

Kelly and Scotty try to purloin a vial of bubonic plague virus before it can be tested on humans

Albert Salmi, Rex Ingram, Marilyn Mason, Victor Sen Yung, Robert Ho, Jeanne Arnold, Yuki Shimoda, Bob Okazaki, Kay Shimatsu, Fuji, Jack Reitzen, Hideo Imamura, Robert Ito

Written by Robert Lewin; Directed by Paul Wendkos

THREE HOURS ON A SUNDAY NIGHT (12/8/65)

An effort to reclaim some stolen microfilm results in Scotty's capture and efforts by Kelly to raise \$50,000 for his ransom

Julie London, James Shigeta, Sheldon Leonard, Arthur Shields, Simon Scott, Key Shimatsu, Virginia Lee, Moko Mokusho, Pat Li, Frank Kumagi

Written by Morton Fine, David Friedkin; Directed by Paul Wendkos

TIGERS OF HEAVEN (12/15/65)

Kelly and Scotty attempt to break up a Japanese anti-American terrorist group

Hiroshi Minami, Miiko Taka, Teru Shimada, Grant Sullivan, Maureen Arthur, George Matsui, David Friedkin, Yuki Shimodo, Aly Wassil, George Takei, Soon-Teck Oh, Kay Reynolds

Written by Morton Fine, David Friedkin; Directed by Allen Reisner

AFFAIR IN T'SIEN CHA (pilot; 12/29/65)

Kelly and Scotty search for a train that disappeared on its way to Hong Kong

Vera Miles, Roger C. Carmel, John Orchard, H.T. Tsiang, Hedley Mattingly, Lukas Shimatsu, Nancy Hsueh, Raynum K. Tsukamoto, James Hong, Clive Wayne

Written by David Friedkin, Morton Fine; Directed by Sheldon Leonard

THE TIGER (1/5/65)

A politically neutral doctor is pressured to take sides when his daughter is kidnapped

Lew Ayres, France Nuyen, Robert Brubaker, Allen Jung, William Boyett, Martin Fong, Nancy Hshueh, Beulah Quo, Leon Lontoc
Written by Robert Culp; Directed by Paul Wendkos

THE BARTER (1/12/66)

When a Communist scientist defects to the West, the daughter of an American businessman is kidnapped and offered in trade for the return of the scientist

Roger C. Carmel, John Abbott, Philip Ober, Noel Drayton, Joan Blackman, John Alderson, Michael Forest, Lisa Jager, George Perina, Yuki Shimodo, Helen Funai, George Takei, Irvin Ashkenazy, George Zaima, Karl Lukas, Brad Logan
Written by Harvey Bullock, R.S. Allen; Directed by Allen Reisner

ALWAYS SAY GOODBYE (1/26/66)

Kelly and Scotty are to observe an American diplomat with a reputation as a womanizer, and prevent him from getting into any embarrassing incidents

France Nuyen, Kent Smith, Jerry Fujikawa, Tanigoshi, Dan Tobin, Florence Marly, Tad Horino, Koko Tani, Kenneth Chung, Lee Kolima, Harold Fong
Written by Robert C. Dennis, Earl Barret; Directed by Allen Reisner

COURT OF THE LION (2/2/66)

An Oxford-educated Zulu is selling industrial diamonds to Red China, although his means of concealing them is resulting in deaths among the local Japanese villagers

Godfrey Cambridge, Ed Parker, Joseph Kim, Miko Mayama, Mako, Don Blackman, Morgan Roberts, George Matsui, Rozell Gale, Yuki Tani, Lois Cinchi, Dale Ishimoto, Mariko Taki, Mori Moto
Written and directed by Robert Culp

TURKISH DELIGHT (2/9/66)

So as to learn who is behind the kidnapping of a group of scientists, Scotty poses as one

Victor Buono, Diana Sands, Nick Georgiade, Charles Horvath, Franco Corsaro, Pepe Hern, Victor Millan, Robert Hernandez, Louis Mercier, Rodolfo Hoyos, David Renard, Nestor Paiva, Weaver Levy, Abel Franco, Andy Anza
Written by Eric Bercovici; Directed by Paul Wendkos

BET ME A DOLLAR (2/16/66)

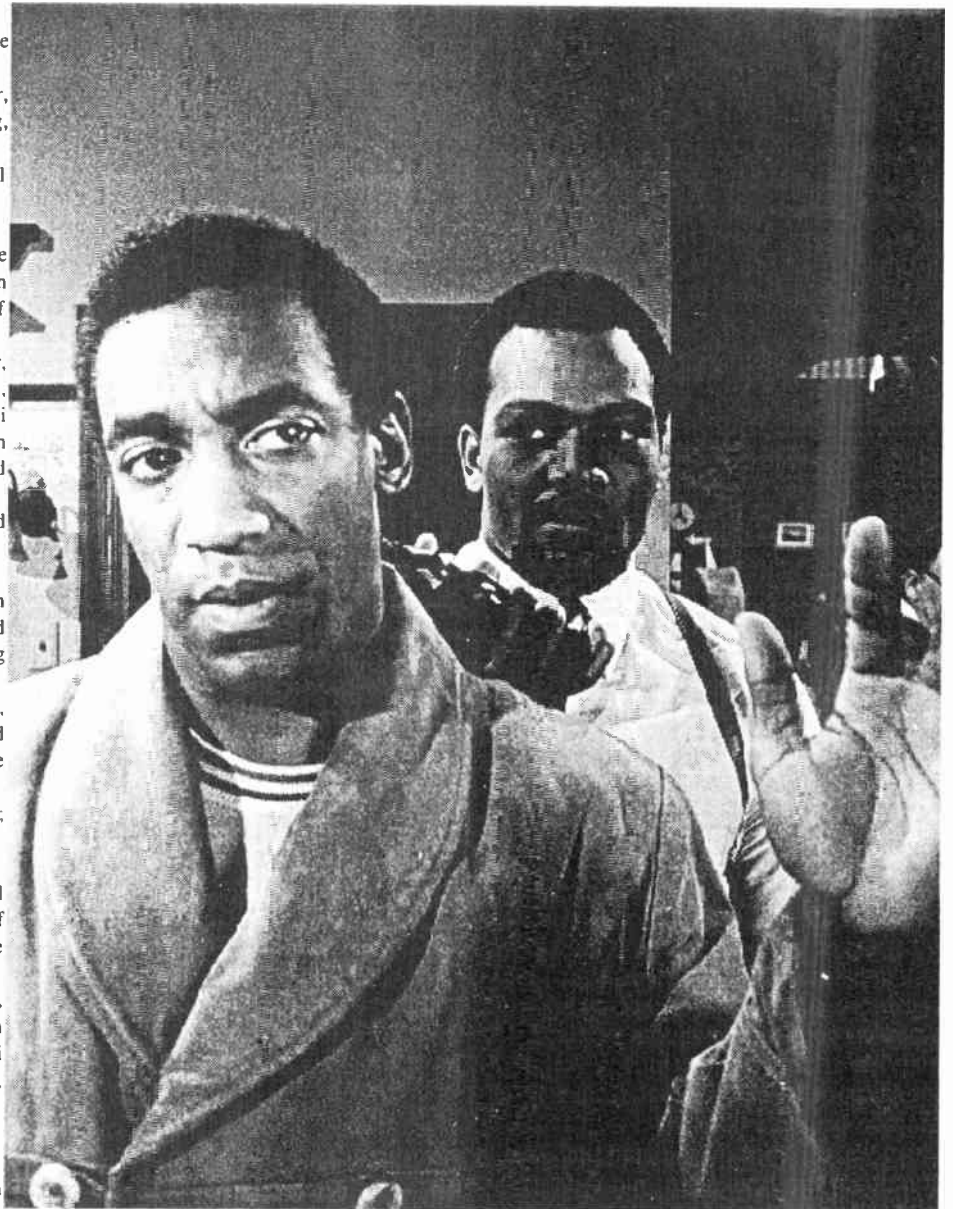
Unaware that he has been infected with anthrax, Kelly bets Scotty that he can elude him for one week

Pepito Hector Galindo, Danielle de Metz, Lou Krugman, Miguel Landa, Martin Garralaga, Stella Garcia, Linda Rivera, Jorge Moreno, Linda Dangelic, Julian Rivero, Julia Montoya, Araceli Rey, Natividad Vacio, Felipe Turice
Written by David Friedkin, Morton Fine; Directed by Richard C. Sarafian

RETURN TO GLORY (2/23/66)

Scotty and Kelly try to determine what plans an exiled Latin American ruler has for returning to his homeland

Victor Jory, Dolores Del Rio, Antoinette Bower, Mark Dana, Roberto Klesias, Blaisdell Makee, Stephen Michaels
Written by Morton Fine, David Friedkin; Directed by Richard C. Sarafian



THE CONQUEST OF MAUDE MERDOCK (3/2/66)

Kelly and Scotty plan a kidnapping as a test of security arrangements for a wealthy widow working for the U.S. embassy in Mexico
Jeanette Nolan, Philip Bourneuf, William Stevens, Carlos Romero, Lawrence Haddon, Larry Thor, Pedro Gonzalez-Gonzalez, Joel Fluellen, Billy Curtis, Melosa Conway, William Leslie, Rico Alaniz, Pepe Callahan, Catherine Wyles, James Oliver Green, Alberto Monte
Written by Robert C. Dennis, Earl Barret; Directed by Paul Wendkos

A DAY CALLED 4 JAGUAR (3/9/66)

Kelly and Scotty vie with a Soviet agent to capture a former Cosmonaut who has set himself up in the jungle as a god to the natives
Rory Calhoun, George Montgomery, Kamala Devi, Larry Ward, Robert Carricart, Joe Dominguez, Henry O'Brien, Henry Amargo
Written by Michael Zagor; Directed by Richard C. Sarafian

CRUSADE TO LIMBO (3/23/66)

Kelly and Scotty infiltrate a revolutionary group in Mexico
Howard Duff, Frank Silvera, Antoinette Bower, Gene Lyons, Wesley Addy, Sheldon Leonard, Carl Millitaire, Laurdes Teran, Victor Eberg, Chuck Winters, Don Ross, Guillermo Rivas, David Silva, Margarito Luna, Aurora Clavel
Written by Morton Fine, David Friedkin, Jack Turley; Directed by Richard C. Sarafian

MY MOTHER, THE SPY (3/30/66)

Kelly and Scotty must return a former U.S. agent to the states, but find that she is pregnant by an enemy agent

Sally Kellerman, Alejandro Rey, Theo Marcuse, Edward Colemans, Walter Kray, Begonia Placios, Paul Micale, Jim Daris, Nicholas Colasanto, Alex Henteloff, Angel Martin, Isabel Larra, Anthony Brand, Pepito Funez

Written by Harold Gast; Directed by Richard Benedict

THERE WAS A LITTLE GIRL (4/6/66)

The agents are assigned to babysit the teenage daughter of a U.S. Cabinet member

Mary Jane Saunders, Jose De Vega, Harry Raybould, Estelita, Fred Carson, Chet Stratton

Written by Stephen Kandel, Robert Bloch; Directed by John Rich

IT'S ALL DONE WITH MIRRORS (4/13/66)

Kelly is lured into a trap, then brainwashed into thinking that Scotty has turned traitor and must be killed

Carroll O'Connor, Fay Spain, Richard Bull, James Frawley, Arnold Lessing, Roy Jenson, Lawrence Montaigne, Gene Twombly, Bert Elliott, Diki Lerner, Joe Gold, Joe Raciti

Written by Stephen Kandel; Directed by Robert Butler

ONE THOUSAND FINE (4/27/66)

The sole survivor of a plane crash in the Mexican jungle tries to overcome a memory block and lead Kelly and Scotty to the site in an effort to recover a shipment of gold bullion

Susan Oliver, Dane Clark, Stacy Harris, Alex Montoya, Jerado de Cordovier, Ruben Moreno, Pedro Regas, Tony Davis, Jesus Sandoval

Written by Eric Bercovici; Directed by Paul Wendkos

Season 2 - 1966-67:

SO COLDLY SWEET (9/14/66)

Kelly and Scotty are assigned to determine the veracity of a beautiful spy who has allegedly defected

Diana Hyland, Michael Conrad, Charles Korvin, Larry Thor, Craig Shreeve

Written by Stephen Kandel; Directed by Paul Wendkos

LORI (9/21/66)

An old friend of Scotty's may be responsible for the deaths of a group of demolition men to which he belonged

Billy Gray, Nancy Wilson, Gregg Morris, Frank Maxwell, Malachi Throne, Patty Regan, Logan Field, Kathryn Minner, Owen Bush, Donna Michelle, John Goddard, Charles Alvin Bell, Lou Elias, Charlene Jones

Written by Morton Fine, David Friedkin; Directed by Paul Wendkos

SOPHIA (9/28/66)

Scotty becomes embroiled in the courtship of his now grown-up foster daughter, whom he "adopted" while stationed in Italy during his time in the Army

Rafaella Carra, Enzo Cerusico, Caterino Boratto, Gordon Mitchell, Umberto D'Orsi, Aldo Bufi Landis, Fulvia Franco, Calisto Calisti, Carlo Rizzo, Pietro Tordi

Written by Morton Fine, David Friedkin; Directed by Robert Butler

VENDETTA (10/5/66)

Kelly is made to "stand trial" by the embittered family of a soldier killed under his command during the Korean war

Victor Francen, Osvaldo Ruggieri, Massimo Serato, Patrizia Valturri, Fausto Tozzi, Maurizio Arena, Umberto Spadaro, Riccardo Garrone, Katinka Von Shapringen

Written by Marion Hargrove; Directed by Alf Kjellin

A GIFT FROM ALEXANDER (10/12/66)

While vacationing in Venice, Kelly and Scotty assist a local boss in recovering some documents from the Russians

Anna Karina, Laurie Main, Michael Constantine, Jay Novello, Alan Oppenheimer, Edra Gale, Patrick Latronica, Tony Giorgio, Ken Tilles

Written by Barry Oringer; Directed by Alf Kjellin

TRIAL BY TREEHOUSE (10/19/66)

Scotty poses as a family man as he infiltrates a group intent on sabotaging a hydroelectric plant

Michael J. Pollard, Cicely Tyson, Douglas Leonard, Raymond St. Jacques, Marge Redmond, Jim Nolan, James Anderson, Sheldon Allman

Written by Michael Zagor; Directed by Richard C. Sarafian

SPARROWHAWK (10/26/65)

Kelly and Scotty are assigned to protect the young ruler of a foreign country during a visit to Las Vegas

Clive Clerk, Walter Koenig, Michael Constantine, Andrea Darvi, Steve Gravers, David Renard

Written by Marion Hargrove, Walter Black; Directed by Paul Wendkos

WILL THE REAL GOOD GUYS PLEASE STAND UP? (11/2/66)

Two enemy agents pose as Kelly and Scotty to carry out the kidnapping of a U.S. rocket scientist

Lee Philips, Hari Rhodes, Anna Capri, Henry Wilcoxon, Val Avery, Leon Askin, Curt Lowens, Garth Pillsbury, Richmond Shepard, Joan Swift

Written by Rick Mittleman; Directed by Richard C. Sarafian



BRIDGE OF SPIES (11/9/66)

Kelly and Scotty are manipulated by a beautiful tour guide who plays them against each other to get classified information
Barbara Steele, Carlo Croccolo, Walter Williams, Giustino Durano, Alexander Svacincka, Nina Matchkalova, Vittorio Bonos, Ingerborge Schoeller

Written by Stephen Kandel; Directed by Alf Kjellin

ONE OF OUR BOMBS IS MISSING (11/16/66)

Kelly and Scotty search an Italian village for the dispersed parts of a crash-landed plane that carried an atomic bomb
Dewey Martin, David Mauro, David Bond

Written by Barry Oringer; Directed by Earl Bellamy

TO FLORENCE WITH LOVE (2 parts; 11/23/66,11/30/66)

Kelly and Scotty protect an American girl who has come to Italy to give a family heirloom to a famous art institute, though local thieves have other plans

Joey Heatherton, Gabriele Ferzetti, Eleanor Sommers, Mario Badolati, Steve Peck, Arthur Batanides, Joe Lo Presti, Rico Cattani, Fabian Dean, Paul Micale, Dominick Delgarde, Bruno Della Santina, G. Valter Zeri, Gabrielle Varolli

Written by Norman Borisoff; Directed by Robert Butler

LISA (12/7/66)

A mail-order bride, just arrived from Greece, is suspected of being an enemy courier

Linda Marsh, Jack Kruschen, James Best, Steve Harris, Reta Shaw, Adam Williams, Harlan Warde, Jack Bernardi, Seymour Reynolds, Peggy Mondo, Jacques Denbeaux

Written by Jackson Gillis; Directed by Richard C. Sarafian

LITTLE BOY LOST (12/14/66)

A boy, upset with his scientist father's inattention, disappears with a piece of classified equipment

Ronny Howard, Sarah Marshall, Richard Anderson, Oscar Beregi, Fabrizio Mioni, Larry Dura, George Tyne, Do Do Denny, Richard Jury
Written by Chester Krumholz; Directed by Paul Wendkos

FATHER ABRAHAM (12/21/66)

A plot in which a fellow agent is being used as bait to ferret out enemy agents is jeopardized by the actions of the agent's father
Tony Bill, David Sheiner, Jill Donohue, Austin Willis, James O'Rear, George Sawaya, Bobby Heron, Tony Epper

Written by Stephen Kandel; Directed by Tony Leader

ROME... TAKE AWAY THREE (12/28/66)

The agents try to expose a blackmail racket that led to the apparent suicide of a government worker

Nehemiah Persoff, Alf Kjellin, Ulla Stromstedt, Elisha Cook Jr., Sam Reese, David Mauro, Valerie Starrett, Lisa Donzell, Carlo Delle Paine
Written by Bill Ballinger, Morton Fine, David Friedkin; Directed by Alf Kjellin

TONIA (1/4/67)

Italian revolutionaries set up Scotty for a romantic involvement that turns him against Kelly

Leslie Uggams, David Opatoshu, Ronald Feinberg, Mike Gualdi, Larry Anthony, Bob Lowell, Jan Lowell, Leopoldo Trieste, G.D. Spradlin, Frank Nechero, Paris Pavrich, Daniela Malusardi
Written by Michael Zagor; Directed by Alf Kjellin



CHILD OUT OF TIME (1/11/67)

Kelly and Scotty protect a young girl with a photographic memory who carries in her head a list of men who committed war crimes during World War II

Nina Foch, Eileen Baral, Paul Lambert, Charles MacCaulay, Peggy Webber, Richard Le Pore, Richard Morrison, Arline Anderson
Written by Morton Fine, David Friedkin; Directed by Alf Kjellin

THE TROUBLE WITH TEMPLE (1/25/67)

A movie producer in Spain is thought to be a spy who is using his cameras for purposes other than entertainment

Carol Wayne, Jack Cassidy, Kurt Kasznar, Joan Huntington, Ed Parker
Written by Morton Fine, David Friedkin; Directed by Tom Gries

THE WAR LORD (2/1/67)

Kelly and Scotty are sent into Laos to rescue a woman who has been kidnapped by a guerilla leader and is being held for ransom

Jean Marsh, Cecil Parker, Patrick Barr, Carl Rapp, Bill Curran
Written by Robert Culp; Directed by Alf Kjellin

A ROOM WITH A RACK (2/8/67)

Kelly feels he must prove himself after suffering a nervous breakdown that resulted from a severe beating

Salome Jens, Keith Andes, Cyril Delevanti, Jean Del Val, José Pepe Nieto, Leo Penn, Doreen McLean, Britt Lomond, Saicho Gracia, Uta Bregning
Written by Michael Zagor; Directed by David Friedkin

MAINLY ON THE PLAINS (2/22/67)

Kelly and Scotty compete with foreign agents for the services of a scientist with a Don Quixote fixation who has devised a defensive missile system

Boris Karloff, Carl Schell, Alex Darner, Mona Hamlin, Eduardo San Jose, Scott Miller, Felipe R. Armengol, Angel Jordan, Antonio Canal
Written by Morton Fine, David Friedkin; Directed by David Friedkin

GET THEE TO A NUNNERY (3/1/67)

Kelly and Scotty try to outmaneuver a roguish British agent in the search for treasure stolen by the Nazis in World War II

Peter Lawford, Lila Skala, Vincent Gardenia, Sal Ponti, Steve Mitchell, Jacqueline Hyde, Martin Garralaga, Ric West, Kay Cole
Written by Marion Hargrove, Barbara and Milton Merlin; Directed by Alf Kjellin

BLACKOUT (3/8/67)

Kelly and Scotty have eight hours to prove Kelly innocent of the murder of a suspected agent who was a famous Russian ballerina

Zohra Lampert, Lawrence Dane, Alan Oppenheimer, Lou Krugman, Shep Sanders, Jose Maria Caffarel, Tita Marsell, Pete Sotos, Andreas Mondreal, James Victor, Rudy Kovar, Poupee Gamin, Victor Israel
Written by Barry Oringer; Directed by Alf Kjellin

MAGIC MIRROR (3/15/67)

Kelly learns that his girlfriend is lover to a deposed Spanish ruler who is plotting a revolution that will return him to power

Virginia Grey, Ricardo Montalban, France Nuyen, Roy Jensen, Kenneth Tobey, Jon Kowal, Gene Benton, Ray Martell, Bob Bralver
Written by Robert Culp; Directed by Tom Gries

NIGHT TRAIN TO MADRID (3/22/67)

An enemy agent attempts to involve an obnoxious USO comedian in a scandal that will discredit the U.S.

Barbara McNair, Don Rickles, Michael Strong, Marianna Hill, Diahn Williams, Larry D. Mann, Alberto Monte, Sam Reese, Shepard Menken, Jack Ragotzy, Marlene Tracy
Written by Stephen Kandel; Directed by David Friedkin

CASANOVA FROM CANARSIE (3/29/67)

Kelly and Scotty attempt to keep a mild-mannered former Pentagon file clerk from being seduced into giving away information to enemy agents

Wally Cox, Leticia Roman, Will Kuluva, Sandy Kenyon, Thordis Brandt, Joan Marshall, Andy Anza, Peter Virgo, Bobby La Bansat
Written by Rick Mittleman; Directed by Hal Cooper

COPS AND ROBBERS (4/12/67)

A visit home to Philadelphia leads Scotty into a trap set by his boyhood best friend, now an enemy agent

Jim Brown, Bea Richards, Hazel Medina, Rupert Crosse, James Seay, Bob Kline, Russell Robinson, Mark Brown
Written by Jerry Ludwig; Directed by Christian Nyby

Season 3 - 1967-68:

LET'S KILL KARLOVASSI (9/11/67)

Kelly and Scotty are assigned to back up a beautiful assassin in Greece, but find the job difficult when they take a liking to the intended victim

Walter Slezak, Ruth Roman, Peter Wyngarde, Paul Muller, Helen Hull, Irene Prador, Guiseppe Paganelli
Written by Michael Zagor; Directed by Christian Nyby

THE BEAUTIFUL CHILDREN (9/18/67)

Kelly and Scotty are assigned to rescue a Greek patriot working behind the Iron Curtain after his cover has been blown

Eduardo Ciannelli, Paris Alexander, John Aniston, Anna Brazzou, Sandra Gould, Bill Henry, Chuck Myers, Guiseppe Paganelli, Michael Preece, Bill Quinn, Marios Stavropoulos
Written by Berkely Mather; Directed by Earl Bellamy

LAYA (9/25/67)

Kelly and Scotty exploit a foreign embassy clerk in Greece to learn about arms shipments from the USSR to Central Africa

Janet MacLachlan, Michael Rennie, Keith Andes, Marino Masé
Written by Morton Fine, David Friedkin; Directed by Christian Nyby

THE MEDARRA BLOCK (10/2/67)

Kelly and Scotty are given a wooden block with mysterious inscriptions that hold the key to the future of Morocco in the face of an impending revolution

Jack Kruschen, Arthur Batanides, Joe Bernard, Norman Fell, David Bond, Lou Guss, Ed Hashim, Bob Herron, Joe Perry, Kenneth Tobey
Written by Barry Oringer; Directed by Earl Bellamy

PHILOTIMO (10/9/67)

The agents assist a child prodigy in defecting from Bulgaria

John Megna, Arthur Batanides, Eleanor Sommers, Barnet Phillips, Susan Carr, Jacques Denbeaux, John Goddard, Michael Masters, Tom Pace, Gino Gottarelli
Written by Ernest Frankel; Directed by Earl Bellamy

THE HONORABLE ASSASSINS (10/16/67)

Kelly and Scotty are unwittingly drawn into the escape of a rich Arab and his daughter from Moorish bandits who are after their fortune

Nehemiah Persoff, Dorothy Lamour, Edgar Stehli, Sivia Berg, Dan Seymour, Katherine Berger, Walter Janowitz, Mark Devries
Written by Les and Tina Pine; Directed by Christian Nyby

NOW YOU SEE HER, NOW YOU DON'T (10/23/67)

Kelly and Scotty search the Greek isles in an effort to locate a mathematician who disappeared while on vacation

Barbara Mullen, Keith Andes, Gregoire Aslan, Tom P. Pace, Sam Burke, Robert Patten, Noel Purcell, Lazos Terzas, Giani Musy
Written by Jerry Ludwig; Directed by Earl Bellamy

RED SASH OF COURAGE (10/30/67)

While the agents investigate plane crashes in Greece, an enraged father tries to draw Kelly into a duel over the honor of his daughter, who he believes Kelly wronged on a previous visit

Louise Sorel, John Qualen, Roger C. Carmel, Andreas Teuber, Roger DeKoven, Charles Horvath, Dave Armstrong, George Van Wort
Written by Oliver Crawford; Directed by Christian Nyby

THE SEVENTH CAPTAIN (11/13/67)

Enemy agents are successfully thwarting all efforts by the West to track their movements in the Greek isles

Nick Dennis, George Economu, Robert Patten, Jack Stany, Rita Moussouri, Nikos Pashalidis
Written by Berkely Mather; Directed by Earl Bellamy

APOLLO (11/20/67)

While posing as a tour guide at a California aircraft plant, Scotty uncovers a pair of enemy agents intent on sabotaging the U.S. space program

Pippa Scott, Nancy Kovack, Ron Rich, Charlene Jones, Stewart Bradley, Tom Browne Henry, H.M. Wynant, Virginia Sale, Lauren Gilbert, John Alvin

Written by Ernest Frankel; Directed by Earl Bellamy

OEDIPUS AT COLONUS (11/27/67)

Kelly and Scotty try to prevent a Moslem uprising in Morocco

Maurice Evans, Delia Boccardo, Kenneth Tobey, Milton Reid, Barry Shawzin, Frederick Schrelmer, Marne Maitland, Fouad Said, Arthur Batanides

Written by Marion Hargrove; Directed by Christian Nyby

Modern variation on the Greek tragedy by Sophocles

THE LOTUS EATER (12/11/67)

Scotty goes searching for Kelly in the Greek isles after he disappears, but when he finds him, Kelly doesn't want to come back

Viviane Ventura, Michael Evans, Sheldon Leonard, James Seay, Alan Dexter, Tom Pace, Robert Patten, Jane Betts

Written by Elick Moll, Joseph Than; Directed by Christian Nyby

AN AMERICAN EMPRESS (12/25/67)

Kelly and Scotty stumble into a San Francisco-based plot to restore a monarchy to China

France Nuyen, Philip Ahn, Benson Fong, James Hong, Kam Tong, Beulah Quo, Allen Jung, Bobbie Lyons, Helen Lew, David Petch

Written by Elick Moll, Joseph Than; Directed by Earl Bellamy

HOME TO JUDGMENT (1/8/68)

Fleeing from mobsters, Kelly and Scotty hide out on the farm of an uncle Kelly hasn't seen since he was a child

Will Geer, Una Merkel, Robert Donner, Bob Sampson, Walter Coy, Michael Preece, Allen Pinson, Gene Lebell

Written by Robert Culp; Directed by Richard C. Sarafian

ANYPLACE I HANG MYSELF IS HOME (1/15/68)

Scotty's past is probed by a psychiatrist after he begins to feel suicidal

Henry Silva, Mary Murphy, Denny Miller, Bill Henry, Gail Bonney, John Damler, Carl Gottlieb, Bob Kline

Written by Michael Zagor; Directed by Christian Nyby

TAG, YOU'RE IT (1/22/68)

A cat-and-mouse training exercise in San Francisco turns deadly when one of the participants decides to play for keeps

John Smith, Paul Mantee, Peter Duryea, Norman Burton, Richard Webb, Rosemary Elliot, Roy Jenson, Leigh French, Roger Bowen, Ron Burke, Jerry Summers, Kneull Osterich, Chris Ross, Doc Scott

Written by Stephen Kandel, M.J. Waggoner; Directed by Earl Bellamy

A FEW MILES WEST OF NOWHERE (1/29/68)

Kelly and Scotty investigate the murder of a fellow agent in a town that is fighting a proposed nuclear power plant

Andrew Duggan, Diahn Williams, Richard Kiel, Ken Swofford, Leonard Stone, Debi Storm, John Bellah, Ben Frank, Carole Kelly, Dan Kemp, Bob Legionaire, Boyd Santel

Written by Jerry Ludwig; Directed by Arthur Marks

THIS GUY SMITH (2/5/68)

Kelly and Scotty are suspected by local police at a mountain resort of a pair of murders committed by an enemy agent they are trying to uncover

Richard Denning, Diana Muldaur, John Lupton, Arnold Lessing, Larry Thor, Oren Stevens, Monty Margetts, Dee Parker, Michael Preece, James Jeter, Steve Mitchell

Written by Jackson Gillis; Directed by Ralph Senensky

TURNABOUT FOR TRAITORS (2/19/68)

Kelly goes on the run to try and clear his name after evidence points to him being a traitor

Peter Donat, Jose Chavez, Rodolfo Hoyos, Ross Elliott, Regina Torne, Andres Garcia, Michael Strauss

Written by Ernest Frankel; Directed by Earl Bellamy

HAPPY BIRTHDAY... EVERYBODY (2/26/68)

Kelly and Scotty are assigned to protect a retired agent living in Mexico with his family who is the target of a vengeful prison escapee headed in their direction

Gene Hackman, Jim Backus, Tony Fraser, Jeane Bal, Perla Walter, Mina Martinez

Written by Morton Fine, David Friedkin; Directed by Earl Bellamy

SHANA (3/4/68)

In Acapulco, Kelly and Scotty try to convince a former government worker to give up her plan to barter stolen rocket fuel for her brother, who is imprisoned behind the Iron Curtain

Gloria Foster, Albert Dekker, Wolf Rubinski, Mary Wickes, Florence Halop, Santiago Urueta, Fernando Yapur

Written by Robert Levin; Directed by Christian Nyby

THE NAME OF THE GAME (3/11/68)

While performing a security check prior to a visit by a high government official, Kelly and Scotty experience their own version of *The Most Dangerous Game* as they are hunted by the deranged former Army officer who is to host the visit

Lloyd Nolan, Barbara Angely, Jorge Russek, Guillermo Hernandez, Marco Antonio Arzate, Juan Garza

Written by Jerry Ludwig; Directed by Earl Bellamy

SUITABLE FOR FRAMING (3/25/68)

Kelly and Scotty become fugitives in Mexico after being framed for murder in an effort to prevent them from interfering with an assassination plot

Dan Tobin, John Fiedler, James Best, Francisco Cordova, Armando Gonzales, Jose Angel Espinoza, Lee Weaver, Stella Garcia, Barry O'Hara, Kathleen O'Malley, Pat Newby, Frank Baron

Written by Arthur Dales; Directed by Earl Bellamy

THE SPY BUSINESS (4/1/68)

The source of a dangerous security leak may be a fellow agent who once saved Kelly's life

Dane Clark, Paul Richards, William Mims, George Voskovec, Javier Lopez, David Frank, Victor Eberg, Nathanael Leon, Raul Perez Prieto

Written by Morton Fine, David Friedkin, John Shannon; Directed by Christian Nyby

CARMELITA IS ONE OF US (4/8/68)

While trying to pick up some important microfilm from a fellow agent, Kelly and Scotty find themselves in possession of the agent's 10-month old daughter

Marie Gomez, Nate Esformes, Paul Bertoya, Trini Marquez, Argentina Brunetti, Nacho Galindo, Maria Val, Allen Pinson, Dave Dunlop

Written by Robert C. Dennis, Earl Barret; Directed by Christian Nyby

PINWHEEL (4/15/68)

Kelly and Scotty are ordered to team up with a flighty female fellow agent, whom they'd just as soon avoid, in order to get their hands on some important Soviet documents

Arlene Golonka, Victor Sen Yung, Marino Masé, Stella Garcia, Claudio Miranda, Gil Galvano, Kenneth Tobey

Written by Barry Oringer; Directed by Christian Nyby

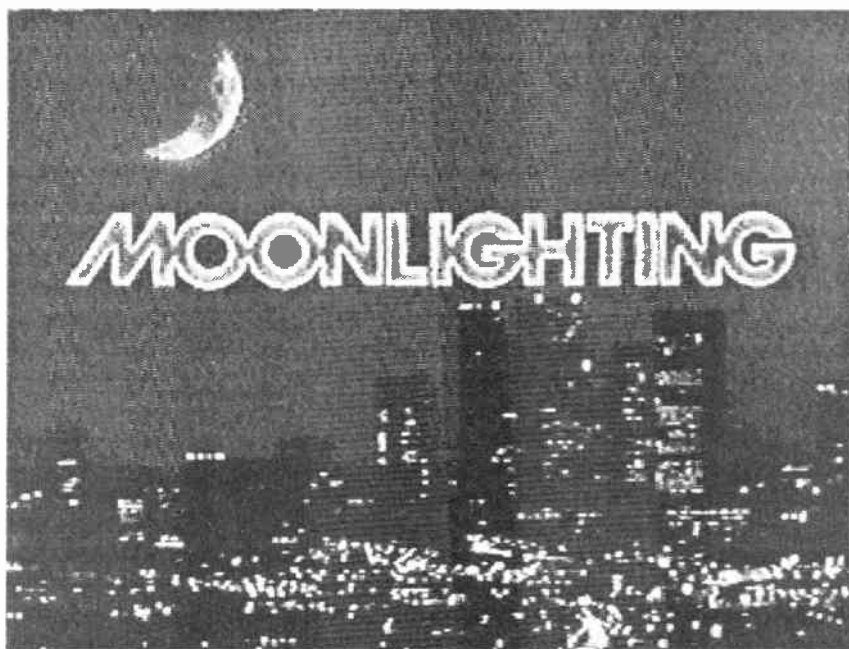
I Spy Returns (2/3/94)

After Scotty learns that his daughter is Kelly's new prize intelligence recruit, the two senior agents follow along on her first assignment, in which she is paired with Scotty's son to babysit a Russian scientist who is immigrating to the U.S.

George Newborn, Salli Richardson, Nikolaus Paryla, Sheila Wills, Brent Huff, Greg Blanchard, Kateryn Lucius, Lynsey Baxter, Ilene Kreshka, Paul Kreshka, Christoph Hohlfeld, Johannes Krisch, Jonathan Hyde

Written by Michael Norrell; Directed by Jerry London

Original movie for television (CBS)



Moonlighting - 66 episodes, 1985-89 ABC

Credits:

Created by Glenn Gordon Caron
 Produced by Jay Daniel
 Executive Producer - Glenn Gordon Caron (Seasons 1-4), Jay Daniel (Season 5)
 Supervising Producers (Season 5) - Charles Eglee, Artie Mandelberg

Regular Cast:

David Addison - Bruce Willis
 Maddie Hayes - Cybill Shepherd
 Agnes Dipesto - Allyce Beasley
 Herbert Viola - Curtis Armstrong (Season 3 on)

Semi-regular:

Richard Addison - Charles Rocket (Season 2 on)
 Alexander Hayes - Robert Webber (Season 2 on)
 Virginia Hayes - Eva Marie Saint (Season 2 on)
 MacGillicuddy - Jack Blessing (Season 3 on)

Although initially the target of digs by those who felt that it was a ripoff of *Remington Steele*, within a year of *Moonlighting's* mid-season two-hour debut it had become to prime time what David Letterman had become to late night television, namely the hippest hour of programming on the air. The comparison to *Remington Steele* was inevitable in that *Moonlighting's* creator, writer-producer Glenn Gordon Caron, had acted as supervising producer on

Steele (*Steele* himself made a cameo in the third season scrapbook show *THE STRAIGHT POOP*). Based upon the direction in which he took *Moonlighting*, however, it is more likely that *Steele* presented Caron with a rough outline in terms of formula, a formula that he saw a great deal of potential in. Ultimately, both shows likely drew inspiration from the Thin Man mysteries of the 30s and 40s. The clash between male and



female approaches to problem solving (murder mysteries, for example) has been the stuff of countless motion pictures and television shows. Therefore, when *Moonlighting* debuted, there was no particular reason to think that it would be anything other than just one more added to the pile, soon to be forgotten.



gauge. Maddie's feelings for Dave, on the other hand, ran the gamut from amused tolerance to outright loathing, at least on the surface. This sexual tension was the fuel that propelled the show into Nielsen's top ten, and its eventual exhaustion would contribute to the show's demise.

In the third season, beginning with *YOURS, VERY DEADLY*, a new running character was added in the form of Herbert Viola (Curtis Armstrong), an accounting temp hired to help catch the agency up on its red tape. As the relationship between Dave and Maddie begins to heat up, Agnes casts her sights on Herbert, who is initially scared to death of her. He comes out of his shell a bit when the opportunity to do detective work comes along, and eventually he and Agnes declare their feelings for each other. In the fourth season, Herbert's new permanent status as an employee of Blue Moon was reflected by Curtis Armstrong's addition to the opening credits as a full-blown cast member.

There were a number of memorable repeating characters added to the show during its run, beginning with David Addison's brother, Richard, portrayed by Charles Rocket (his most noteworthy role since his ill-fated stint on *Saturday Night Live* in the early 80s) in *BROTHER CAN YOU SPARE A BLONDE?*. Richard was one of those guys who always had some scheme cooking that was supposed to make him a ton of money. Inevitably, things just never worked out that way. There was also a deep-rooted jealousy of his brother, who had always been more popular, especially with the girls (although the reverse seems to be indicated by an exchange between the two in the fifth season's *THOSE LIPS, THOSE LIES*).

In the poignant episode *EVERY DAUGHTER'S FATHER IS A VIRGIN*, viewers were introduced to Maddie's parents, Virginia and Alexander Hayes, admirably played by Eva Marie Saint and the late Robert Webber, respectively (Webber had the misfortune of passing away on the same day as Lucille Ball, resulting in the marvelous actor's death going virtually unnoticed). Mr. and Mrs. Hayes would become pivotal during the fourth season, which was dominated by the emotional tug-of-war that followed the consummation

Such reasoning, however, failed to reckon with the creativity of Glenn Gordon Caron.

Specifically, the premise of *Moonlighting* is that Maddie Hayes (Cybill Shepherd), a wealthy former supermodel, awakens one morning to find that her accountant has absconded with her funds and flown off to parts unknown. Among her few remaining assets are several failing businesses, including the City of Angels Detective Agency, whose sole function in her financial portfolio has been as a tax write-off. City of Angels is run, ostensibly, by one David Addison (Bruce Willis). Addison is the kind of back-of-the-classroom wise guy everyone knew in high school who fell somewhere between the jocks and the nerds; smart and reasonably well built, but not taking anything seriously enough to qualify him for either extreme of the social spectrum.

Maddie's first impulse is to liquidate the detective agency along with all of the other investments. Addison pleads with her to spare the agency, claiming that the only reason it has been losing money is because to do otherwise would jeopardize its deductibility; but if she wants it to turn a profit, he can make it happen. When a case involving a cache of stolen diamonds falls, literally, at Maddie's feet, David exploits the opportunity and ultimately convinces

Maddie to retain the agency and work side-by-side with him. The name of the agency is changed to Blue Moon Investigations, after the product with which Maddie was most closely identified during her modeling days, Blue Moon Shampoo. The third integral character in the series, frequently acting as referee during Dave and Maddie's more intense clashes, is Agnes Dipesto (Allyce Beasley), Blue Moon's receptionist, who always answers the phone with a rhyming promotional message.

The stars of the show were an interesting combination. Cybill Shepherd's background was essentially the same as that of Maddie Hayes, Ms. Shepherd having herself been at one time a popular cover girl. After making her acting debut in Peter Bogdanovich's *The Last Picture Show*, she had made one other notable foray into television, in the 1983-84 season when she appeared in NBC's contemporary western *The Yellow Rose*. Bruce Willis, on the other hand, was a former bartender whose fun-loving personality was very much in tune with that of David Addison.

From the beginning, Dave was attracted to Maddie (as evidenced by a continuous stream of double entendres and blatant suggestions rarely seen on network television in the wake of Anita Hill), though the degree of serious interest was hard to

of Dave and Maddie's relationship at the end of the third.

The final character who would find a semi-regular spot on the show was that of MacGillicuddy, an office rival of Herbert's, played by Jack Blessing (Darren McGavin's co-star in the short-lived CBS sitcom *Small & Frye*). Apart from trying his hand at luring Agnes away from Herbert, MacGillicuddy intensely resents Herbert's take-charge attitude whenever the bosses are away. Actually, MacGillicuddy debuted two episodes earlier than Herbert, but with a completely different characterization. In *THE MAN WHO CRIED WIFE*, he is something of a geek who, to the office staff's surprise, has just gotten married in a whirlwind romance. Assuming that he is unattached when he begins competing with Herbert for Agnes' affections, perhaps we can conclude that his marriage fell apart just as quickly as it commenced, embittering him and resulting in the more abrasive personality he would display to Herbert.

Always exploiting the possibilities of the medium, *Moonlighting* loved to pay homage to its dramatic heritage in such episodes as *THE DREAM SEQUENCE ALWAYS RINGS TWICE*, which featured two parallel film noir storylines in black and white (and an introduction by Orson Welles; the episode aired the week of his death and was dedicated to his memory); *BIG MAN ON MULBERRY STREET*, the centerpiece of which was a jazz dance number choreographed to Billy Joel's song of the same name, reminiscent of the "Broadway Melody" sequence in *Singin' in the Rain* (no surprise, in that Stanley Donen staged the number, and the episode was consequently dedicated to him); *ATOMIC SHAKESPEARE*, an anachronistically hilarious adaptation of *The Taming of the Shrew*; and the Herbert Viola showcase, *HERE'S LIVING WITH YOU KID*, in which the supporting cast does *Casablanca*. There were also moments of more subtle parody, such as the third season's Christmas episode *IT'S A WONDERFUL JOB*, and a dead-on lift of the most memorable scene from the film *Body Heat*, in *TRACKS OF MY TEARS*.

Music was another integral part of the *Moonlighting* formula. Bits of



BIG MAN ON MULBERRY STREET (with Sandahl Bergman)

pop classics were frequently woven into the soundtrack to underscore the action, and on occasion the stars themselves would break into song. For example, in *THE DREAM SEQUENCE ALWAYS RINGS TWICE*, Maddie (as the torch singer of the story within the story) croons a couple of tunes, including "Blue Moon" (natch). In *ATOMIC SHAKESPEARE*, Dave/Petruccio breaks into a killer rendition of the Rascals' hit "Good Lovin'," and *COOL HAND DAVE* features an obvious tribute to Gilbert and Sullivan. Even the supporting cast and crew joined in occasionally, as in the epilogue of "TWAS THE EPISODE BEFORE CHRISTMAS" and the pre-credits sequence of the fifth season premiere, *A WOMB WITH A VIEW*. In fact, a soundtrack album was issued featuring several of the musical highlights from the show, and Willis later starred in a Spinal Tap-like "mockumentary," *The Return of Bruno* (Willis' nickname from his bartending days), in which he played a washed-up pop star making a comeback. Unfortunately, despite the energy that music infused into many of the episodes, by *Moonlighting's* wearisome fifth season, the musical sequences had become all-too-

obvious efforts to pad weak scripts.

If there is an area in which the show never realized its potential, it was that it failed to receive all of the accolades it deserved. Unfortunately, the Television Academy insisted on placing it in the drama category for Emmy consideration, despite its clear identity as a comedy. Apparently, where the Academy is concerned, comedy shows are 30 minutes long, not an hour. In defense of their decision, the Academy also made reference to the show's *Remington Steele* connection, although in a rebuttal letter, Glenn Caron refuted the charge, citing the debt that both shows owed to *The Thin Man*. The Academy stood its ground, eliminating any chance *Moonlighting* might have had of winning an Emmy against perennial winners *Hill Street Blues* and *St. Elsewhere* as best dramatic program. Even so, Bruce Willis was able to capture the award for Outstanding Lead Actor in a Drama Series following the second season. The Academy, however, was not the only organization unsure of how to categorize *Moonlighting*. Consecutive episodes, *THE DREAM SEQUENCE ALWAYS RINGS TWICE* and *MY FAIR DAVID* won Director's Guild awards in both the comedy and drama categories, respectively.

Even the Emmy tug-of-war was used to good advantage by the writers, however. The prologue for the third season premiere (filmed, according to an on-screen title, prior to the awards show), Dave and Maddie are talking to the audience when the phone rings. It's Dave's mom, barely alive in an iron lung. Her doctor comes on the line and tells Dave that with a little encouragement, she should pull through. Dave confidently assures the doctor that good news is just around the corner; with 16 Emmy nominations, it's "in the bag." Immediately after this statement comes a title card dedicating the show to the memory of "Norma Addison," her date of death coinciding with the Emmy awards broadcast.

The show's ambition, and indeed ultimate downfall, are probably no better demonstrated than by the plans to include a 3-D segment in the fourth season finale. Coca-Cola was to sponsor the application of a new, highly-touted process, Coca-Cola

Nuoptix 3D, for which it would act as vendor to distribute the necessary glasses. The plan was that the climactic segment of the show, usually some sort of chase, would be preceded by one of the show's characters cuing viewers to put on their glasses. Naturally, a 3-D Coke commercial would be included, as well. For some reason, the project fizzled (pun intended). It's possible, of course, that the 3-D process itself didn't pan out as had been anticipated. More likely, however, the increasingly erratic production schedule that plagued the fourth season was the culprit, perhaps combined with the dubious cost-effectiveness of putting so much money into a promotion for a show that was plummeting in the ratings.

Moonlighting was probably one of the most brazen shows ever when it came to breaking "the fourth wall," especially during the final two seasons. Often this was the result of off-camera circumstances. Early on in the run of the series, there had been rumors and tabloid stories of clashes between the two principals, and between Cybill Shepherd and producer Glenn Caron. During the third season, the stories became so widespread that a scrapbook episode, *THE STRAIGHT POOP*, was devised in which Rona Barrett goes behind the scenes (at Blue Moon) to investigate the rumors of conflict. During the fourth season, when the soap opera

content permeated the storylines, the sporadic scheduling became the source of a great deal of self-deprecating humor on the part of the show. Pre-credits sequences became opportunities for the network to apologize for reruns or hail the arrival of a new episode with great fanfare; and there was frequently a recap of what had taken place in the last original episode. In one instance, the show opened with a series of man-on-the-street interviews in which viewers were asked if they remembered what had happened previously in the storyline. In addition to having made such an impact on the public, the show also had some influence on its contemporaries, as evidenced by an episode of the short-lived Michael Mann series *Riptide* (itself a clone of *Miami Vice*) called *IF YOU CAN'T BEAT 'EM, JOIN 'EM*, which was a parody of *Moonlighting*.

These production difficulties resulted in one particularly clever segment that unfortunately is not likely to ever see the light of day in syndication. When the week arrived that had been targeted for the airing of the episode in which Dave and Maddie finally become lovers (*I AM CURIOUS... MADDIE*), the show was still not ready, due to the medical status of the stars (Cybill pregnant with twins and Bruce having sustained a broken collarbone while skiing). Prior to the credits of the rerun that was filling the slot, viewers were treated

to actor Jon Menick as an average American with no medical problems, specifically an orthodontist, named Harvey who announced that, because the episode wasn't ready, the network had prevailed upon him to read the new episode's script aloud on-camera in hopes of partially satisfying the audience's craving to know what happens next. Harvey is barely two lines into the script, when disaster strikes in the form of a stage light (see below for the entire sequence). Menick feels that he was asked to do the bit at least in part because Caron felt bad about having been forced to cut an especially funny bit featuring him from the episode *SYMPHONY IN KNOCKED FLAT*. The irony was that the role called for a nobody, yet Menick's face had saturated TV screens shortly before the segment aired, as "Herb" in a major ad campaign by Burger King.

As for the reasons behind the erratic delivery of new episodes, there are varying opinions. Aside from delays in shooting caused by the aforementioned medical issues, there have been many who have cited conflicts arising out of differences in artistic temperament. Some reports indicated that Cybill's pregnancy had resulted in her being put on a curtailed work schedule by her doctor. Others suggested that holing up in her trailer was Cybill's way of expressing displeasure with her contract. Some said that Caron resented her

THE LOST TEASER:



(sigh) Hello. My name is Harvey Needleman. I'm an orthodontist from Ft. Lee, New Jersey. A couple of nights ago, I got the damndest call from the producers of *Moonlighting*. I'd read in the newspapers how Cybill Shepherd was pregnant...



... and Bruce Willis had broken his collarbone.

pregnancy and its impact on the show. Whatever the case, the result was an inordinate number of reruns being shoved into the schedule. In all probability, Allyce Beasley's assessment is the most accurate. In a *TV Guide* article, she was quoted as comparing the behind-the-scenes furor to *Rashomon*, the Kurosawa film in which the objective truth lies beneath the layers of differing perspectives that the various participants hold. Whatever the cause of *Cybill*'s limited availability, it did play havoc with the show at times. This is probably no better demonstrated than in the fourth season premiere, *A TRIP TO THE MOON*, in which Bruce spends nearly a full six minutes midway through the story playing a scene with Maddie's front door. Although one can't help but admire him for giving it the old college try, the scene is pretty pathetic.

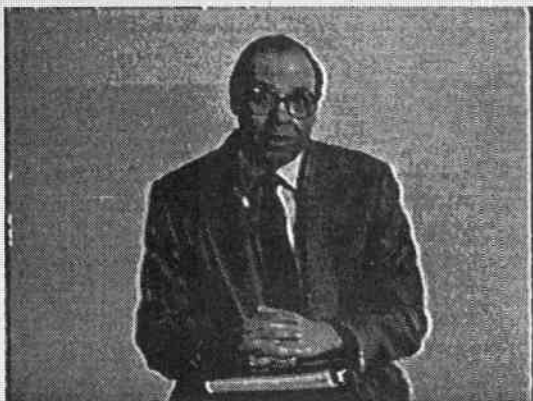
More effective is a scene in *COME BACK, LITTLE SHIKSA* in which Will Vinton (creator of the California Raisins) lends his Claymation effects to the show to allow a live-action



THE DREAM SEQUENCE ALWAYS RINGS TWICE

Dave and an animated miniature Maddie to engage in a fantasy conversation sequence in which Maddie continually changes form. At one stage she is portrayed as a witch, and turns Dave into a frog. The sequence is very clever, and the work on Dave-as-frog is especially impressive, as the most subtle expressions of Bruce Willis are faithfully rendered in clay.

Predictably, public comments by the stars were to the effect that there was no truth to the rumors of conflict, that everybody loved everybody, etc. However, in contrast to the bright face put on for such interviews, when the show eventually returned for its fifth (and final) season, Caron had been dropped by the network as producer. The word was that he was the sacrificial lamb used to placate Ms.



I mean, I knew these folks were under a little pressure, but I couldn't figure out why they were calling me. "Harve, they said, "You're a guy, right? You're not gonna get pregnant, right?" I said "Yeah, right..." "You ever participate in any contact sports, ever broken any major bones in your body?"



I said "No. In fact, I've never even been in a car accident." Then they said, "Harve, you're our guy."



Menaced by Barbara Bain in MY FAIR DAVID

Shepherd. Rather than providing a new beginning, however, the loss of Caron merely ensured the show's demise. The fact that *Moonlighting* was not on the schedule when the '88/'89 season rolled around said it all, despite the network's efforts to assure fans that the show would benefit from the extended hiatus. The final stretch of the show was launched mid-season, much as it had begun.

Although the fifth season premiere, *A WOMB WITH A VIEW*, co-

written by Caron, was charming (albeit ultimately bizarre), the show had taken its toll on the audience, both in terms of keeping up with its broadcast schedule as well as putting them through the emotional wringer of the soap opera entanglements of its characters. As for the future of the series, it seemed to have no sense of direction without Caron at the helm. In fact, *A WOMB WITH A VIEW*, with its musical miscarriage (no doubt a television first), seemed to symbolize

the network's wiping its hands of Caron, just as the show itself put the problematic pregnancy (and its implications for the characters) behind it. The episodes that followed almost seemed to be based on the premise that the on-screen turmoil between Dave and Maddie during the previous two seasons never occurred. The show began to (poorly) imitate its former self, leapfrogging backward instead of moving forward. The audience didn't buy it. The genie of the third and fourth seasons refused to go back into its bottle. In desperation, the show was moved from its Tuesday night slot to Sundays; surely the kiss of death.

The end came in typical *Moonlighting* style. In *LUNAR ECLIPSE*, following the conclusion of an obligatory plotline and the wedding of Agnes and Herbert, Dave returns to the office and finds it devoid of furniture. An ABC representative is there and breaks the news to him that they've been cancelled. The scene has very much the feel of the classic *Saturday Night Live* sketch "The Last Voyage of the Starship Enterprise" (another indication, perhaps, of the lack of originality that had overtaken the show). At one point in the episode, seeking to turn aside the executioner's ax, Dave and Maddie plead with a mysterious programming executive who is seated in a darkened screening room (Dennis Dugan, director of the episode, who is billed



"America's waiting to find out what happens between Maddie and Dave and Sam, and we need you to help us out."

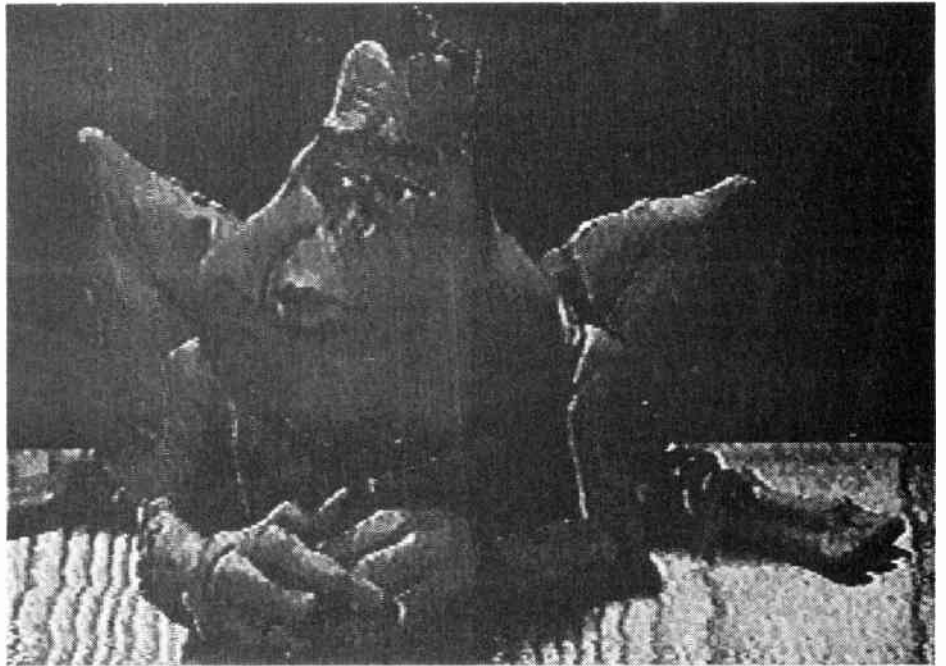


So... here I am.

in the opening credits as Walter Bishop, his character from the latter part of the fourth season). The couple's pleas fall on deaf ears, as the executive declares their value as romantic characters to be kaput.

Since the demise of *Moonlighting*, Bruce Willis has gone on to varying degrees of success in theatrical motion pictures, in such films as *Bonfire of the Vanities*, *Striking Distance*, *The Color of Night*, *Pulp Fiction*, *Nobody's Fool*, and additional installments in the *Die Hard* series. Cybill Shepherd has divided her time between motherhood, singing engagements, and, most recently, a critically well-received eponymous sitcom in which she plays an actress. Allyce Beasley has maintained a somewhat lower profile, but has been active in doing commercials for television and radio. Curtis Armstrong has concentrated on his writing (see accompanying interview), though he and Jack Blessing recently reteamed with Ms. Shepherd for an episode of *Cybill*, in which they play a pair of sleazy Hollywood producers.

Upon reflection, it's not only pointless to hold Cybill Shepherd (or any other individual) responsible for the decline of *Moonlighting*; it's also unrealistic. Fans of television know only too well that the brightest stars seem to burn out the fastest where memorable shows are concerned. More often than not, such rare

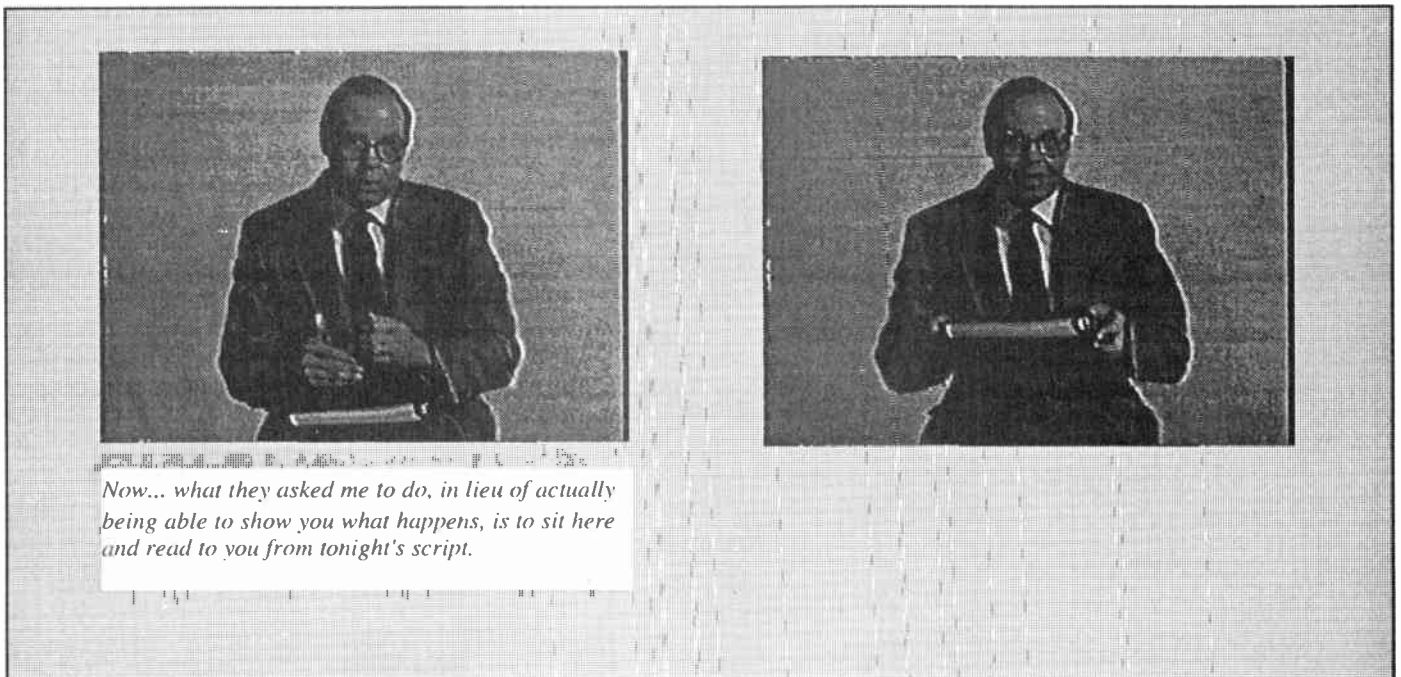


A lonely Dave as interpreted by animator Will Vinton in COME BACK, LITTLE SHIKSA

brilliance as that found in *Moonlighting* is short-lived, and tends to consume its host as it fades.

At the conclusion of LUNAR ECLIPSE, there is a montage of scenes from the show's run, accompanied by a Ray Charles song that includes the line "we both have a lifetime before us." This was particularly ironic in that following the show's can-

cellation, it was rerun by the Lifetime cable network. The montage is followed by a title card that reads: "Blue Moon Investigations ceased operations on May 14th, 1989" (the date that the final episode aired). Another card reads, ironically: "With Love and Thanks to Glenn Gordon Caron." An appropriate epitaph.



Now... what they asked me to do, in lieu of actually being able to show you what happens, is to sit here and read to you from tonight's script.

Theme Song: Music -Lee Holdridge;
 Lyrics - Al Jarreau; Performed by Al
 Jarreau

Seasons 1 through 3-

*Some walk by night
 Some fly by day
 Nothing could change you
 Set and sure of the way
 There is the sun and moon
 They sing their own sweet tune
 Watch them when dawn is due
 Sharing one space
 We'll walk by night, babe
 We'll fly by day
 Moonlighting strangers
 Who just met on the way
 Who just met on the way*

Abbreviated version (used when
 following lengthy pre-credits
 sequence)-

*Some walk by night
 Some fly by day
 Something is sweeter
 Cause we met on the way
 Cause we met on the way*

Seasons 4 and 5-

*So come walk by night
 Come fly by day
 Something is sweeter
 Cause we met on the way
 We'll walk by night*
 We'll fly by day*
 Moonlighting strangers
 Who just met on the way
 Who just met on the way
 Who just met on the way**

*lines deleted in abbreviated version

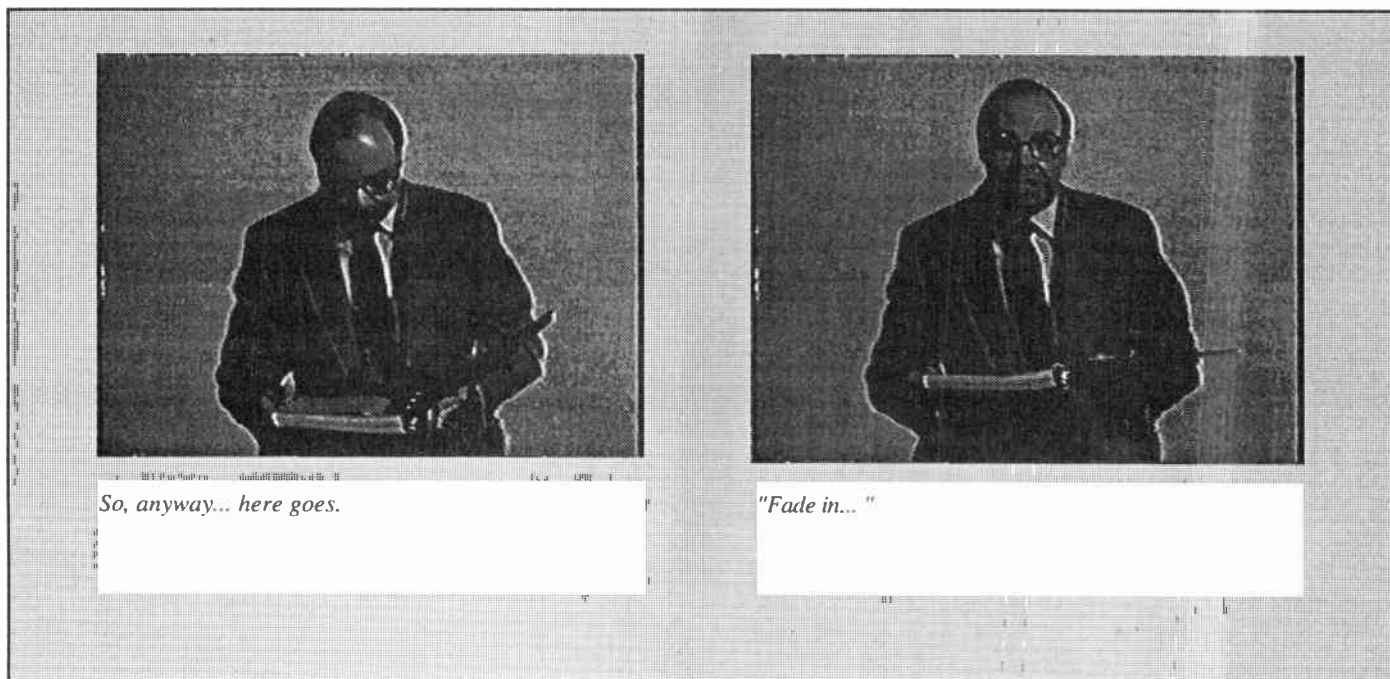
Season 1, 1985:

MOONLIGHTING (2 hours; 3/3/85)

Former cover girl Maddie Hayes awakens one morning to find herself the victim of a crooked accountant who has disappeared with her money, leaving her with few assets, among them a failing detective agency
 Dennis Lipscomb, John Medici, Dennis Stewart, Sam Hennings, Jim McKrell, Robert Ellenstein, Liz Sheridan, James Karen, Rebecca Stanley, Mary Hart, Frederick Coffin, Henry Sanders, Joe Whipp, Jean Adams, Rachel Bard, Blake Clark, Suzanne Fagan, Joan McMurtrey, Ira Rosenstein, John Medici, Brian Thompson, Tricia Tomicie, Michael Voletti
 Written by Glenn Gordon Caron; Directed by Robert Butler

GUNFIGHT AT THE SO-SO CORRAL (3/5/85)

A hitman bent on retirement hires Dave and Maddie to find his son and implore him not to follow in his father's footsteps
 Pat Corley, Gary Graham, Kim North, Tony Burton, Tim Robbins, John Sinclair
 Written by Michael Petryni; Directed by Peter Werner
READ THE MIND - SEE THE MOVIE (aka AN INKLING OF MURDER; 3/12/85)
 Dave and Maddie track down the security leak that got Blue Moon fired as a security consultant for an electronics firm
 Cotter Smith, Lenore Kasdorf, Bill Morey, Joe Lambie, John Harkins, Garnett Smith, Paul Reid Roman, Chris Callan
 Written by Joe Gannon; Directed by Burt Brinckerhoff



THE NEXT MURDER YOU HEAR (3/19/85)

The host of a popular late night radio show for lonely hearts is apparently murdered on the air
Gregg Henry, James Sloyan, Barbara Stock, Nora Gaye, Joan Ryan, Ross Evans, Richard Epcar, Frantz Turner, Michael E. Dawdy

Written by Peter Silverman; Directed by Peter Werner

NEXT STOP MURDER (3/26/85)

Agnes wins a trip on a murder mystery train that carries an authentic killer

Vincent Schiavelli, Rick Jason, Ben Slack, Lisa Blake Richards, Leonard Frey, Michael E. Dawdy

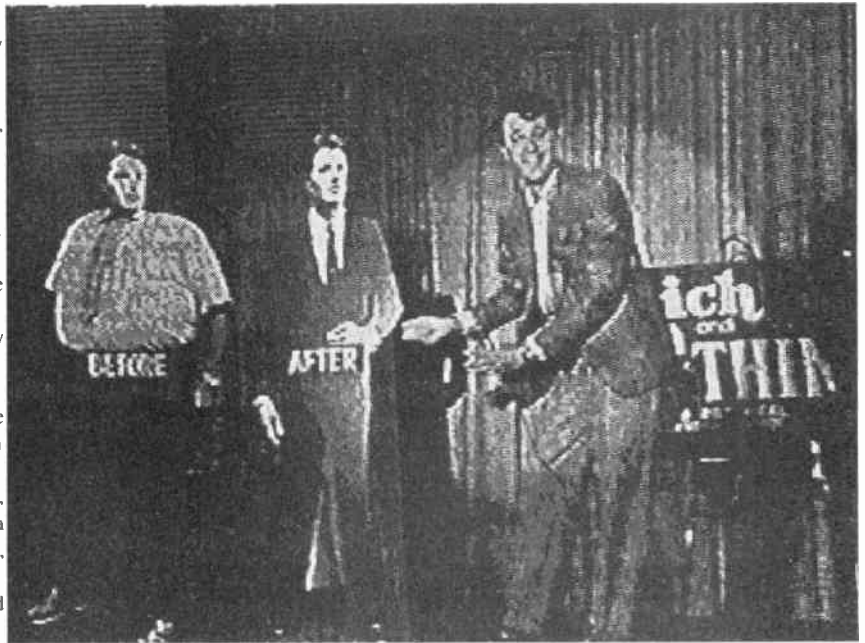
Written by Ali Marie Matheson, Kerry Ehrin; Directed by Kevin Connor

THE MURDER'S IN THE MAIL (4/2/85)

While working for a collection agency, Dave and Maddie stumble onto a dead spy and the key to an assassination plot

John Cedar, Will Gill Jr., James Walch, Arthur Taxier, Michael Halsey, Nick Angotti, Robert Moberly, Patricia Allison, Art Koustik, Raymond O'Keefe, Bill Saito, Lomax Study, Rio Fukuda

Written by Maryanne Kasica, Michael Scheff; Directed by Peter Werner



BROTHER, CAN YOU SPARE A BLONDE?: *Richard Addison makes his debut*

Season 2, 1985-86:

BROTHER, CAN YOU SPARE A BLONDE? (9/24/85)

Dave's brother, Richard, sets his sights on Maddie as he enjoys new-found wealth, courtesy of some found mob money

Charles Rocket, Ed O'Ross, Jonathan Stark, Gene Ross, Terry Wills, Beau Billingslea, Russell Hines, Patrick Alan, Adriano Rebola

Written by Glenn Gordon Caron; Directed by Peter Werner

THE LADY IN THE IRON MASK (10/1/85)

A veiled woman hires Dave and Maddie to find the man who disfigured her with acid in a jealous rage

Dennis Christopher, Judith Hansen, Joel Polis, Paul Willson, Howard Mann, Jim Doughan, Richard Kuhlman, Wyatt Johnson, Doug Dupuy, Stan Barnett, Angelica Torres

Written by Roger Director; Directed by Christopher Leitch

MONEY TALKS -- MADDIE WALKS (10/8/85)

Maddie gets a lead on the accountant who stole her money, and flies to Argentina to confront him at his casino

Mark Lonow, Alan Blumenfeld, Rick Fitts, Anthony Gordon, Robert Zdar, Tony Giorgio, Anthony Alexander, Charles Seikas, Paco Vela, France Mayotte

Written by Kerry Ehrin, Ali Marie Matheson; Directed by Christian I. Nyby II

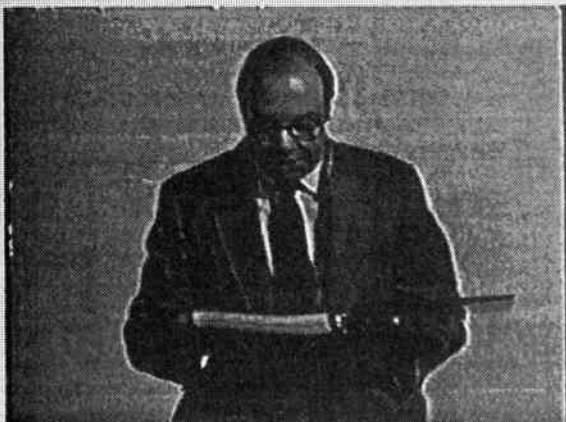
THE DREAM SEQUENCE ALWAYS RINGS TWICE (10/15/85)

In black-and-white dream sequences, Dave and Maddie each come up with their own solutions to a famous murder from the big-band era

Orson Welles (introduction), Jack Bannon, Frank McCarthy, Phil Rubenstein, Raleigh Bond, Freeman King, Bill Handy, Nick DeMauro

Written by Debra Frank, Carl Sautter; Directed by Peter Werner

Peter Werner nominated for DGA award in comedy category



*"Interior, Maddie's office, day... David blasts in through..."
(noise off-camera)*



"... the door, when..."



MY FAIR DAVID (10/29/85)

Maddie bets Dave that he cannot behave himself for one week
 Barbara Bain, Robert Joy, Billy Drago, Irwin Keyes, Will Nye
 Written by Bruce Franklin Singer; Directed by Will MacKenzie
 Will MacKenzie nominated for DGA award in drama category

KNOWING HER (aka BLAST FROM THE PAST; 11/12/85)

An old flame of Dave's reappears, begging him to free her from an abusive wealthy husband
 Dana Delany, Joel Colodner, Richard McGonagle, Dianne Turley Travis, Bill Marcus, James A. Williams, Tyra Ferrell, Freddie Dawson
 Written by Jeff Reno, Ron Osborn; Directed by Peter Werner

SOMEWHERE UNDER THE RAINBOW (11/19/85)

A woman claiming to be a leprechaun seeks the protection of Blue Moon from those she claims are after her pot of gold
 Alexandra Johnson, Robert Alan Browne, Danny Dayton, David Patrick Kelly, Sam Whipple, Vivian Bonnell, Billy Beck, Anthony DeFonte
 Written by Debra Frank, Carl Sautter, Frank Dandridge; Directed by Peter Crane

PORTRAIT OF MADDIE (11/26/85)

An artist obsessed with Maddie commits suicide after painting a large portrait of her
 Dan Lauria, John Calvin, Paul Rudd, Carlos Gary Cervantes
 Written by Kerry Ehrin, Ali Marie Matheson; Directed by Peter Werner

ATLAS BELCHED (12/10/85)

An executive secretary desperately searches for his boss's Rolodex, stolen in an office burglary
 Mark Linn-Baker, George Coe, Mindi Iden, Sid Conrad, Gene Ross, Jeffrey Lampert, J.D. Hall, Mindi Iden
 Written by Roger Director; Directed by Christian I. Nyby II

TWAS THE EPISODE BEFORE CHRISTMAS (12/17/85)

After witnessing the murder of her husband by a man he testified against, a woman leaves her baby in Agnes' apartment
 Richard Belzer, Leslie Wing, Ralph Meyering Jr., James Avery, Daniel Chodos, John Hostetter, Brian Libby, Patrick/Daniel Markarian
 Written by Glenn Gordon Caron; Directed by Peter Werner

THE BRIDE OF TUPPERMAN (1/14/86)

A client wants Blue Moon to find the woman matching his requirements for a wife

Guy Boyd, Nora Heflin, Deborah Wakeham, Lieux Dressler, Sydney Lassick, Robina Suwol, Jensen Collier, Joe Howard, Bunny Summers, Sue Bugden, Julie Hayek, Lorrie Marlow, Carole Tru Foster, Jody Lee Olhava, Chris Rennolds, Darrah Meeley, Tammy Brewer, Kelly Hine, Christine Haber, Terri Lynn, Brenda McKinley, April Wayne, Bob Tzudiker, Larry Stewart

Written by Jeff Reno, Ron Osborn; Directed by Christian I. Nyby II, Will MacKenzie

NORTH BY NORTH DIPESTO (1/21/86)

Dipesto represents Blue Moon at a detectives' banquet and is caught up in a battle of spies

Jim Haynie, Marshall Teague, Charlie Stavola, Bill Marcus, Doug Warhit, Bob Goldstein, Joseph Carafello, John Durbin, Peter Trencher, Victoria Dakil, Marc Christopher

Written by Debra Frank, Carl Sautter; Directed by Christopher Hibler



(CRASH!)



IN GOD WE STRONGLY SUSPECT (2/11/86)

A magician's widow hires Dave and Maddie to prevent her husband from fulfilling his promise to rise from the dead and kill her for being unfaithful

K Callan, F. William Parker, Dominic Barto, J.A. Preston, Eddie Quillan, Barry Cutler, Dante D'Andre, Eduardo Ricard, Tammy Brewer, Craig Berenson, Hettie Lynne Hurtes, David Ellzey
Written by Scott Spencer Gordon; Directed by Will MacKenzie

EVERY DAUGHTER'S FATHER IS A VIRGIN (2/18/86)

Maddie intends to prove that her father isn't having the affair that her mother suspects

Eva Marie Saint, Robert Webber, Rosanna Huffman, Kate Murtagh, Dante D'Andre, Eduardo Ricard, Tammy Brewer, Alain St. Alix, Chris Rennolds, Ben Hartigan

Written by Bruce Franklin Singer; Directed by Christopher Hibler

WITNESS FOR THE EXECUTION (3/11/86)

An old man requests that Dave and Maddie witness his murder so that his life insurance won't be invalidated by a ruling of suicide

Roberts Blossom, Ellen Geer, Michael MacRae, Maurice Sneed, Corinne Carroll, Judith Searle

Written by Jeff Reno, Ron Osborn; Directed by Paul Krasny

SLEEP TALKIN' GUY (4/1/86)

A hooker provides Dave with crucial information, obtained while her client was talking in his sleep

Lisa Blount, Steven Keats, David Wells, Frantz Turner, David Ankrum, William Martin Burns, Clinton Allmon, Randall Bowers, Carol King, Rob Wickstrom

Written by Debra Frank, Carl Sautter; Directed by Christopher Hibler

FUNERAL FOR A DOORNAIL (aka BEAT THE CLOCK; 4/29/86)

A man obsessed with guilt over his wife's death pays to have himself killed, then changes his mind

Jeffrey DeMunn, Teri Hafford, Patty Lotz, Granville Van Dusen, Leslie Ackerman, Allan Arkush, Charles Walker

Written by Jeff Reno, Ron Osborn, Charles H. Eglee, Jonathon Lempkin; Directed by Allan Arkush



ATOMIC SHAKESPEARE: "What's shakin', y'all?"

CAMILLE (5/13/86)

A con artist on the run finds work at Blue Moon after being hailed as a hero for accidentally thwarting an assassination attempt

Judd Nelson, Whoopi Goldberg, David Paymer, Gerry Gibson, Eve Smith, Monty Ash, Sid Kane, Lawrence Trimble, Edie McClurg, Leigh Webb, Sid Kane, J.P. Bumstead, Mik One, Michael Francis Clarke, Danna Hansen, Marianne Muellerleile, Betty Bunch, Ray O'Conner, Eve Smith, Monty Ash

Written by Roger Director; Directed by Peter Werner

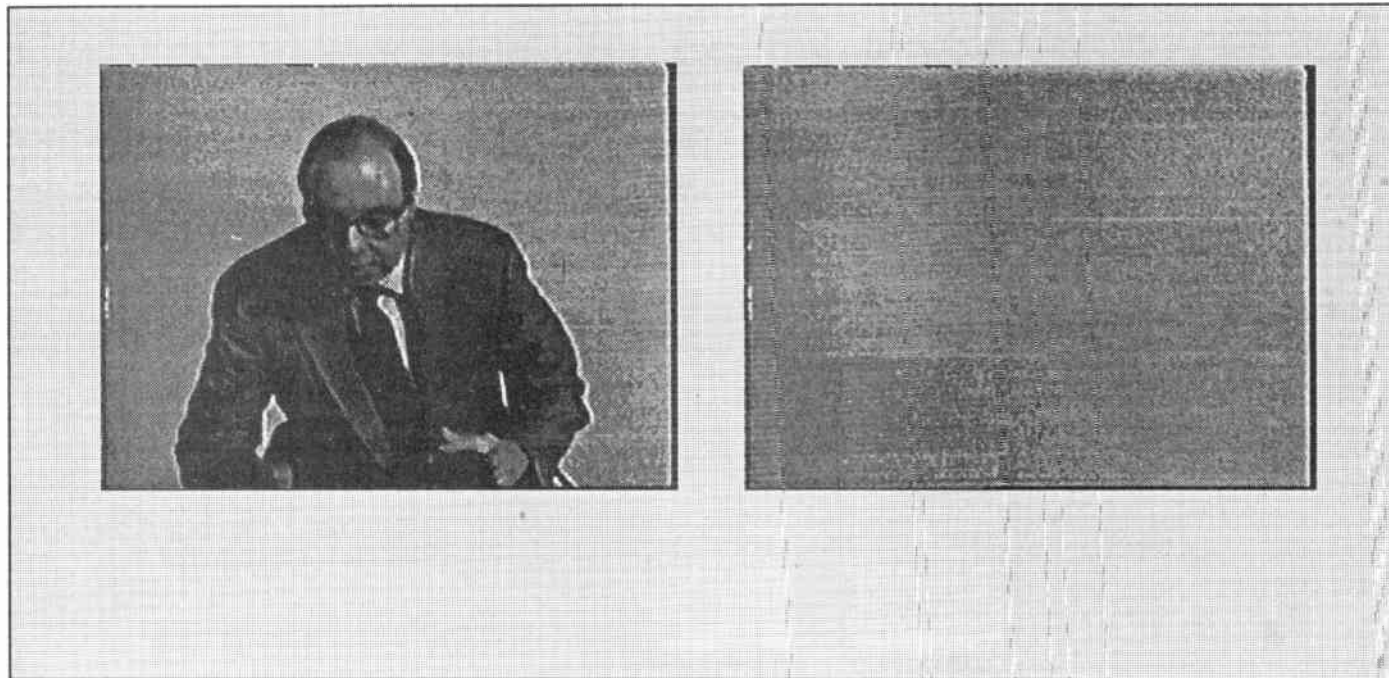
Season 3, 1986-87:

THE SON ALSO RISES (9/23/86)

Dave's dad is getting married to a woman Dave once picked up in a bar and had a cheap, torrid fling with

Paul Sorvino, Brynn Thayer, Duncan McLeod, F.J. O'Neil, Charles Rocket, Edith Fields, Susan Brabeau

Written by Ron Osborn, Jeff Reno; Directed by Allan Arkush





THE MAN WHO CRIED WIFE (9/30/86)

A man who claims to have murdered his wife is convinced that she's returned to haunt him

Stephen Godwin, Alley Mills, Richard Tyson, Patricia Duff, John Bower, Read Morgan, Constance Pfeiffer, Jensen Collier

Written by Kerry Ehrin; Directed by Christian I. Nyby II

SYMPHONY IN KNOCKED FLAT (10/21/86)

Dave and Maddie must thwart an assassination attempt as soon as they sort out the good spies from the bad spies

Frank Miller, Mario Rocuzzo, Allan Kolman, Xander Berkley, Will MacMillan, Linda Thorson, Jan B. Daley, Steven W. James, Ernie Banks, Don King, Jon Menick, Thom McFadden, E. Hampton Beagle, Lou Filippo, Mae Marmy, Roderick Vann, Jade Roberts, The Temptations (prologue)

Written by Dale Gelineau, Pauline Miller; Directed by Paul Lynch

YOURS, VERY DEADLY (10/28/86)

A woman seeks Blue Moon's help in ridding herself of an increasingly threatening secret admirer, and Agnes sexually harasses Herbert, the new temp

Brocke Bundy, Paul Roebing, Martin Ferrero, John Kassir, Beau Starr, Mike Narz, Chino "Fats" Williams

Written by Roge; Director; Directed by Christian I. Nyby II

BIG MAN ON MULBERRY STREET (11/18/86)

When Dave takes off for a former in-law's funeral, Maddie fantasizes about what his ex-wife must be like

Sandahl Bergman, Marilyn Jones, Andra Akers, Rick Ducommun, Michael Laskin, Betty McGuire, Allan Katz, Bill Applegate, Raou Gavor

Written by Karen Hall; Directed by Christian I. Nyby II

Musical number staged by Stanley Donen

ATOMIC SHAKESPEARE (11/25/86)

The Taming of the Shrew. Blue Moon-style

Kenneth McMillan, Ralph Driscoll, Joseph Medafis, Hap Lawrence, Colm Meaney, Sterling Holloway (narrator), Daniel Frishman, Danny Stone, Frank Collision, Rob Wickstrom, Clinton J. Allmon, Raymond Guth

Written by Ron Osborn, Jeff Reno; Directed by Will MacKenzie

IT'S A WONDERFUL JOB (12/16/86)

When Maddie finds herself wishing that she had sold the agency instead of taking it over, a guardian angel shows her what the results would have been

Richard Libertini, Cheryl Tiegs, Charles Rocket, Wally Taylor, Lionel Stander, Patti Cohoon, Lucy Lee Flippin, Patty Dworkin, Richard Balin, Suzanne Dunn, Kristen Jensen, Leigh Webb, Scanlon Gail, William Hubbard Knight, Eric Poppick, Tim Ryan, James F. Kelly, Eric Love

Written by Debra Frank, Carl Sautter; Directed by EJ Sherin

THE STRAIGHT POOP (1/6/87)

In a "scrapbook" episode, Rona Barrett investigates personality conflicts and behind-the-scenes tensions at Blue Moon

Rona Barrett, Pierce Brosnan, Peter Bogdanovich
Written by Glenn Gordon Caron; Directed by Jay Daniel
Outtakes incorporated into closing credits

POLTERGEIST III -- DIPESTO NOTHING (1/13/87)

Agnes investigates a haunted house, with Herbert's theoretical help
Karen Kondazian, Rhoda Gemignani, H. Richard Greene, John Lehne, Ian Abercrombie

Written by Karen Hall, Charles H. Eglee; Directed by Christopher Hibler

BLONDE ON BLONDE (2/3/87)

Dave and Herbert tail Maddie after she announces plans for a night of reckless abandon

Donna Dixon, Andrew Masset, Sam McMurray, Jeffrey Osterhage, John McCook, Abraham Alvarez, Steve Eastin, Robert Wuhl, Mark Harmon, Wendee Winters, Steve Nevil, Ken Phillips, J. Bill Jones, David McKnight, Michelle Reese, Nick Chavez, Ron Porterfield, Frank Pangborn

Written by Kerry Ehrin; Directed by Jay Daniel

SAM & DAVE (2/10/87)

Maddie's night out with her "old friend" Sam prompts Dave to invite himself along

Mark Harmon, Caitlin Clarke, Milt Jamin, Randall "Tex" Cobb, Bill Washington, Julia Jennings, Howard Mann

Written by Charles H. Eglee, Roger Director, Karen Hall, Ron Osborn, Jeff Reno; Directed by Sam Weisman

Features introduction by *People* magazine TV critic Jeff Jarvis

MADDIE'S TURN TO CRY (3/3/87)

Dave and Sam try to establish a truce while Blue Moon is hired by a mistress to see if her boyfriend is carrying on with his wife

Mark Harmon, Caitlin Clarke, Gary Cole, Julia Jennings, Biff Wiff

Written by Roger Director, Ron Osborn, Jeff Reno, Charles H. Eglee, Karen Hall; Directed by Allan Arkush

ALL CREATURES GREAT AND... NOT SO GREAT (aka OUR FATHER, WHO'S NOT IN HEAVEN; 3/24/87)

A priest wants Dave and Maddie to track down a woman whose confessions he's been hearing

Brad Dourif, Jessica Harper, Richard Beymer, Stan Ross, Santos Morales

Written by Charles H. Eglee, Eric Blakeney, Gene Miller; Directed by Christian I. Nyby II

"THE LOST TEASER" (3/31/87)

An orthodontist appears on-camera, having been asked to read the script of the pre-empted *Moonlighting* episode scheduled for this week

Jon Menick

Written and directed by Glenn Gordon Caron

A pre-credits sequence attached to a rerun

I AM CURIOUS... MADDIE (aka THE BIG BANG; 4/7/87)

Things come to a head as Maddie is torn between Sam, who has proposed, and Dave, who hasn't

Mark Harmon, Jack Goode Jr.

Written by Glenn Gordon Caron, Jeff Reno, Ron Osborn, Karen Hall, Roger Director, Charles H. Eglee; Directed by Allan Arkush



TO HEIRESS HUMAN (5/5/87)

While Maddie tries to leave their fling in the past, she and Dave take a client who wants to be assured that her fiancé loves her for herself and not her fortune

Ann Hearn, William Hickey, Scott Paulin, Bill Marcus

Written by Kerry Ehrin; Directed by Sam Weisman

Season 4, 1987-88:

AT RIP TO THE MOON (9/29/87)

Dave and Maddie try to sort out their feelings for each other, assisted by fantasy celebrity advisors, and in a fantasy vignette in which they appear as *The Honeymooners*

Charles Rocket, Ray Charles, Dr. Joyce Brothers, Harold J. Serratt, Stephanie Shroyer

Written by Glenn Gordon Caron; Directed by Allan Arkush

COME BACK LITTLE SHIKSA (10/6/87)

With Maddie having flown the Blue Moon coop, Dave must track down a woman with only an earring as a clue

John Goodman, Eva Marie Saint, Robert Webber, Kay Lenz, Frances E. Nealy

Written by Jeff Reno, Ron Osborn; Directed by Allan Arkush

TAKE A LEFT AT THE ALTAR (10/13/87)

With Maddie gone, Dave and Herbert search for a vanished bridegroom

Terry O'Quinn, Amanda Plummer, Maggie Egan, David Combs, Tony Pierce, Ted Rogers

Written by Karen Hall; Directed by Sam Weisman

TALE IN TWO CITIES (11/3/87)

Dave indulges in pleasures of the flesh while Maddie dates a doctor in Chicago and learns that she's pregnant

Cleavant Derricks, R.H. Thomson, Walter Okewicz, Will Nye, Pamela Bowen, Eva Marie Saint, Robert Webber, Romy Windsor, Lisa Mende, April Dawn, Stan Yale, Jean Speegle Howard, Buddy Powell, Clinton J. Allmon

Written by Charles H. Eglee, Roger Director; Directed by Allan Arkush

COOL HAND DAVE (2 parts; 11/17/87, 12/1/87)

Before he can fly to Chicago to confront Maddie, Dave is mistaken for a convicted murderer and thrown into prison

Ronald G. Joseph, Tracey Walter, Tony Bill, Al White, Tom O'Brien, David Clover, Rocky Giordani Sr., Dick Miller, Jack Murdock, Cheryl Carter, Fred Ottaviano, Darwyn Swalve, Cletus Young, Leo V. Gordon, Julius J. Carry III, Penny Santon, Charles Parks, Charles Parks, Anthony DeLongis, Nicholas Worth, Ken Foree, Tom Reese, Raymond Ma, Matt McKenzie, Toni Sawyer, Wren Brown, Etan Boritzer, R.J. Arterburn, Steven Brian Smith, John Paul Gamoke, Howard Schechter, Michael Novack, Joseph Romeo, Gerard T. Doyle, Frank Rosch

Written by Roger Director, Charles H. Eglee; Directed by Allan Arkush

FATHER KNOWS LAST (12/15/87)

Dave fends off Blue Moon's creditors and Alexander Hayes while Maddie adjusts to the idea of her pregnancy

Eva Marie Saint, Robert Webber, R.H. Thomson, Pamela Bowen, Tom Lacy, Cleavant Derricks, Harry Moses, Beverly Hart, Jackey O'Shaughnessy, Jonathan Ames, Kristine Kauffman, Willie Brown, Daniel Fitzpatrick

Written by Kerry Ehrin; Directed by Allan Arkush

LOS DOS DIPESTOS (1/5/88)

Agnes and her mother return from a vacation in Mexico unknowingly in possession of some smuggled jewels hidden in a cheap souvenir

Imogene Coca, Reni Santoni, Ellen Albertini Dow, Ron Troncatty, Gary Epper, Gonzalez Gonzalez, Robin Welch, Tom Ashworth, Katherine James

Written by Douglas Steinberg; Directed by Gerald Perry Finnerman

FETAL ATTRACTION (aka THE STORK CLUB; 1/19/88)

Dave recruits a pregnant woman to be his Lamaze partner

Eva Marie Saint, Robert Webber, Brooke Adams, Janet MacLachlan, Mimi Cozzens, Sandra Bogan, Jason Ross, Gwen Van Dam, Anna Garduno, Clinton J. Allmon

Written by Charles H. Eglee, Roger Director, Ron Osborn, Jeff Reno, Kerry Ehrin; Directed by Allan Arkush

TRACKS OF MY TEARS (2/2/88)

On a train back to L.A. from Chicago, Maddie befriends Walter Bishop, a systems analyst

Dennis Dugan, Henry G. Sanders, Pat Boone, Geoffrey Lardner, Ivy Jones, Mark Voland, Dave Nicolson

Written by Judith Kahan, Debra Frank, Kerry Ehrin; Directed by Paul Krasny

EEK! A SPOUSE! (2/9/88)

Dave seems to be taking the news of Maddie's marriage to Walter unusually well as they take on a client who wants them to help her buy off her husband's mistress

Cristine Rose, Gerald Anthony, Kathleen Layman, John C. Anders, James F. Dean, Patricia Lee Willson

Written by Ron Osborn, Charles H. Eglee, Roger Director, Kerry Ehrin, Jeff Reno; Directed by Artie Mandelberg

MADDIE HAYES GOT MARRIED (3/1/88)

Dave throws an after-the-fact bachelor party for Walter and springs for an elaborate wedding ceremony for the newlyweds

Dennis Dugan, Brooke Adams, Jack Blessing, Charles Rocket, Bruce French, Nancy Parsons, Allan Kolman, Melanie Vincz, Katherine Huston

Written by Charles H. Eglee, Roger Director; Directed by Paul Krasny

HERE'S LIVING WITH YOU, KID (3/15/88)

When Agnes balks at moving in with him, Herbert retreats into a *Casablanca*-esque fantasy

Jack Blessing, Ben Piazza, Johnny Brown, Eric Sinclair, Don Draper, Shelly DeSai, Kristine Kauffman, Marc Tubert, H. Cannon-Lopez, John David Conti

Written by Jeff Reno, Ron Osborn, Kerry Ehrin, Roger Director, Charles H. Eglee; Directed by Artie Mandelberg

AND THE FLESH WAS MADE WORD (3/22/88)

Maddie and Walter annul their marriage after two weeks, and a PR executive wants Blue Moon to find the woman that his partner has gone lovesick over

Brooke Adams, Dennis Dugan, Stan Ivar, Mark Arnott, Ana-Alicia, Raymond Forchion

Written by Kerry Ehrin; Directed by Paul Krasny

Season 5, 1988-89:**A WOMB WITH A VIEW (12/6/88)**

Another scrapbook show, as Maddie's unborn baby is briefed in the womb on the history of his parents' relationship and on life in general

Joseph Maher, Sagan Lewis

Written by Glenn Gordon Caron, Charles H. Eglee; Directed by Jay Daniel

BETWEEN A YUK AND A HARD PLACE (12/13/88)

Maddie throws herself into her work to put her miscarriage behind her, and takes the case of a woman who wants to find her husband's lost love

Christina Raines-Crowe, Rod McCary, Nicholas Cascone, Teresa Willis, Paul Marin, Carmine Iannaccone, Chris Weatherhead, Yvonne Farrow, Kate Murtagh

Written by Kerry Ehrin; Directed by Dennis Dugan

THE COLOR OF MADDIE (12/20/88)

Dave and Maddie are hired to investigate the background of a man who has suddenly reappeared on his wife's doorstep after a mysterious fifteen-year absence

Karen Landry, Graham Beckel, Drew Pillsbury, Alan McRae, Gene Hartline

Written by Barbara Hall; Directed by Artie Mandelberg

PLASTIC FANTASTIC LOVERS (1/10/89)

Dave and Maddie are hired to gather evidence for a malpractice claim against the plastic surgeon who disfigured their client

Andrew Robinson, Nicholas Pryor, Michelle Johnson, Jennifer Tilly, Monty Bane, Stanley De Santis

Written by Jerry Stahl; Directed by Allan Arkush

SHIRTS AND SKINS (1/17/89)

A sexual harassment case pits the Blue Moon guys against the gals

Jayne Atkinson, Joan Pringle, Lora Staley, Jeff Allin, Tony Abatemarco, Melissa Weber, Jerry Hauck, Jeff Rochlin

Written by Roger Director; Directed by Artie Mandelberg

Outtakes incorporated into closing credits

TAKE MY WIFE, FOR EXAMPLE (2/7/89)

A divorce lawyer with a reputation for ruthlessness hires Dave and Maddie to reconcile a couple she helped to split up

Colleen Dewhurst, Lawrence Pressman, Jane Halleren, John Maskoff, James Staley

Written by James Kramer; Directed by Dennis Dugan

I SEE ENGLAND, I SEE FRANCE, I SEE MADDIE'S NETHERWORLD (2/14/89)

Dave and Maddie take on the case of a client after he dies in their office

Michael Flynn, Jon Korkes, Phil Simms, Gloria Cromwell, Ron Howard George, The Kipper Kids, Fritz Bronner, Randy Olea, Martin Charles Warner, Kenneth J. Martinez, Stuart Nelson, Don Maxwell, Eddie Hailey

Written by Chris Ruppenthal; Directed by Paul Krasny

THOSE LIPS, THOSE LIES (4/2/89)

Dave reluctantly agrees to help track down the man who stole money from brother Richard's intended fiancée

Charles Rocket, Rita Wilson, Stephanie Dunnam, Debra Sandlund, Stephen Burleigh, Dan Gilvezan, Shannon Farnon, Ed White, Michael Speero, Zack Phifer, Rafael A. Nazario, Lisa Stahl

Written by James Kramer, Chris Ruppenthal; Directed by Dennis Dugan

PERFECT (4/9/89)

A dying man wants Dave and Maddie to prove that he's committed the perfect crime, a difficult task in that he may have done just that

Tim Thomerson, Lee Bryant, Bill Erwin, David Ruprecht, Jay Ingram, Lenny Garner, Julie Bennett, Candy Darling, Dore Keller, Cary-Hiroyuki Tagawa

Written by James Kramer, Chris Ruppenthal, Jerry Stahl, Jeff Reno, Ron Osborn; Directed by Gerald Perry Finnerman

WHEN GIRLS COLLIDE (4/16/89)

Dave takes a liking to Maddie's beautiful cousin, Annie

Virginia Madsen, Beverly Sanders, Ron Vernan, Demi Moore, Jay Goldenberg, Granville Ames, Francis Coady

Written by Leo Tecate (Merrill Markoe), Charles H. Eglee; Directed by Dennis Dugan

IN 'N' OUTLAWS (4/23/89)

On the day she's supposed to accompany Herbert to his family reunion, Agnes is the lone holdout on a jury that wants to convict a man of murder

Val Avery, Eddie Mekka, Ford Rainey, Patti Deutsch, Terry Beaver, Victor Bevine, Charles Lanyer, Susan French, John Capodice, Fritz Burr, Debra Christofferson, Jonathan Hole, Grace Zabriskie, Joey D. Vieira, Charlie Holliday, Howard Goodwin, John Lafayette, Victoria Perry, Anne Bellamy, Clinton J. Allmon, Richmond Harrison, Dwight Wheaton-Werle, Ronald L. Colby, Joe Costanza, Debra Christofferson, Pat Crawford Brown, Joel Simon, Connie Fredericks

Written by Marc Abraham; Directed by Christopher T. Welch

EINE KLEINE NACHT MURDER (4/30/89)

After witnessing a murder, Maddie is given police protection that may not be very protective

Virginia Madsen, Joseph Hacker, Ray Wise, Barbara Tarbuck, Richard Camphuis, Paul Mendoza, Marcia Burrs, Zack Phifer, Andrew Reilly, William Jack Phillips, Kendall McCarthy

Written by Barbara Hall; Directed by Jay Daniel

LUNAR ECLIPSE (5/14/89)

In the series denouement, Herbert and Agnes announce wedding plans, Annie's husband shows up, and Dave and Maddie learn that they've been cancelled

Virginia Madsen, James Stephens, Joe Grifasi, Timothy Leary, Dennis Dugan, Fred E. Baker, Frank Noon, Jack Boyle, Jamie Taylor, Jonathan Ames, Kristine Kauffman, Dan Fitzpatrick, Willie Brown, Inez Edwards, Mark L. Taylor, George D. Wallace

Written by Ron Clark; Directed by Dennis Dugan

INTERVIEW: CURTIS ARMSTRONG

A native of Detroit, Curtis Armstrong enjoyed a cosmopolitan childhood, accompanying his family when his father, a Chrysler executive, was sent on overseas assignments. He lived in Switzerland and travelled throughout the Middle East and Great Britain. Back in the states, his interest turned to theatre while in junior high school, and he subsequently became active in school and community theatre.

Following a two-year stint at the Academy of Dramatic Arts in Michigan, he made his professional debut as Puck in Shakespeare's "Midsummer Night's Dream." In 1975, he co-founded his own theatre company in Ann Arbor, Michigan, before moving to New York in late 1976. He soon began to work extensively in regional and off-Broadway theatre, culminating in a national tour of *Da*. He moved to Los Angeles in 1985.

In 1981, Curtis made an impressive feature film debut in *Risky Business*, portraying Tom Cruise's arrogant, know-it-all friend, Miles. He went on to play "Booger" in the *Revenge of the Nerds* film series. Other film credits include *Bad Medicine*, *One Crazy Summer*, *Clan of the Cave Bear*, *How I Got Into College*, *The Adventures of Huckleberry Finn*, and the Fox TV-feature *Hi Honey, I'm Dead*. In addition to his regular role as *Moonlighting*'s Herbert Viola, Curtis has appeared in *Country Comfort*, an NBC pilot, and made guest appearances on *Sirens*, *Mann & Machine*, *Parker Lewis Can't Lose*, *Murphy Brown*, *Grand*, *Showtime's Public Enemy #2*, and *Lois & Clark: The New Adventures of Superman*. Recently, Curtis has again become active in live theatre, as well as devoting much of his time to writing. In 1992, his screenplay *Honeysuckle Cottage*, adapted from a P.G. Wodehouse novel, was set to be produced starring Val Kilmer, Penelope Ann Miller, and J.T. Walsh, and directed by Christopher Guest. Shortly prior to production, however, the production company folded, and the project is currently in limbo. Nevertheless, like so many writers who have endured such frustrations and false starts, he toils on...

TVC: How did the role of Herbert Viola come your way?

CA: It came my way when I was down to my last \$200, quite literally down to my last \$200. I remember this day very well, because I had suddenly three auditions in one day in different parts of the city. It's never happened to me before or since. One was for John Hughes and Kevin Bacon. It was a movie that Hughes was doing with Kevin Bacon. I don't remember what it was, but I went in on that. I went in on another one which was something to do with Carroll O'Connor, but I can't remember what. And the third was a guest on *Moonlighting*, a show I had never seen. Of the three, the one that I was positive I was not going to get was the *Moonlighting*, because I had been told that the character was somebody's love interest, and of course I did not consider myself love interest material, so I just didn't think that that was going to happen. The other two I figured were shoos-ins. So I went on all three of these and *Moonlighting* was the last of the day. I went in and read for it, for all of the writers and producers, it was a lot of people, and Jay Daniel. I didn't get either of the other ones, but they called me back the next day to read for Glenn, which I did, and he... I got up after the audition and said "thank you" and started out the door, which is what you usually do, and he told me "sit down." He did to me... it was great... it was a great Hollywood moment, which you always hear about but you never actually see. He had this whole table of people on both sides of him. It looked like the Last Supper, and he's in the middle, and he just (leans back and turns his head 180° from one side to the other) looked at all of them, and they all went (nods his head confidently), and he gave me the part on the spot, which was incredible because there were still two people outside that they hadn't seen. I mean, they'd seen them the day before, but... So they gave it to me there, and they put me in another office while they went through the other people

TVC: Was he familiar with your work...?

CA: Yes.



TVC: ... from *Nerds*?

CA: From *Nerds*, sort of, but mainly from *Risky Business*. *Risky Business* was a huge movie for him. He talked about it all the time. He thought it was just such a great movie, and uhm, he was a big fan of that. I don't even know if he'd ever seen the *Nerd* movies. *Nerd movie*, at the time.

TVC: Do you remember what it was that you read at the audition?

CA: Yeah, it was a scene between Agnes and-- I've never seen the show, but I think it was the one she did with Vince... Schiavelli.

TVC: NEXT STOP MURDER?

CA: Yeah. I think so, because it was a love scene between Agnes and someone else.

TVC: So you weren't reading the part of Herbert.

CA: They didn't have it, it wasn't written yet. So what they did was... they gave me this thing which was this scene between Agnes and someone, and I think I figured out later it was the one that she did with Vince. What was amazing was, we started the next day. We started shooting the next morning. I was cast by 6:00pm on a Wednesday night, and on Thursday morning I was there, grappling with Agnes on the desk. So it was that quick, which became the way the show worked. I mean, everything would be re-written at the last minute, so you would get it delivered to the house at 4:00 in the morning, stuff that you were filming that day. In fact, I do remember one occasion where we were... this was late on, even. We were actually shooting a scene... we had done the master and we were going in for close-ups, and new pages came down... for the scene we were shooting. So the master was different than the close-ups. I mean, not drastically, but...

TVC: I read that you're a Sherlock Holmes buff. Did that at all influence the way in which you approached the character, seeing as how they shared the mystery/detective elements?

CA: Not really. I mean, I never considered the show a mystery show, anyway. I think it was described somewhere by one of the... Glenn or somebody... it was described as being a... a placebo mystery show.

TVC: *That's an interesting term.*

CA: It was advertised as a mystery show, but it really wasn't. I mean, by the third season the plots were sometimes just comical. I mean it was always so obvious who did it, that was never the point. It was not like *Columbo*, where the idea is to actually do something ingenious. The point was David and Maddie. And then they would have these mysteries sort of to give them something to drive to and fro to so we could watch them in the car. That's really all it was.

TVC: *Dramatic relief?*

CA: Yeah, exactly.

TVC: *Prior to joining the cast, were you aware of the stories, or had the stories even started at that point as far as off-screen problems?*

CA: No. I mean, maybe they had, but I'd never seen the show, so it didn't mean anything to me. But, I mean, I had heard about the show a lot, because there were friends of mine who kept telling me that it was something I would enjoy. I had friends who were devoted fans of the show, and I remember just sitting there in bars with these guys where they would go on and on about these incredibly funny things which meant nothing to me, because I hadn't seen it. So there may have been stories, but...

TVC: *Once you got in there, were you ever pressured to take sides in what was going on?*

CA: Only very subtly. Very subtly. I know that, for example, the situation there was particularly... towards the end, especially...

particularly hard on Allyce, who was not happy there very much I think. She didn't enjoy it. So it was never a question of... I mean, as far as Bruce and Cybill went, certainly... it was never a question of overt attempts to get me on their side. It's just when I would be with one of them they would talk very knowingly about what a pain the other one was, which was putting me in a position of sort of having to either say nothing or agree. Of course, I would usually say nothing.

TVC: *How about in terms of the conflict between... at least as reported, between Cybill and Caron?*

CA: I think it was true. I think there was a problem there.

TVC: *Was it a two-front war? Was she at odds with Bruce and Glenn separately or were they more-or-less allied against her?*

CA: Well, Bruce and Glenn were very close. I assume they still are. And when Glenn left, that was really pretty much it as far as Bruce was concerned.

TVC: *Do you have any sense that the show may have peaked before you even came onboard?*

CA: No, I'd say it peaked shortly after I came onboard. It really peaked...

TVC: *A lot of people seem to indicate, and I think I would agree, ATOMIC SHAKESPEARE, perhaps?*

CA: Around there. Even a little later I think, because in fact the only time, as I recall, the only time *Moonlighting* was in the top ten in its whole history was the Mark Harmon shows.

TVC: *Oh, yeah.*

CA: So as far as popularity goes, I would say that period leading up to the... the, uhm... climax.

TVC: *Consummation?*

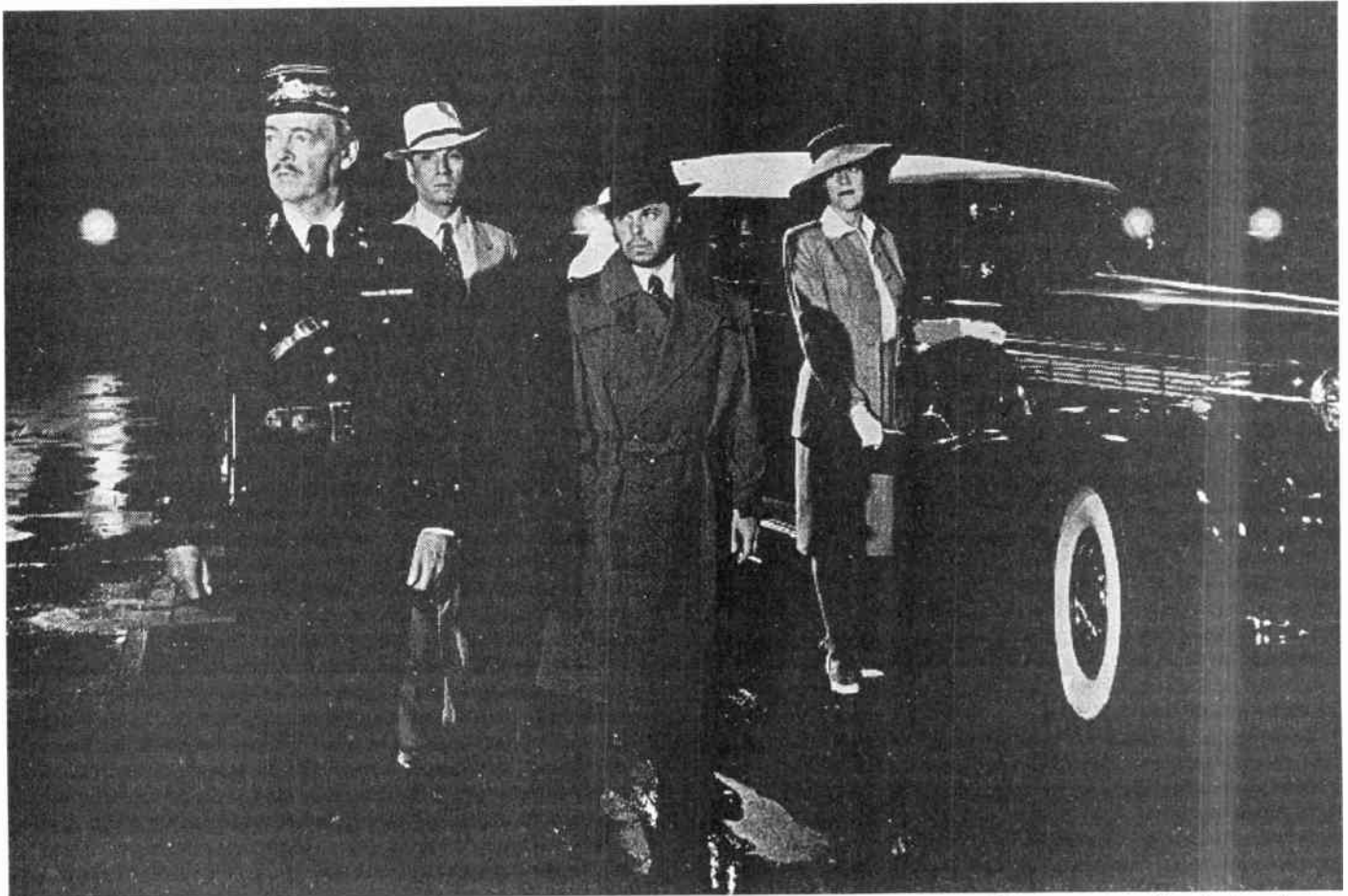


Photo courtesy Curtis Armstrong

Recreating a famous shot from Casablanca during filming of HERE'S LIVING WITH YOU, KID: (left to right): Ben Piazza, Jack Blessing, Curtis Armstrong, Allyce Beasley

CA: Consummation... of that relationship, which I think... it was that last thing... whatever that last episode was after the climax...

TVC: *TO HEIRESS HUMAN.*

CA: TO HEIRESS HUMAN. That whole sequence where you have the consummation of the relationship and then the following series of stories where the two of them are being filmed separately... that was... it was finished. The writing was on the wall at that point. It was clear that no one was having fun anymore. It didn't feel fun. It just had become... the tenseness and the... misanthropy was becoming so apparent with some of those shows during that period. It was not fun. But then again, I'm not sure how much of that is due to the fact that that really comes out or the fact that because I was there I remember it. Of course, you know the difficult thing to remember with this show is that once everyone started watching it, and everything was being talked about and was becoming common knowledge, and I'll say this in defense of the show, that once everybody was onto it, they tended to look back on the first three seasons or so as being this golden age of television. However, if you go back and you look, you will find that in the first seasons, there were some horrendous shows. I mean, just ridiculous shows.

TVC: *I can't think of any that really strike me that way.*

CA: Well, I'll give you a couple of... well, one is... how about SOMEWHERE UNDER THE RAINBOW?

TVC: *You know, that was one of the first ones I saw, so I was probably still getting a feel for it, and I haven't watched it in awhile, but I don't remember it being bad.*

CA: NORTH BY NORTH DIPESTO?

TVC: *Well, the ones that focused on Agnes just were not strong episodes.*

CA: Yes, and there's a reason for that.

TVC: *I don't think you can hold them to the same standards. I mean, they obviously were giving Bruce and Cybill a break.*

CA: They were giving Bruce and Cybill a break, and they were handing out scripts to outside writers. The writers who were on the show didn't even want to write the Agnes shows. So that's absolutely true. But the fact is, that I think if you look at it objectively, at the show as a whole, you will find that there were some excellent programs toward the end, and there were some terrible ones toward the beginning. With something like that, something that... specific and that stylized, you can't go on with it before people start catching on. I mean, you look at something like *Twin Peaks*, you know the same thing happens there, where you've got something that is unique. And people get into it, and it's incredibly popular. So I think that people start getting ahead of television very quickly.

TVC: *Yeah, I mean if you look at a lot of the really enduring series... I Spy, three seasons... Star Trek, three seasons...*

CA: And the unfortunate thing about this is that the system is such that they will keep these things on whether they're continuing to be successful or not. As long as the money is coming in, they will keep shovelling money out.

TVC: *There's a lot of sabotaging, too, I think, because, and I think Twin Peaks shares this in common with Moonlighting in fact, it was hard for people to retain interest when they kept getting bounced around on the schedule and long delays between new episodes and that sort of thing.*

CA: Yes, I mean that, as far as the delays between episodes, that kills you. That kills you. And they were able to use it in an amusing way in the first... In the beginning, they could make jokes about it, which was funny and people sort of rolled their eyes and said "oh, okay," but people's good will only lasts...

TVC: *I mean, I was a devoted fan and I eventually found myself missing shows because it became so sporadic, saying "Doggone, I forgot there was gonna be another Moonlighting episode this week."*

CA: Right. Yeah, you can't do that.

TVC: *When we spoke before, you told me a little bit about the*

evolution of COOL HAND DAVE as a two-parter. Do you want to elaborate on that?

CA: That was a show where they were separated; she was in Chicago, David was in L.A. They started shooting it and towards the end of the shooting schedule it became obvious that they had gone over, which they often did, but this time it was much- I mean, it was twenty minutes over. So there was this discussion about whether they should just chuck the extra twenty minutes, which would have been difficult, or just build another show around the twenty minutes... around what they had. And they did. And they added the scene where I serenade Agnes, which was done within 24 hours, I think. I was told about it on the phone, they delivered a tape of "Sexual Healing," the song, to me, and the next day or possibly the day after we were in a recording studio. And then they also added the sequence where Agnes and Herbert go to David's apartment and find Tony Bill there. They had brought him back. He had finished all of his stuff, and they brought him back for that scene, and he read it. He read the lines, he had the paper down between his legs, because this was all very last minute, so he was just reading off the thing... Yeah, that's the way it worked, I think. And so, the next thing we knew, we had a two-parter with a musical number in each.

TVC: *You had also mentioned that there had been some plans for some off-the-wall episodes, using various concepts. I think you mentioned a western.*

CA: Yeah...

TVC: *What can you tell me about those?*

CA: To be honest with you, I heard about these things, but I'm not sure how close any of them ever came to really being done. I mean, they wanted to do a *High Noon* sort of parody.

TVC: *Sheryl Main (Post Production Supervisor) mentioned a Godzilla movie.*

CA: A Godzilla movie? I don't remember that one.

TVC: *She said that the plans were, they were going to take a Godzilla movie put Dave and Maddie into it, and apparently, I guess Toho decided they didn't want them to do that.*

CA: That's funny. That's very funny. No, I didn't hear that one, but you know, that's the thing, because we would hear stories all the time like "guess what we're..." It's like another Shakespeare show, you know, or the black-and-white show, they do these things and... You know, there was a lot of passionate imagination connected with that show, the writing department, and they had established a method of working that was such that there was literally nothing they couldn't do. I mean, they could do anything they chose.

TVC: *What would you say your favorite episodes are, with or without the character of Herbert?*

CA: Well, like I say, I haven't seen all of them, still, so I'm not exactly... Of the ones that I remember, my favorites are THE DREAM SEQUENCE ALWAYS RINGS TWICE, ATOMIC SHAKESPEARE, 'T WAS THE EPISODE BEFORE CHRISTMAS...

TVC: *I like to haul that one out every December.*

CA: It's fabulous. "That's the last time I jam myself down a tight hole with my clothes on." That still amazes me, that that one got through. And then, COOL HAND DAVE and BLONDE ON BLONDE.

TVC: *Yeah, that's one I imagine you would have had a lot of fun with.*

CA: Well, then also, it occurs to me that my own personal favorite in a lot of ways would be HERE'S LIVING WITH YOU, KID, although I don't really consider it a *Moonlighting* episode. I mean it's hard to consider it really as such. It's the only episode in the entire series where Bruce and Cybill never appear, even for a moment, and so as such it can't really be considered a *Moonlighting* episode. However, for me as long-time fan of Humphrey Bogart, it was the most exciting thing- one of the most exciting things I've ever done anywhere, only because they recreated Rick's Café Americain, completely recreated, including some of the original... all the table lamps were from the original movie. And it was beautifully shot, absolutely

beautifully shot. It was really tremendous. And Jack Blessing as Paul Henreid was... it still makes me laugh. All I have to do is think about him in that- I mean, I can't look at Paul Henreid anymore without thinking of Jack Blessing. He was so wonderful. So that would be... towards the end, I had things that I did that I got a lot of pleasure out of. But when I think about *Moonlighting* episodes, I think about what *Moonlighting* was, and that didn't really apply to... It occurs to me that I mentioned a bunch of episodes, most of which I haven't seen in years, all of which I haven't seen in years, and did not mention *HERE'S LIVING WITH YOU, KID*, which was personally my biggest episode on the show. It never occurred to me because I don't think of it in those terms. There were times when it was so much fun, I mean it was really so much fun. And in a funny sort of a way, towards the end of the show, as the end was obviously in sight... No one had any illusions going into the January of the last season, there was no... even discussion about us being picked up, in a funny way Bruce and Cybill at that point were able to recapture a little bit of the old fun. I mean, it began to feel towards the end we were beginning to get a little bit more of that back, probably- obviously, because as far as they were concerned, they saw the light at the end of the tunnel and they could afford to relax.

TVC: *I seem to recall that with the introduction of Virginia Madsen, that seemed to make it interesting again, anyway.*

CA: Well, it did. I think that probably had something to do with it. Also we had Dennis Dugan, had gone from being Walter to being director. And he directed quite a lot of those last ones. I don't remember how many, but he did quite a lot of those, and the ones that he didn't do were done by in-house people like Jay Daniel or Artie (Mandelberg) or people like that, so they really got on well with Dennis. Dennis is really terrific. He's a terrific director. As an actor, he really knew how to work with actors. And it made all the difference in the world. Cybill liked him, so that was easy, and Bruce... I mean, everybody liked him. He's just a nice man, and easy to work with, and knew what he wanted, so it was fun.

TVC: *When do you think the show passed the point of no return in terms of its demise?*

CA: Uhm, personally... I guess, personally, once the two of them consummated their relationship it was pretty much over. I mean, there were good episodes after that, but it wasn't a question of just good or bad episodes, it was... There was nothing else to do. You really couldn't go anywhere. You've held people off until this moment, and now you've had it. And with Glenn gone, a new sort of feeling came into the whole thing, and having to separate them for that amount of time... I think they lost... What they didn't take into account was, people weren't satisfied to see Maddie and David in the same episode. They had to be together. And they had to be flirting. And they had to be arguing and slamming doors. You couldn't have Maddie for half of the show and David for half of the show, because there was no connection between the two of them. So as soon as that happened, it also became more serious. And this was to a great extent Bruce's fault, if fault is the word, that he had decided he didn't want to do comedy anymore. He wanted to do straight, serious dramatic acting. And so, a lot of the things that he would have done in the early seasons were now... out. You know, in the early seasons, *Bruce* would have come out of the cake. And that's what it comes down to. Bruce would have come out of the cake. Bruce wouldn't come out of the cake anymore. I mean, I'm using that metaphorically, but that's one of the reasons why Viola became such a great role for me to do, is because these writers who had been doing all of this funny stuff up to that point had nowhere to go with it, and so it was always Viola will be able to do anything that David would have done back in the old days, including getting in drag, doing the *Casablanca* episode. In fact, there was a story going around, I don't know whether or not it was true...

TVC: *I would have thought that he would have loved it.*

CA: So did I. But they were both gone. Filming something. Or at Christmas, I guess. But I read an article in the *L.A. Times* while we were shooting it saying that they were doing *Casablanca* for a *Moonlighting* episode, with Bruce Willis as the Bogart character and Cybill Shepherd as Ingrid Bergman. And so that was something that was going around. Now, it may have been that that was an idea that they had come up with a long time ago, and then they just gave it to us because they weren't around.

TVC: *Can you think of anything that could have prolonged the show's life? Anything that might have been done differently?*

CA: No. No, and I don't see anything wrong with that. I don't see anything wrong with a show lasting three seasons, if it's good. You know. *Fawlty Towers*. There's a perfect example.

TVC: *Police Squad.*

CA: *Police Squad* is another one. *Police Squad* could have even gone longer.

TVC: *In a sense it has.*

CA: That's true... The criteria should not be how long it runs. It should be how good it is. But that's not the way the system works, so...

TVC: *Was there ever any thought to maybe doing some sort of a spinoff with any of the characters?*

CA: Never. Allyce used to talk about it, but I don't believe for a moment that it was ever considered even remotely seriously, because the characters... Once again, the characters were fine for what they were. They were good second banana characters. They had no business being anything but that. And if they had tried running it off, it would have lasted about three weeks, because nobody was interested in seeing us, they were only interested in seeing us insofar as it related to Bruce and Cybill.

TVC: *I wondered if perhaps a major retooling, maybe doing something with Bruce and Charles Rocket, perhaps with Herbert and Agnes.*

CA: I think that actually was something that was discussed, but that also doesn't take into account what was happening to Bruce at the time. He was rapidly becoming one of the biggest stars in the world, so wild horses wouldn't have kept him on television.

TVC: *But perhaps if he had known that Hudson Hawk was in his future... Actually, I guess in a sense he did, since he was one of the creative forces behind it.*

CA: That's right. I often wonder actually about that, because he told me when we were working on *Moonlighting*, he told me he wanted to remake *Ocean's Eleven*, and he wanted me to be in it as one of the gang. And I often wonder if that evolved into *Hudson Hawk*.

TVC: *That's one of those movies where you hear how bad it is and you think "Oh, come on, how bad could it be?" Then you see it... Magical Mystery Tour, all over again.*

CA: *Magical Mystery Tour* looks better every year. I hate to tell you.

TVC: *What have you got going on now? What are you doing? What's coming up?*

CA: I'm writing, mainly. I have a number of writing things coming up. I've been doing a lot of feature film script doctoring with my partner. We did a rewrite for a number of people, as well as sold a couple of our own. So that seems to be the direction that my life is taking now. I still do the occasional acting job, but the last two years have been almost exclusively writing.

TVC: *How do you feel when they do another Nerds project?*

CA: Well, I felt good about them. The first two were the features, and then the last two were the TV ones. And I really enjoy doing them, because I love working with those people so much. I mean I just love those guys, and it's always so nice when we get together, but I think the last one was pretty much it. There won't be another one.

TVC: *There won't be a Revenge of the Nerds: The Series, in other words...*

CA: That's what that was, basically, was a pilot for the series, but we were up against *The Stand*.

TVC: Yeah, the timing may not have been the best on that.

CA: You know it's interesting, because I think about all this stuff and I think about... If I had twice as much time as I have in my life, I would like to watch that series, just see those shows again. I don't have the time, but it's always nice to think about it.

TVC: Yeah, it was definitely a bright spot.

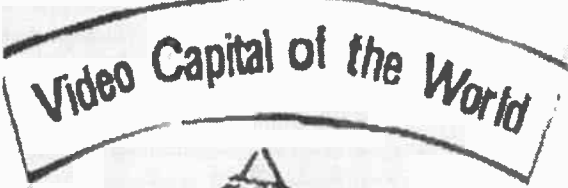

CA: And I figure, "you know what?" I figure that if it's a bright spot, even for only three seasons, that's doing okay. But unfortunately, and this is the thing that's a real sad side to this, is that people now look upon *Moonlighting* without thinking about how inventive it was, how funny it was, how good it was for so long for something like that. It's just... I don't know how you can maintain something like that.

TVC: Well, I think it's a case of the last thing, the last image they recall tends to be the strongest.

CA: You know what? The last image that I recall from *Moonlighting* is the last image on *Moonlighting*, which unfortunately I think a lot of people never saw the end of the show. I mean, it was on that Sunday, 8:00 time slot. I think by that time people were mainly not watching. And my last image of *Moonlighting* was a card saying... "The Ansalmo case was never solved."

TVC: The second card, yeah.

CA: The second card. "On May 5, 1990, '89, whatever, Blue Moon Investigations ceased to operate. The Ansalmo case was never solved." And that... made me laugh.

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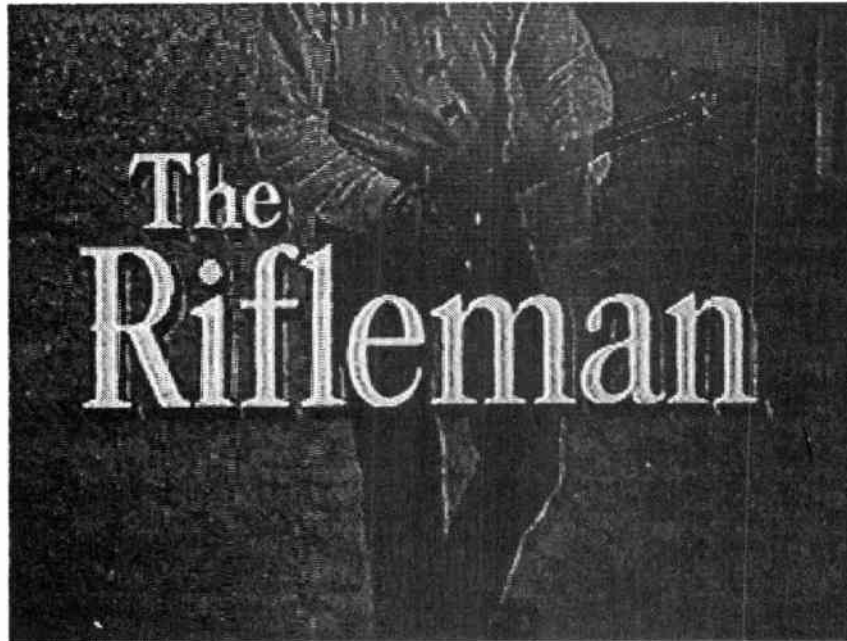
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The Rifleman -168 episodes, 1958-63 ABC

Credits:

Produced by Jules Levy, Arthur Gardner, Arnold Laven (Season 2 on)
 Music by Herschel Burke Gilbert

Regular cast:

Lucas McCain - Chuck Connors
 Mark McCain - Johnny Crawford
 Marshal Micah Torrance - Paul Fix

Semi-regular:

Judge Hanavan - Sidney Blackmer (Season 1)
 Sweeney - Bill Quinn
 Hattie Denton - Hope Summers (Seasons 1 & 2, and SEVEN)
 Eddie - John Harmon (through Season 4)
 John Hamilton - Harlan Warde (through Season 4)
 Doc Burrage - Edgar Buchanan (Season 1), Rhys Williams (BLOOD BROTHER and Season 2), Jack Kruschen (TRAIL OF HATE and BARANCA only), Ralph R. Moody (Season 3 on), Robert Burton (THE PRINCESS only)
 Milly Scott - Joan Taylor (Seasons 3 and 4)
 Nils Swenson - John Dierkes (as "Nels Svenson" in DUEL OF HONOR), Frank Hagney (as "Blacksmith" [addressed as "Nels"] in THE MONEY GUN), Karl Swenson (as Nels 'Svensen" in THE VISION and JAILBIRD), Dick Alexander (as "Nels Svenson" in SMOKE SCREEN and "Swensen" in THE MARTINET), Joe Higgins (DARK DAY AT NORTH FORK and Season 4 on)
 Lou Mallory - Patricia Blair (Season 5)



Initially hesitant to become involved in television, due to its lingering status as a poor cousin to motion pictures, the team of Jules Levy, Arthur Gardner, and Arnold Laven, collectively known as Levy-Gardner-Laven Productions, undertook with

some trepidation a project which would nevertheless ensure their legacy in the history of television, *The Rifleman*.

The three men originally met at the Hal Roach Studios in Culver City, where they made training films for the

Air Force (their adjutant was Ronald Reagan). Following their military service, they formed Levy-Gardner-Laven, and began producing feature films. Their output included crime drama (*Without Warning, Vice Squad, and Down Three Dark Streets*) and a



Arriving in North Fork in *THE SHARPSHOOTER*, Lucas and Mark are greeted by Marshal Tomlinson (R.G. Armstrong) and Judge Hanavan (Sidney Blackmer)

quartet of low-budget sci-fi/horror films made for United Artists (*The Monster That Challenged the World*, *The Vampire*, *The Return of Dracula*, and *The Flame Barrier*), with Laven directing several of the pictures. It was while discarding a batch of scripts that the eye of Jules Levy was caught by one in particular. The script in question was a retitled adaptation of a book that L-G-L had optioned, then decided not to produce as a feature. Though the script itself ended up in the trash, it occurred to Levy that the new title would be a good concept around which to craft a television series: *The Rifleman*.

Determined that whatever property they offered to the still-young medium would be unique, L-G-L hired writer David P. Harmon to compose the story on which the series would be based. The original story, "The Shooting Match," involved a bounty hunter, but it lacked the hook that the producers were looking for. Then Arnold Laven hit upon the idea of making the central character a widower with a young son. Sam Peckinpah, who had previously worked for L-G-L when he adapted the novel *Dice of God* into a screenplay entitled *Custer's Last*

Stand (eventually produced as *The Glory Guys* in 1965), was brought onboard to adapt Harmon's story into a pilot script. Arthur Gardner recalls Peckinpah lying on the couch in his office at the Roach Studios with a dictaphone on his chest, composing as he reclined.

At about the same time, Gardner happened to see *Old Yeller* and was impressed by former professional baseball/basketball player-turned-actor Chuck Connors. Gardner felt that Connors had exactly the screen presence required for the title role of the new series. After consultation with the other partners, it was agreed that Connors was the only man for the job. As it happened, they had interviewed Connors a few years earlier for a role in *Down Three Dark Streets*; a role which ultimately went to Leo Gordon (the other "finalist" for that part was current prime-time soap producer Aaron Spelling).

Unfortunately, despite Connors' previous experience in numerous television roles, primarily in dramatic anthologies such as *G.E. Theatre* and *Four Star Playhouse*, his agent was attempting to move him in the direction of movie stardom, and effectively blocked attempts by L-G-L to

land the star that they wanted.

With their own agents and the prospective sponsors eager to get the project rolling, the producers unenthusiastically interviewed a number of other actors for the part, including the future Adam Cartwright, Pernell Roberts. Eventually, however, a chance meeting at the Roach Studios brought the producers into contact with Connors, who was accompanied by Charles Bronson. Connors had heard about the project, and asked to see the script. He departed to read it, and returned 20 minutes later to lay claim to the starring role of Lucas McCain.

With Chuck Connors onboard as Lucas, it was now possible to fill out the rest of the cast. McCain's son, Mark, was played by one of Walt Disney's original Mouseketeers, Johnny Crawford, who appeared in an episode of *Zane Grey Theatre* (*MAN UNFORGIVING*) shortly before the initial airing of the *Rifleman* pilot (*THE SHARPSHOOTER*) on that show in March of 1958. Completing the series' central cast was veteran Paul Fix, as Marshal Micah Torrance.

In the fall of 1958, there were some 25 westerns or variations thereof (variations such as *Zorro*, *Northwest Passage*, and *Yancy Derringer*) on the fall network schedule. ABC's Sunday night block was almost entirely stocked with the genre. Of this number, 11 programs would not survive the season. The odds of failure, then, for *The Rifleman* were fairly high. Also going against it was the fact that, unlike most westerns of its day, the lead was neither a lawman (as in *Guns, Smoke, Wyatt Earp*, *Wells Fargo*, *Trackdown*, etc.) nor a drifter out to right wrongs wherever he may find them (*Cheyenne*, *Restless Gun*, *Bat Masterson...*), which were the two dominant themes. Having a family man (abbreviated though that family might be) as a lead was a pretty novel prospect, though it would become more prevalent following the debut of *Bonanza* a season later. The only other similar premises on the 1958 fall schedule were *Jefferson Drum*, in which a crusading newspaper editor takes on evil following the murder of his wife, while also raising a young son, and *Buckskin*, a juvenile-oriented story of a young boy being raised by his widowed mother. Like these two

examples, Lucas McCain's wife had also fallen victim to WSS (Western Spouse Syndrome), a deadly bug that would invariably strike any prominent western character who attempted to raise a family (Cartwright women were especially susceptible, with Ben having gone through three himself before *Bonanza* even debuted).

The half-hour format forces writers, directors, and editors to move their stories along at a quick pace, but often this occurs at the expense of credibility or character development. It was evident early on that Levy-Gardner-Laven would not allow this to happen, as demonstrated by the fact that the show's formula was not fully set in the pilot episode (THE SHARPSHOOTER), but rather established over the course of the first four episodes (as broadcast, that is; the production sequence was substantially different). By not trying to cram all of the elements into the first half-hour, there was more time available for the actual story. Of course, the fact that the three episodes that established the format (THE SHARPSHOOTER, HOME RANCH and THE MARSHAL) shared a common screenwriter (Sam Peckinpah) undoubtedly contributed to the show's initial impact, at least in terms of continuity. In fact, it was a rule of thumb throughout the series, that production on a new season would not begin without at least 10 to 15 scripts already completed, and in the case of the first season, virtually all of the 39 episodes had been scripted prior to production.

The concept of *The Rifleman* revolves around the unique weapon wielded by the title character, and his proficiency with it. Customized by James S. Stenbridge, Lucas McCain's modified Winchester '92 (more precisely, a copy of that model) features a large, rounded ring that allows him to cock it by twirling the rifle 360° (John Wayne had employed a similar modification in *Stagecoach*). While, presumably, this wouldn't be any faster than the conventional cocking method, the technique itself was probably a good psychological weapon, as the move may be likened to a samurai brandishing his sword with lightning speed. This might startle (or puzzle) an adversary and cause him to drop

his guard momentarily. The second feature of the rifle was a pin attached to the ring which was positioned so as to trip the trigger when the ring was slammed home, thus allowing Lucas to rapid-fire the rifle, similarly to a semi-automatic pistol.

Unique weaponry became a kind of mini-trend within the western genre for a time. Other examples were the LeMat Special of *Johnny Ringo* and the "mare's laig" carried by Steve McQueen's Josh Randall in *Wanted - Dead or Alive* (the pilot of which aired on *Trackdown* the same evening that the *Rifleman* pilot aired on *Zane Grey Theatre*, which had also, incidentally, launched *Trackdown*).

In the pilot, Lucas and Mark arrive in North Fork, New Mexico, after having set their sights on a

vacant nearby ranch with a "For Sale" sign on it. In town, Lucas enters a shooting competition, hoping to use the prize money for a down payment on the property. Unknown to him, the local town boss (Leif Ericson) has imported a young sharpshooter (the first of two *Rifleman* appearances for Dennis Hopper) with the intent of winning a substantial amount through wagering. When a local recognizes Lucas as "The Rifleman" from his time in the Indian Territories (Lucas had lived in Enid, Oklahoma, prior to his wife's death), North Fork's Judge Hanavan (an early semi-regular, played by Sidney Blackmer), who owns the ranch Lucas hopes to buy, puts a substantial amount of money on Lucas to win the contest. When it looks as though Lucas is going to win,



Paul Fix as the clean-and-sober Micah Torrance

the town boss threatens to have Mark killed if Lucas doesn't throw the match. The town marshal, Fred Tomlinson (R.G. Armstrong), is as intimidated as everyone else in town, and won't intervene. Lucas throws the match, which is immediately obvious to all but Mark, and an angry Judge Hanavan withdraws his offer to sell the ranch. Ultimately, the boss is killed after double-crossing his hired sharpshooter and Lucas is vindicated.

In the second episode, *HOME RANCH*, Lucas and Mark are settling into their new home only to find that the vacant property is being used by a wealthy cattleman for grazing land. When Lucas refuses to vacate, he is beaten up and the ranch house is burned to the ground. A showdown with the cattleman ultimately results in victory for Lucas, and the two thugs who burned the house down are forced to help rebuild it.

When Lucas first meets Micah Torrance (in *THE MARSHAL*), he sees Micah stagger drunkenly out of the North Fork saloon and collapse in the street, unconscious. Lucas and Marshal Tomlinson help Micah into the town jail, where Tomlinson recognizes him as a highly-regarded former lawman. Lucas offers Micah a job working on his ranch, and Micah begins to dry out, though reluctantly. Meanwhile, a trio of outlaws, two of whom hold an old grudge against Micah from his days as a peace officer, come into town seeking to

settle their score with the assistance of the third member of their party, a smooth gunman played by James Drury, who kills Marshal Tomlinson. (Three years later, Drury would land the lead in the long-running series *The Virginian*; and he also appeared in the third season *Riflemen* episode, *DEATH TRAP*) Following a showdown with the trio, Micah becomes the new marshal of North Fork, and the show's format is set.

Rounding out the populace of North Fork were a number of repeating characters. Hope Summers played the matronly owner of the local store, Hattie Denton, through the first two seasons (her final show, *SEVEN*, was filmed during the second season but not aired until the third), until she was replaced by Joan Taylor as Milly Scott, who purchases the store from Hattie. Milly would be as close as Lucas would come to having a regular love interest in the show until the fifth season, when Patricia Blair was introduced as the fiery Irishwoman *LOU MALLORY*, the new owner of North Fork's hotel. Lou's relationship with Lucas would be more visible, though it never progressed beyond an informal courtship.

Other repeating characters included Bill Quinn as Sweeney, the bartender; John Harmon as Eddie, the hotel clerk; Joe Higgins as Nils Swenson, the blacksmith, who would occasionally provide a little extra fire

power in tight situations (there had been previous incarnations of the character, with varying spellings of the name, as early as Season 1's *DUEL OF HONOR*); and no less than five actors in the role of North Fork's physician, Doc Burrage.

Throughout the series, Lucas was the moral compass of North Fork. In addition to dealing with the difficulties of single parenthood (seemingly less problematic in the old west, due no doubt to the necessity of children pitching in with chores in order to sustain their own existences, thus providing less opportunity for them to get into trouble), Lucas would fill in for Micah when he was otherwise occupied. When the marshal, faced with personal demons, threatened occasionally to lapse back into alcoholism, Lucas would be there to push him through (ironically, in *LETTER OF THE LAW*, it is Micah who takes on the role of moral authority, and Lucas who is forced to compromise). Sometimes Lucas would take on the entire town when he felt that mob sentiment was rearing its head against justice and fair play.

The father-son bond between Lucas and Mark was always strong, though tested more frequently as Mark grew older. From the earliest episodes (*THE SISTER*), Mark was eager to see his dad remarry, and was supportive of Lucas' relationships with Milly Scott and Lou Mallory. In *THE VISION*, Mark actually comes to resent the degree to which Lucas honors the memory of his dead wife (later in the episode, while in a fever-induced delirium, Mark's mother appears to him as in a dream). Mark would rarely deceive or defy Lucas, and in those rare cases where he did (as in *THE DEAD-EYE KID* or *FIRST WAGES*), it was usually from pure motives. On occasion, however, Mark would let his emotions drive him to acts of defiance that would prove dangerous (*THE SCHOOLMASTER*, *THE DEBT*). Even so, Lucas was always ready to forgive, though not without a stern lecture, usually accompanied by some sort of appropriate punishment. Lucas' devotion to Mark was continually exploited, as there were numerous times when Lucas was pressured into some uncharacteristic act due to Mark being threatened with harm or even held hostage (*TRAIL OF HATE*, *SKULL*).



The pilot featured the first of two appearances by Dennis Hopper

Occasionally, Lucas would be forced to engage in some manner of deception himself, either for the government (MEETING AT MIDNIGHT, THE WYOMING STORY) or on a more personal level, even though such deception might threaten to turn Mark against him (THE TINHORN). On the other hand, there were times when Lucas suffered identity crises of a different sort, such as being mistaken for dangerous killers while suffering from amnesia in OUTLAW SHOES or due to an uncanny resemblance in THE DEADLY IMAGE; or even becoming a replacement for an escaped prisoner in THE STAND-IN.

Through it all, the reputation of McCain remained untarnished, and it is no doubt this portrayal of unapologetic virtue and steadfastness (and the nifty rifle, of course) that has made *The Rifleman* one of the most popular and beloved westerns to have ever graced the small screen.

One wonders if David Dortort, the creator of *Bonanza*, scanned the various westerns already on television for the performers who would might fill the Cartwrights' boots. If so, he hit the jackpot with *The Rifleman*, which premiered a year earlier than his own series. Michael Landon, at that time best known for his starring role in *I Was a Teenage Werewolf*, appeared as a troubled youth in the third *Rifleman* episode, END OF A YOUNG GUN, and again in the first season finale (THE MIND READER). Six episodes after Landon's first guest shot, Dan Blocker played a less-than-brilliant-but-good-natured brute in THE SISTER, a role not terribly dissimilar to Hoss Cartwright, which he would play until his death in 1972.

Other guest performances of note include Robert Vaughn (THE APPRENTICE SHERIFF), Vic Morrow (THE ANGRY GUN and LETTER OF THE LAW), James Coburn (THE YOUNG ENGLISHMAN and HIGH COUNTRY), John Carradine (THE PHOTOGRAPHER), Lee Van Cleef (THE DEADLY WAIT, THE CLARENCE BIBS STORY, THE PRODIGAL, and DEATH NEVER RIDES ALONE), Buddy Hackett (BLOODLINES and THE CLARENCE BIBS STORY), James Coburn in THE YOUNG

ENGLISHMAN and HIGH COUNTRY), James Franciscus (LEGACY), Robert Culp (HERO and THE MAN FROM SALINAS), Johnny Crawford's fellow former Mousketeer and future *My Three Sons* star Don Grady (THE PATSY and HELLER), Agnes Moorehead (MISS BERTIE), Martin Landau (THE VAQUEROS), Lon Chaney Jr. (GUNFIRE), Sammy Davis Jr. (TWO OUNCES OF TIN and THE MOST AMAZING MAN), Ed Ames (QUIET NIGHT, DEADLY NIGHT), *Lost in Space's* (and *Johnny Ringo's*) Mark Goddard (MARK'S RIFLE), future late night talk



show host "Thomas" Snyder (A FRIEND IN NEED), and George "Goober" Lindsey (REQUIEM AT MISSION SPRINGS).

The most unusual guest appearances were most likely those made by baseball stars Duke Snider (THE RETIRED GUN) and Don Drysdale (SKULL). Being baseball fans, the producers enjoyed hiring them for some small roles.

In addition to the more recognizable names, a number of perennial character actors made

multiple appearances on *The Rifleman* in a variety of roles during its run. Among these are Dabbs Greer, Whit Bissell, John Anderson, Richard Devon, Jack Elam, William Schallert, Royal Dano and Richard Anderson.

There were also some impressive names among the show's writers. Apart from the aforementioned Sam Peckinpah, who wrote or co-wrote six episodes (directing three of them), there were screenplays contributed by Robert Culp (season five's two-part premiere, WASTE) while he was starring in his own western, *Trackdown*, and Paul Mazursky (TINHORN), though by far the most prolific writers were Arthur Browne Jr. (34 episodes) and Calvin J. Clements (14). A number of significant figures sat in the director's chair over the course of *The Rifleman's* five seasons. Again, Peckinpah may be the most noteworthy of these, especially having made his directorial debut with THE MARSHAL. While acknowledging Peckinpah's contribution and talents, Jules Levy nevertheless recalls being frustrated with Peckinpah's meticulousness in setting up a shot involving a glass of milk with such care that the producers became concerned about the schedule and budget (each episode was shot in three days).

In addition to the Peckinpah-directed shows, there were four episodes helmed by Arthur Hiller (*The In-Laws*), one by actor William Conrad (*Cannon*, *Jake and the Fat Man*, and Matt Dillon in the radio version of *Gunsmoke*), two by novelist James Clavell (*Shogun*, *King Rat*), one by actress/director Ida Lupino, and seven fourth-season shows helmed by Richard Donner (*The Omen*, *Superman*, and the *Lethal Weapon* series).

One of the busiest directors during the first season was L-G-L partner Arnold Laven, who directed 11 episodes, beginning with THE BROTHER-IN-LAW. Laven took no producing credit during the first season due to his directorial workload. During the first part of the second season, however, he took a break from directing the shows, and his name



Joan Taylor as Milly Scott

would from then on appear as a co-producer on the series. Even so, Laven would direct another 11 episodes before the series ended.

Joseph H. Lewis, who had previously turned heads with his 1949 feature, *Gun Crazy*, took the "iron man" prize for directing on the series, with 49 episodes (nearly a third of the total number), beginning with *DUEL OF HONOR*. Oddly enough, though separately the most prolific in their respective roles, writer Arthur Browne Jr. and director Lewis teamed up on only 10 episodes, beginning with *THE DEADLY WAIT*.

The dominance of the western was reflected in the final standings for the 1958-59 season, with westerns representing the top four shows, and an all-time high eleven out of the top 20. *The Rifleman* was the number four show, preceded by *Gunsmoke*, *Wagon Train*, and *Have Gun, Will Travel* (this triumvirate would hold the top three spots for three consecutive years). Obviously, the unique formula that Levy-Gardner-Laven had so carefully crafted worked. The new began to wear off by the second season, however, as *The Rifleman* slipped to fourteenth. Some have attributed the erosion in the show's popularity to the unflinching morality represented by Lucas McCain, but it must be remembered that the show debuted at the peak of the genre's popularity, and with the decline of the dominance of westerns, so fell the

ratings of *The Rifleman*. The show did not make the top twenty for its third and fourth seasons, and the number of westerns represented in the top 20 fell to a mere five for each of those years (with *Gunsmoke* reruns holding one spot). There was a shift toward sitcoms as the dominant type of programming, and it wouldn't be long before detective shows became all the rage.

During its impressive first year, *The Rifleman* spawned a spinoff series. In *THE INDIAN*, Michael Ansara plays a Harvard-educated Apache, Sam Buckhart, who has become a deputy U.S. marshal. He runs afoul of the residents of North Fork while trying to bring in an Indian fugitive. Ansara reprised the role in a later first-season episode called *THE RAID*. Sam Buckhart was given his own series the next year, *Law of the Plainsman*, which lasted for only the 1959-60 season. It was later packaged with *Johnny Ringo* and *The Westerner*, and syndicated under the title *The Westerners*, with Keenan Wynn as host.

Following the cancellation of *The Rifleman*, Chuck Connors split his time between features such as *Flipper* and *Move Over, Darling* (in 1961 he had starred in the L-G-L's *Geronimo* feature during a *Rifleman* hiatus) and further TV work. In a major departure from his role as Lucas McCain, Connors played a defense attorney in the 90-minute drama *Arrest and Trial*,

which lasted for one season. *Arrest and Trial* established a format, currently used on *Law & Order*, wherein the first half of the show is devoted to catching the criminal, and the second half portrays the trial (though *Perry Mason* approximated this structure).

Connors returned to the western genre in early 1965 with the mid-season replacement series, *Branded*, in which he played Jason McCord (there's something about a Scottish name), wrongly drummed out of the cavalry for cowardice. Although *Branded* was a mid-season hit (and seems to have been inspired by the *Rifleman* episode *THE JOURNEY BACK*), it faded during its first full season and was cancelled.

Although he had appeared in the *Flipper* feature, Connors did not do the series. He did, however, end up working with animals during the 1966-67 season in *Cowboy in Africa*, itself based on a feature, *Africa - Texas Style*, which had starred Hugh O'Brian. Following the cancellation of *Cowboy in Africa* and through the 70s, Connors' television work consisted primarily of guest appearances on such shows as *Night Gallery*, *Police Story*, and *The Six Million Dollar Man*, and in made-for-TV movies, including *The Horror at 37,000 Feet* and the *Police Story* pilot. During this time, his onscreen persona began to change, and he began to be cast in more roles as a villain. His piercing eyes and angular features no doubt contributed to this, and as he grew older the impression was heightened. After notable villainous turns in *99 and 44/100% Dead*, Alex Haley's *Roots* mini-series, and *Tourist Trap*, he was cast as the ultimate villain in his final TV series, the fledgling Fox network's *Werewolf*, as the evil lycanthrope, Janos Skorzeny (the name was lifted from the vampire in the original *Night Stalker* telefeature).

After some further acting roles, including the infamous *Village of the Giants*, Johnny Crawford pursued a musical career. Presumably, his musical talents were a requirement for his casting as a Mouseketeer, but he had little chance to display them in *The Rifleman*. In the final episode, however, *OLD TONY*, he did pick up a guitar and sing "Greensleeves."



Although in the series Lucas is said to have fashioned his own weapon...

During his time as a teen heartthrob, he cut several records, most notably the single "Cindy's Birthday." Recently, *The Best of Johnny Crawford* was issued on CD by the DeFi label. He continues to perform with his own swing band.

Paul Fix just missed out on cult star status a few years after *The Rifleman* left the air, when he was cast as the doctor on *Star Trek's* USS Enterprise in the show's second pilot (WHERE NO MAN HAS GONE BEFORE), only to be replaced by DeForest Kelley once the series was sold. Fix died in 1983.

Connors and Crawford were reunited onscreen a number of times, including an appearance by Crawford in an episode of *Branded* (COWARD STEP ASIDE), in a 1979 all-star tribute to cowboy actors called *When the West Was Fun*, and as father and son (though not the McCains) in an episode of the CBS western *Paradise*, in 1990. They reprised their McCain roles in the fourth Kenny Rogers

"Gambler" television movie, the two-part *Gambler Returns: The Luck of the Draw*, but in separate scenes.

In November of 1992, Chuck Connors died, leaving behind a very big footprint on the history of television. Following Connors' death, Jules Levy recalled him as a man who, though capable of showing a formidable temper, was also capable of equally impressive generosity and compassion, as evidenced by a time when, while still under contract to the Boston Celtics, Connors turned over his newly-acquired basketball pension money to an

unemployed baseball player he knew.

Levy-Gardner-Laven went on to produce another landmark western series, *The Big Valley*, a variation on the *Bonanza* format that introduced later stars Lee Majors and Linda Evans to television audiences.

In the minds of many, there can be no other Lucas McCain than Chuck Connors. Nevertheless, there are plans afoot for a theatrical feature based on the series. The recent success of *Maverick*, with Mel Gibson's taking on of a role seemingly wedded to James Garner, would offer hope that there may be a successful transition to the big screen in the making for Lucas McCain. A previous theatrical *Rifleman* feature was considered in the early 80s, but abandoned.

The Flip Special



In the early days of the West, honors were not passed out lightly; they had to be earned... sometimes the hard way. So, when the Winchester rifle was dubbed "The Gun That Won the West," it had already proved its right to the title by long and hard use.



The Winchester rifle was the official weapon of the Canadian Northwest Mounted Police. Foxy Erythro riders carried them as they thundered across plains and desert. The first railroad builders worked under the protec-

tion of Winchester-armed guards. They were the favorite of buffalo hunters... including the most famous of them all, Buffalo Bill, and there's hardly a cowboy who has not worn out at least one of them.



Lucas McCain's rifle is a made-to-order Winchester called the "Flip Special," and its design is Lucas's secret to his fast draw success. The lever itself sets off the trigger in the Flip Special while in standard fires

it is necessary to squeeze the trigger especially after the forward and backward thrust of the lever. The added time this motion requires can make a big difference in a tight situation.

... the back of this comic book gives a different origin

Season 1, 1958-59:

THE SHARPSHOOTER (9/30/58)

Lucas enters a shooting competition to win enough money for the down payment on a ranch, but the town boss intends to make sure his own competitor wins

Leif Erickson, Dennis Hopper, R.G. Armstrong, Charles Arnt, Mickey Simpson, Kathleen Mulqueen, Victoria Aldridge

Written by Sam Peckinpah; Directed by Arnold Laven

Originally broadcast as an installment of *Dick Powell's Zane Grey Theatre* (3/7/58)

HOME RANCH (10/7/58)

Lucas and Mark are burned out of their new home when they defy a wealthy cattleman who has been using the land for grazing

Harold J. Stone, Lee Farr, Steve Rowland, Rodolfo Hoyos, Don Kennedy

Written by Sam Peckinpah; Directed by Arnold Laven

END OF A YOUNG GUN (10/14/58)

A young outlaw, injured while rescuing Mark from the side of a cliff, begins to have second thoughts about his life on the run as he heals up on the McCain ranch

Michael Landon, Charles Cooper, Joe Haworth, Carolyn Craig, Mel Carter

Written by Frank Gilroy; Directed by Jerry Hopper

THE MARSHAL (10/21/58)

Lucas hires alcoholic ex-marshal Micah as a ranch hand, and sobers him up just in time to face three revenge-minded outlaws who are looking for him

James Drury, Warren Oates, Robert Wilkie, R.G. Armstrong, Abby Dalton

Written by Sam Peckinpah, Jack Gariss; Directed by Sam Peckinpah
Peckinpah's directorial debut

THE BROTHER-IN-LAW (10/28/58)

Lucas' brother-in-law shows up and boasts of being a champion rodeo rider, though he is actually on the run from the law

Jerome Courtland, Charles Watts, Fay Roope, Karl Lukas

Written by David Victor, Herbert Little; Directed by Arnold Laven

EIGHT HOURS TO DIE (11/4/58)

A man who believes Lucas to have been responsible for his son's hanging kidnaps Mark and plans to kill him as revenge
George Macready, Russell Collins, Marilee Phelps, Irving Mitchell, Bobby Crawford, Bud Osborne

Written by Palmer Thompson; Directed by Arnold Laven

DUEL OF HONOR (11/11/58)

Lucas tries to intercede in a duel between a visiting Italian Count and the town bully who provoked the showdown

Jack Elam, Cesare Danova, John Dierkes, Glenn Strange, Joe Bassett

Written by Ken Kolb; Directed by Joseph H. Lewis

THE SAFE GUARD (11/18/58)

The security of North Fork's new bank is threatened when some old cohorts of the bank's guard try to enlist his aid in robbing the safe

Claude Akins, Marc Lawrence, Dennis Cross, Mel Carter, Fritz Ford

Written by David Swift; Directed by Joseph H. Lewis

THE SISTER (11/25/58)

Lucas has to contend with a murder conspiracy against him while Mark tries to fix him up with the sister of two very concerned brothers

Sherry Jackson, Mort Mills, Dan Blocker, Lance Fuller, David Tyrell, Michael Morgan, John Dierkes

Written and directed by Montgomery Pittman

THE NEW ORLEANS MENACE (12/2/58)

A notorious criminal from Louisiana threatens Mark when Lucas refuses to sell the ranch to him for use as a hideout

Akim Tamiroff, Michael Pate, Jerry Oddo, Galvan DeLeon

Written by Cyril Hume; Directed by Arnold Laven

THE APPRENTICE SHERIFF (12/9/58)

A young West Point reject fills in for Micah while he's out of town, and ends up provoking a group of cowboys into an all-out battle

Edward Binns, Robert Vaughn, Russell Collins, William Bryant, Grant Richards, Fritz Ford, Elyse Gordon, Steven Gardner

Written by Barney Slater; Directed by Arthur Hiller

THE ANGRY GUN (12/23/58)

Lucas goes after the outlaws who robbed the stage that he and Mark were riding, making off with their cattle profits

Vic Morrow, Leo Gordon, Gregory Walcott, Harry Hickox, Joe Quinn, Kathleen Mulqueen

Written by Samuel A. Peeples; Directed by David Swift

THE YOUNG ENGLISHMAN (12/23/58)

Missing cattle from the McCain herd are traced to the nearby ranch of a young nobleman

Allen Case, Ted de Corsia, James Coburn, Dick Rich

Written by Arthur Weiss; Directed by Arnold Laven

THE GAUCHO (12/30/58)

The people of North Fork distrust an Argentine family who have moved into the area, and hold them responsible when a young man is found dead after courting the new family's daughter

Lawrence Dobkin, Perry Lopez, Chana Eden, Stuart Randall, Dennis Cross, Bobby Crawford, Morris Lippert, Montie Montana, Lauren Janes

Written by Bruce Geller; Directed by Jerry Hopper

THE PET (1/6/59)

Lucas becomes the target of a killer after he adopts a stray horse that may be infected with anthrax

Robert Wilke, Bill Erwin, Hal Jon Norman

Written by Ken Kolb; Directed by Joseph H. Lewis

THE SHERIDAN STORY (1/13/59)

An ex-Confederate soldier appears at the McCain ranch intending to kill the famous Union General, now the new territorial governor, who is staying with Lucas overnight

Lawrence Dobkin, Royal Dano, Bill Meigs, Stephen Chase, Frank Wilcox, Fritz Ford

Written by Cyril Hume; Directed by Arnold Laven

THE RETIRED GUN (1/20/59)

A famous gunman's plans for peaceful retirement in North Fork are disrupted by a trio of outlaws who arrive in town to challenge him

Robert Webber, John Anderson, Eileen Harley, Jack Kruschen, Herman Rudin, Duke Snider, Joe Mell

Written by Barney Slater; Directed by Arnold Laven

THE PHOTOGRAPHER (1/27/59)

An old photographer is charged with murder after an old enemy he vowed to kill is shot down

John Carradine, Raymond Bailey, Robert Ellenstein

Written by Ken Kolb; Directed by Arnold Laven

SHIVAREE (2/3/59)

A young couple's plans for elopement are complicated by the intervention of the wagonmaster of the party they are traveling in, and by the people of North Fork as they pass through town

John Anderson, Morris Ankrum, Paul Carr, Luana Anders, Olive Carey, Edgar Dearing, William Bryant

Written by David Victor, Herbert Little; Directed by Joseph H. Lewis

THE DEAD-EYE KID (2/10/59)

A young man from Brooklyn stops at the McCain ranch for a few days on his journey west, then returns for sanctuary after witnessing a murder that the townspeople believe he committed

Kip King, Glenn Strange, Douglas Spencer, Jason Johnson

Written by Palmer Thompson; Directed by Jerry Hopper

THE INDIAN (2/17/59)

An Indian marshal transporting an Indian prisoner for trial is mistreated by the people of North Fork

Michael Ansara, Herbert Rudley, Lewis Charles, Frank DeKova, Mickey Simpson, Robert Chadwick, Eddie Little Sky

Written by Cyril Hume; Directed by Arnold Laven

With *THE RAID*, this episode was the basis for the series *The Law of the Plainsman*

THE BOARDING HOUSE (2/24/59)

Lucas is distrustful of a woman whom he remembers as a crooked card dealer when she opens a boarding house in North Fork
Katy Jurado, Alan Baxter, Kay Cousins, Peggy Maley, Sarah Selby, Charlie Fredericks, Charles Seel

Written and directed by Sam Peckinpah

THE SECOND WITNESS (3/3/59)

After one witness to a murder is killed, Lucas risks his life by stepping forward to testify
Michael Pate, Robert Foulk, Bill Catching, Bill Meigs, Robert Crawford

Written by Judy and George W. George; Directed by Lewis Allen

THE TRADE (3/10/59)

A fugitive offers to turn himself in to his old friend Lucas, on the condition that Lucas promise to use the reward money to help the man's girlfriend, who is ill and in need of medical care
Paul Richards, Dan Sheridan, Chris Alcaide, Katherine Bard, Michael Fox

Written by David Lang; Directed by Joseph H. Lewis

ONE WENT TO DENVER (3/17/59)

Lucas is concerned when an old friend with a shady reputation turns up for a visit, despite his assurances that he's just passing through on his way to Denver

Richard Anderson, Ben Morris, Lewis Charles, Jack Kruschen, John Goddard

Written by Pat Fielder; Directed by Lewis Allen

THE DEADLY WAIT (3/24/59)

The man who crippled Micah's arm comes gunning for him after being released from prison

Lee Van Cleef

Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

THE WRONG MAN (3/31/59)

A crooked marshal from another territory kills an innocent man in North Fork who matches his quarry's description, then blackmails the real criminal

Lyle Bettger, Robert H. Harris, Gordon Jones, Frank Sully

Written by N.B. Stone Jr.; Directed by Arnold Laven

THE CHALLENGE (4/7/59)

An escaped killer and his cohorts take over the town store and challenge the townspeople to take them on

Adam Williams, Les Tremayne, John Durren, John Maxwell, Mel Carter, Mike Harris, Ian Murray

Written by David Victor, Herbert Little; Directed by Lewis Allen

THE HAWK (4/14/59)

Mark invites a new acquaintance to visit the ranch, but Lucas suspects that the man may be a fugitive

Patrick McVey, John Anderson

Written by Arthur Browne Jr.; Directed by Lamont Johnson

THREE-LEGGED TERROR (4/21/59)

A young, aspiring artist takes out his frustrations on the schoolhouse when his uncle refuses to let him attend school so as to pursue his dream

Dennis Hopper, John Hoyt, Patricia Barry, Robert Foulk

Written by Palmer Thompson; Directed by William Conrad

THE ANGRY MAN (4/28/59)

A man embittered at doctors over the death of his wife refuses to seek medical treatment for his seriously injured son

George Mathews, Kim Charney, Fritz Ford

Written by Arthur Browne Jr.; Directed by Jerry Hopper

THE WOMAN (5/5/59)

The town schoolteacher is pressured to quit when the father of a former student attacks her methods

Patricia Barry, Paul Carr, James Westerfield, Mel Carter, David Leland, Fern Berry, Glenn Strange, Jack Younger

Written by Pat Fielder; Directed by Arnold Laven



THE MONEY GUN (5/12/59)

Lucas comes to the aid of the man who once burned him out of his home when a hired killer arrives to murder the man

Bert Freed, William Phipps, John Dehner, Jason Johnson, Earle Hodgins, Frank Hagney

Written by Bruce Geller, Sam Peckinpah; Directed by Sam Peckinpah

A MATTER OF FAITH (5/19/59)

A drifter, who claims that he can bring rain to North Fork, is disrupting the efforts of a railroad labor boss who is exploiting the current drought in order to recruit workers

Royal Dano, Parley Baer, Bing Russell, Michael Hinn

Written by Harry Kronman; Directed by Don Taylor

BLOOD BROTHER (5/26/59)

Lucas gives a blood transfusion to a man whom Micah would prefer to see dead

Ian Murray, Max Wagner, Richard Devon, Larry Perron, Kelton Garwood

Written by Pat Fielder, Chuck Connors; Directed by Arnold Laven

STRANGER AT NIGHT (6/2/59)

Lucas goes into town to report the murder of an unidentified man, leaving Mark in the care of a visiting distant relative who may have committed the crime

Thomas Gomez, Jack Hogan

Written by David Lang; Directed by Lewis Allen

THE RAID (6/9/59)

Indian marshal Sam Buckhart returns to help Lucas and Micah rescue Mark from a band of renegade Indians

Michael Ansara, Robert Foulk, Michael Forest, Pat Hogan, Robert Dix, Mark Goddard, Clancy Cooper

Written by Harry Julian Fink; Directed by Paul Landres

With **THE INDIAN**, this episode was the basis for the series *The Law of the Plainsman*

OUTLAW'S INHERITANCE (6/16/59)

A con-man tries to discredit Lucas as North Fork's representative in their bid to get a railroad line for the town

Bartlett Robinson, William Bishop, Robert Foulk, Dabbs Greer

Written by Judy and George W. George; Directed by Don Taylor

BOOMERANG (6/23/59)

Lucas tries to reason with the vengeance-minded son of an alcoholic rancher who died after banker John Hamilton reluctantly foreclosed on his ranch

Lee Kinsolving, Dabbs Greer

Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

THE MIND READER (6/30/59)

Lucas believes in the innocence of a boy who is charged with killing the father of the girl he had been seeing on the sly
Michael Landon, John Carradine, Steve Ritch, Vic Perrin, Robert Bice, Charles Seel, Sue Randall, William Schallert, James Chandler
Written by Robert C. Dennis; Directed by Don Medford

Season 2, 1959-60:

THE PATSY (aka SOFT TOUCH; 9/29/59)

A group of outlaws scheme to take over North Fork by badgering the alcoholic town barber into challenging Lucas to a gunfight
Whit Bissell, Don Grady, John Anderson, Steve Marlo, Dennis Cross
Written by Harry Kronman; Directed by Joseph H. Lewis

BLOODLINES (10/6/59)

When a rowdy mountain man is killed in a fight, the rest of his family comes looking for revenge upon Lucas
Denver Pyle, Warren Oates, Christopher Dark, Buddy Hackett, John Durden
Written by Arthur Browne Jr.; Directed by Arthur Hiller

THE BLOWOUT (10/13/59)

Lucas and Micah try to shield a dying gunfighter from three outlaws who want to shoot it out with him
Hugh Sanders, John Dehner, John Milford, Howard Ledig, Glenn Strange, George Brenlin, James Parnell
Written by Arthur Browne Jr.; Directed by James Neilson

OBITUARY (10/20/59)

A newspaper writer, believing Lucas to be seeing his wife, writes a series of articles about Lucas that prompts a young gunslinger to challenge him
Alexander Scourby, Joanna Moore, Chris Alcaide, Stevan Darrell, Brian G. Hutton, Ian Murray
Written by Teddi Sherman, Ward Wood; Directed by Don Medford

TENSION (10/27/59)

Lucas' and Mark's efforts to shield a widow from the knowledge of her husband's criminal past results in Lucas being confused with the man by a vengeful father
Greg Walcott, (Harry) Dean Stanton, Robert H. Harris, Jack Elam, Sydna Scott, Jeff Connors, Ted Stanhope
Written by David Lang; Directed by Ted Post

EDDIE'S DAUGHTER (11/3/59)

The hotel clerk's daughter, whom Lucas hasn't seen since she was a child, arrives in town looking like a hussy, and with a pair of outlaws trailing her
Gloria De Haven, Peter Whitney, Ray Teal, Jeff Daley, Kathleen Mulqueen
Written by William F. Leicester; Directed by Joseph H. Lewis

PANIC (11/10/59)

Lucas gives shelter to a young couple on the road who have taken ill, but finds himself facing angry townspeople who suspect that the couple have yellow fever
Enid Janes, Charles Watts, Dabbs Greer, Bill Joyce, Lynn Cartier, Fay Roope
Written by Albert Aley; Directed by Joseph H. Lewis

ORDEAL (11/17/59)

Lucas is injured in a wagon accident while he and Mark cross the desert, forcing Mark to go for help on foot without him
Hank Stohl
Written by Palmer Thompson; Directed by Paul Landres

THE SPIKED RIFLE (11/24/59)

While riding shotgun on the North Fork stage as a favor to John Hamilton, Lucas is held up and Mark is taken hostage by the robbers
Richard Devon, Jack Lambert, Baynes Barron, Virginia Christine, Glenn Strange, Charles Conrad, Fay Roope
Written by Palmer Thompson; Directed by John English

LETTER OF THE LAW (12/1/59)

Lucas is deputized, then has to wrestle with the oath he swore when an outlaw's release is demanded by his gang who are have captured Micah and are threatening to kill him unless Lucas complies
Vic Morrow, Milton Parsons, Ken Lynch, Michael Fox, Paul Carr, John Goddard

Written by George W. and Judy George; Directed by Joseph H. Lewis

LEGACY (12/8/59)

Lucas allows the town drunk, who is dying, to impress his relatives back East by telling them that he owns the McCain ranch, until the man's son arrives to claim his inheritance
James Franciscus, James Barton, Jack Grinnage, Denver Pyle, Paul Jasmin, Fay Roope
Written by Edmund Morris; Directed by Bernard L. Kowalski

THE BABY SITTER (12/15/59)

Lucas and Mark conceal a dance hall singer's child for her when her self-righteous husband threatens to take the baby away from her
Phyllis Avery, John Dehner, Lillian Bronson, Henry Rowland
Written by Sam Peckinpah, Jack Curtis; Directed by Sam Peckinpah

THE COWARD (12/22/59)

Lucas comes to the aid of a young aspiring writer from back East who has incurred the wrath of a cocky, bragging trail boss
Carleton Carpenter, Steve Rowland, John Milford, Robert Bice, Don Elson
Written by Philip Saltzman, Clair Huffaker; Directed by James Neilson

THE SURVEYORS (aka RUNAWAY; 12/29/59)

Mark runs away from home when Lucas doesn't believe his story that he overheard two surveyors plotting crimes
Mike Kellin, Lin McCarthy, Ted Otis
Written by Dale and Katherine Eunson; Directed by Joseph H. Lewis

DAY OF THE HUNTER (1/5/60)

An old buffalo hunter angrily accuses Lucas of cowardice after Lucas declines his challenge of a target shoot
John Anderson, Dick Elliott
Written by John Dunkel; Directed by Joseph H. Lewis

MAIL ORDER GROOM (1/12/60)

A man arrives in North Fork to marry the spinster he's been corresponding with, but becomes the target of a couple of brothers who are scheming to acquire some of the woman's property
Peter Whitney, Alice Backus, John Anderson, Sandy Kenyon, Monty Montana
Written by Gene Olson; Directed by Arthur Hiller

A CASE OF IDENTITY (1/19/60)

A pair of unscrupulous detectives decide to deliver Mark to their employer, who hired them to bring back a boy who they are convinced is now dead
Royal Dano, Herbert Rudley, Chris Alcaide, Jim Breneman
Written by Philip Saltzman, Luci Ward; Directed by John Peyser

THE VISITOR (1/26/60)

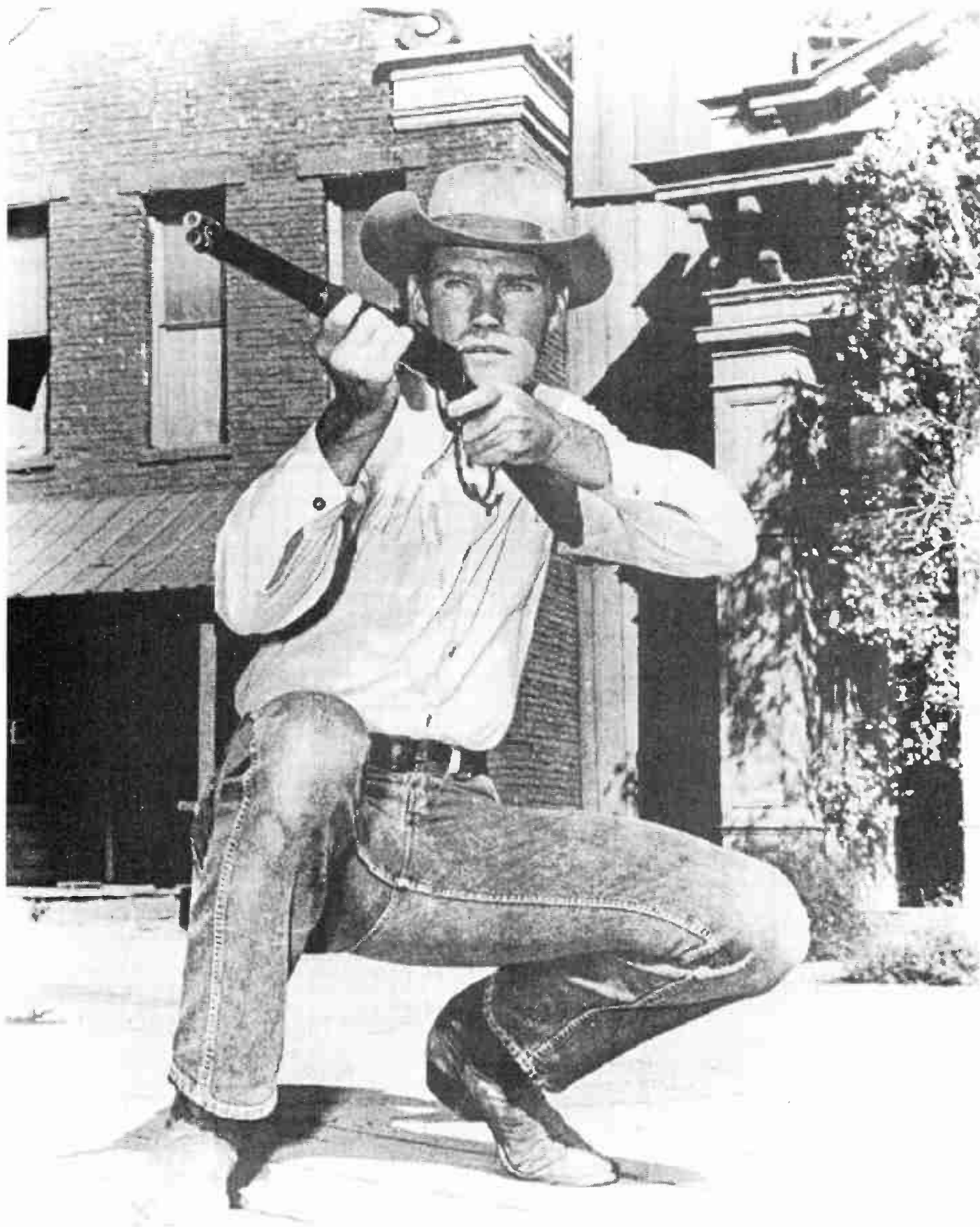
Lucas finds himself attracted to the visiting widow of an old friend, though her life is now endangered by two heirs who are after her inheritance
Michael Pate, Christine White, June Vincent, Ralph Moody
Written by William F. Leicester, Chuck Connors, Wally Bennett; Directed by Joseph H. Lewis

HERO (2/2/60)

A young man not known for bravery is scorned because of the manner in which he killed a notorious outlaw
Robert Culp, Frank Ferguson, Lynn Cartier, Dennis Cross, Dick Keene
Written by Albert Aley; Directed by Joseph H. Lewis

THE HORSETRADERS (2/9/60)

Lucas and Mark come to the aid of a friend who's been cheated by a dishonest horse trader
Jack Kirkwood, John Milford, Clegg Hoyt, Chubby Johnson, Fern Barry
Written by Jack Curtis; Directed by William F. Claxton



THE SPOILER (2/16/60)

The parents of a notorious outlaw try to settle anonymously in North Fork, but are threatened with exposure when their son arrives and demands that they hide him from the law

Skip Homeier, Ellen Corby, Chubby Johnson, Malcolm Cassell, Ralph Moody

Written by Harry Kronman; Directed by Joseph H. Lewis

HELLER (2/23/60)

A drunken, abusive stepfather threatens to destroy the lives of his children by driving them to theft and, potentially, murder

Gigi Perreau, Peter Whitney, Don Grady, K.T. Stevens, Sid Gilman

Written by Christopher Knopf; Directed by Joseph H. Lewis

GRASSHOPPER (3/1/60)

Lucas and Mark are held hostage by an escaped prisoner aboard a train stranded by a plague of grasshoppers

Richard Devon, Arthur Hunnicut, Stuart Randall, James Anderson, Arthur Space, Joe Basset, Renny McEvoy, Joe Haworth

Written by Pat Fielder; Directed by Lewis Allen

ATIME FOR SINGING (3/8/60)

North Fork is excited by the arrival of a new preacher and his wife, but Mark finds that he is not what he claims

Chris Alcaide, Robert Knapp, Patricia Barry, John Milford, Bob Osterloh

Written by Harry Kronman; Directed by John Rich

THE DESERTER (3/15/60)

Lucas intervenes in the case of a young Army deserter who shows up wounded at the ranch

Ron Hagerthy, Robert Cornthwaite, Harry Carey Jr., Baynes Barron

Written by Albert Aley; Directed by Joseph H. Lewis

THE VISION (3/22/60)

Mark contracts typhoid fever and dreams of the mother he can barely remember

Marian Seldes, John Abbott, Natividad Vacio, Jeanne Wood, Dennis Cross, Karl Swenson

Written by Cyril Hume; Directed by Don Medford

LARIAT (3/29/60)

An old friend whom Lucas knows to be an honest gambler arrives to open a casino in North Fork, but his two partners may not be so upright

Richard Anderson, Dayton Lummis, George Macready, Steve Conte, James Flavin

Written by Pat Fielder; Directed by Don Medford

SMOKE SCREEN (4/5/60)

Lucas uses the clue of a half-smoked cigar to solve the murder of the daughter of a prosperous North Fork rancher

Paul Carr, Jenifer Lea, Doug Kennedy, Warner Jones, George Neise, William Benedict, Johnny Collier

Written by Palmer Thompson; Directed by Murray Golden

SHOTGUN MAN (4/12/60)

Lucas receives a series of mysterious threatening notes from an ex-convict out for revenge against him

John Anderson, Jack Elam

Written by Jack Curtis; Directed by Joseph H. Lewis

SINS OF THE FATHER (4/19/60)

Lucas shelters a man and his son who are being hunted by the brothers of a man killed in a gunfight with the father

Richard Evans, George Wallace, Eugene Martin, Kelton Garwood, Kay Kuter, Dick Wilson

Written by Philip Saltzman, Lewis Meltzer; Directed by Ted Post

THE PRODIGAL (4/26/60)

An outlaw takes refuge in the McCain home, holds Lucas and Mark hostage, then poses as the homeowner and Mark's father when his mother comes to visit, she being unaware of his life of crime

Kevin Hagen, Josephine Hutchinson, Warren Oates, Lee Van Cleef, Rodolfo Hoyos

Written by Robert Sherman; Directed by Donald McDougall

THE FOURFLUSHER (5/3/60)

Mark and a neighbor have entered horses into a big race which the neighbor's landlord intends for the man to lose at all costs

Whit Bissell, James Westerfield, K.T. Stevens

Written by Thomas Thompson; Directed by Joseph H. Lewis

THE JAILBIRD (5/10/60)

An ex-con starting anew with a job on the McCain ranch is soon accused of robbery and murder, with only Lucas to defend him

Dabbs Greer, Molly Dodd, Karl Swenson, Charles Briggs, Charles Tannen

Written by Frederic Conrad; Directed by Don Taylor

MEETING AT MIDNIGHT (5/17/60)

Lucas helps an old friend who is a federal agent infiltrate a gang of bank robbers in order to recover stolen loot

Claude Akins, Chris Alcaide, John Milford, Frank De Kova, Ian Murray

Written by Pat Fielder, Arthur Browne Jr.; Directed by Don Medford

NORA (5/24/60)

Lucas comes to the aid of a beautiful woman being harassed by a gambler, only to find himself involved in a murder

Julie Adams, Murvyn Vye, Michael Stefani, John Carpenter

Written by David Victor, Herbert Little; Directed by Ted Post

THE HANGMAN (5/31/60)

Lucas tries to prevent the lynching of an ex-con who is accused of robbing and murdering his employer

Denver Pyle, Whit Bissell, Ralph Moody, Richard Deacon, Betty Lou Gerson, Michael Fox, Ian Murray, Amanda Ames

Written by Teddie Sherman, Ward Wood; Directed by Joseph H. Lewis

Season 3, 1960-61:**TRAIL OF HATE (9/27/60)**

Lucas is forced to participate in a bank robbery by outlaws who are holding Mark hostage

Harold J. Stone, Marc Lawrence, Harvey Johnson

Written by Calvin J. Clements; Directed by Arnold Laven

WOMAN FROM HOG RIDGE (10/4/60)

After Lucas kills one of a pair of horse thieves, Lucas faces the wrath of the dead thief's mother and her backwoods clan

Dee J. Thompson, Jan Stine, Lane Bradford, Jim Hurst, Robert Hoy, Charles Tannen

Written by Calvin J. Clements; Directed by William F. Claxton

SEVEN (10/11/60)

Seven criminals break out of a prison wagon and barricade themselves in the North Fork saloon

Paul Sorenson, Don Megowan, Bing Russell, Hal Jon Norman, Helen Beverly

Written by Arthur Browne Jr.; Directed by Ted Post

THE PITCHMEN (10/18/60)

A con-man and his son try to swindle Lucas out of the mineral rights to his ranch

Bob Sweeney, Danny Richards Jr., John Milford, Paul Wexler

Written by Jay Simms; Directed by John Rich

STRANGE TOWN (10/25/60)

Lucas trails an escaped prisoner to a mountain mining town, which he finds to be under the thumb of the convict's brother

Claude Akins, Peter Whitney, William Schallert, Milton Parsons, Joe Higgins

Written by Jack Curtis; Directed by Joseph H. Lewis

BARANCA (11/1/60)

A Mexican bandit rides into town demanding that the murderer of a Mexican farmer be given over to him

Cesare Danova, John Milford, Linda Dangcil, Henry Amargo

Written by Mike and Peter Mamakos; Directed by Joseph H. Lewis

THE MARTINET (11/8/60)

Lucas helps a young minister teach his militaristic father a lesson in humility and forgiveness

John Hoyt, Don Dubbins

Written by Philip Saltzman; Directed by Joseph H. Lewis

- MISS MILLY (11/15/60)**
The new owner of the North Fork General Store gets off on the wrong foot when she demands that all accounts be paid up before she will extend more credit, then makes the mistake of putting a con-man and his partner in charge of collections
Warren Oates, Richard Devon, Michael Fox, Charles Tannen
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis
- DEAD COLD CASH (11/22/60)**
A dead woman's will offers her fortune to the people of North Fork if Lucas dies within seven days of her, as revenge for the death of her outlaw husband at his hands
Ed Nelson, Chris Alcaide, Stevan Darrell
Written by Arthur Browne Jr., Irving Elman; Directed by Dick Moder
- THE SCHOOLMASTER (11/29/60)**
Mark finds the discipline of the new schoolmaster to be too much, so he skips school, only to become trapped in a cave
Arnold Moss, Jimmy Fields, Pamela Cole
Written by Margaret Armen; Directed by Arthur Hiller
- THE PROMOTER (12/6/60)**
A man comes into North Fork with his slow witted, but quick on the draw, "partner," whom he uses to make money from bets placed on provoked gunfights
Dabbs Greer, Denny Miller, Jack Lester, Ollie O'Toole, Robert Hoy
Written by Philip Saltzman; Directed by Dick Moder
- THE ILLUSTRATOR (12/13/60)**
A visiting portrait painter who is also an alcoholic is accused of committing robbery and murder while under the influence
Richard Whorf, Midge Ware, Ed Nelson, Dayton Lummsis, Joe Perry
Written by Robert Mark, Ken Kolb; Directed by Don Medford
- THE SILENT KNIFE (12/20/60)**
A young mute who comes into North Fork, where he is treated as a freak by everyone except Mark and Lucas, is eventually driven to steal
Brad Weston, Richard Devon, Robert B. Williams, Amanda Ames, James Chandler
Written by Douglas Stevens, John Wilder; Directed by Don Medford
- MISS BERTIE (12/27/60)**
A determined little old lady announces that she intends to capture a notorious bandit and use the reward money to enhance her declining years
Agnes Moorehead, Richard Anderson, Leonard Stone, Joan Taylor
Written by Margaret Armen; Directed by James Clavell
- SIX YEARS AND A DAY (1/3/61)**
Lucas helps an alcoholic former doctor overcome his anger at the man who he blames for ending his career
John Larch, Ron Hayes, James Gavin, Regina Gleason, Hal K. Dawson
Written by Peter Arends; Directed by Paul Wendkos
- FLOWERS BY THE DOOR (1/10/61)**
Lucas unmask a killer posing as a book salesman who offers free flowers to his prospective victims
Patricia Breslin, Richard Anderson, Jean Allison
Written by Harry Kronman; Directed by Joseph H. Lewis
- THE LONG TREK (aka ESCORT FOR A KILLER; 1/17/61)**
Micah and Lucas encounter difficulties while escorting a killer back to North Fork for trial
Lonny Chapman
Written by Calvin J. Clements; Directed by Lamont Johnson
- THE ACTRESS (1/24/61)**
At the request of a dying friend, Lucas goes to a neighboring town for the man's wife, finding her to be an actress more interested in flirting with him than in seeing her dying husband
Diana Millay, Morris Ankrum, Herb Armstrong, Charles Tannen, Joe E. Benson
Written by Lawrence Dobkin, Chuck Connors; Directed by Joseph H. Lewis
- FACE OF YESTERDAY (1/31/61)**
Lucas is challenged to a gunfight by the spitting image son of a Confederate soldier he killed in the war
Ben Cooper, John Anderson, K.T. Stevens
Written by Palmer Thompson; Directed by Joseph H. Lewis
- THE WYOMING STORY (2 parts; 2/7/61, 2/14/61)**
To make money when hoof-and-mouth wipes out the local herds, Lucas hires on as an undercover federal agent to expose a crooked civil servant who is running guns to the Cheyenne
Kent Taylor, Enid Janes, Dabbs Greer, Russell Thorson, Chris Alcaide, Joe Higgins
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis
- CLOSER THAN A BROTHER (2/21/61)**
An old enemy of Micah's intimidates him into resigning as Marshal and taking up drinking again
Berry Kroeger, Kelly Thordsen, Rex Ingram, Jack Wells
Written by Cyril Hume; Directed by Joseph H. Lewis
- THE LOST TREASURE OF CANYON TOWN (2/28/61)**
Micah, Lucas, and Mark visit Micah's old home town, now a ghost town, where they stumble onto a twenty-year old mystery of a gold mine and two missing men
William Fawcett, Robert Foulk, Mickey Finn
Written by Calvin J. Clements; Directed by Don Taylor
- DARK DAY AT NORTH FORK (3/7/61)**
Lucas is temporarily blinded in an accident on the ranch, then is targeted by a young gunhand trying to goad him into a fight
John Milford
Written by Arthur Browne Jr.; Directed by Paul Landres
- THE PRISONER (3/14/61)**
A deranged ex-POW captures Lucas and vows to make him suffer the same way he did in a Northern army prison
John Dehner, Adam Williams
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis
- ASSAULT (3/21/61)**
A traveling salesman is accused of forcing his attentions on a local woman until Lucas steps in and uncovers the truth
Linda Lawson, Paul Mantee, Bob Sweeney, Danny Richards Jr., Meb Florey, King Calder
Written by Jay Simms; Directed by Ida Lupino
- SHORT ROPE FOR A TALL MAN (3/28/61)**
Lucas is in danger of being lynched after some horses he purchased turn out to be stolen
Bert Freed, Hal Baylor, William Schallert, Joe Higgins, Charles Briggs, Norman Leavitt
Written by Tom Gries; Directed by Paul Landres
- THE CLARENCE BIBS STORY (4/4/61)**
A mop boy accidentally kills a notorious gunslinger and is goaded into believing himself to be a dangerously quick draw
Buddy Hackett, Lee Van Cleef, John Milford, Denver Pyle, X Brands
Written by Calvin J. Clements; Directed by David Friedkin
- THE SCORE IS EVEN (4/11/61)**
Lucas is gravely wounded when he and Mark capture a pair of murdering thieves while on a hunting trip
Adam Williams, Kelly Thordsen, Joe Benson
Written by Fanya Lawrence; Directed by William F. Claxton
- THE MESCALERO CURSE (4/18/61)**
Lucas scoffs at the curse of a renegade Indian with a reputation for witchcraft, but soon finds himself contending with unexplained events predicted by the curse
Michael Pate, Charles Watts, Jack Searl, Joe Brown, Larry Chance
Written by Margaret Armen; Directed by Jesse Hibbs
- STOPOVER (4/25/61)**
Lucas gives shelter to the snowbound North Fork stagecoach, but finds the passengers to be a troublesome lot
Adam West, Bethel Leslie, Gordon Jones, Joe Higgins
Written by Arthur Browne Jr.; Directed by Budd Boetticher
- THE LONESOME BRIDE (5/2/61)**
A joke by drunken cowhands results in a woman arriving in North Fork set on marrying Lucas
Joan Shawlee, Kay E. Kuter, Lincoln Demyan
Written by Arthur Browne Jr.; Directed by Otto Lang

DEATH TRAP (5/9/61)

A gunfighter-turned-physician is called upon to save a man's life while visiting North Fork, but threatened with death by the man's enemies if he succeeds

James Drury, Philip Carey, Gigi Perreau, John Pickard, Steve Pendleton, Larry Perron, Hank Stohl, William Kendis
Written by Arthur Browne Jr.; Directed by Arnold Laven

THE QUEUE (5/16/61)

Lucas comes to the aid of a Chinese man and his son, who are being bullied by a pair of drunken farmers

Victor Sen Yung, Peter Whitney, Paul Wexler, Dick Kay Hong, Pat Close
Written by Arthur Browne Jr., Beverly Fix, Frank Ebey; Directed by James Clavell

Season 4, 1961-62:

THE VAQUEROS (10/2/61)

While on a trip to Mexico, Lucas and Mark are robbed by bandits, who take Mark captive and leave Lucas to die in the desert

Martin Landau, Pepe Hern, Than Wyenn, Vladimir Sokoloff, Ziva Rodann, Roberto Contreras
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

FIRST WAGES (10/9/61)

Against Lucas' wishes, Mark takes a job
Ed Nelson, Troy Melton, David M. Rodman, Glen Ryle
Written by Ed Adamson; Directed by Gene Nelson

SHEER TERROR (10/16/61)

Milly and Mark are held hostage by a pair of robbers planning to ambush the North Fork stagecoach

Charles Macauley, Tommy Cook, Paul Wexler, Betty Lou McVay, Bruce Hayward
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis



THE STAND-IN (10/23/61)

Lucas angers a pair of drunken guards on a prison wagon passing through town, then finds himself their captive after their prisoner escapes

Dabbs Greer, Richard Devon, Charles Cooper
Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

THE JOURNEY BACK (10/30/61)

The McCains' new friend and neighbor is wanted by the Army for desertion following the massacre at Willow Creek
John Anderson, John Milford, Chris Alcaide, Harry Carey Jr., Mel Carter

Written by Herman Groves; Directed by Joseph H. Lewis
Basis for the series *Branded?*

THE DECISION (11/6/61)

After Lucas witnesses a murder, the wealthy father of the killer tries to buy Lucas' silence

Hampton Fancher, Denver Pyle, Kevin Hagen, Richard Kiel, Henry Norell, Jim Stewart, Arlyne Lampshire
Written by Ed Adamson; Directed by Gene Nelson

KNIGHT ERRANT (11/13/61)

Two old friends of Lucas', one of whom fancies himself a variation of Don Quixote, show up and announce plans to fight a duel on the McCain ranch

Lawrence Dobkin, Sean McClory, Jack Elam, Charles Reade
Written by Jay Simms; Directed by Gene Nelson

HONEST ABE (11/20/61)

Lucas and the townspeople go along with the delusion of a shell-shocked Civil War veteran who believes he is Lincoln, but a stranger antagonizes the man by challenging his fantasy

Royal Dano, K.T. Stevens, Rex Morgan, Charles Cooper, Steve Warren, Pam Smith, Pick Temple
Written by Michael Morris; Directed by Joseph H. Lewis

THE LONG GOODBYE (11/27/61)

An old man tries to hold onto his grandson in the face of interference by well-intentioned townswomen who think they are doing the boy a favor by removing him from poverty

Edgar Buchanan, Teddy Rooney, Virginia Christine, Bill Zuckert
Written by Jack Curtis, Marian Carpenter; Directed by Gene Nelson

THE SHATTERED IDOL (12/4/61)

Mark is deeply hurt by rude treatment at the hands of Mark Twain, whom he had idolized

Kevin McCarthy, Jack Elam, Bud Osborne, Mary Jo Tierney
Written by Margaret Armen; Directed by Joseph H. Lewis

LONG GUN FROM TUCSON (12/11/61)

With Micah and virtually the entire town away for an out-of-town festival, Lucas faces his own version of *High Noon*, as a professional killer returns with his gang to reclaim his honor after having been ridden out of North Fork five years earlier, but no one wants to stand with Lucas against them

Peter Whitney, Brian G. Hutton, Whit Bissell, Billy Hughes
Written by Calvin J. Clements; Directed by Joseph H. Lewis

HIGH COUNTRY (12/18/61)

Lucas is subjected to a "trial" by the family of a mountain boy accidentally killed while Lucas was protecting his ranch from thieves

James Coburn, Ellen Corby, Jan Stine, Valora Noland, Booth Colman
Written by Calvin J. Clements; Directed by Gene Nelson

A FRIEND IN NEED (12/25/61)

Lucas mortgages his ranch to raise the \$5,000 ransom demanded by kidnapers who have captured Mark

Parley Baer, Lee Farr, Thomas (Tom) Snyder
Written by Arthur Browne Jr.; Directed by Gene Nelson

SKULL (1/1/62)

After Lucas and Mark become separated on a hunting trip, Lucas stumbles onto a nest of outlaws who plan to force him to kill a local lawman while they break some of their friends out of jail

Lyle Bettger, Lewis Charles, Thomas Brown, John Alvin, Don Drysdale, George Willeford
Written by Arthur Browne Jr.; Directed by William F. Claxton

THE PRINCESS (1/8/62)

A young girl and her sick brother are given refuge by Lucas, who suspects that she is a runaway princess
 Annie Farge, Michel Petit, Stephen Bekassy, Ron Penfound
 Written by Pat Fielder; Directed by Robert Butler

GUNFIRE (1/15/62)

Lucas, Micah, and Nils are left by themselves to face an outlaw's gang who are coming to break their leader out of jail
 Lon Chaney Jr., Ross Elliott, William Bryant, Grant Richards, Preston Price
 Written by Arthur Browne Jr.; Directed by Richard Donner

QUIET FEAR (1/22/62)

A young man is falsely accused of forcing his attentions on a deaf-mute girl, having been blamed by the trail bum who committed the act
 Patrick McVey, Enid Janes, Richard Rust, Dennis Cross
 Written by Arthur Browne Jr.; Directed by Gene Nelson

SPORTING CHANCE (1/29/62)

A dapper little man from England arrives in North Fork and announces that he intends to kill Lucas as a means of promoting the new rifle he's designed and built
 Arthur Malet, James Luisi, Al Collins
 Written by Arthur Browne Jr.; Directed by Gene Nelson

YOUNG MAN'S FANCY (2/5/62)

Mark becomes infatuated with Milly's pretty niece, who is visiting North Fork
 Cheryl Holdridge, Richard Evans
 Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

MAN FROM SALINAS (2/12/62)

After Lucas shoots a bank robber, a bounty hunter tries to cheat him out of the reward
 Robert Culp, Jack Hogan, Fred Sherman
 Written by Arthur Browne Jr.; Directed by Lawrence Dobkin

TWO OUNCES OF TIN (2/19/62)

A young gunslinger threatens to kill Micah unless he dishonors his badge by throwing it in the dirt
 Sammy Davis Jr., Johnny Ginger
 Written by Calvin J. Clements; Directed by Arnold Laven

THE DEADLY IMAGE (2/26/62)

The existence of a man who looks just like him causes Lucas to be accused of murder by an eyewitness
 Leonard Stone, Bob Bice, Gloria Moreland
 Written by Philip Saltzman; Directed by Richard Donner

THE DEBT (3/5/62)

Mark assists in the escape of a condemned man who once saved his life, but soon has second thoughts about his decision
 Keith Andes, Hank Patterson
 Written by Calvin J. Clements; Directed by Richard Donner

TINHORN (3/12/62)

Lucas develops a reputation as a "tinhorn" gambler when he begins playing all-night poker in the saloon
 Grant Richards, Grace Lee Whitney, Larry Thor, Stephen Wootton, Barbara Eiler, Jim Hayward, Gary Gadson
 Written by Paul Mazursky, Julius Adelman; Directed by Lawrence Dobkin

NONE SO BLIND (3/19/62)

While anthrax threatens the herd, Mark befriends a blind man who is obsessed with revenge
 Cliff Osmond, Jeff York
 Written by Cyril Hume, Lois Myers; Directed by Paul Wendkos

THE JEALOUS MAN (3/26/62)

A retired lawman's irrational jealousy regarding his wife threatens to not only destroy his marriage, but also makes him an easy target for a man who wants to see him dead
 Mort Mills, Diane Brewster, Richard Garland, Rex Holman
 Written by Peter B. Germano, Calvin J. Clements; Directed by Lawrence Dobkin

GUILTY CONSCIENCE (4/2/62)

An aging Southern belle arrives in North Fork and identifies Micah as her husband and father of her son
 Lee Patrick, Tommy Nolan, Argentina Brunetti, Chubby Johnson, Bill Cerone, Billy Paul Fix
 Written by Cyril Hume; Directed by Richard Donner

DAY OF RECKONING (4/9/62)

Lucas speaks against the new minister, whom he knows to be a former outlaw and ex-con
 Royal Dano, Warren Oates, L.Q. Jones, Billy Hughes
 Written by Calvin J. Clements; Directed by Lawrence Dobkin

THE DAY A TOWN SLEPT (4/16/62)

Lucas and Mark return from a trip to find that Micah has been voted out as Marshal
 Lawrence Dobkin, James Best
 Written by Calvin J. Clements; Directed by Richard Donner

MILLY'S BROTHER (4/23/62)

A smooth gambler arrives in North Fork who claims to have been trained as a soldier under Lucas, and to have been at the side of Milly's brother when he was killed at the battle of Bull Run
 Richard Anderson
 Written by Arthur Browne Jr.; Directed by Richard Donner

OUTLAW SHOES (4/30/62)

A head wound from an outlaw's bullet leaves Lucas with amnesia, and the victim of mistaken identity when he is found carrying the outlaw's guns
 Michael Greene, Paul Wexler, Tom Gilson, Stanley Adams, Roy Barcroft, William Woodson, Jim Galante, Donald Elson, Mel Carter
 Written by Calvin J. Clements; Directed by Richard Donner

THE EXECUTIONER (5/7/62)

Lucas helps an old friend just out of prison get a fresh start by hiring him on as a ranch hand, but is unaware of the real reason the man came to him
 Adam Williams, Michael Pate, John Davis Chandler, Amanda Ames
 Written by Adam Williams, Lawrence Dobkin; Directed by Lawrence Dobkin

Season 5, 1962-63:**WASTE (2 parts; 10/1/62, 10/8/62)**

Losing their bearings, Lucas, Mark, and Micah wander into Mexico, where they are captured by bandits
 Vito Scotti, Alex Montoya, Pepe Hern, Tony Rosa, Sara Taft, Enid Jaynes
 Written by Robert Culp; Directed by Joseph H. Lewis

LOU MALLORY (10/15/62)

The beautiful new owner of North Fork's hotel rubs Lucas the wrong way, and vice versa
 Peter Whitney, Conlan Carter, Mel Carter, Thom Carney, Charles La Franchise
 Written by Arthur Browne Jr.; Directed by Arnold Laven

QUIET NIGHT, DEADLY NIGHT (10/22/62)

Lucas, Lou Mallory, Doc Burrage and a wanted man are among those quarantined when the hotel is threatened by a smallpox epidemic
 Ed Ames, Maurine Dawson, Carol Leigh, Charles Harrison
 Written by Arthur Browne Jr.; Directed by Arnold Laven

DEATH NEVER RIDES ALONE (10/29/62)

Lucas stands by a retired gunfighter who is attempting to settle down despite resentment by the townspeople and the arrival of outlaws seeking to challenge him
 Lee Van Cleef, Rex Holman, Mel Carter, John Rayborn
 Written by David P. Harmon; Directed by Joseph H. Lewis

I TAKE THIS WOMAN (11/5/62)

The town is mystified when Lou agrees to marry a newly-arrived Irishman whom she doesn't even seem to like
 Sean McClory, Charles Cooper
 Written by David P. Harmon; Directed by Joseph H. Lewis

THE ASSAILANTS (11/12/62)

Assassins posing as cavalry plot to murder a vising senator in North Fork

Edward Platt, John Milford, Steven Marlo, Noam Pitlik, William Bryant, Benny Carle, Henry Allin

Written by Herman Groves; Directed by Arthur H. Nadel

MARK'S RIFLE (11/19/62)

Mark's new friend, an advance man for the circus, is suspected of being involved in an attempted robbery

Mark Goddard, Eddie Quillan

Written by Oliver Crawford; Directed by Arnold Laven

THE MOST AMAZING MAN (11/26/62)

A teller of tall tales lands himself in deep trouble when challenged to a gunfight by the friend of an outlaw he claims to have killed

Sammy Davis Jr., Richard Devon, Pat Henry

Written by Robert Lewin; Directed by Arthur H. Nadel

SQUEEZE PLAY (12/3/62)

An unscrupulous land buyer tries to force Lucas into selling his property for the railroad right-of-way

Gerald Mohr, Chris Alcaide, Dean Fredericks, Henry Madden

Written by Ed Adamson; Directed by Joseph H. Lewis

GUN SHY (12/10/62)

Mark develops an intense aversion to guns after the accidental shooting death of a friend

Peter Whitney, Pat Goldin, Darryl Richard, Jimmy Carter, Bob Hull, Jay Nelson

Written by Cyril Hume, Lois Myers; Directed by Arthur H. Nadel

THE ANVIL CHORUS (12/17/62)

Nils becomes full of himself when he fills in for Micah, and Lucas must help him out of a tight spot

Adam Williams, Norm Alden, Steven Marlo, William Meigs, Michael Harris

Written by Arthur Browne Jr.; Directed by Arnold Laven

CONFLICT (12/24/62)

Lucas' confidence is shaken and his disposition affected after a frightening incident on a cougar hunt

Rhodes Reason, Eddie Quillan, Ralph Moody

Written by Ed Adamson; Directed by Arthur H. Nadel

INCIDENT AT LINE SHACK SIX (1/7/63)

Lucas faces trial for helping an Indian friend of Mark's who is accused of murder

John Anderson, Paul Mantee, Raymond Guth, Ray Kellogg, Dale Wright, Claude Hall

Written by Calvin J. Clements; Directed by Arnold Laven

SUSPICION (1/14/63)

Circumstantial evidence implicates an eccentric sign painter in a series of murders and robberies

Kevin McCarthy, William Fawcett

Written by Jay Simms; Directed by Joseph H. Lewis

SIDEWINDER (1/21/63)

A boy about Mark's age announces his intentions to kill Lucas as revenge for the death of his father, a bank robber whom Lucas shot

Billy Hughes Jr.

Written by Robert Lewin; Directed by Joseph H. Lewis

THE SIXTEENTH COUSIN (1/28/63)

Mark and Lucas befriend visiting Japanese dignitaries, and help them teach a group of local bullies a lesson

John Mamo, Vito Scotti, Charles Maxwell, Paul Sorensen

Written by Arthur Browne Jr.; Directed by Arthur H. Nadel

HOSTAGES TO FORTUNE (2/4/63)

Lucas hears rumors that Mark is involved with a group of thieves

Maurice Dallimore, Tony Haig, Rusty Stevens, Paul Mazursky, I. Stanford Jolley, Andy Marten, Daniel White

Written by Cyril Hume; Directed by Arthur H. Nadel

AND THE DEVIL MAKES FIVE (2/11/63)

Lucas and Mark, returning from a hunting trip, encounter Micah and a prisoner who looks for an opportunity to escape

Lonny Chapman

Written by Arthur Browne Jr.; Directed by Joseph H. Lewis

END OF THE HUNT (2/18/63)

Lucas alienates his friends and threatens his future when he becomes obsessed with revenge over the presence of an old enemy in town

Jeff Morrow, Harry Finley, K.T. Stevens, John C. Gilbert

Written by Jay Simms; Directed by Arthur H. Nadel

THE BULLET (2/25/63)

On a trip for the Cattlemen's Association, Lucas and an innovative sheriff use the new science of ballistics to bring down the murderous owner of a crooked gambling hall

Richard Anderson, Harold J. Stone, Harry Lauter, Gene Tyburn, Norman Leavitt, Asa Maynor, Reg Parton, Dal McKennon

Written by Lowell Barrington; Directed by Joseph H. Lewis

REQUIEM AT MISSION SPRINGS (3/4/63)

After Mark's legs are paralyzed in an accident, Lucas tries to take him to some therapeutic springs for treatment, but encounters a gang of prison escapees

George Lindsey, Dal Jenkins, Dean Fredericks, Joe E. Benson

Written by Margaret Armen; Directed by Arthur H. Nadel

THE GUEST (3/11/63)

A man claiming to have a mutual friend with Lucas ingratiates himself into the McCain household, planning all the while to kill him

Cesare Danova, Walter Sande

Written by Ed Adamson; Directed by Joseph H. Lewis

OLD MAN, RUNNING (3/18/63)

Lucas refuses shelter to his father-in-law, whom he holds responsible for his wife's death, as the man is being pursued by a man who intends to kill him

Adam Williams, John Anderson, Rex Holman, Arthur Batanides

Written by A.M. Zweiback; Directed by Arthur H. Nadel

WHICH WAY DID THEY GO? (4/1/63)

A group of hillbillies serving as peace officers in a nearby town call upon Lucas to help them do their jobs

Peter Whitney, Conlan Carter, Mickey Manners, John Craig, Vito Scotti, Leo Gordon, Dal McKennon, Beatrice Kay

Written by Arthur Browne Jr.; Directed by Arnold Laven

OLD TONY (4/8/63)

A reputedly mean old hermit shows himself to have been misjudged when he helps Lucas and Mark rescue a friend from quicksand

Stefan Schnabel, Karen Sue Trent, Martin Kosleck

Written by Thomas Thompson; Directed by Joseph H. Lewis

Related:

The Gambler Returns: The Luck of the Draw (aka *The Gambler IV*; 2 parts; 1992)

While on his way to a San Francisco poker game, Brady Hawks is rescued from a Mexican general by Lucas McCain, and he later encounters Mark McCain on the verge of becoming the cinema's first Lone Ranger in the days of silent movies (despite the fact that the character wasn't created until over a quarter-century later, for radio)

Kenny Rogers, Rick Rossovich, Reba McEntire, Claude Akins, Dion Anderson, Gene Barry (as Bat Masterson), Paul Brenigar, Jere Burns, David Carradine (as Kwai Chang Caine), Juli Donald, James Drury, Linda Evans, Brian Keith (as The Westerner), Jack Kelly (as Bart Maverick), Patrick Maenee, Doug McClure, Hugh O'Brian (as Wyatt Earp), Park Overall, Christopher Rich, Mickey Rooney, Brad Sullivan, Dub Taylor, Clint Walker (as Cheyenne Bodie), Lisa Rieffel, Sheryl Lee Ralph, Zelda Rubinstein, Barbara March, Alma Martinez, Teri Copley, Kent Broadhurst, Mary Cadorette, Melissa Hurley, Tammy Amerson, Marianne Rogers, Christopher Cody Rogers, Sean Faro, Dell Yount, Jorge Cervera Jr., Sam Whipple, Tim Choate, Kelly Yunkermann, Ann Gillespie, Debra Christofferson, Norman Large, Pepper Sweeney, Michael Pniewski, Kevin Furlong, Dean Cochran, Don S. Davis, Pete Antico, Max Grodenchik, Rex Linn, John Fleck, Kelly Menighan, Jack Lilley, Doug McDonald

Written by Jeb Rosebrook, Joe Byrne; Directed by Dick Lowry

1992 TV-movie for ABC



T.H.E. Cat - 26 episodes, 1966-67 NBC

Created by Harry Julian Fink
 Produced by Boris Sagal
 Music by Lalo Schifrin

Regular Cast:

Thomas Hewitt Edward Cat - Robert Loggia

Semi-regular:

Captain McAllister - R.G. Armstrong
 Pepe Cordoza - Robert Carricart



Ask anyone about the series *T.H.E. Cat*, and you'll get one of two responses. You may get the kind of blank look that is common when inquiring about a show that ran for only one season over a quarter-century ago. There is a good chance, however, that your question will tap into a dusty memory bank, and a smile (some might describe it as mischievous) will creep across the person's face as they think back. The person who reacts in this manner, when recalling the series, will invariably use one particular adjective to describe it: "cool." Furthermore, without having given a moment's thought to the series in years, he or she will almost always be able to recite the full name of the title

THE BLOOD RED NIGHT

character. The reason that so many people respond in this manner after so many years is very simple. *T.H.E. Cat* was indeed a "cool" show.

Portraying the title character was Robert Loggia, an outstanding actor whom many baby boomers have only become familiar with by way of his more recent roles in films such as *Scarface* and *Jagged Edge*, or as the star of TV's *Mancuso: FBI*.

The premise for the series is one that has been used many times before

in the detective genre, wherein a notorious thief becomes one of the good guys. You can go all the way back to the early days of cinema for examples; Arsene Lupin, Raffles, Boston Blackie and, later, the Falcon. In the case of Cat, however, there are a couple of distinctives. First of all, his past itself has a past. His days as a cat burglar were preceded by a career as an aerialist, though we are not told of how he turned to crime. Perhaps he eventually found that



Among Cat's few friends are Pepe (Robert Carricart), proprietor of the Casa del Gato...

performing without a net wasn't thrill enough, so he took up burglary. Or possibly, like Jean Valjean, he was forced into it by circumstance. In any case, upon abandoning his larcenous activities, Thomas Hewitt Edward Cat (simply Thomas Cat would have been too obvious) became a bodyguard-for-hire, rather than a detective like so many of his predecessors. In addition to his hand-to-hand fighting skills, he keeps a throwing knife up his sleeve at all times and a gun tucked into a shoulder holster.

What sticks in people's minds about *T.H.E. Cat* is primarily its atmosphere. There is a stylized darkness to the series, most episodes of which are set at night or in other murky surroundings such as warehouses or old theaters, providing many opportunities for long shadows and eerie lighting effects. Add to that the jazzy music of Lalo Schifrin, reminiscent of his work for *Mission: Impossible* (which debuted the same year), and the combined effect is a constant, almost palatable sense of danger underlying the stories; yet our fears are soothed by the intense, low-key confidence of Cat himself.

While every bit as charming and suave as Cary Grant's title character in Hitchcock's *To Catch a Thief*, Cat is, in fact, catlike in his approach to women. Rather than making an overt play for a woman, he prefers to let any interested parties reach out to him. Even then, he remains as

noncommittal as his namesake. He tends to be close to no one, with the exception of his gypsy friend Pepe, who runs the Casa del Gato ("House of the Cat") nightclub. The club is often used by Cat for meeting prospective clients, and he seems soothed by the subdued lighting and music found therein. Robert Loggia, in discussing the series, emphasizes the underlying sexual themes present, as demonstrated by the name (an ad for the series reads "... Women just call him Tom," and Casa del Gato may, of course, be translated as "Cat-house.")

Some have implied that the series was inspired by Loggia's earlier brief stint on *Walt Disney Presents* wherein he played Elfege Baca, a character nicknamed "the man with



... and Captain McAllister (R.G. Armstrong)

is a connection, it is most tenuous, and doesn't go beyond the superficialities of the cat metaphor. Elfege Baca was an hispanic lawman in the New Mexico of the old west. Baca's good fortune in coming through deadly encounters more-or-less unscathed gave rise to his nickname. Beyond this feline comparison, the characters bear no similarity to each other, either in deed or style. It is far more likely that the aforementioned Hitchcock film provided some inspiration for the series, especially considering the fact that the Cary Grant character's professional nickname as a burglar was "the Cat."

Of course, the character's aerialist training put him in another class from your average sneak thief.

The show featured a variety of stunts, and with one or two exceptions, they were all performed by Loggia himself.

That the series wasn't a great success isn't particularly surprising given a number of circumstances, beginning with its 9:30 Friday time slot. Although it followed *The Man From U.N.C.L.E.*, the popular spy show was entering its third season decline; the *Batman* effect had taken hold by now, and the public's taste for camp was in high gear. Other shows popular at that time included *Gomer Pyle*, *That Girl*, *F Troop*, *I Dream of Jeannie*, *Hogan's Heroes*, and *Green Acres*. It therefore becomes pretty evident that the TV-watching public wasn't taking much seriously during the 1966-67 season. In all likelihood, *Cat* was simply too dark (literally so) to suit public tastes. With its *U.N.C.L.E.* lead-in having gone largely silly for its third season, the potential audience was poorly prepared for the drama of the new program. According to Loggia, there was also discord between the network and the sponsors regarding costs, which, given the other factors, probably provided little incentive to stand behind the product. Of course, if *Cat* creator Harry Julian Fink was disappointed at the response to his efforts, he no doubt felt vindicated some four years later by the big-screen success of another of his brainchildren, *Dirty Harry*.

As for the fate of Thomas Hewitt Edward Cat himself, in the late 70s there was some interest in reviving the character, and some individuals began developing a project for Universal. Unfortunately, for reasons that may remain as mysterious as the character in question, the project was stonewalled.





Opening narration (beginning with *QUEEN OF DIAMONDS, KNAVE OF HEARTS*):

Out of the night comes a man who saves lives at the risk of his own. Once a circus performer, an aerialist who refused the net. Once a cat burglar, a master among jewel thieves. And now, a professional bodyguard. Primitive... savage... in love with danger... The Cat!

TO KILL A PRIEST (9/16/66)

Racketeers announce their intention to kill a troublesome waterfront priest who must be convinced that he needs Cat's help
Jason Evers, Sorrell Booke, Norma Bengell, Roy Jenson, Jack Perkins, Wilhelm Von Homburg, Jack Perkins
Written by Harry Julian Fink; Directed by Boris Sagal

SANDMAN (9/23/66)

Cat's mentor as a burglar plans one last big heist before retiring
Lee Bergere, Signe Hasso, Dennis Patrick, Jack Perkins
Written by James D. Buchanan, Ronald Austin; Directed by Boris Sagal

PAYMENT OVERDUE (9/30/66)

Cat investigates the murder of a singer's agent
Laura Devon, Donald Barry, Paul Stewart, Dean Harens
Written by Robert Hamner; Directed by Boris Sagal

THE BROTHERHOOD (10/7/66)

A gunman holds the daughter of an ex-cop hostage, demanding that Cat deliver the man to him for execution before an underworld organization can commit the murder, thus robbing the gunman of his vengeance
Albert Salmi, Ted Knight, Sandy Brown, Barry Atwater
Written by Harry Julian Fink; Directed by Maurice Vaccarino

LITTLE ARNIE FROM LONG AGO (10/14/66)

Cat is concerned about McCallister's grudge against a man just out of prison
James Whitmore, Jack Gilford, Jean Willes, Larry Blake, William Winterson, Jack LaRue
Written by James D. Buchanan, Ronald Austin; Directed by Don McDougall

NONE TO WEEP, NONE TO MOURN (10/21/66)

A young man determined to pay his last respects to his dead father is protected by Cat for one night
Diana Muldaur, Cyril Delevanti, Jaime Sanchez, Carol Booth, Reggie Nalder, Mustapha Pasha
Written by Herman Miller; Directed by Harvey Hart

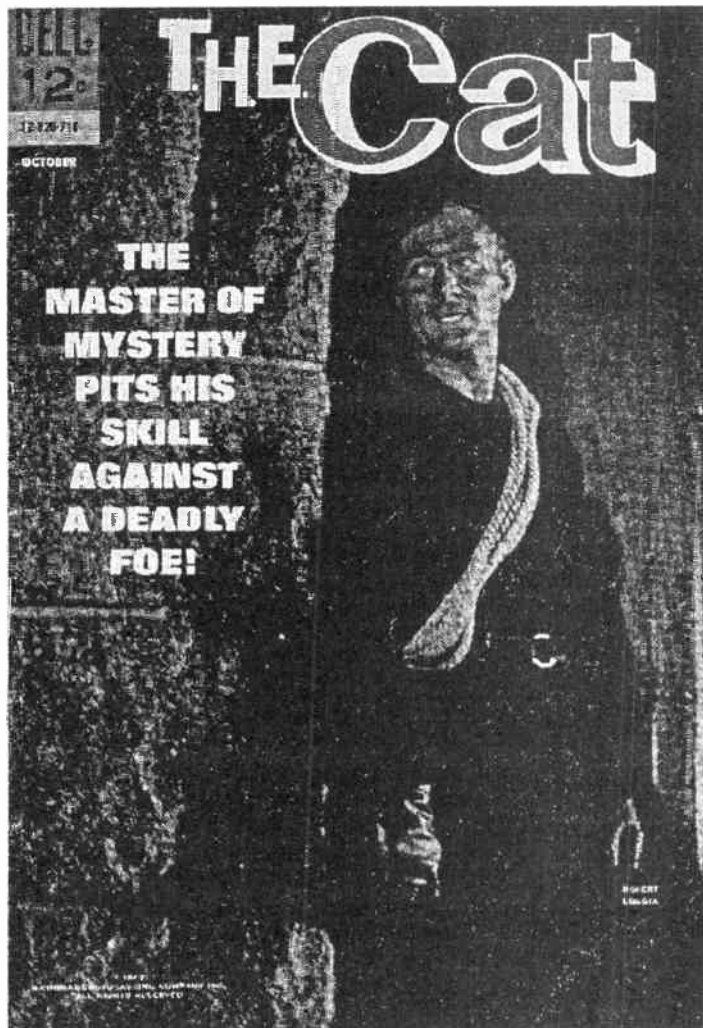
MOMENT OF TRUTH (10/28/66)

A matador revered in his own country is marked for murder while in the U.S.
Mark Richman, Linda Cristal, Robert Tafur, David Fresco
Written by John O'Dea, Arthur Rowe; Directed by John Rich

MARKED FOR DEATH (11/4/66)

Cat intercedes for Pepe, who is under tribal condemnation for killing a fellow gypsy in order to save Cat's life
Michael Constantine, Yvonne Romain, Peter Mamakos
Written by George F. Slavin, Stanley Adams; Directed by Alan Crosland Jr.





T.H.E. Comics: this reversed shot from TO KILL A PRIEST was used on the fourth and final issue of Dell's tie-in series.

CROSSING AT DESTINO BAY (11/18/66)

Cat falls into a group of people held hostage while awaiting word on who among them is to be murdered
Robert Duvall, Susanne Cramer, Robert H. Harris, Fred Beir, Edgar Stelhi, Gerald Hiken, James B. Douglas
Written by Robert E. Thompson; Directed by Boris Sagal

TO BELL T.H.E. CAT (11/25/66)

Cat protects an artist whose testimony could bring down the mob
Shary Marshall, Henry Darrow, Roy Jenson, Simon Scott, Yvonne Romain
Written by Bernard C. Schoenfeld; Directed by Sutton Roley

CURTAINS FOR MISS WINSLOW (12/2/66)

A reclusive actress fears that her actor ex-husband is out to kill her.
Lloyd Bochner, Virginia Field, Sam Melville, Tisha Sterling
Written by Bernard C. Schoenfeld; Directed by Herschel Daugherty

KING OF LIMPETS (12/9/66)

Cat receives an envelope full of money to protect a boy marked for assassination
John Dehner, Indus Arthur, Rafael Campos, Stefan Arngnim, Vincent Beck, Paul Micale, Charles Horvath, Larry Duran
Written by Herman Miller; Directed by Boris Sagal

THE SYSTEM (12/16/66)

A prince plans to force a kidnapped mathematician to devise a foolproof gambling system, so that he may acquire enough wealth to regain the power lost by his family as monarchies fell by the wayside
Joseph Wiseman, Lynda Day (George), Charles H. Radilac
Written by Robert Hamner; Directed by Don McDougal

THE CANARY WHO LOST HIS VOICE (12/23/66)

A deported crime boss returns to America to kill the owner of a junk shop
James Dunn, Theo Marcuse, Janine Gray, Pert Kelton
Written by Shimon Wincelberg; Directed by Joseph Pevney

RING OF ANASIS (12/30/66)

A collector of African artifacts claims to have been targeted for human sacrifice.
William Daniels, Michele Carey, Ross Hagen, Ronald Long, Marilyn Devin, Robert Patten
Written by Herman Miller; Directed by Jacques Tourneur

QUEEN OF DIAMONDS, KNAVE OF HEARTS (1/6/67)

Cat attempts to recover a necklace for a countess who is an old friend
Cesar Romero, Liliane Montevecchi, Barbara Stuart
Written by Jack Turley; Directed by Boris Sagal

A HOT PLACE TO DIE (1/13/67)

An accountant runs off with a mobster's books and girlfriend, leading to a showdown in the desert with only Cat to defend them
Joe Maross, Karen Steele, Richard Anderson, William Fawcett
Written by Jack Turley; Directed by Paul Baxley

A SLIGHT FAMILY TRAIT (1/20/67)

Cat tries to discourage a girl who aspires to be the world's greatest cat burglar
John Colicos, Carol Booth, Linda Watkins, Iggy Wolfington, John Lupton, Chris Alcaide, Monty Landis
Written by Jack Turley; Directed by Boris Sagal

THE NINETY PER CENT BLUES (1/27/67)

A mobster holds a comedian by the strings of his contract and threatens to kill him if he doesn't renew the deal
Warren Stevens, Gene Boland, Carole Cole
Written by Robert Hamner; Directed by Harry Harris
Carole Cole is the daughter of Nat King Cole

IF ONCE YOU FAIL (2/3/67)

Cat seeks a duel with the assassin who killed the woman he loved
Pippa Scott, Robert Emhardt, H.M. Wynant, Lindon Tanner, William Wintersole
Written by Harry Julian Fink; Directed by Maurice Vaccarno

DESIGN FOR DEATH (2/10/67)

A murderer is loose in the fashion world, in search of some counterfeit plates
Patricia Cutts, Henry Darrow, Joanna Moore, Deanna Lund, Jack Denton, Kelly Ross
Written by Jack Turley; Directed by Alan Crosland Jr.

MATTER OVER MIND (2/17/67)

A medium tells a hoodlum that Cat intends to kill him unless he acts first
Sally Kellerman, Steve Franken, Robert H. Harris, Lewis Charles
Written by James D. Buchanan, Ronald Austin; Directed by Boris Sagal

THE BLOOD-RED NIGHT (2/24/67)

An old woman plans to cut up a valuable ruby so as to destroy its legacy of death
John Hoyt, Cathleen Nesbitt, Antoinette Bower, Donald Barry, Eugene Blau
Written by Bernard C. Schoenfeld; Directed by Bert Freed

THE LONG CHASE (3/10/67)

Cat is asked by the police to help capture an escaped con who once saved his life
Robert Duvall, John Marley, Carolyn Craig
Written by Robert Hamner; Directed by Paul Baxley

TWENTY-ONE AND OUT (3/24/67)

Cat signs on to protect a friend who is a government witness with a price on her head.

Susan Oliver, John Marley, Curt Lowens, Robert Sampson, Gordon Jump

Written by Preston Wood; Directed by Paul Stanley

LISA (3/31/67)

An old flame suckers Cat into the middle of a struggle over a cache of foreign currency

Diana Van Der Vlis, Victor Buono

Written by James D. Buchanan, Ronald Austin; Directed by Jud Taylor



The original promotional art (above) was tastefully subtle and included supporting characters, unlike the final ad design below left



starring

ROBERT LOGGIA

as the amazing
Thomas Hewitt Edward Cat

Assassins call him
trouble...Girls call
him Tom.

PREMIERE



Yancy Derringer - 34 episodes, 1958-59 CBS

Credits:

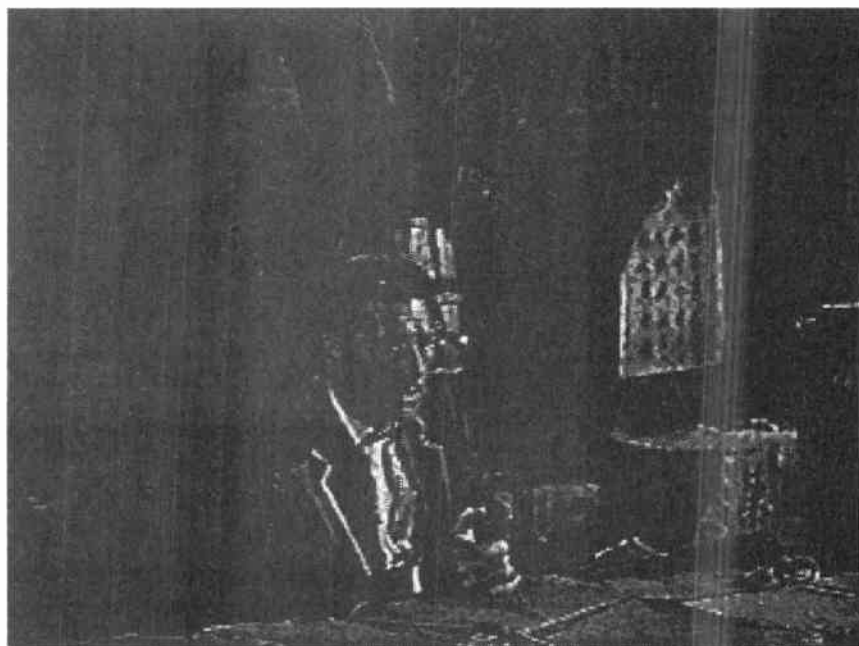
Created and Produced by Mary Loos and Richard Sale
 Executive Producers - Don W. Sharpe, Warren Lewis

Regulars:

Yancy Derringer - Jock Mahoney
 Pahoo Ka-Ta-Wah - X Brands
 John Colton - Kevin Hagen

Semi-regular:

Madame Francine - Frances Bergen
 Obadiah - Bill Walker
 Jailer - Larry Blake
 Jody Barker - Richard Devon
 Captain Tom - Woodrow Chambliss
 Captain Amos Fry - Robert McCord III
 Colorado Charlie - Kelly Thordsen (beginning with LONGHAIR)



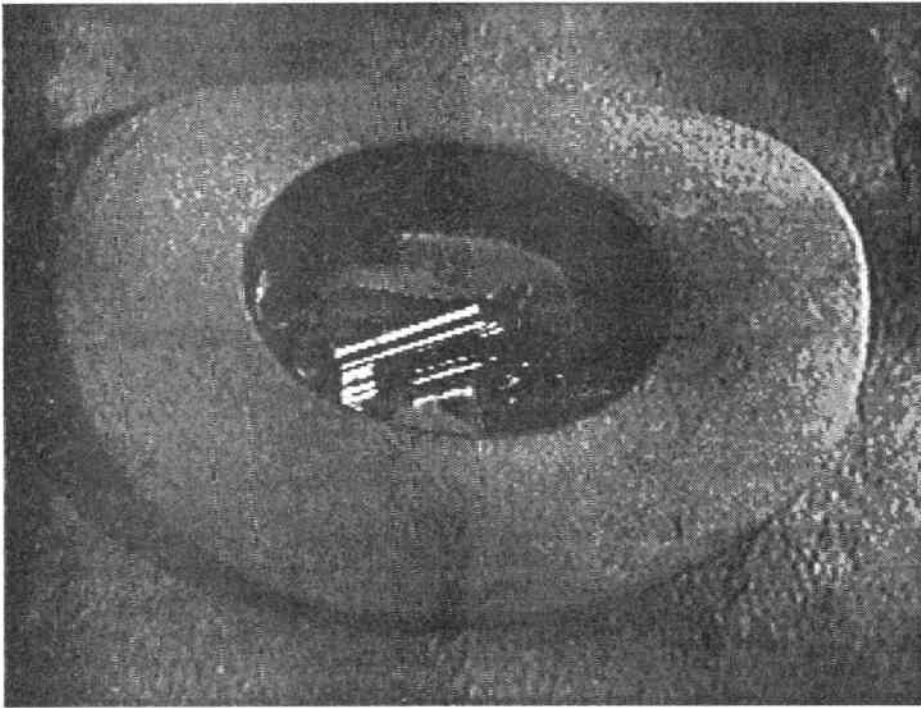
With a few minor alterations, *Yancy Derringer* could easily have been called "The Further Adventures of Rhett Butler" (of course, had the series been set in China, perhaps the title character would have been named Yangtze Derringer... sorry, couldn't help myself). Other than the name, and whatever emotional scars Scarlett O'Hara might have inflicted upon Margaret Mitchell's man of the world, the characters are virtually identical in general appearance,

dress, lifestyle, attitude, and personal charm.

Yancy is a Southern gentleman gambler who, as the series opens, returns to his home of New Orleans after an eight-year absence, during which he did his wartime duty for the South. Wounded in battle, he has spent a year in a Union prison hospital, escaping just as the war ended. He initially went west to seek his fortune, but acquired little beyond a Pawnee Indian companion, Pahoo

Ka-Ta-Wah ("Wolf Who Stands in Water"). Pahoo, having saved Yancy's life, is now responsible for it due to having thwarted fate in doing so. He is a most effective bodyguard, armed with a hunting knife and a shotgun. Never speaking, he and Yancy communicate with sign language, making them an effective team when stealth is imperative.

In the pilot, RETURN TO NEW ORLEANS, Yancy heads home to find that his family plantation, Waverly,



A portion of Yancy's concealed arsenal

after having been bombed out during the war, has now been resurrected as a casino by a woman who has been posing as his wife. Yancy shuts down the gambling operation in an almost biblical display of fury as he reclaims his birthright. Another family possession, the riverboat Sultana, is likewise reacquired, having been in the possession of the bogus wife's true spouse.

Upon his resettlement, Yancy is approached by the New Orleans City Administrator, John Colton, who convinces Yancy to become his "black angel," a secret agent who will uncover corruption and root out evil in the darkest recesses of the port city. Colton's selection of Yancy is based upon the respect that Yancy is accorded in a variety of circles, from high society to the lowest dives.

Jock Mahoney, a former stuntman and movie heavy, had previously starred in *Range Rider* (1951-53), billed as "Jack" Mahoney. He was perfection in the title role of Yancy. Smooth and charming one minute, he could be a two-fisted fighting machine the next, though between a matching pair of four-barreled derringers (one up his left sleeve, the other concealed in his hat), a rapier concealed in his walking stick, and the armaments of Pahoo, Yancy was able to avoid many unnecessary

knockdown brawls.

The supporting ensemble of *Yancy Derringer* does a nice job of adding variety to the stories. As Colton, Kevin Hagen's portrayal evolves nicely, from a grudging trust of, almost a barely concealed contempt for, Yancy in the early episodes, to a close friendship as they face danger together. Ultimately, they settle into a relationship similar to that of M and James Bond in the 007 films, wherein the boss, though

often annoyed and frustrated by the bullheadedness of his agent, nevertheless possesses an admiration and respect for the man, certain of his bravery and competence.

As Pahoo, stuntman/actor X Brands is not the stereotypical Indian companion, as usually represented by the Lone Ranger's Tonto. Pahoo's silence at times seems to be a way of maintaining his individuality in a role that many would regard, not without some justification, as subservient. In *FIRE ON THE FRONTIER*, he is asked why he never speaks. The answer, translated from sign language, is that he doesn't see any point in speaking if no one is willing to listen. Pahoo may very well have adopted a sort of "pearls before swine" philosophy. According to Brands, the Pawnee were not actually taught English until a number of years later, when Quaker missionaries visited them. It is apparent, however, that Pahoo has an understanding of English, as evidenced by instances where he responds to Yancy's verbal instructions.

Nevertheless, with the sign language available to them, there would be little point in his speaking English, and with no fellow Pawnee around with whom he could converse in his native tongue, silence would be a logical preference. In any case, that silence is unnerving to strangers, and makes them just that much more cautious in the presence of such an unknown quantity.



Brands tells a particularly amusing and appropriate-for-Hollywood story of how he came to be cast in the role of Pahoo. Prior to *Yancy*, he performed in guest roles, frequently as a heavy or ethnic type due to his piercing dark eyes, in such shows as *Circus Boy*, *Wyatt Earp*, and *77th Bengal Lancers*.

Because a gap between his front teeth had been at one time rudely pointed out by a producer in a screening room, he had taken to wearing an insert to conceal the gap on-camera. One day, he was shooting a scene in a field of tall grass high above the San Fernando Valley, when the insert shot out of his mouth while he was delivering a line.

When the director yelled "cut," Brands recruited the cast and crew to help him search for the insert, but to no avail. When he returned home that night, he received a call from his agent, who wanted him to go for a casting interview the next morning. Conscious of his insert-less appearance, Brands balked, but finally agreed on the condition that he didn't have to smile or speak. During the interview the next morning, when Brands was asked a question by the producers, he would simply look to his agent, who would provide the answer. Unknown to Brands, he had given the perfect audition for the part of Pahoo, and was offered the part the next day.

Although Yancy is hardly in one place long enough to invite serious romantic entanglements, he maintains an ongoing flirtation with Madame Francine (Frances Bergen, wife of ventriloquist Edgar, and mother of

Emmy-winner Candice), who runs a high class gambling establishment. Their past relationship is not completely spelled out, but many clues seem to point in the direction of a previous serious involvement.

A frequent confederate/informer is Jody Barker, the local pickpocket.

successfully plucks goodies from passersby. The role is a nice change of pace for Devon, who was frequently cast in more sinister roles (including several appearances in *The Rifleman*; see the feature elsewhere in this issue). As the character evolves, Devon appears to be having a great deal of fun with Jody, and makes the most of his time onscreen.

Other characters who appear with frequency include the jailer, played by Larry Blake, who is accustomed to seeing Yancy regularly spend time in his domain, usually at the behest of an annoyed Colton; Captain Tom (Woodrow Chambliss), of the Sultana; Captain Amos Fry (Robert McCord III), Colton's military aide; Obadiah (Bill Walker), Yancy's family manservant and friend; and Colorado Charlie, a Grizzly Adams-ish acquaintance who frequents the latter part of the show's run, played by decorated former L.A. cop Kelly Thordsen. Aside from the semi-regular characters, there were a number who made more than one appearance but were not regular fixtures. Claude Akins' villainous Toby Cook, introduced as the lord of the corrupt GALLATIN STREET, returns to challenge Yancy and famed Civil War photographer Matthew Brady in COLLECTOR'S ITEM. A pair of slightly daffy undercover government agents

show up in THE QUIET FIRECRACKER, to return in the series finale, TWO TICKETS TO PROMONTORY. Beverly Garland guest starred in a memorable pair of episodes, THE FAIR FREEBOOTER and THE WAYWARD WARRIOR, in which she portrays Coco LaSalle, leader of a band of river



Pahoo's ability to communicate went beyond sign language

Although his first appearance, in MEMO TO A FIRING SQUAD, is distinctly darker, the part of Jody as portrayed by Richard Devon would soon looser up and provide a degree of subtle comedy relief, as he tends to be victimized (thwarted by Yancy, usually) almost as often as he

pirates who would love to add Yancy to her list of conquests. The relationship she and Yancy develop is reminiscent of the one between Catwoman and Batman. Mahoney's wife, Maggie (aka Margaret Field, mother of Emmy- and Oscar-winning actress Sally Field), appeared in the title role of *A BULLET FOR BRIDGET*, which was later followed by *THREE KNAVES FROM NEW HAVEN*, in which Bridget is romanced by a man of questionable motives.

Several of the shows introduced factual historical elements into the scripts. In addition to the aforementioned appearance of Matthew Brady, George Armstrong Custer appears in *LONGHAIR*; Yancy is accused of complicity in Lincoln's assassination in *THE GUN THAT SHOT LINCOLN*; and *TWO TICKETS TO PROMONTORY* takes place amidst the excitement surrounding the driving of the Golden Spike as the transcontinental railroad was linked.

In the pilot, Colton recruits Yancy without offering him any sort of payment. It must be assumed that his income from gambling and bookings on the *Sultana* were considered sufficient to keep him in the lifestyle he enjoys. In *THE LOUISIANA DUDE*, however, he acquires a new source of wealth when he wins part ownership of a silver mine in a poker game. The mine is located in Virginia City, Nevada, thereby making Yancy a neighbor of the Cartwrights and their Ponderosa. Thus the name of the mine is especially ironic: *The Little Bonanza* (bear in mind that this episode aired three months prior to the debut of NBC's long-running western).

The stories were well-paced, and made the most of the varied New Orleans locales available to the writers. On a technical level, the show was ahead of its time, utilizing matte shots to convincingly represent the New Orleans waterfront or the Mississippi river, despite the fact that all of the exteriors used in the first 13 shows were filmed entirely on a pair of soundstages at the Desilu Studios (formerly RKO) in Culver City. For the second 13 shows, the stories opened up, and Yancy would frequently journey to other venues, either upriver, out West, or even to the nation's capital. The exterior



A nervous Jody Barker (Richard Devon, foreground) plays it cool in the presence of Administrator Colton (Kevin Hagen), the Jailer (Larry Blake), and Pahoo (X Brands)

work was much appreciated by Mahoney and Brands who, as qualified horsemen, were itching to get into the saddle again. In addition, a number of water scenes were shot in and around the same lake that years before had been used for Tarzan features.

During his days as a stuntman, Mahoney had doubled for Errol Flynn, and he brought an element of Flynn to the part of Yancy. He was frequently concocting stunts for himself and X Brands to perform, and in at least one case, his enthusiasm outweighed his judgment. For one episode, he devised a Douglas Fairbanks-like rope swing from one high wall to another across a military prison yard. The trick was that he and Brands would swing side-by-side. The logistics of the stunt were such that the rope had to be secured to a tall crane. What was not taken into account was the slight dip that the crane would make from the weight of the two men, so that instead of swinging through the yard, just missing the ground, Brands struck with his feet, spraining both ankles. Unable to walk for about a week afterward, Brands recalls being propped up somewhere in the subsequent shots, where he didn't have to move while the scene was

completed.

The consistent coherence of the episodes and overall quality of *Yancy Derringer* is no doubt attributable to the fact that the show's creators, Mary Loos and Richard Sale (Mr. and Mrs., offscreen), maintained a "hands-on" approach, writing or co-writing 28 of the 34 episodes between the two of them, with Richard Sale directing 16. X Brands recalls the flamboyance of Yancy's creators, and tells of how Sale used to enjoy chauffeuring him around Hollywood in full makeup in the back of Sale's Rolls Royce, just to see the reaction they'd get. Sale and Loos had decided that Yancy would be their "fun" show, and it clearly was, for all concerned.

Even beyond the creators' direct involvement in the productions, there was a high degree of consistency, with Coles Trapnell writing most of the remaining scripts (noted novelist Irving Wallace contributed one, *THE LOOT FROM RICHMOND*), and William F. Claxton directing the vast majority of non-Sale episodes.

The account offered by X Brands as to why *Yancy Derringer* didn't last beyond a single season must surely mark the show as one of the all-time great near-misses in television history. Despite being scheduled opposite the



Kelly Thordsen as Colorado Charlie

popular ABC sitcom *The Real McCoys* (which, ironically, would later move to *Yancy's* network, CBS), by the end of the season, *Yancy* was winning its Thursday night time slot. At a season wrap party that occupied the two Culver City soundstages that were devoted to the show, representatives of *Yancy's* sponsor, Johnson Wax, indicated that they were making a long-term commitment to the series. However, at about that time, CBS purchased the former Republic Studios (which had previous to that been Keystone Studios) in Studio City. Brands was later told that for the second season of *Yancy*, CBS had demanded a financial cut of all of shows appearing on the network, and also insisted that the show's production be moved to their new facility. Reportedly, the producers refused to give in to what they considered to be strong-arm tactics by the network. Neither side budged. When *Yancy* was then removed from the CBS schedule, that was the end of the corporate sponsorship, and *Yancy Derringer* was forced to fold his hand.

Though his own tenure was short-lived, *Yancy* may be seen as the forerunner to some extent, of *The Wild Wild West's* Jim West, who also had much of the ladies' man in him, and who also operated as a secret agent, though with a substantially higher profile. Perhaps the success of Jim West (whose reign was cut short

by a crusade against TV violence) vindicates the creators of *Yancy*, and offers a hint of what might have been (coincidentally yet interestingly, the Robert Conrad series was filmed on the very Studio City lot that was at the center of the disagreement between *Yancy's* producers and CBS).

Jock Mahoney would follow up *Yancy Derringer* with a villainous turn in Gordon Scott's final Tarzan movie, *Tarzan the Magnificent* (1960), only to take up the loincloth himself in *Tarzan Goes to India* (1962) and *Tarzan the Magnificent* (1963). He would continue to be identified with western roles, however, and was involved in organizing the 1979 television tribute to "cowboy actors," *When the West Was Fun*.

Deeply disappointed in the demise of *Yancy Derringer*, X Brands returned to occasional guest roles where he could get them, but found that he had, to some extent, been typed by his portrayal of an Indian, and parts were hard to come by. For this reason, he jumped at the opportunity when offered a part in a western-themed stunt show at the Seattle World's Fair called "Quick-Draw Theatre." A couple of years later, he was invited to join his lifelong friend Lee Van Cleef in Europe for some feature work, which included *Captain Apache*. Upon his return to the states, he was again the victim of a near-miss, when he was recruited by *Bonanza* creator David

Dortort for what was to be a regular role (as an Indian chief) in *High Chapparal*. Unfortunately, as the pilot was being edited, a dictum came down from NBC aimed at reducing portrayals of violence on-camera (the same campaign that would bring *Wild Wild West* to a premature end). The necessary retooling that followed resulted in Brands' role being excised from the new series. As opportunities dwindled, Brands became a flight instructor in the San Fernando Valley, and eventually an examiner for the FAA, occasionally taking time out for a small role, such as that of sidekick to Doug McClure in the 1979 mini-series adaptation of John Jakes' *The Rebels*. In one instance, his two careers merged when he taxied a small jet into a scene for an episode of *Moonlighting*. Brands and Jock Mahoney remained close friends until Mahoney's death in 1989 at the age of 70. Brands and *Yancy* co-star Kevin Hagen continue to socialize, getting together occasionally for a round of golf. Following *Yancy Derringer*, Hagen's acting career included repeating roles in *Land of the Giants* (as Inspector Kobrick) and *Little House on the Prairie* (as Dr. Baker).



X BRANDS AND THE LEGACY OF PAHOO KA-TA-WAH

Although the Lone Ranger's "faithful Indian companion," Tonto, has long been maligned for being the native American equivalent to an Uncle Tom (*TV Guide* commented that Pahoo made Tonto look like a cigar store Indian), and one might expect the character of Pahoo to be even more vilified due to his being portrayed by a white man, in fact X Brands was surprised to find himself embraced by the Pawnee tribes of Oklahoma as a result of his role on *Yancy Derringer*. During the run of the series, Brands had been ignorant of any significance his character might have beyond serving as Yancy's bodyguard. The Pawnee taught him differently.

Mary Loos, the co-creator of *Yancy Derringer*, was fascinated with the culture of the American Indian, and studied it in depth. When the character of Pahoo was introduced into the show, she didn't merely come up with an Indian name that sounded good. Pahoo Ka-Ta-Wah was an actual historical figure, a mighty Pawnee warrior whose incorporation into *Yancy Derringer* was akin to writing Daniel Boone or Davy Crockett into a series as a continuing character.

In July of 1959, before the final death knell of the series had been

told, Brands received a letter inviting him to be a guest of honor at the 13th Annual Pawnee Homecoming celebration in Oklahoma. He was awed to find himself seated in the midst of four Pawnee chiefs. His Pawnee brothers, as he came to regard them, would ask him how he knew to do certain things in his portrayal of Pahoo. Brands would shrug and say "I just did it." His Pawnee brothers, however, insisted that "Pahoo told you."

According to Pawnee lore, Pahoo Ka-Ta-Wah was captured and killed by a group of Cheyenne, who hated him so much that they cut his body into pieces and threw them into a stream. The animals of the forest came and each took a piece of Pahoo's body, then put him back together, at which point he became a mighty spirit; effectively a deity. Pahoo vowed that he would one day return and bring the name of the Pawnee before the nations of the world. In a popular prime time series, every Thursday night, Pahoo, in the form of X Brands, had indeed returned and brought the name of the Pawnee



to millions of people. In syndication (and, for that matter, in this magazine), that task continues to this day. Brands' role as Pahoo was therefore seen as the fulfillment of a prophecy, and he was embraced by the Pawnee for it. The fact that he was a white man, as opposed to a Pawnee who was aware of the story, must have made it seem all the more evident to them that a greater force was at work.

Brands remained in contact with his Pawnee friends, and when his career was at its all-time low a couple of years later, he was invited by them to "come on home." He took their advice and moved to Oklahoma, where he lived for a short time before new opportunities presented themselves to work in Spain with his friend, Lee Van Cleef.

Unfortunately, he has never been on the same close terms with the Pawnee community in the Los Angeles area as with those in Oklahoma. A number of years ago, Brands and his Mohawk friend, Jay Silverheels of Tonto fame, were invited to a gathering of various tribes held in Burbank. Brands was invited to the podium to speak, where he delivered an enthusiastic greeting in Pawnee. To his shock, the Pawnee group in attendance rose as one and walked



X Brands at 1959 Pawnee Homecoming, seated with Pawnee chiefs (left to right) George Echohawk, Henry Goodfox, James Suneagle, and Jack Roberts



Black hat on a white horse; meaner than a snake in The Rifleman (THE CLARENCE BIBS STORY)

out. It seems that by speaking to them in Pawnee without having been presented to them in advance or having notified them of his intentions, he had inadvertently committed a serious breach of protocol, and the Pawnee were greatly insulted. He came to deeply regret his faux pas, for since that day they have shunned him, and it is an incident that clearly pains him as he speaks of it.

Aren't you going to tell us about his name?

Okay. It seems that in 1743 there were two German brothers, lifelong bachelors named John and Jay Brands, who lived together. They would often receive mail addressed to simply "J. Brands," and they wouldn't know which brother it was for. Eventually brother Jay told his friends to put an "X" after his name so that he could distinguish his mail from his brother's. After a time, the "X" stuck as a nickname. Years later, someone in the family recalled and liked the sound of the name "Jay X Brands," and gave it to his son, thereby creating a tradition whereby the name has been passed down. There is a stipulation, however, that only one person at a time can bear the name, so there is never an X, Jr. Until the current X Brands dies, no one else can be given the name. Because the X is the name itself and not merely an initial, there should be no period following it, though often one is placed there erroneously.



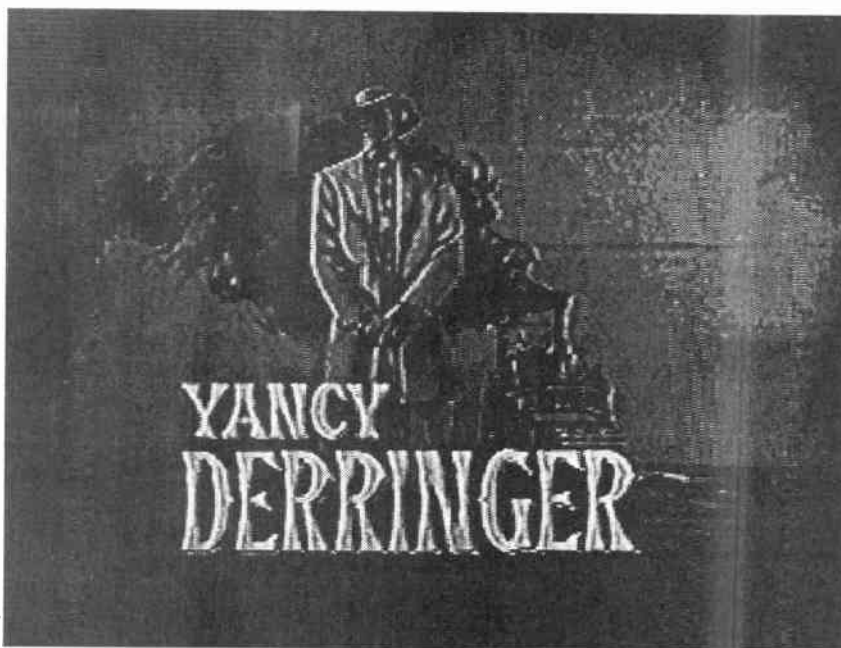
With Rory Calhoun in The Rebels

Theme Song by Henry Russell, Don Quinn (not used in syndication prints):

*They sing of Yancy Derringer
On every danger trail
On riverboat, in manor house,
And now and then in jail
They say that Yancy Derringer
Had ruffles at his wrists
Brocades and silver buckles
And iron in his fists*

(Chorus in closing credits only)

*Yan-cy, Yancy Derringer
Yan-cy, Yancy Derringer
In every tale of derring-do
They tell of Yancy D. (repeat chorus)*



RETURN TO NEW ORLEANS (10/2/58)

Yancy is summoned to New Orleans from Vicksburg, stalked by a trio of sore losers
Julie Adams, George Neise, Dan Sheridan, Charles Cooper, Marvin Bryan, Otis Greene

Written by Mary Loos, Richard Sale; Directed by Richard Sale

GALLATIN STREET (10/9/58)

Yancy sets out to clean up a particularly nasty section of New Orleans
John Qualen, Claude Akins, Paula Raymond, Harry Lewis, Fred Krone
Written by Mary Loos, Richard Sale; Directed by William F. Claxton

TICKET TO NATCHEZ (10/23/58)

An army payroll is transported up the Mississippi in Yancy's care aboard the Sultana

Marie Windsor, Bill Williams, Jean Byron, Marvin Bryan, Harvey Parry, Jack Perkins

Written by Herman Hoffman, Mary Loos, Richard Sale; Directed by Richard Sale

AN ACE CALLED SPADE (10/30/58)

A contrived duel is planned for Colton by a vengeful widow
Ray Danton, Joan Taylor, Lisa Lu, Chubby Johnson, Clarke Gordon, Sandy Kenyon, Ann Codee, Fred Krone, Paul McGuire

Written by P.D. Beauchamp, Richard Sale, Mary Loos; Directed by Richard Sale

A BULLET FOR BRIDGET (11/6/58)

A newly-arrived Irish girl carries the secret of a ship's deadly cargo
Francis Bergen, Maggie Mahoney, Charles Maxwell, Fred Graham, Zachary Charles

Written by Frederick Brady, Mary Loos, Richard Sale; Directed by William F. Claxton

THE BELLE FROM BOSTON (11/13/58)

The brother and gang of an executed criminal target the sister of Colton for their revenge against him

Noreen Nash, Leo Gordon, Marvin Bryan

Written by Alvin Sapinsley, Mary Loos, Richard Sale; Directed by Richard Sale

THE LOOT FROM RICHMOND (11/20/58)

Yancy vies with conspirators to secure the lost treasury of the Confederacy

Jonathan Hole, Dennis Patrick, Patricia Hardy, Carl Benton Reid, Lane Bradford, Gene Collins

Written by Irving Wallace; Directed by William F. Claxton

THE SAGA OF LONESOME JACKSON (11/27/58)

A rich man seeking a wife comes to New Orleans planning to buy one
Gene Evans, Margaret Hayes, Lisa Lu, Bartlett Robinson, Sandy Kenyon

Written by Alvin Sapinsley, Mary Loos, Richard Sale, Directed by Richard Sale

MEMO TO A FIRING SQUAD (12/4/58)

A presidential pardon is stolen that will save an old friend of Yancy's from a firing squad

John Dehner, Robert Rockwell, John Pickard, Guy Kingsford

Written by Mary Loos, Richard Sale; Directed by William F. Claxton

THREE KNAVES FROM NEW HAVEN (12/11/58)

Merchants are selling their storefront shops to developers, then are soon murdered

Maggie Mahoney, John Stephenson, John Bryant, Robert Lowery, Edwin Jerome

Written by Theodore and Mathilde Ferro, Richard Sale, Directed by William F. Claxton

MARBLE FINGERS (12/18/58)

Yancy investigates a series of cargo robberies at the docks

Kathleen Crowley, John Alderson, Kasey Rogers, Mark Roberts, George Keymas, Norm Alden

Written by Robert Spielman, Richard Sale; Directed by William F. Claxton

OLD DIXIE (12/25/58)

Yancy's dog from before the war holds the secret to the hidden Derringer fortune

Louise Fletcher, Lester Matthews, Val Dufour, Chubby Johnson, Maggie Mahoney, Joan Taylor, Lisa Lu, John Qualen

Written by John Hawkins, Mary Loos, Richard Sale; Directed by Richard Sale

TWO OF A KIND (1/1/59)

Yancy and Pahdo are sentenced to death for a series of crimes committed by imposters dressed like them

Dick Foran

Written by Mary Loos, Richard Sale; Directed by William F. Claxton

NIGHTMARE ON BOURBON STREET (1/8/59)

A mysterious 'Mr. D' intends to dynamite the 'sinful' locales of New Orleans

Mary LaRoche, Fred Kroce, Gene White

Written by Mary Loos, Richard Sale; Directed by Richard Sale

THE FAIR FREEBOOTER (1/15/59)

River pirates, led by a beautiful woman, loot a steamboat and make off with a valuable necklace belonging to Mexico
Beverly Garland, Michael Forest, Patricia Blair, Gene Collins, Charles Bateman

Written by Mary Loos, Richard Sale; Directed by Richard Sale

MAYHEM AT THE MARKET (1/22/59)

Yancy is assigned to bust up a protection racket that has moved in on the produce peddlers in the French Market
Mari Aldon, Raymond Bailey, Lillian Bronson, Harry Lauter, Jack Albertson

Written by Theodore and Mathilde Ferro, Richard Sale; Directed by Richard Sale

THE NIGHT THE RUSSIANS LANDED (1/29/59)

Yancy looks after a visiting Russian grand duke who is targeted for assassination

Nick Adams, Gerrie Bender, Alberto Morin, Patricia Blair, Charlene James, James Foxx, Reed Howes

Written by Coles Trapnell; Directed by Richard Sale

A GAME OF CHANCE (2/5/59)

Yancy exposes a deadly lottery racket

Karen Sharpe

Written by Mary Loos, Richard Sale; Directed by William F. Claxton



PANIC IN TOWN (2/12/59)

A group of agitators who seek Colton's removal from authority may be tied to a series of attacks on women by a man wearing a clown mask who cuts off their hair

Peggy Stewart, Donald Randolph, Edward Kemmer, Patricia Blair, Charlene James, Joan Dupuis, Holly Harris, Walter Burke, Irving Mitchell

Written by Coles Trapnell; Directed by Richard Sale

HELL AND HIGH WATER (2/19/59)

As the Mississippi threatens to flood New Orleans, an escaped con sets out to avenge himself on Yancy, who put him in prison

Charles Bronson, Patricia Cutts, Joe Haworth

Written and Directed by Richard Sale

THE LOUISIANA DUDE (2/26/59)

Yancy travels to Virginia City to examine a silver mine in which he has won half-interest

Hillary Brooke, Addison Richards, John Cliff, Harry Swoger, Steve Pendleton, James Anderson, Booth Colman

Written by Coles Trapnell; Directed by William F. Claxton

LONGHAIR (3/5/59)

During a visit to New Orleans, Colonel George Custer accuses Pahoo of being behind attempts on his life

Grant Williams, Roy Jensen, Charlene James, Gene Collins

Written by Coles Trapnell, Kellam de Forest, Marjorie Helper; Directed by William F. Claxton

THUNDER ON THE RIVER (3/12/59)

Someone is sabotaging riverboats, resulting in a series of shipwrecks
Patricia Barry, Oliver McGowan, Ken Mayer, James Foxx, Doug Odney, Gene Collins

Written by Robert Spielman, Richard Sale; Directed by William F. Claxton

THE GUN THAT MURDERED LINCOLN (3/19/59)

A hostile Senator accuses Yancy of having sold John Wilkes Booth the gun he used to kill President Lincoln

Willard Sage, Bert Remsen, Tom McKee

Written by Richard Sale, Kellam De Forest, Marjorie Helper; Directed by Richard Sale

COLLECTOR'S ITEM (3/26/59)

Famed Civil War photographer Matthew Brady comes to Yancy's aid when Toby Cook returns to blackmail a woman who has turned Robin Hood to support orphans

Claude Akins, Robert Cornthwaite, Janet Lord, Yvette Mimieux, Anne Neyland, Gene Collins

Written by Coles Trapnell; Directed by Richard Sale

FIRE ON THE FRONTIER (4/2/59)

Yancy and Pahoo lobby Congress for enforcement of a treaty with the Pawnee

Robert Carricart, Tom Palmer, Noreen Nash, Dan Tobin, Charles Fredericks, Regina Gleason, Nesdon Booth

Written by Mary Loos, Richard Sale; Directed by Richard Sale

THE WAYWARD WARRIOR (4/16/59)

Coco LaSalle, the lady pirate, wants Yancy to help her arrange a bout between a prize fighter and a champion of her own

Beverly Garland, Harry Jackson, Mickey Simpson, William Pullen, Karl Lukas, Joan Boston

Written by William Fay, Mary Loos, Richard Sale; Directed by Richard Sale

A STATE OF CRISIS (4/30/59)

When Colton is apparently promoted to a high government office, a hoax is nearly perpetrated on all of New Orleans

Richard Arlen, John Lupton, Walter Coy, Charles Bateman, Joan Boston, Thom Carney, Charlene James

Written by Coles Trapnell; Directed by Edward Denault

OUTLAW AT LIBERTY (5/7/59)

A Civil War buddy appeals to Yancy for help when he is framed by the notorious outlaw Frank James

Lee Van Cleef, Kaye Elmhart, John Anderson, Brett King, Stephen Roberts, Jane Burgess, Val Benedict

Written by Coles Trapnell, Richard Sale; Directed by William F. Claxton

VAS IN VOODOO (5/14/59)

Devil dolls, voodoo rituals, and beating drums surround the arrival on St. John's Eve of a man engaged to one of a pair of formerly-wealthy sisters

Virginia Grey, Judi Meredith, Brad Dexter, Naaman Brown, Clessia Wade, Paul Bryar, Ruby Dandridge, Jane Burgess, Dennis McCarthy, Charlene James

Written by Mary Loos, Richard Sale; Directed by Edward Denault

THE QUIET FIRECRACKER (5/21/59)

A friend of Yancy's is arrested for smuggling opium in firecrackers

Jean Willes, Lee Kendall, Mickey Morton, J. Pat O'Malley, Theo Marcuse, Victor Sen Yung, Frances Fong, Lisa Lu, Charles Tannen

Written by Mary Loos, Richard Sale; Directed by Boris Sagal

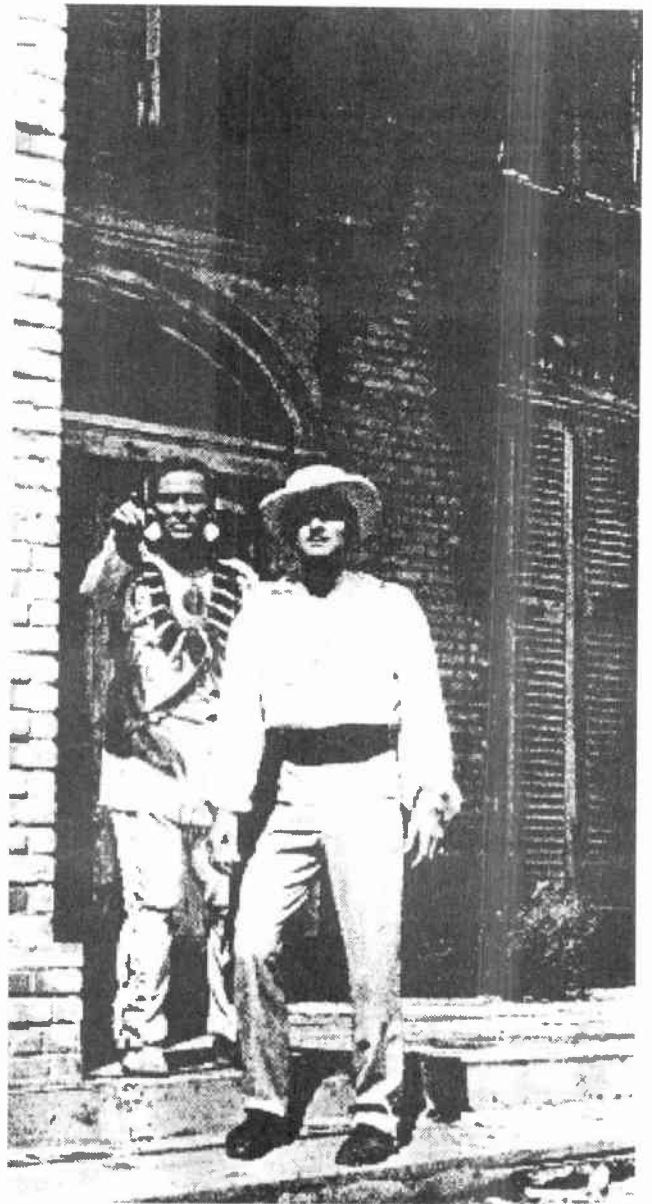


GONE BUT NOT FORGOTTEN (5/28/59)

During a visit to Nevada, Yancy finds his own grave and becomes the target of someone who would like to put him in it for real
Joyce Jameson, Charles Gray, Luke Saucier Jr., Dayton Lummis, Betty Lou Keim, Bill Henry, Stuart Randall, Thom Carney
Written by Richard Sale; Directed by Edward Denault

TWO TICKETS TO PROMONTORY (6/4/59)

Yancy finds himself accompanying a coffin after winning tickets for an historic train ride
Jim Davis, Lee Kendall, John Larch, Rita Lynn, Mickey Morton, Robert McQueeney, Robert Nash, Don Brodie, John Damler
Written by Coles Trapnell, Richard Sale; Directed by Richard Sale



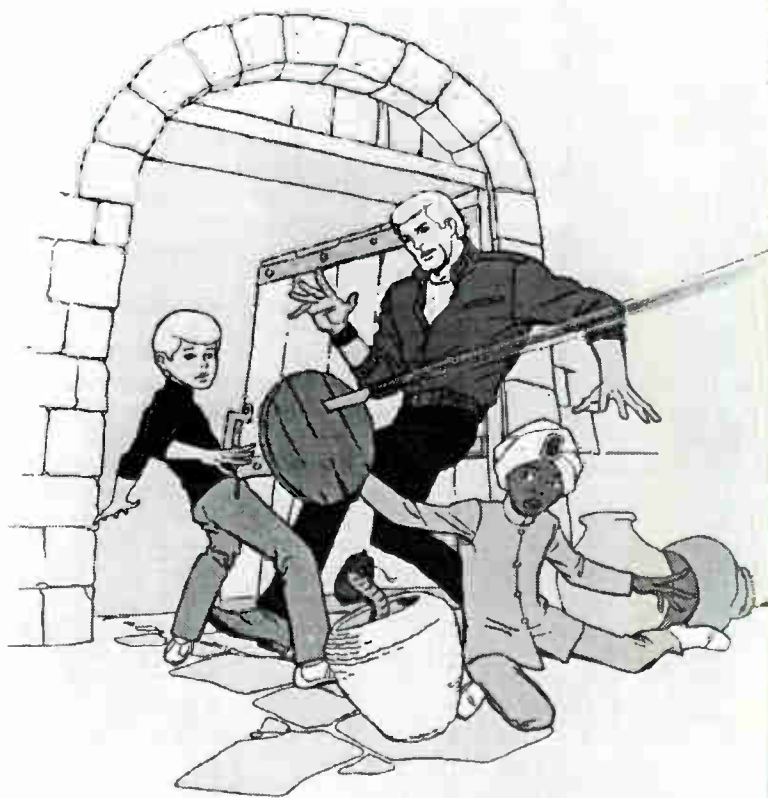
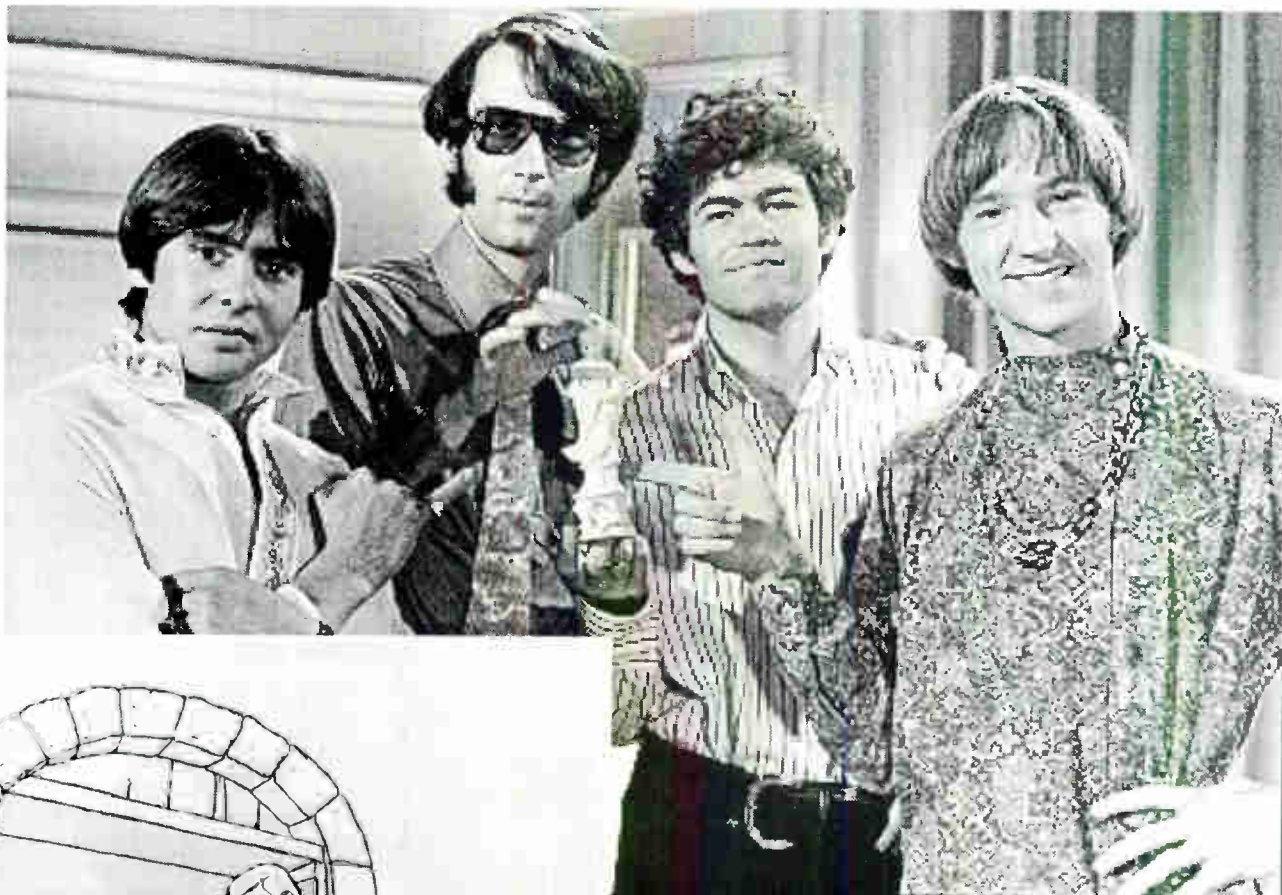
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