

VULCAN

THE MAGAZINE OF CLASSIC FILM AND TELEVISION

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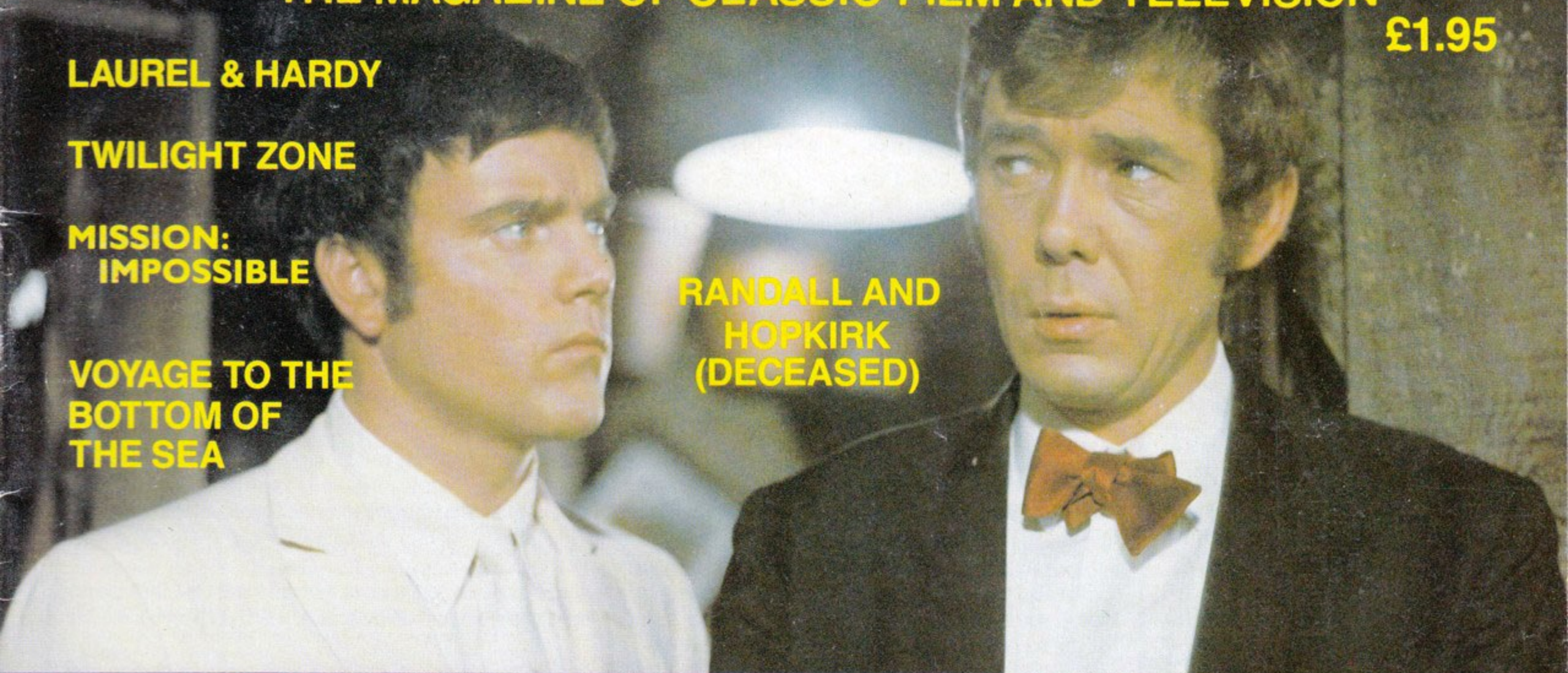
LAUREL & HARDY

TWILIGHT ZONE

MISSION:
IMPOSSIBLE

VOYAGE TO THE
BOTTOM OF
THE SEA

RANDALL AND
HOPKIRK
(DECEASED)



VULCAN - MAGAZINE OF CLASSIC FILM AND TELEVISION

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As I plough through the avalanche of mail that always follows the publication date of an issue, it becomes apparent that generally, specific types of shows have their own specific followings.

There is what I've come to regard as the ITC letter, the list in the letter may be long but whether the favourite is THE SAINT or THE PRISONER the list will be strictly ITC. Then there is the cop show enthusiast, westerns, sitcoms, animations, sci-fi, you name it and my mail bag will have its aficionados.

And so to the point . . . from issue to issue here at Vulcan we will attempt to somehow please all the people at least some of the time, so be on the lookout and your favourite is eventually sure to come up.

Happy reading and fond memories,
Your editor,
Chris Anglos.

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IN THE NEWS

BOOK REVIEW

"Who Played Who On the Screen" is a comprehensive guide to movies written by Roy Pickard, an expert on both cinema and TV movies. This book not only answers the questions that you have always wanted to know about films, but also those it was impossible and irritating to find an answer to.

Entries are made in terms of characters, and this proves to make for easy and interesting reference. For example, if you look under the heading of Clouseau, Inspector Jacques, you will find a concise, yet highly informative description of who Clouseau is, followed by a complete list of all the Pink Panther films ever made. And what is particularly pleasant about the description of the character is that it captures its essence, explaining exactly who and what he is in just one paragraph. This entry is typical of the whole book - Published by Batsford, Sept 29, 1988.

NEW ARCHIVES FOR TV AND RADIO SHOWS

We are living in the first era of a sound and vision technology that allows everyone to be their own archivist - to collect and treasure favourite shows by means of audio and video tapes.

STARS (Savers of Television And Radio Shows) is a group of enthusiasts who aim to bring together fans who have, at some time or other, taped favourite shows from radio or TV; and so together form a private archive of "long lost" shows (including commercial radio both pre and post war).

The idea is to put members in touch with each other so that private exchanges can be made individually, tape for tape. If you send £5 to cover membership and printing/postage costs, a form will be sent to you from which a master list will be compiled and distributed to all members.

STARS is run by Dennis Gifford (creator of "Sounds Familiar" and "Looks Familiar"), who acts as historian and researcher for the club; and by Eugene Cheese, a comedian who runs his own comedy club in London called the "Chuckle Club". Send all enquiries to: Eugene Cheese, 40 Alexandra St., Canning Town, London E16 4DJ.



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FILM REVIEW

RAMBO III A stunning action-packed adventure, the epic sequel to RAMBO: FIRST BLOOD PART II and FIRST BLOOD, RAMBO III features John Rambo as a one-man army who tackles phenomenal odds and triumphs in spectacular glory amidst a background of blazing special effects. Sylvester Stallone was in excellent shape for the movie (for which filming was completed on January 28, 1988), and his phenominally muscled physique added much to the spectacular feel of the film, giving the tense, drama-packed fighting sequences added credibility. Running Time: 100 mins.

THE LAUREL & HARDY APPRECIATION SOCIETY



Branches of "The Sons Of The Desert" exist all over the world, and each branch is named after a Laurel & Hardy film. The British establishment is "Helpmates UK Tent". Helpmates are devoted to keeping the flame alight, and they not only screen rare Laurel & Hardy films at specially organized events, but they also offer a chance for you to actually meet members of the supporting cast of those two great gentlemen of the screen. Every two years an International Convention is held, and the next one will take place in Florida in 1990. Additionally, the Helpmates UK Tent hold at least three fun-filled conventions per year, and all the latest Laurel & Hardy books and video tapes are available from them.



If you are interested in joining THE SONS, then please send an SAE to: The Sons Of The Desert, 63 Wollaston Close, Gillingham, Kent ME8 9SH.

MISSION: IMPOSSIBLE

by John B. Anglos

"Your mission — should you choose to accept it..."

When you want to capture an audience's attention... start with a great opening line, follow through with an ingenious, action-packed adventure, and people it with a dedicated crew of technical wizards fighting subversive elements. Each adventure pits the specialists of the Impossible Missions Force against staggering odds. But the brilliant team that includes Peter Graves, Leonard Nimoy, Greg Morris, Barbara Bain, Martin Landau, Lynda Day and Lesley Ann Warren always wins out.

This classic television series about the IMF, an extraordinary unit of spies and saboteurs who tackle the impossible, was made in 1966-72 and totalled a colossal 171 50-minute episodes... here we present the series.

THE IMF

JIM PHELPS (PETER GRAVES): the Leader of the IMF, schemer and organizer.
ROLLIN HAND (MARTIN LANDAU): specialist in impersonations, sleight-of-hand, and disguise.
CINNAMON (BARBARA BAIN): a sensual decoy.
BARNEY (GREG MORRIS): an electronics expert.
WILLY (PETER LUPUS): a powerful weight-lifting champion.
TERRY TARGO (WALLY COX): a veteran safecracker.
PARIS (LEONARD NIMOY): same skills as Rollin Hand, whom Paris replaced.
DANA (LESLEY WARREN): same skills as Cinnamon, whom Dana replaced.

JIM PHELPS (PETER GRAVES) appears from episode 28 until the last one. Also from episode 28 **DAN BRIGGS (STEVEN HILL)** ceases to appear. He was with the IMF from episode 1-27.



THE COMPLETE EPISODE GUIDE TO MISSION IMPOSSIBLE

NB: Listed in order of production

- 1. PILOT:** The IMF's first assignment is to remove two nuclear warheads from a Caribbean dictatorship, and spirit them out of the country.
- 2. OLD MAN OUT (PART 1):** The IMF become a carnival troupe to rescue Cardinal Vossek (the leader of a freedom movement in a Balkan country who has information vital to the West), from an impregnable prison. But the escape is only a partial one, performed as a rehearsal. And Vossek must return to his cell to await the real escape the next day.
- 3. OLD MAN OUT (PART 2):** The perfectly planned escape rehearsed in Part 1 is shattered when Cardinal Vossek is moved to solitary confinement, and the mission becomes even more impossible.
- 4. MEMORY:** The IMF undertake to overthrow a tyrannical political regime in a Balkan country by undermining, rather than by assassinating, its head.

- 5. OPERATION ROGOSH:** An enemy agent, Rogosh, has entered the U.S. intent on destroying a major city with a secret device. The IMF convince Rogosh that he has had amnesia, that the time is actually three years in the future — 1969, and that he has failed his assignment.
- 6. ODDS ON EVIL:** Prince Kostas is about to buy a shipment of arms to invade a neighbouring country, and the IMF set out to bankrupt him by breaking the bank of his casino.
- 7. A SPOOL THERE WAS:** The IMF accepts the assignment of recovering a reel of recording wire detailing a chemical warfare project being developed against the free world.
- 8. FAKEOUT:** The IMF are sent to lure Anastas Poltroni, the head of the International Narcotics Syndicate, from a small country which has no extradition treaty with the U.S.
- 9. WHEELS:** The IMF set out to prevent the pro-Eastern elements in a foreign country from rigging a Parliamentary election over the pro-Western Liberation Party, by entering a polling booth to readjust the pre-set voting machines before the ballots are counted.

10. THE RANSOM: Egan, an underworld czar facing a grand jury indictment, forces the IMF leader into a daring kidnap of the state's prime witness, Gormon, by holding the daughter of a close friend captive.

11. ELENA: The IMF is called into action when a valuable Latin American informant, the exquisite Elena del Barra, violates orders and threatens to create a serious international crisis by her erratic behaviour.

12. ZUBROVNIK'S GHOST: Dan Briggs dispatches Rollin Hand, Barney and Ariana, a spiritualist, to Austria to persuade an American scientist, Dr. Martha Zubrovnik, not to give the results of her research to the Russians.

13. THE TRIAL: The IMF are asked to discredit Josef Varsh, the tyrannical head of an East European country's police, intent on intensifying the cold war. Varsh plans to seize absolute power in his country by staging a trial to convict an American tourist of sabotage.

14. THE CARRIERS: The IMF infiltrates a secret training site in a scheme to prevent a hostile regime from killing millions of Americans through germ warfare.

15. THE SHORT TAIL SPY: Andrei Fetyukov, leader of a rebellious young element in his country's security and military intelligence army, is to assassinate Professor Napolsky, a scientist who has defected to the West. The IMF's assignment is to discredit Fetyukov by turning his assassination attempt into a humiliating failure.

16. THE LEGACY: The IMF accepts the mission of finding Hitler's carefully hidden personal fortune before four neo-Nazis, sons of Hitler's close aides intent on forming a Fourth Reich, are able to find it.

17. THE RELUCTANT DRAGON: Dan Briggs sends Rollin Hand and Barney behind the Iron Curtain to help a scientist escape to the West and rejoin his wife. But the scientist is intensely loyal to his country, feels his wife was misguided, and has no desire to defect.

18. THE FRAME: Jack Wellman, boss of a powerful crime syndicate, is attempting to take over several key government positions to bolster a flourishing underworld business. The IMF set the stage which leads Bates and Scalesi (syndicate members) to think that Wellman has double-crossed them, and so they take revenge.

19. THE DIAMOND: The IMF undertake the return of a 27,000 karat diamond to its rightful owners, the starving and deprived natives of a small country.

20. THE LEGEND: The IMF is assigned the task of infiltrating a clandestine meeting of top-ranking Nazis and disrupting their plans to re-establish the Third Reich. And are stunned to learn that the leader of the neo-Nazi movement is none other than Martin Bormann, the infamous war criminal who disappeared at the end of World War II.

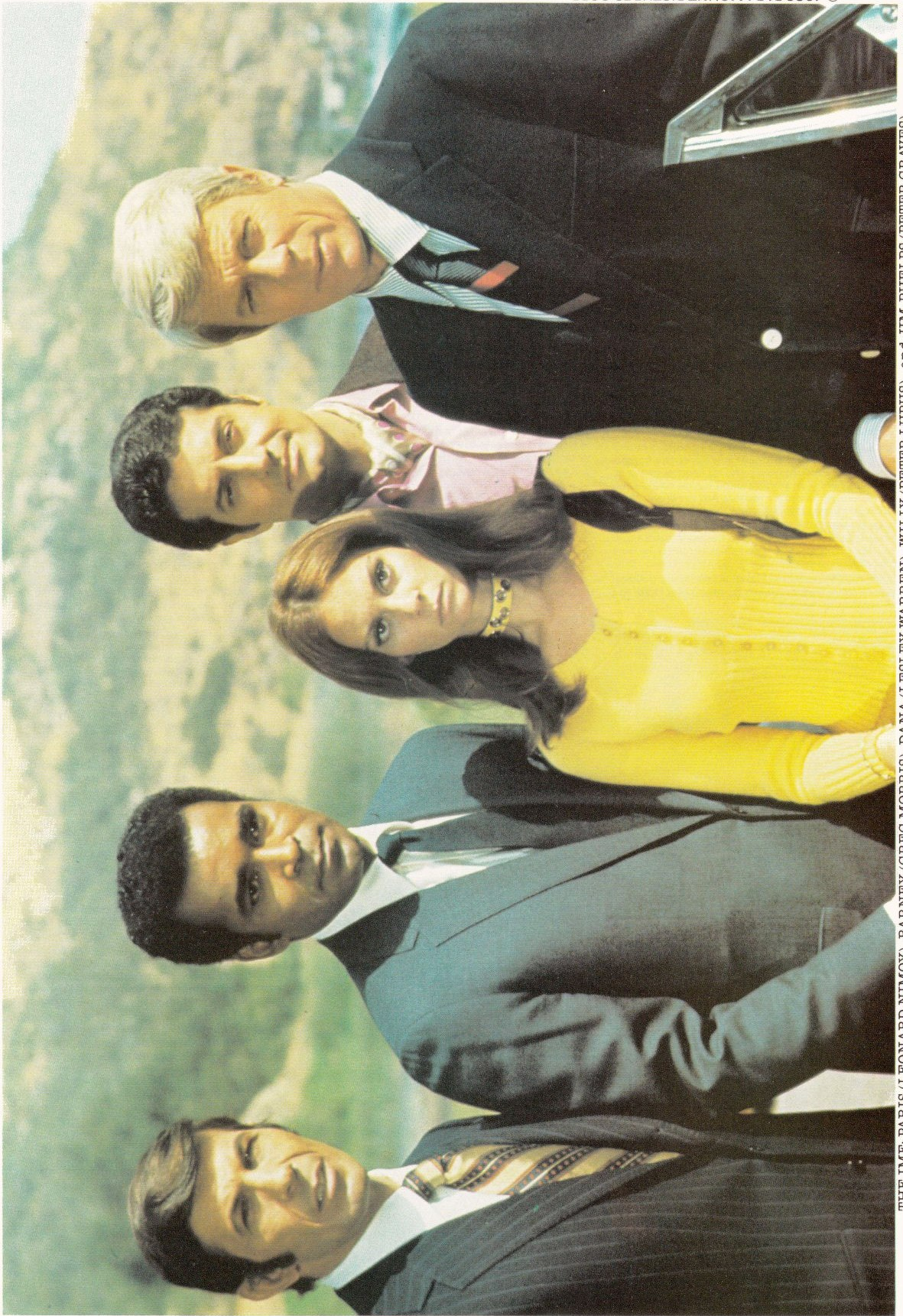
21. THE CONFESSION: When an American senator is assassinated by Andreas Solowiechek, a member of a Communist Trade Delegation, the IMF must prove the killing was not ordered by Solowiechek's government in order to avoid escalation of the cold war. But in the background lurks a militant extremist attempting to incite violent reprisals for the murder.

22. SNOWBALL IN HELL: An international crisis is threatened when a container of nuclear material, Deuterium 14, and top-secret information on its production fall into the hands of Gerard Sefra, the sadistic commandant of an infamous penal colony. And the IMF races against time to recover the Deuterium 14 and prevent the sale of the information to the highest bidder.

23. ACTION: The future of American peace talks on the Vietnam crisis is gravely imperilled by Miklos Klaar who has cleverly combined captured newsreel footage of American troops in action in Vietnam with film of war atrocities he has staged in his own studios. The mission of the IMF: sabotage the conspiracy and discredit Klaar.



THE IMF: TOP — CINNAMON (BARBARA BAIN), ROLLIN HAND (MARTIN LANDAU). BOTTOM — WILLY (PETER LUPUS), BARNEY (GREG MORRIS), JIM PHELPS (PETER GRAVES).



THE IMF: PARIS (LEONARD NIMOY), BARNEY (GREG MORRIS), DANA (LESLEY WARREN), WILLY (PETER LUPUS), and JIM PHELPS (PETER GRAVES). VULCAN



24. THE TRAIN: The IMF employs Hollywood motion picture illusion to prevent a Communist takeover in an Eastern European country.

25. SHOCK: The IMF is dispatched to a neutral country to prevent a sinister plot which threatens to shatter U.S. prestige. The IMF use shock treatment on Josef Gort to confuse him into believing that Josef Gort is an imaginary character. And Gort divulges the details of the "imaginary" Gort's plot.

26. A CUBE OF SUGAR: The IMF are to rescue an American agent, arrested with secret information in his possession, from the ruthless torture of an Iron Curtain security chief.

27. THE TRAITOR: A Pentagon Intelligence officer defects with coded information on Red China's nuclear delivery potential and is granted asylum at the Soviet Embassy. And the IMF members are aided by a petite circus performer to retrieve the top-secret documents.

28. THE PSYCHIC: Through a series of faked psychic forecasts, Cinnamon lures an unscrupulous industrialist into a poker game in which \$80 million are staked against American defense secrets.

29. THE SURVIVORS: A grave threat to national security is posed when an enemy agent kidnaps two of the three key scientists who collectively know the formula for the cobalt bomb. The IMF's assignment: to prevent the kidnapping of the remaining scientist and rescue the other two.

30. TREK: The IMF travel to a tiny Latin American country to recover a priceless collection of Inca gold artifacts which have been stolen and secreted in a remote mountain area, threatening the economic stability of the little democracy.

31. THE BANK: The IMF is dispatched to Berlin's East Zone. Their mission: to destroy a sinister ruse which has taken the lives of hundreds of wealthy refugees seeking to escape to the West, and has put their money (totalling millions of dollars) into a fund to start a new Nazi party.

32. OPERATION--HEART: The IMF races against time to convince the president of a small country that his chief of secret police plans to overthrow the government and seize power.

33. THE SLAVE (PART 1): The IMF is called upon to end an inhuman situation which the United Nations has been unable to abolish: slave trade in the country of Elkabar, ruled by King Borca.

34. THE SLAVE (PART 2): The IMF eliminate Dutchman, De Groot, one of the principal suppliers of victims for King Borca's slave market. And Jim Phelps dupes his way into becoming the king's new partner in the slave trade.

35. THE WIDOW: Cinnamon and Phelps dupe their way into working for an international narcotics ring, and the IMF waits for all the buyers to gather before it delivers the coup de grace.

36. THE MONEY MACHINE: The economy of the small African country of Ghalea is threatened by a mass counterfeiting scheme directed by Walter DuBruit, one of the country's richest financiers. And the IMF plan to put him out of operation by tackling DuBruit with their own brand of counterfeit money.

37. THE SEAL: America's relations with Kuala Rokot, a small neutral country on the China-India border, are threatened when a priceless national treasure is stolen and bought by American art collector, J. Richard Taggart. When the pleading of the U.S. government fails to move Taggart, the IMF are brought in.

38. CHARITY: The fraudulent international activities of Gerald and Catherine Hager, professional fund raisers for charity, take the IMF to an estate on the French-Italian border, where they find the misappropriated funds have been converted into platinum bricks.

39. THE COUNCIL (PART 1): The IMF are assigned to destroy the syndicate, a criminal empire headed by Frank Wayne. The IMF abducts Wayne and holds him in a hotel room, where Rollin studies him in secret. Rollin then disguises himself as Wayne, and takes his place at the syndicate headquarters.

40. THE COUNCIL (PART 2): Rollin, as Wayne, commits a drastic action which endangers the existence of the syndicate. For this the other members vote, and their unanimous decision is a death warrant for Wayne. The appointed killer efficiently dispatches his assignment a few minutes later, unaware that the IMF has meanwhile ingeniously substituted the real Wayne for Rollin.

41. ECHO OF YESTERDAY: The resurgence of neo-Naziism in Germany takes the IMF to Bavaria, where Marcus von Frank threatens to become a second Hitler. To accomplish his goal, von Frank is relying on gaining control of the vast industrial empire built by Otto Kelman. The IMF's mission: to prevent Kelman from turning over control to von Frank.

42. THE ASTROLOGER: Nikolai Kurzon is the leader-in-exile of the Baltic state of Veyska who has been kidnapped by General Stahl, head of the secret police. The lives of many of Kurzon's loyal followers, dedicated to liberating the country from dictatorial rule, depend upon the IMF's success in rescuing Kurzon and destroying a microfilm which contains the names of hundreds of patriots. The IMF are also out to mark Stahl as a traitor.

43. THE PHOTOGRAPHER: A massive spy ring in the U.S. headed by fashion photographer, David Redding, threatens to cripple the country with a deadly pneumonic plague. The IMF ingeniously fake the holocaust of New York City in their attempt to thwart Redding's plan.

44. THE SPY: Nato's missile defense system plans are mapped on two separate overlays for security reasons. A Central European spy organization has already secured one of them.

The IMF then devise a daring plan to recover the missing overlay and to prevent the theft of the other.

45. A GAME OF CHESS: A million dollars in gold bullion intended for underground resistance fighters in an anti-Western satellite has been intercepted by the government police and is being held under heavy guard in a hotel where a major chess tournament is in progress. Not only must the IMF recover the bullion, but also prevent Nicholas Groat, a brilliant con-man and international thief, from taking it.

46. THE EMERALD: A microfilm containing plans for manipulating international gold reserves, is attached to a priceless emerald, which is unwittingly owned by a wealthy gun salesman. The IMF is assigned to recover the microfilm, and prevent it from falling into the hands of a ruthless communist agent.

47. THE CONDEMNED: In a sharp departure from the usual "Mission: Impossible" format, Jim Phelps enlists the aid of the IMF to help a close friend who is condemned to death in a Spanish prison for a murder he did not commit.

48. THE COUNTERFEITER: The IMF engages the aid of a world renowned doctor and surgeon to destroy the international drug counterfeiting ring which thrives on the desperate needs of the sick by supplying them with fake and imitation drugs.

49. THE TOWN: When Jim Phelps stumbles on a plot in a small town to silence a Soviet defector, he himself becomes the target of a sinister murder plot. The other members of the IMF are then faced with the dual task of rescuing Phelps from a slow death and preventing the assassination of the defector.

50. THE KILLING: The IMF sets out to destroy a murder-for-hire organization by having Cinnamon lure the organization into "killing" Jim Phelps to gather incriminating evidence. Through an ingenious plan, Phelps' "spirit" returns to haunt the killers and frightens them into confessing their crimes.

51. THE PHOENIX: The IMF stage a fake assassination to sabotage the plans of Stefan Prohosh who hopes to regain power by giving a sample of a secret alloy to a major Red power in exchange for its support of his ambitions.

52. TRIAL BY FURY: The IMF goes to the aid of a friendly South American government which has been overthrown by revolutionaries. Its leader, Manuel Delgado, is now secretly directing resistance against the rebel government from behind bars.

53. RECOVERY: A secret fail-safe device designed to explode if tampered with, falls into the hands of an American physicist who has defected to an Iron Curtain country. Fearing that the scientist may solve the secret of the destruct mechanism and the entire fail-safe system, the IMF devises a daring plan to recover the device.

54. THE MERCENARIES: The IMF enters Equatorial Africa to crush an army of mercenaries, led by a self-styled colonel, and to return plundered gold to its rightful owners.

55. THE HEIR APPARENT: The IMF must thwart the appointment of a regent to the throne of a small monarchy in the Balkans. The IMF's plan hinges on a legendary tale of the real heir to the kingdom who disappeared as a child.

56. THE DIPLOMAT: A diplomat/playboy romances another diplomat's wife. And the wife is set up as a decoy for the IMF to make enemy agents (who have stolen information pinpointing America's four second-strike missile-control centres), think the information is false.

57. THE CONTENDER (PART 1): The IMF is assigned to knock out a boxing syndicate which fixes fights to create favourable odds for a bookmaking operation. NB: Former boxing champion Sugar Ray Robinson guest stars.

58. THE CONTENDER (PART 2): The illegal operation of the syndicate is spreading to other sports. Meanwhile, Barney poses as a fighter making his comeback, who boxes his way to a title bout. NB: Robert Conrad, star of *The Wild Wild West* makes a cameo role as a fighter. Also, Sugar Ray Robinson appears again.

59. THE EXECUTION: The IMF is assigned to stop Lewis Parma, a man who dictates food prices in America, and is moving towards positions of power in business, labour, and government. Phelps and Cinnamon, posing as egg distributors who refuse to join forces with Parma, set themselves up as targets for this underworld organization known for its strong-arm tactics.

60. THE PLAY: With Phelps and Rollin as the leading men, the IMF stage an anti-American play in a foreign country. They have been brought by a propaganda minister who would see his own Premiere discredited and relations between his country and the U.S. jeopardized. The IMF's plan hinges on a device which would allow the play to be performed with a double meaning for the listener.

61. THE CARDINAL: Cardinal Nagorsky, whose influence has kept his country free, is to be kept alive only long enough for a look-alike actor to emulate his mannerisms in a plot by an army commander to become dictator. The IMF must penetrate the monastery and introduce a third look-alike to rescue the real cardinal.

62. THE ELIXIR: The IMF must depose the widow who plans to forestall free elections in her country and seize total power. IMF plan to play on her vanity and lure her into believing there is an elixir which provides eternal youth and beauty.

63. THE EXCHANGE: Cinnamon is captured and her captors discover her one fear which will allow them to break her, thereby unmasking her identity and exposing the IMF.

64. THE BARGAIN: The exiled dictator of a Caribbean island is negotiating with Layton, the head of a gambling syndicate, for money to stage a coup and regain control of the country. In exchange, Layton is to be granted exclusive gambling rights on the island. The IMF assignment is to make certain the deal falls through.

65. THE MIND OF STEFAN MIKLOS: Townsend is discovered by the Americans to be a double agent and consequently is fed information to lead the enemy astray. When the enemy calls in Miklos to evaluate Townsend's information, the IMF must create clues which will lead Miklos to a false conclusion.

66. THE FREEZE: Before a statute of limitations expires on a \$10 million robbery, the IMF must spring the suspect from prison and dupe him into leading police to the hiding place of the money.

67. THE TEST CURE: An evil bacteriologist has developed a mutant strain of a deadly bacteria which could be used as a practical battlefield weapon. Rollin takes the place of the victim to be used as the guinea pig for the deadly experiment, relying on the expertise of the IMF to keep him alive.

68. THE SYSTEM: The IMF falsify receipts to persuade the trusted henchman of a crime syndicate leader that he is being framed by his boss and so should testify against him. NB: This episode marks the first use in a television series of a unique "snorkel" camera which gives an unusually close view of loaded dice being rolled, a casino dealer dealing second cards, and a remote control safe robbery.

69. THE GLASS CAGE: Working against time lest their man break under questioning, Cinnamon poses as head of the prison system, whilst Barney and Willy let themselves be imprisoned to seek a way around the security safe-guards devised by the ruthless prison commandant.

70. LIVE BAIT: Phelps and Cinnamon trap an ambitious counterspy into revealing the whereabouts of a prisoner who could expose an American double agent. But the prisoner is wired with explosives to guard against any escape plot.

71. DOOMSDAY: When an unscrupulous manufacturer risks World War III by offering a hydrogen bomb for sale, the IMF enters the bidding with a dangerous plan to keep the weapon out of enemy hands.

72. THE BUNKER (PART 1): The IMF races a paid killer who is stalking a nuclear scientist forced by the enemy to work on a device that could upset the world power balance. NB: Lee Meriwether guest stars.

73. THE BUNKER (PART 2): The killer is also a master of disguise, and uses one of Rollin's disguises to lock the scientist (whose work on a vital missile project he seeks to halt) with the IMF leaders in an underground bunker. Then the killer triggers an explosive mixture of rocket fuel.

74. NITRO: The IMF intercept a nitro-glycerine expert who plans to blow up the government house of a small country, thus provoking war with its neighbour nation. Vials of nitro are planted with one of the plotters, giving the appearance that the evil-doers have a traitor within their own ranks.

75. THE VAULT: A corrupt Latin American official plots to loot his own country of \$40,000,000. Barney has to crack an uncrackable safe to make sure the unsavoury Pereda is caught in his real aim of framing his country's president for the theft.

76. NICOLE: Whilst removing a list of defectors from an enemy embassy, Phelps is shot and seriously wounded. The beautiful Nicole turns up to help him and Phelps falls in love with her, unaware she is working with Valdás, the enemy security minister.

77. ILLUSION: Cinnamon and Rollin become cabaret performers in a plot to get the unbalanced Skarbeck to fall in love with Cinnamon and then kill her, in order to be charged with murder and thus be removed from contention for a vital police post. NB: Barbara Bain makes her singing debut, doing three songs written especially for her. All the lyrics are by Bruce Geller, creator and executive producer of the series. And two of the melodies are by Lalo Schiffrin, composer of the "Mission: Impossible" theme.

78. THE INTERROGATOR: To avert a planned nuclear attack, the IMF blanks out an enemy agent's memory, then sets out to make him think he is someone else.

79. THE CONTROLLERS (PART 1): The IMF fight a mind-destroying drug that could enslave the free world. NB: Leonard Nimoy, formerly of the *Star Trek* series, and Dina Merrill, join the IMF in this episode. They come in as replacements for Martin Landau and Barbara Bain.

80. THE CONTROLLERS (PART 2): Jim Phelps lets himself be framed for murder in a scheme to discredit the scientist who has developed the mind-destroying drug.

81. THE CODE: The IMF crack a vital code by hi-jacking a plane so the enemy can capture one of the passengers.

82. MASTERMIND: In a battle with organized crime, the IMF sets up a bizarre mind-transfer experiment to convince a syndicate leader he is being double-crossed.

83. THE NUMBERS GAME: To foil a deposed dictator's attempt to regain power, the IMF sets out to learn the number of his Swiss bank account by convincing him World War III has started. NB: Lee Meriwether as Tracey joins the IMF.

84. COMMANDANTE: To free an imprisoned priest whose life is at stake, Jim Phelps poses as a missionary, Paris becomes a Chinese general, and Barney builds a helicopter.

85. ROBOT: When a would-be dictator installs a double in the premier's office to aid his bid for power, Paris disguises



himself as the premier and Phelps in turn operates a robot programmed to double-cross the dictator. NB: Paris plays five different roles.

86. FOOL'S GOLD: To foil a plot designed to ruin a friendly country with counterfeit money, Paris must break through a brain-destroying ultrasonic barrier to reach the phoney money plates. NB: Sally Ann Howes, star of "Chitty, Chitty, Bang, Bang" appears.

87. DOUBLE CIRCLE: The IMF sets out to prevent the destruction of a secret formula vital to America's missile defense system. NB: Ann Francis guest stars.

88. SUBMARINE: Building pressure on the onetime war criminal to disclose the location of a hoard of stolen money, Jim Phelps lets him see a woman IMF agent fired from the sub through a torpedo tube for refusing to talk.

89. THE BROTHERS: The IMF turns itself into a surgical team to operate on a tyrannical ruler who has imprisoned the rightful king, his twin brother.

90. THE FALCON (PART 1): The IMF set out to save a friendly monarchy from a dictator who is trying to assume control through a forced marriage with a royal cousin.

91. THE FALCON (PART 2): The IMF plan to save a friendly monarchy from a dictator is imperilled when Barney becomes blinded in an accident.

92. THE FALCON (PART 3): A trained falcon is summoned in a last-ditch rescue attempt when Jim Phelps finds his IMF endangered by a traitor's assassination plot.

93. TIME BOMB: To head off a threatened atomic blast, Jim Phelps gains entry to a top secret nuclear plant by posing as a temperamental artist.

94. THE AMNESIAC: As a doctor with a startling new treatment for amnesia, Jim Phelps forces Paris to relive another man's past when the IMF pushes a search for stolen nuclear material.

95. CHICO: Chico is a dog that collects rare stamps...on command from the IMF. A vital list of undercover agents is hidden in a drug dealer's stamp collection, and Chico is set to retrieve it.

96. TERROR: To calm a Middle East trouble spot, the IMF tries to keep a man in prison long enough to make it look as though he is trying to break out.

97. GITANO: The IMF hides a young prince from assassins by disguising him as a gypsy girl, then Paris sets out to betray the boy to his pursuers. NB: Barry Williams, 14-year-old regular on Paramount TV's "The Brady Bunch" series, plays Prince Victor.

98. PHANTOMS: Phelps and Barney set out to induce hallucinations in a ruthless premier to convince his aides he is no longer fit to rule. And Nora, another IMF member, becomes a ghost, and Paris assumes the guise of a man long dead.

99. LOVER'S KNOT: In the midst of delicate operations to identify the chief of an espionage ring, Paris falls in love with an enemy agent, who soon starts using their romance for blackmail.

100. ORPHEUS: Jim Phelps assumes a risky pose as a drug addict with information to sell to get behind the Iron Curtain where he seeks to stop an unknown assassin from killing an unknown victim.

101. THE CHOICE: Paris sets himself up as a target for assassination when he impersonates a power-mad mystic trying to win control of a friendly country by hypnotizing its woman ruler.

102. THE CRANE: After rescuing a prisoner from execution by a dictator, the IMF has to find a hiding place so conspicuous it will be overlooked by police hunting the fugitive.

103. DEATH SQUAD: While vacationing in the Caribbean, Barney falls in love with a pretty artist. But he is later accused of murder and held prisoner in a break-proof jail, where he faces certain death by hanging.

104. THE MARTYR: To keep a student congress from being used as a rubber stamp by a repressive premier, the IMF sets Phelps up for capture so he can betray Paris as a turncoat student leader. NB: Folk singer Lynn Kellogg, who appeared in the original company of "Hair" makes her television dramatic debut as an IMF agent.

105. BUTTERFLY: The IMF attempts to clear an American businessman in Japan of false charges that he murdered his Japanese wife.

106. HOMECOMING: Phelps returns to his home town on personal business, only to find his once happy surroundings in a state of panic caused by a mysterious series of deaths of the young townswomen.

107. THE REBEL: The IMF goes to the aid of a group of young guerilla fighters in an effort to obtain from them a notebook containing vital scientific information. But Phelps soon discovers that the notebook is not on paper.

108. THE KILLER: The IMF must prevent a professional assassin from carrying out his assignment without knowing the identity of his target.

109. FLIP SIDE: The IMF attempt to break up an international narcotics ring by staging an elaborate counter-conspiracy.

110. MY FRIEND, MY ENEMY: Paris, through a delicate brain operation, is programmed by enemy agents to liquidate his "control" — Jim Phelps.

111. THE INNOCENT: While trying to destroy a deadly chemical that is being produced via computer by an enemy government, Barney is critically injured and held captive.

112. DECOY: Phelps and Anna, the woman that the IMF have been assigned to bring out of an Iron Curtain country, fall in love.

113. FLIGHT: A rebellious Caribbean government official plans to take over his country by having his president assassinated while in the U.S. to speak before a joint session of Congress. The IMF must stop the plot and uncover the name of the hired killer.

114. HUNTED: While rescuing an imprisoned patriot, Barney is critically wounded and must be left behind in order for the IMF to complete their mission.

115. THE AMATEUR: Before the IMF can get the prototype of an Iron Curtain country's secret weapon to the U.S., part of the weapon falls into the hands of an unscrupulous, greedy nightclub owner.

116. THE CATAFALQUE: With the threat of another off-shore missile crisis and perhaps confrontation that could lead to war, the IMF is called upon to expose a nuclear arms treaty secretly signed by a previously friendly country and a hostile power.

117. SQUEEZE PLAY: A leading supplier of heroin is about to designate a successor and turn over to him the only known list containing all the vital information about the empire drug operation. The IMF must intercept that list.

118. THE MERCHANT: One of the world's largest dealers in illegal arms is about to complete a deal involving a sale of millions of dollars worth of American arms to guerilla groups in North Africa and the Middle East. The IMF must stop the deal and put the dealer out of business permanently. NB: George Sanders guest stars.

119. CAT'S PAW: When Barney's brother Larry is murdered, the IMF take it upon themselves to attempt to complete Larry's task of proving the connection between the mob and the local police, and unmasking his murderers.

120. THE HOSTAGE: Paris, still in his cover from a completed mission, is kidnapped and held hostage by a group of treacherous revolutionaries who think he is an influential American magnate.

121. TAKEOVER: The IMF must thwart an activist protest designed to discredit the governor of a foreign country, and to expose the underhanded dealings of the mayor and the political machine that controls him.

122. THE MISSILE: The IMF devises an elaborate scheme to dupe foreign agent James Reed into stealing a bogus missile guidance system.

123. KITARA: The IMF is called upon to free John Darcy, the leader of a liberation movement in West Africa, and end the tyrannical rule of his captor, Colonel Alex Kohler, a ruthless segregationist.

124. THE FIELD: The IMF is assigned to destroy a satellite containing thermonuclear bombs that has been launched by a hostile power as a means for international blackmail.

125. BLAST: The IMF must identify and apprehend the mastermind behind a revolutionist group which specializes in robberies for the financing of a movement to overthrow the United States government.

126. A GHOST STORY: A multi-millionaire militarist, contaminated by his own deadly chemical, has destroyed all his records and is said to have returned to the U.S. and died. The IMF must recover his body, for it contains the only existing sample of the chemical.

127. THE PARTY: The whereabouts of a list of enemy agents operating in the United States is locked in the memory of a captured spy, Col. Vanin, and no one, including the spy, can penetrate his mind. But the IMF believe Vanin's wife holds the key to his memory.

128. ENCORE: An aging hoodlum is artificially transplanted back to the 1930s and the scene of his unsolved crime. The IMF have to reconstruct an entire neighbourhood as well as a man's face to try to get the necessary evidence to close the case. NB: William Shatner guest stars.

129. BLIND: An F.B.I. man is blinded while investigating a crime syndicate attempting to take over a large chemical plant. Jim Phelps undergoes a delicate eye operation so as to appear convincingly blind when he poses as the sightless man. NB: Tom Bosley of Happy Days guest stars.

130. THE BRIDE: Casey, the IMF's latest member, poses as a young peasant girl from Europe imported to be the bride of Joe Corvin, the top man at getting underworld millions into Swiss banks, in an attempt to stop his operations. NB: James Gregory guest stars.

131. RUN FOR THE MONEY: Phelps and Casey pose as millionaire owners of racing stables in an effort to infiltrate and destroy the crime syndicate attempting a virtual takeover of all thoroughbred horse racing.

132. THE MIRACLE: The IMF set up an elaborate fake heart-transplant operation on a mobster following an accident. But no-one can predict the hoodlum's reaction when he awakes from the operation to learn that he has been given the heart of a priest.

133. MINDBEND: The IMF set out to break up a crime syndicate that specializes in brainwashing ex-convicts into committing political assassinations, and then commit suicide before they can be questioned by the police.

134. THE TRAM: The leaders of two underworld factions call a top-level meeting at a ski resort to set up a financial holding company capable of creating chaos within the national economy. The IMF plan to defeat the two factions by setting them against each other.

135. ENCOUNTER: A crime syndicate leader whose involvement in an intimidation racket and the cold-blooded murder of an employee puts the IMF team on his trail.

136. SHAPE UP: In order to try to break the underworld's stranglehold on the waterfront, Jim Phelps assumes the role of the captain of a "haunted" freighter and Casey masquerades as the daughter of a dock worker murdered by the syndicate.

137. UNDERWATER: Stolen gems worth \$75 million, scheduled to be fenced to an underworld figure, suddenly



BARNEY (GREG MORRIS)

disappear and the ship on which they were being transported is blown up at sea, bringing the IMF into the picture.

138. THE VISITORS: A publishing tycoon makes a deal with an underworld syndicate which gives them a powerful influence over state politics. The IMF then take advantage of the tycoon's fascination for the occult and arrange for a visit from "outer space".

139. THE CONNECTION: The IMF are given the assignment of breaking an underground ring attempting to set up one of the world's largest drug manufacturing plants off the coast of Africa.

140. INVASION: Top secret information which could set up a possible nuclear invasion of the United States is being dropped at an unknown destination at 5:00pm on a certain day. And it is the job of the IMF to intercept the enemy agent before he gets the information.

141. IMAGE: Barney assumes the identity of a powerful psychic from a Caribbean island kingdom in order to hypnotize a defecting crime syndicate leader into revealing his super-secret list of government officials on the take.

142. BLUES: Barney poses as a prospective rock-music recording artist to get evidence linking an organized crime figurehead to the sudden death of a beautiful recording star who was being blackmailed by the syndicate. NB: Greg Morris makes his television singing debut in this episode.

143. NERVES: Casey assumes the role of an escapee from a women's prison in order to infiltrate the hideout of a deranged felon before he unleashes a stolen canister of nerve gas on the population. NB: The felon is played by Christopher George, husband of Lynda Day George who plays IMF member Casey, and is also star of Paramount TV's "The Immortal".

144. COMMITTED: Nora Dawson, a witness to a murder, is committed to an asylum and is being systematically driven out of her mind with drugs. Casey must infiltrate the asylum and pose as Nora, while the real inmate is smuggled out to tell her story in court.

145. STONE PILLOW: Edison, a former private detective, is blackmailing a powerful crime chief with a roll of film linking him to a murder. As Edison is operating from within prison, Phelps becomes his cell-mate in a complicated plan of acquiring the incriminating film.

146. DOUBLE DEAD: Gangsters running a loan-shark racket in Hawaii short-circuit the IMF's investigation when they capture Willy and feed him gigantic doses of truth serum.

147. BAG WOMAN: Posing as a "bag woman" for a crooked politician, Casey unknowingly carries an attache case locked

to her wrist filled with both money and a bomb set to explode upon opening. Meanwhile, Barney, also working undercover to protect Casey, is put out of action by a "killer" dog.

148. CASINO: An ex-hoodlum now controls a large gambling resort as a front for the underworld crime syndicate. The IMF's job is to get sufficient evidence which would force him to testify against the syndicate in court.

149. TRAPPED: Jim Phelps is struck on the head and loses his memory whilst trying to intercept an eight-million-dollar smuggling operation.

150. SPEED: A breathtaking motorcycle chase over the hills of San Francisco figures prominently in the IMF's plan to recover three tons of the drug commonly known as "speed".

151. TWO THOUSAND: A nuclear scientist is made to believe that he is a prisoner in the year 2000 and is about to be executed, as part of the IMF's plans to learn where he has hidden enough plutonium to construct a dozen atomic bombs.

152. UNDERGROUND: To locate several hundred million dollars in illegal gambling funds, Phelps poses as a murderer to infiltrate a gang that specializes in spiriting wanted men out of the country after first brainwashing them to learn the whereabouts of their vast sums of money.

153. LEONA: In order to free a captured undercover agent, the IMF must set two syndicate families against each other.

154. BREAK: Jim Phelps, with the aid of Barney's electronic wizardry, takes on the guise of a hot-shot pool hustler to break up an illegal gambling operation.

155. THE DEAL: A syndicate leader has the key to the five million dollar bankroll that will finance the overthrow of the government of Camagua. The IMF must prevent the takeover.

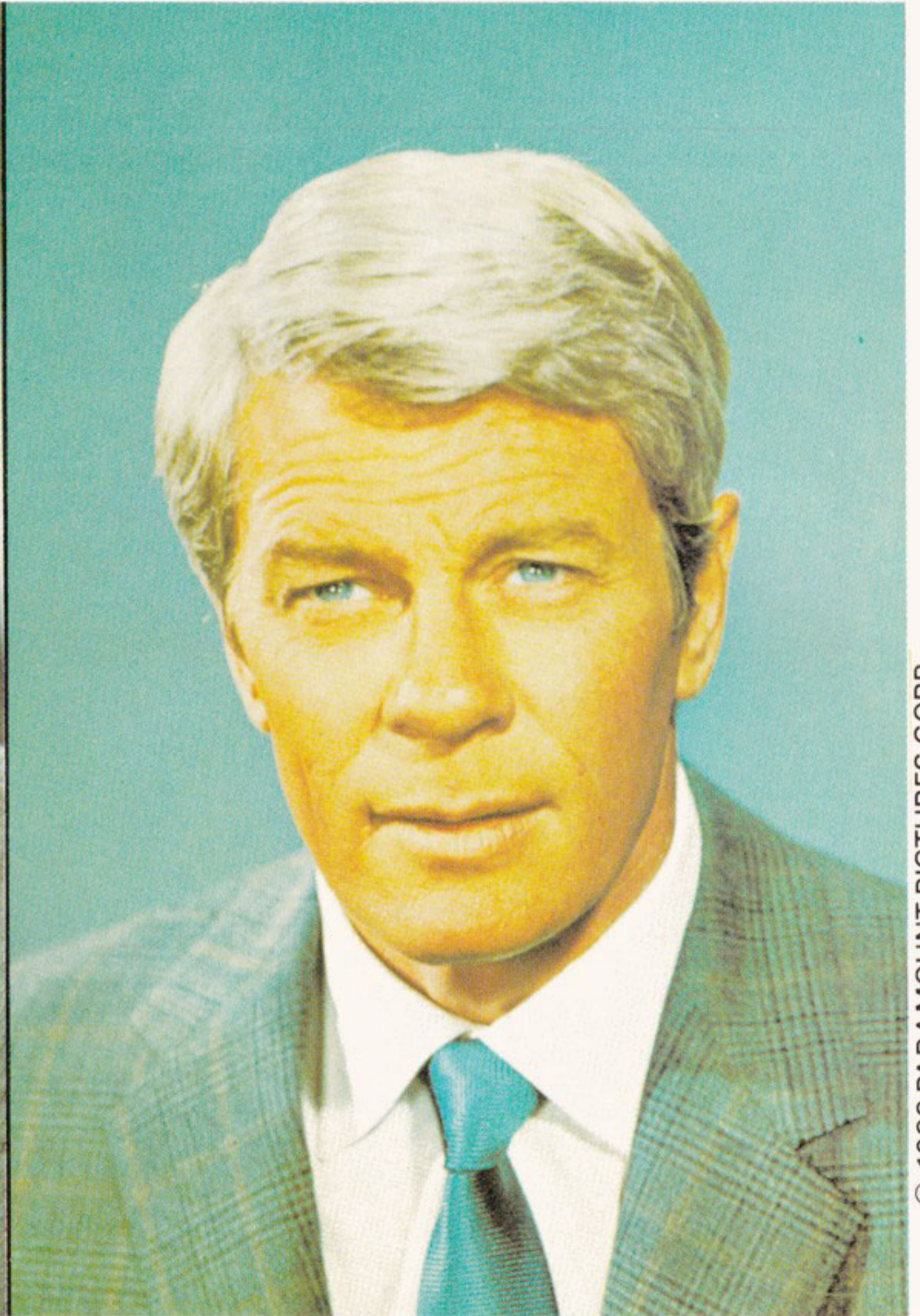
156. IMITATION: The beautiful leader of a band of jewel thieves falls in love with Barney after he infiltrates her operation to recover the stolen jewels of a foreign nation.

157. CRACK-UP: Jim Phelps poses as a master chess champion to trap a criminal with a near genius mentality and his mysterious boss.

158. TOD-5: To locate a terrorist ring called Alpha Group, the IMF convinces turncoat intelligence agent Gordon Holt that he has been exposed to the stolen biological weapon he has been hired to deliver.

159. COCAINE: Joe Conrad, a drug dealer, becomes the unwitting dupe of the IMF in their plan to capture the largest shipment of cocaine ever brought into the country. NB: William Shatner guest stars.

160. THE QUESTION: Andrea, a beautiful IMF agent, becomes the key to determining if enemy agent Nicholas Varsi



JIM PHELPS (PETER GRAVES)

is telling the truth when he claims he is defecting to the United States.

161. HIT: Jim Phelps poses as a government investigator who must work through a crooked district attorney to prove that a crime syndicate boss killed his girl-friend. NB: Robert Reed, star of Paramount TV's "The Brady Bunch" guest stars.

162. MOVIE: Jim Phelps poses as the head of a Hollywood movie studio intent on making a motion picture that parallels exactly the unsolved murder committed by one of the studio's executives as part of the IMF plan to prevent a crime syndicate's takeover of the studio.

163. ULTIMATUM: Jim Phelps and Mimi take on the guises of fugitives to invade the home of Jerome Cooper, a nuclear scientist, who is threatening to destroy a major American city with a fifty megaton hydrogen bomb.

164. KIDNAP: Jim Phelps is kidnapped and held for ransom until Barney, Casey and Willy can steal an incriminating letter from a safe deposit box and turn it over to crime syndicate boss, Andrew Metzger. NB: Peter Graves, who plays Jim Phelps, directed this episode.

165. THE PUPPET: Leo Ostro, a brilliant crime syndicate boss, becomes the target of the IMF when he launches a mysterious one hundred million dollar scheme. NB: Roddy McDowall guest stars.

166. THE FOUNTAIN: John Bachman, an underworld figure with access to the syndicate's top secret computerized records, is convinced by the IMF that he has found the fountain of youth and he need never age.

167. BOOMERANG: The beautiful wife of a crime syndicate boss becomes the target of both the underworld and the IMF when she has her husband killed and steals his records of the syndicate's operations.

168. INCARNATE: Hannah O'Connel, a brilliant but superstitious criminal, escapes to a Caribbean country and is drawn into a voodoo ceremony by the IMF in order to locate a cache of stolen gold she has hidden away.

169. THE WESTERN: Van Cleve, a brilliant thief, is convinced by the IMF that he has the power of precognition as part of its plan to recover the five million dollars worth of art treasures that he has stolen.

170. THE FIGHTER: Paul Mitchell, a boxing promoter tied to a crime syndicate, becomes the target of the IMF when one of his fighters is killed before he can talk to the police.

171. THE PENDULUM: The IMF are assigned to uncover a plan which involves a major attack on the government by a secret terrorist organization known as The Pendulum.



BARNEY, WILLY, JIM, ROLLIN and CINNAMON.

VULCAN

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TWILIGHT ZONE

by Charlie English



THE MAN HIMSELF, ROD SERLING



NOTHING IN THE DARK, STARRING ROBERT REDFORD

The Twilight Zone was a science-fiction television series, but it did not limit itself to science-fiction. Its central theme was people, and characterization was just as important as far-out ideas. Twilight Zone examined people's fears and hopes, their desires and dreams, their loves and prejudices, and Mankind's achievements and potential for even greater accomplishment.

Twilight Zone didn't just concern itself with science-fiction concepts like time travel, aliens, interplanetary travel and futuristic machines and gadgetry, but also applied the improbable into everyday situations; and studied how people would respond to them, examining their motivations and attitudes behind their reactions.

Twilight Zone was the brainchild of genius writer, Rod Serling, who conceived the idea and wrote many of the episodes. He was born in Syracuse, New York, on Christmas Day in 1924, and grew up in Binghamton, a small town in upstate New York. Upon graduation he enlisted with the paratroopers of the U.S. Army 11th Airborne Division, and took up boxing during his basic training, winning 17 out of his 18 bouts as a Golden Gloves boxer. After basic training, Serling saw combat in the Pacific during World War II, where he eventually sustained severe shrapnel wounds in the wrist and knee, ending up in hospital, and with the award of a Purple Heart. And it was probably

this very war which compelled the young Rod Serling to turn to writing. Its many horrors and nightmares tore him emotionally and psychologically, leaving him with deep-rooted frustrations that demanded some kind of release. "I was bitter about everything and at loose ends when I got out of the service," related Serling. "I think I turned to writing to get it off my chest."

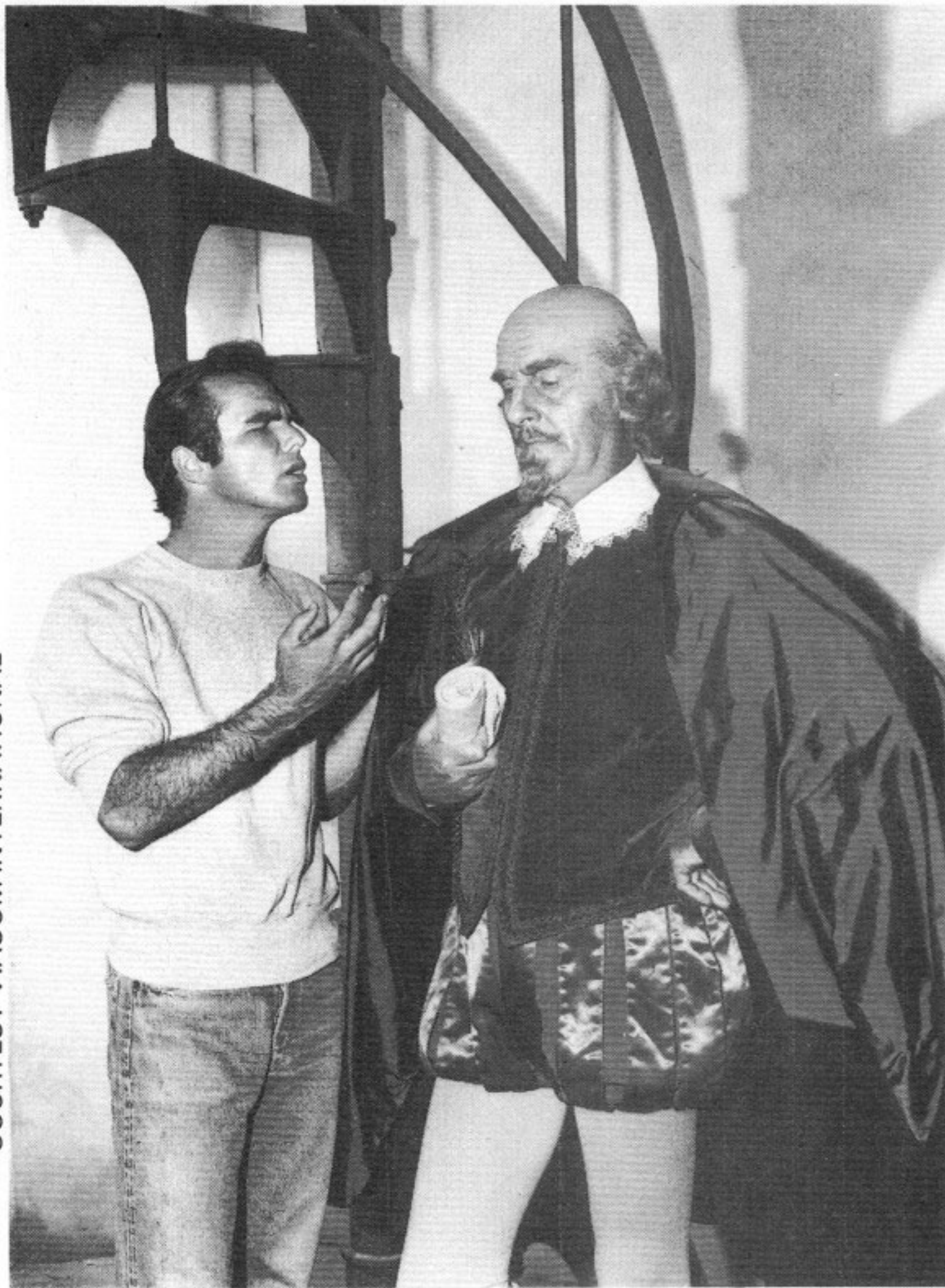
Serling was discharged from the Army in 1946, confused and not knowing what to do with his life. His brother was studying at Antioch College in Yellow Springs, so Serling went there and enrolled for physical education. Later that year, Serling met fellow student Carolyn Kramer, who was studying education and psychology. In 1948 they were wed in what was to be a long and happy marriage (lasting until Serling's death 27 years later). Meanwhile, after his first year at Antioch, Serling changed his subject to language and literature. This led him to become manager of the college's radio workshop (the Antioch Broadcasting System) for which he would write, direct and act in weekly, full-scale productions. And every script Serling wrote for Antioch he would also submit to national radio shows for consideration. Serling worked this way for a couple of years before he got his first big break. This came in 1949 when his script "To Live A Dream" won second prize on a radio show called "Dr. Christian". To Live A Dream was soon after broadcasted and told the tale of a prizefighter slowly

dying of leukaemia who keeps a brave front while starting a younger fighter on the road to the top. The success of his play led Serling to sell two more radio scripts later that year (this time to Grand Central Station), and this led to him selling his first television script, "Grady Everett For The People," the following year to Stars Over Hollywood. And then Serling graduated.

After graduation Serling moved with his wife to Cincinnati where he found employment as a staff writer with WLW radio. However, Rod was not happy here, as he often found himself fabricating advertising copy in unfulfilling projects. He longed to work on writing assignments which revolved around human drama, involving situations and matters of concern and relevance, and which would sometimes be garnished with burning issues. In short, Serling wanted to work on projects that could move the heart and stimulate the mind. But as he was a married man with responsibilities, he opted to remain with the security guaranteed him by his occupation. So throughout the day Serling would write for WLW radio, and throughout the evening he would work on his own ideas. During this period he sent out forty scripts and collected forty reject slips. However, "the process of writing cannot be juggled with another occupation," Serling eventually concluded, and so decided to take a big gamble. He quit his steady-income job at WLW radio and embarked upon the precarious and



WILLIAM SHAKESPEARE (JOHN WILLIAMS) with JULIUS MOOMER (JACK WESTON) – EP.120.



TWO STILL FROM "THE BARD" (EP.120). BURT REYNOLDS IMPERSONATES MARLON BRANDO FOR WILLIAM SHAKESPEARE.

unpredictable life of a freelance writer, hoping that a full-time devotion to writing would enable him to improve his ability and thereby produce better scripts. The time was 1951, and television was a growing medium.

Serling looked towards the anthology shows, which were television series comprised of a collection of stories by different authors, covering a variety of themes. Here he could present a script on any subject of his own choosing, and there were many such shows to approach. If one anthology show turned down his script he would simply send it unrevised to a different anthology show for another bout of consideration. With much hard work, Serling earned almost \$5,000 selling scripts during this first year as a freelancer to such important shows as Hallmark Hall Of Fame, Kraft Television Theater, and Lux Video Theater. All of Serling's scripts were characterized by his fascination for the human spirit, and his concern for people and their problems, whilst at the same time they made some kind of statement on the human condition.

For the next four years Serling turned out moving scripts of human drama in a moderately successful career, for which he received moderate recognition and moderate pay. Then in January of 1955, Kraft Television Theater (a live drama series sponsored by Kraft Foods), presented "Patterns", Serling's seventy-second television script. It was a typical script, in which Serling saw nothing distinguishable between that and any of his others. But Patterns sparked off an unexpected and tremendous reaction, both from viewers and critics alike, and soon Serling found himself being hailed as a "brilliant new find."

Patterns dramatized a struggle for power between three men in the fiercely competitive world of big business, and earned for Serling his first (of six) Emmy Awards. Patterns was regarded as being one of the high points in the TV medium's evolution, and "for sheer power of narrative, forcefulness of characterization and brilliant climax, Mr. Serling's work is a creative triumph", reported Jack Gould in the New York Times. Before long Serling received twenty-three offers for television writing assignments and three film offers. Serling was now in high demand and an established television script writer.

Serling's next landmark achievement came in October 1956 when CBS launched "Playhouse 90", a new anthology series of live, ninety-minute television plays. The second installment of the series, "Requiem For A Heavyweight" was written by Serling, and is also distinguished for being "the first original ninety-minute show ever written for television", and as such marks the real beginning of the TV movie.

Requiem For A Heavyweight, a drama of deep characterization, was screened on 11th October 1956, and related the touching story of a proud boxer who realizes that he has grown past it but doesn't know anything else other than the ring. This installment of Playhouse 90 took the country by storm and won for Serling his second Emmy Award¹, the Sylvania Award² and the George Foster Peabody Award³.

Serling was now established in the top echelon of television's most respected and demanded dramatists. And many shows wanted him to write for them just so as to have his name in their credits, which would automatically add prestige to productions. But despite his success, Serling was

growing unhappy. He found himself continuously entering areas of disagreement with the sponsors of the shows he was writing for, and consequently his work was being revised, sometimes to the point which, Serling felt, took away a script's impact from its social comments. Serling's concern that his presentation of important social issues were being curtailed to an unacceptable level led him to begin looking for a completely different outlet for his writing. This search took him away from the respected and much acclaimed dramatic field and placed him in an area which then was very much clothed in a dubious reputation. That area was, of course, science-fiction. The innate fantasy constitution of this field creates an abstract environment whereby political and social issues, as well as current or pressing problems, could be presented without offending anyone. So Serling seriously considered creating a science-fiction series, and as he was fond of his anthology dramas, he conceived an anthology sci-fi show.

Serling soon dreamed up the title of "The Twilight Zone"* and for its pilot show (i.e.

1. Began in 1949, it is an annual presentation made by America's group of TV professionals. The Emmy Award is the television equivalent of the cinema Oscar, and derives its name from the image orthicon tube.

2. The Television/Radio Writers Annual Award for Writing Achievement.

3. Began in 1940 and awarded annually for merit to radio/television people and stations, in honour of New York banker, George Foster Peabody.

* In an interview many years later Rod Serling explained how he conceived the title: "I thought I'd made it up, but I've heard since that there is an Air Force term relating to a moment when a plane is coming down on approach and it cannot see the horizon, it's called the twilight zone, but it's an obscure term which I had not heard before." Perhaps Serling heard the expression when he served in the U.S. Air Force, and later simply forgot it.



TWO EPISODES ABOUT LIVING DOLLS. LEFT: MINIATURE (EP.110); RIGHT: THE AFTER HOURS (EP.34).

the opening show which would visually demonstrate his concept of what the new series as a whole would look like to prospective buyers/sponsors), he took an old half-hour script of his and rewrote it into a one hour format. The script was entitled, "The Time Element", and related a tale whose protagonist has a dream whereby he foresees the Japanese attack on Pearl Harbor, and embarks upon a desperate attempt to convince someone of its validity. With the script prepared, Serling presented it to CBS.

CBS bought the script, later viewed it with disfavour, and then shelved it without any intentions of using it. Meanwhile, Bert Granet was producing a show called "Desilu Playhouse" (an anthology drama series hosted by Desi Arnaz), which featured top stars in dramas prepared by top TV script writers. Granet felt that if he could secure Serling to write for him, he would further enhance the prestige of Desilu Playhouse. Granet then approached Serling in 1958 and learnt that he had sold a script to CBS and that CBS had no plans of using it. So Granet went to the American TV network and bought "The Time Element" off them for the costly sum of ten thousand dollars.

The Time Element was then made into a fifty minute b/w episode and was aired by

CBS on 24th November 1958. And quite unexpectedly this episode of Desilu Playhouse received more mail than any other, which was also backed with enthusiastic newspaper reviews. Consequently, CBS felt that they had underestimated the audience appeal of an open-ended science-fiction story, and so they decided that they should make a pilot for The Twilight Zone after all.

Before long Serling set to work on creating a new Twilight Zone pilot, and soon wrote "The Happy Place". The CBS executives overseeing the project (William Dozier and William Self) found the script too depressive and feared that with it they would be unable to sell the series. Serling took their judgement in his stride and simply went off and wrote another one. His new pilot script was "Where Is Everybody?" and concerned a man who finds himself all alone in a small town, growing more and more terrified as his search continuously fails to find anybody else. The man's search is all in his mind, for he is in reality an astronaut trainee who after having spent 484 hours in an isolation booth had cracked up from sheer loneliness.

Where Is Everybody? was filmed at the studios of Universal-International, and was

basically a gripping mystery story with a twist ending which gave the show a good punch. It was screened in New York before an audience of potential sponsors, and within just six hours it was sold. General Foods signed with CBS as the primary sponsor of The Twilight Zone and Kimberly-Clark (makers of Kleenex products) signed up shortly after as secondary sponsors.

The Twilight Zone was then produced for CBS by Serling's own company, Cayuga Productions (which derived its name from Cayuga Lake in upstate New York — the annual summer holiday spot of Serling and family), and was filmed at MGM, the mammoth studios which possessed an extraordinary storehouse of sets (e.g. New York streets, small towns from Middle America, small towns from the Wild West, a jungle, lakes, trains from various periods, a courthouse, and just about anything a production company could wish for). And the pilot heralded the series to the public when it was aired on 2nd October 1959 as the premiere episode. The Twilight Zone picked up an audience very quickly, soon became immensely popular, developed a cult status, and then went on to become one of the most successful anthology shows ever.

THE COMPLETE EPISODE GUIDE TO THE TWILIGHT ZONE

FIRST SEASON · 1959-1960 · HALF HOUR

NB: Listed in order of production.

1. WHERE IS EVERYBODY: After 484 hours alone in an isolation booth which simulates a moon flight, Mike Ferris' mind becomes unbalanced from sheer loneliness, and suffers a nightmare in which he finds himself terrifyingly alone in a small town.

2. ONE FOR THE ANGELS: When aging Lew Bookman is informed by a mysterious stranger that his time on Earth is about up, he fast-talks Mr. Death into giving him a reprieve until he can make "one really big pitch" to crown his success as a salesman.

3. MR. DENTON ON DOOMSDAY: Mr. Denton has been cursed in life by being a top gunslinger, which has attracted one showdown challenge after another. One day a peddler named Henry J. Fate steps into his life, and in his very next gunfight Denton's hand is shot, assuring him of no more challenges.

4. THE SIXTEEN-MILLIMETER SHRINE: Barbara Trenton's desire to relive her glamorous acting past is so strong that she eventually gains entrance into one of her films itself, and lives out the rest of her life within it.

5. WALKING DISTANCE: Martin Sloane returns to his home town where he grew up and slips thirty years into his own past. Soon after he comes face to face with his parents and himself as a child.

6. ESCAPE CLAUSE: Walter Bedeker makes a pact with Satan. He will be given immortality, but if he ever tires of life and wishes to end it, his soul will become the property of the devil. Before long Bedeker finds himself behind bars for murder, and comes face to face with the choice of life imprisonment without parole, or the devil's escape clause.

7. THE LONELY: James Corry is sent to a deserted asteroid in space to serve a forty-year jail term for murder, and soon finds himself cracking up under the strain of constant loneliness. A sympathetic space captain smuggles an unauthorized gift to Corry...a robot named Alicia that looks, talks and acts like a woman. Corry now faces the choice between artificial friendship or real loneliness.

8. TIME ENOUGH AT LAST: Near-sighted Henry Bemis has one passion in life, reading. When a H-bomb wipes out everyone in the world but Henry, he finds he has time enough at last to engulf himself in his passion...but soon learns that time isn't all he needs.

9. PERCHANCE TO DREAM: Edward Hall stumbles into a psychiatrist's office, hopelessly relating how he has not slept for four days. In his last dream a carnival dancer named Maya was trying to kill him, and he fears she will succeed if he falls asleep, for the dream will continue from where it left off. And he needs help desperately, for he is now becoming too tired to fight off sleep any longer.

10. JUDGEMENT NIGHT: Carl Lanser is aboard a British freighter on its way to New York in 1942. He is suffering from a loss of memory, and is also troubled by a premonition that something terrible will happen at 1.15am. At 1.15 he sees a U-boat surfacing, and then stares into the face of its cruel commanding officer...it is himself!

11. AND WHEN THE SKY WAS OPENED: Three astronauts are picked up from the Mojave Desert when their rocket-plane, the X-20, crashes after a 31-hour flight 900 miles into space. Before long one by one they start to disappear, not only physically, but from everyone's memories and from all written and photographic records.

12. WHAT YOU NEED: Pegott, a clairvoyant peddler, gives people items which they both deserve and will soon need. However, problems arise when he gives a man something that he needs but does not deserve.

13. THE FOUR OF US ARE DYING: With just a moment's concentration, Archi Hammer can change his face to make it look exactly like someone else's, a talent which he depends on for a living by taking on the identities of other people.

14. THIRD FROM THE SUN: To avoid imminent atomic warfare, scientist Bill Sturka and test pilot Jerry Riden steal an experimental spaceship and flee with their families to another planet on which signs of life have been observed. Their destination...Earth.

15. I SHOT AN ARROW INTO THE AIR: After three astronauts crashland on what appears to be a deserted asteroid, Corey kills his two buddies to keep the water supply all to himself. But when he climbs up a hill on his scouting expedition and looks down the other side, he sees a U.S. highway and a sign reading, "Las Vegas — 15 miles".

16. THE HITCH-HIKER: Whilst driving cross-country from Manhattan to Los Angeles, Nan Adams stops and phones home. She then learns that she actually died six days earlier in an automobile accident.

17. THE FEVER: After twelve feverish hours of playing a one-armed bandit in Las Vegas, tight-fisted Franklin Gibbs feeds his last dollar into the machine which then inexplicably jams. Gibbs then savagely attacks it, claiming the machine is malevolent and that it deliberately jammed in order to avoid paying him the jackpot.

18. THE LAST FLIGHT: Cowardly fleeing from a World War I aerial battle, British pilot Lt. Pecker becomes lost in both time and space. He then inexplicably lands his 1917 Nieuport biplane at a modern American jet air base in France.

19. THE PURPLE TESTAMENT: Lieutenant Fitzgerald is a seasoned veteran stationed in the Philippines in 1945, when one day he unexpectedly acquires the eerie ability to recognize death in the faces of men about to die in battle.

20. ELEGY: Three Earth astronauts land on a remote planet and are mystified by what they find...Earth-like scenes from many historical periods all set near each other.

21. MIRROR IMAGE: The mirror image of Millicent Barnes has somehow slipped into this world from a parallel world, and in order to survive must take her place.

22. THE MONSTERS ARE DUE ON MAPLE STREET: Aliens from another planet use a power failure on suburban Maple Street to test the inhabitants' reaction to the unknown. Their hopes are fulfilled when through the night the citizens' thoughts, attitudes and prejudices are ignited by fear into mass hysteria. Conquest, it seems, will be easy.

23. A WORLD OF DIFFERENCE: Arthur Curtis is busily working away in his office when someone behind him shouts "Cut." Curtis turns and gasps as he sees his business office has inexplicably turned into a movie set. And is further shocked when he learns that he is now film actor Gerry Raigan who is currently playing a business man named Arthur Curtis in a movie.

24. LONG LIVE WALTER JAMESON: Professor Walter Jameson talks of the past as if it were the present, and of the American Civil War as though he fought in it, for he has access to knowledge that could not have come out of any history book. 2,000 years ago, Walter Jameson paid an alchemist for the gift of immortality, and now lives each day with the curse of having everlasting life.

25. PEOPLE ARE ALIKE ALL OVER: Sam Conrad, the

first Earth man to visit Mars, is relieved to find that Martians resemble human beings, treat him kindly and even build a house for him like the one he left on Earth. But drawing the curtains apart, Conrad sees a crowd of Martians gazing at him through a special viewer on which a sign hangs reading: "Earth Creature In His Native Habitat."

26. EXECUTION: Spectators at a hanging in the 1800s gape in awe when outlaw Joe Caswell's body disappears whilst swinging from a rope, and a 20th century killer suddenly dangles in his place.

27. THE BIG TALL WISH: A ten-year-old boy named Henry tells his friend Bolie, a prize fighter, that he will make a big tall wish for him to win his comeback fight. In the boxing-ring Bolie takes quite a beating and goes down for the count, but suddenly it is his opponent who lies sprawled upon the mat and Bolie's hand that is being raised as the winner.

28. A NICE PLACE TO VISIT: Rocky Valentine, a small-time hoodlum, is shot dead by police after robbing a loan company. Rocky soon revives and finds himself unhurt before a man named Pip, who explains is his 'Guide' and is his job to give him anything he needs. Soon Rocky is lavishly bathing in everything he has ever wanted, but everything he has ever wanted does not constitute Paradise for him.

29. NIGHTMARE AS A CHILD: Helen returns to her apartment and meets a little girl who seems to know a lot about her past, things which she cannot remember herself. The little girl's name is Markie, but Helen doesn't recall that her childhood name was also Markie, and that the little girl is the spitting image of Helen when she was the same age. Soon, a terrifying link between the two of them manifests.

30. A STOP AT WILLOUGHBY: On a train journey home, miserable advertising executive Gart Williams falls asleep, then seemingly awakes to find the train has stopped at a beautiful community named Willoughby in the month of July, 1888. Williams senses a profound peace permeating this strange old town, and decides to get off.

31. THE CHASER: Roger Shackelforth is all-consumingly in love with Leila, and in order to win her affections buys a love potion from an enigmatic professor named A. Daemon. But the potion works only too well, for Leila's devotion is continuous and unceasing, and after six months of marriage Roger's life is one of utter misery...from love.

32. A PASSAGE FOR TRUMPET: Joey Crown feels he will never amount to anything and so steps into the path of an onrushing truck to end it all. But Joey ends up in limbo — the middle ground between life and death, and there is greeted by Gabriel who asks him which of the two he really prefers.

33. MR. BEVIS: Mr. Bevis, a happy-go-lucky individual, loses his job, is evicted and wrecks his old Rickenbacker car — all in one morning. Then a man materializes from nowhere, introduces himself as the Bevis family guardian angel of many generations, and says they will begin the day anew and make it a better one.

34. THE AFTER HOURS: Marsha White takes the elevator to the 18th floor of a department store and there buys a gold thimble. Back down she notices that the thimble is damaged. Marsha decides to complain to the manager, but when she does she is told there is no 18th floor.

35. THE MIGHTY CASEY: Dr. Stillman has invented a robot which looks convincingly human, and is named Casey. Now Stillman wishes to test his creation, and in order to do so signs him up with Hoboken Zephyrs, a baseball team 31 games out of first place. Soon the Mighty Casey is striking out one batter after another...

36. A WORLD OF HIS OWN: Gregory West, one of America's most noted playwrights, has the incredible ability to describe characters so accurately into his tape recorder that they come alive right before his eyes.

SECOND SEASON · 1960-1961 · HALF HOUR

37. KING NINE WILL NOT RETURN: Captain Robert Embry's B-25 bomber, named King Nine, crash-lands in the



JESSE WHITE, CAROL BURNETT, and ALBERT CARRIER in CAVENDER IS COMING (EP.102).

VULCAN

desert of Africa in 1943. When he regains consciousness, Embry finds himself utterly alone besides the wreckage of the King Nine. As he searches for his crew members, Embry looks up to the startling sight of jet planes flying overhead. What's more, he knows what they are!

38. THE MAN IN THE BOTTLE: Arthur Castle acquires a bottle with a genie, which grants him four wishes. But to each of his wishes the genie adds a sneaky dimension, and soon Arthur Castle wishes he never found the bottle in the first place.

39. NERVOUS MAN IN A FOUR DOLLAR ROOM: The mirror reflection of Jackie Rhoades, a frightened little small-time thief, begins to speak to him. His reflection is what Rhoades could have been had he chosen the right path, and now it wishes to leave the mirror and take him over. A struggle ensues between Rhoades' conscience and his lower self, and the stakes are a better life or...death.

40. A THING TO DO ABOUT MACHINES: Bad-tempered Bartlett Finchley calls repairmen constantly to fix some machine in his home, and the faults are invariably traced to some malevolent damage he himself has inflicted. One day the electrical typewriter operates itself, and he becomes astonished to see it has typed, "Get out of here, Finchley."

41. THE HOWLING MAN: David Ellington became lost and ill on a hike in Europe and sought refuge in an old monastery occupied by a "Truth" order. During his recovery, he heard sounds of someone howling, and confronting Brother Jerome, was told the amazing story of how the order had captured Satan and had kept him imprisoned there. But Ellington was not convinced, and one night he slid the "Staff of Truth" from the door and freed the humble-looking prisoner. But while passing from pillar to pillar in the old castle, Ellington gapes in utter horror as he witnesses the prisoner transform into...the devil.

42. THE EYE OF THE BEHOLDER: In a hospital of a future state, Janet Tyler has the bandages removed from her face after a cosmetic operation. A close-up of her face reveals that Janet is strikingly beautiful, yet the doctors and herself

regard the operation to have been a complete failure.

43. NICK OF TIME: Newlyweds Don and Pat Carter go to a diner for lunch, and Don becomes obsessed with a fortune-telling machine there after it successfully predicts his pending promotion to office manager.

44. THE LATENESS OF THE HOUR: Jana becomes shocked to learn that the brilliant inventor, Dr. William Loren, is not her father but her maker.

45. THE TROUBLE WITH TEMPLETON: Booth Templeton feels his young wife and career have lost their importance, and yearns for the early days when his beloved wife Laura was alive and he was truly happy. Suddenly, Templeton finds himself back in 1927 and with Laura. But also finds that his memory of the past was much more pleasant than the real thing.

46. A MOST UNUSUAL CAMERA: Chester Dietrich and his wife, Paula, are taking inventory of worthless goods they have stolen, when they discover a camera that can predict the future by the pictures it takes.

47. NIGHT OF THE MEEK: On Christmas Eve, department store Santa, Henry Corwin, finds a bag that can produce whatever one asks for. Corwin then rushes to a mission house where he has the time of his life spreading joy to one and all by passing out gifts from his special bag.

48. DUST: Sykes enters a dirty little border town on the day of a hanging. To the hangman he sells some brand-new five-strand hemp for the noose, and to the father of the condemned man, a small bag of dirt which Sykes passes off as magic dust that will save his son.

49. BACK THERE: After an evening of conversation about whether history could have been altered by a person who had knowledge of the future, Peter Corrigan leaves his men's club in Washington DC. and finds himself in April 14, 1865, the day of President Lincoln's assassination.

50. THE WHOLE TRUTH: Harvey Hunnicut, owner of a

used car lot, buys a Model A Ford from an old gentleman. As the old man leaves, he informs Harvey that he is now haunted by the car and will remain so until it is sold to a new owner. Harvey scoffs, but suddenly finds that he is unable to tell another lie to any of his customers.

51. THE INVADERS: A lone woman faces two miniature invaders from another planet in a terrifying battle of sheer size against minuscule scientific weaponry.

52. A PENNY FOR YOUR THOUGHTS After Victor B. Pool, a timid bank clerk, flips a dime in the news-stand money box and it lands standing on end, he finds that his luck mysteriously changes...he can now read people's thoughts.

53. TWENTY TWO: Dancer Liz Powell, in hospital for nervous fatigue, complains of a recurring dream in which she awakes at night and walks to room 22, the hospital morgue. When Liz is finally discharged from hospital she goes to the airport to catch a plane for Miami. She picks up her ticket...for Flight 22.

54. THE ODYSSEY OF FLIGHT 33: The crew of a jetliner from England to New York experience a sudden sensation of speed. And when they look below them they see Manhattan, but no city...only a nightmare wilderness stalked by prehistoric dinosaurs.

55. MR. DINGLE, THE STRONG: Luther Dingle is a timid little fellow who one day is unknowingly experimentally endowed with super-human strength by a two-headed visiting scientist from Mars. But after Mr. Dingle uses his powers in the neighbourhood bar only in the performance of astounding feats of strength for self-aggrandizement and not in the service of any worthwhile cause, the man from Mars decides he is unworthy to possess such capabilities, and his power promptly disappears. Then two new aliens arrive and choose Mr. Dingle as a sub-normal Earthman upon whom they may present the power of extreme intelligence, and soon the customers of the neighbourhood bar are in for another round of unbelievable goings-on.

56. STATIC: Ed Lindsay reinstalls his ancient radio which mysteriously brings him programmes of 20 years ago, and when he attempts to call the radio station he learns that the transmitter has been off the air for 13 years. And any attempt to demonstrate the marvellous set to others produces only static.

57. THE PRIME MOVER: Jimbo has a strange power...he can command inanimate objects to do his will.

58. LONG DISTANCE CALL: Just before Grandma Bayles dies, she gives her grandson Billy a telephone. With it Billy can keep in contact with her...and he does.

59. A HUNDRED YARDS OVER THE RIM: Christian Horn is leading a small party across the New Mexico territory in 1847. They have had a hard trip, and Horn's son is near death for want of medicine. Scouting ahead, Horn climbs a ridge — and finds a 1961 superhighway. He follows the road to a diner, where a doctor gives him some penicillin tablets. Horn then rushes off, back over the ridge to the wagon. As he reaches the rim, he turns around. The highway has disappeared, but the penicillin tablets that will save his son's life are still in his hand.

60. THE RIP VAN WINKLE CAPER: Four men steal a cargo of gold bullion and undergo suspended animation to avoid the law. But when they reawaken in the 21st century, their gold is worthless...and has been since a method to manufacture it artificially was found many years back.

61. THE SILENCE: All aristocratic Archie Taylor wants is to enjoy some peace and quiet at his sedate men's club, but this is made impossible by the ceaseless chatter of fellow member Jamie Tennyson. In a desperate effort, Taylor wagers \$500,000 that Tennyson cannot keep his mouth shut for a full year. To Taylor's astonishment Tennyson accepts the wager, and the bet is on.

62. SHADOW PLAY: Adam Grant suddenly wakes up screaming, finds himself in a courtroom, is sentenced to the electric chair, and the switch is pulled on him. All is blackness. Then Adam Grant suddenly wakes up screaming...

63. THE MIND AND THE MATTER: Archibald Beechcroft detests people and so uses his newly acquired power of concentrated thought to eliminate mankind and repopulate the Earth with people just like himself. But when he meets them, however, he realizes how unpleasant they really are.

64. WILL THE REAL MARTIAN PLEASE STAND UP: Footprints from a UFO lead to a diner, where a mysterious visitor reveals to the owner that he is a Martian...the advance scout of an invasion force. The diner owner tops him, however, with a revelation of his own.

65. THE OBSOLETE MAN: The Chancellor of a totalitarian state finds librarian Romney Wordsworth guilty of being obsolete, a crime punishable by death.

THIRD SEASON · 1961-1962 · HALF HOUR

66. TWO: In the shambles of a city destroyed six years ago by a hydrogen-bomb holocaust, a man and a woman find each other. Now surrounded by the horrible evidence of past distrust, each tries to salvage enough faith to allow the other to live.

67. THE ARRIVAL: In all his 22 years as an investigator for the Federal Aviation Agency, Mr. Grant Scheckly had only one case unsolved, that of Flight 107 which disappeared 17 years



JONATHAN WINTERS with JACK KLUGMAN in A GAME OF POOL (EP.70).



JACK KLUGMAN in IN PRAISE OF PIP (EP.121); and DON RICKLES in MR. DINGLE THE STRONG (EP.55).

ago. Today it has come back to haunt him.

68. THE SHELTER: Stockton's neighbours batter their way into his bomb shelter just as the enemy missile attack is announced by the radio to be a false alarm. And Stockton realizes "for civilization to survive, the human race has to remain civilized."

69. THE PASSERBY: A column of beaten soldiers struggles along a Southern road in the days of the American Civil War, and not until they encounter a Union Lieutenant do they realize they are all dead and on their way to their final reward.

70. A GAME OF POOL: Whenever Jesse Cardiff claims the title of the world's greatest pool player, he is reminded of the late, great Fats Brown. Jesse's desire to beat Fats is so great that suddenly the two men come face to face, and begin a game of pool for unusually high stakes.

71. THE MIRROR: Ramos Clemente has led a guerilla revolution, overthrowing the regime of the corrupt General Decruz. Before he is led to prison, Decruz introduces Clemente to a mirror in the presidential office, and explains that by looking in it one can see his own assassins.

72. THE GRAVE: Just before outlaw Pinto Sykes dies he swears that if bounty hunter Lonny Miller comes anywhere near his grave, he will reach up and snatch away his life.

73. IT'S A GOOD LIFE: Six-year-old Anthony Fremont has the power to create, change or destroy by simply concentrating his will in a desired direction. He has already eliminated everything in the world outside the town of Peaksville, and no one there wants to incur his displeasure.

74. DEATH-HEAD REVISITED: Gunther Lutze returns to the Dachau concentration camp on a nostalgic trip, and revels in the atmosphere of his past when he was responsible for the torture and death of many prisoners during the Nazi era. But Lutze suddenly encounters the ghosts of the camp's dead, who sentence him to experience the physical agonies of his victims.

75. THE MIDNIGHT SUN: Norma sees her paintings bubble and melt and her curtains burst into flame before coming out of her feverish delirium, only to find her dream completely wrong. The Earth was never heading towards the sun...it is moving away!

76. STILL VALLEY: Paradine finds a book whose black magic can freeze anybody into a statue, and his lieutenant agrees it must be used if the Confederacy is to avoid defeat. Then they realize that to invoke its magic they must renounce God and accept the devil. Rather than ally their cause with Satan, the soldiers burn the book.

77. THE JUNGLE: Prospector Alan Richards returns to the States from Africa, scoffing at an African conjurer's threats that a voodoo lion curse will be placed upon him if he should violate African land.

78. ONCE UPON A TIME: Woodrow Mulligan is dissatisfied with the life of New York 1880, and so uses a time helmet to send himself 72 years into the future. Life here is not the utopia he imagined, and now he yearns to go back home.

79. FIVE CHARACTERS IN SEARCH OF AN EXIT: A

ballet dancer, a major, a clown, a tramp and a bagpipe player soon learn they are not people as they had thought all along...but dolls.

80. A QUALITY OF MERCY: In the Philippines in the summer of 1945, hard-hearted American officer Lt. Katell suddenly becomes Lt. Yamuri, a Japanese officer. After having experienced the other side of life, Katell finds himself back in the Philippines with his own men...only this time he has developed some compassion.

81. NOTHING IN THE DARK: Wanda, an aged recluse, learns that Mr. Death is really kind and thoughtful, and not the shadowy, nightmarish apparition she expected.

82. ONE MORE PALLBEARER: Wealthy Paul Radin constructs an elaborate underground bomb shelter and by a series of ingenious devices creates the impression that a nuclear war is about to occur, in order to force an apology from people he feels have deeply hurt him in the past.

83. DEAD MAN'S SHOES: Down-and-out Nate Bledsoe takes a pair of fancy shoes from a dead gangster's body he discovers in an alley, and puts them on. Through the shoes the dead gangster can take control of the wearer, and keep control for as long as they are worn. He wants revenge, and will use the wearer of his fancy shoes as his means to get it.

84. THE HUNT: Hyder Simpson disappears beneath the surface of a lake. The next morning Hyder awakens on the shore and starts home. Though he cannot be seen by his neighbours nor even by his grieving wife, Hyder does not realize he is dead until he follows his own funeral procession.

85. SHOWDOWN WITH RANCE MCGREW: Insufferable cowboy star, Rance McGrew, is making a film. Suddenly, the cameras, lights and crew disappear and Rance finds himself alone in a genuine Old West saloon, face to face with the real Jesse James.

86. KICK THE CAN: After Charles Whitley watches from a window of a home for the aged as children play "kick the can", he persuades a group of other oldsters to join him on the front lawn. Whitley finds his scheme has worked and "kick the can" has returned youth to all who believed in its magic.

87. A PIANO IN THE HOUSE: Fitzgerald Fortune buys his wife a player piano, and later discovers it has a strange power. When the right person hears the right music, the listener's hidden character suddenly is revealed.

88. TO SERVE MAN: The Kanamits are ten-foot humanoids who arrive on Earth in alien spaceships. Their intentions are to show the people of Earth how to end the misery of war, pestilence and famine, and how to utilize their superior technology. But when a code clerk finally deciphers the Kanamit master manual for Earth, it turns out to be a cookbook.

89. THE LAST RITES OF JEFF MYRTLEBANK: The funeral of Jeff Myrtlebank is rudely interrupted when Jeff climbs out of his coffin. The country doctor who pronounced him dead three days before claims Jeff has been in a state of suspended animation, but the townsfolk think the devil has put himself in their midst by assuming the young man's body.

90. THE FUGITIVE: Old Ben is a mysterious fellow who can perform all sorts of wonders, including transforming his physical appearance into a horrible ogre for imaginative games. He is a favorite among children, but in reality Old Ben is a fugitive from outer space.

91. LITTLE GIRL LOST: Chris and Ruth Miller's little girl Tina has fallen through a mysterious opening into another dimension — a strange world of distorted sights and sounds. Chris follows her cries and tracks the opening under Tina's bed, and hopes that she can be led back by holding onto the collar of Mack, their family dog.

92. PERSON OR PERSONS UNKNOWN: David Gurney awakes one morning and finds that his wife does not recognize him; neither do his fellow bank employees, his closest friend, nor his mother.

93. THE GIFT: A humanoid alien crashes his spacecraft near a small Mexican village, and offers its inhabitants a formula for a cure of all forms of cancer as a token of greeting. But the townspeople do not trust anyone they cannot understand, and soon the alien is hounded by the police and the army.

94. THE LITTLE PEOPLE: Space traveller Knauff discovers an Earth-like civilization run by people the size of ants. By stamping around one of their cities, he terrorizes the little people until they are willing to treat him as their god. As he savours his power another spaceship lands with passengers proportionately as large to Knauff as he is to his tiny subjects.

95. FOUR O'CLOCK: To combat all that he considers evil, Oliver Crangle finally hits upon the perfect solution. At precisely four o'clock that afternoon, he will make every evil person just two feet tall.

96. THE TRADE-INS: John and Martha Holt have completed 50 years of their happy marriage. Both are now old and so they visit the New Life Corporation, a company offering an operation that will transplant their personalities into new, youthful bodies.

97. HOCUS POCUS AND FRISBY: Mr. Frisby's customers are used to his imaginative tall tales and pay little attention to him. But one day a group of men from another planet stop at his store to buy some gasolene and become so impressed with his amazing "exploits" that they capture him as a prize specimen to take back to their planet.

98. THE DUMMY: Jerry Etherson is a reasonably successful ventriloquist. But one day his wooden dummy Willy reveals that he has malevolent intentions. The next time the act plays things have changed considerably...Willy has transformed into the ventriloquist, and Jerry is now the dummy.

99. THE CHANGING OF THE GUARD: Professor Ellis Fowler is brooding over his retirement when he hears the class bell ring. He goes to the school building and enters a class, and there finds the ghosts of a number of his now-deceased students. They have come to convince him that his teachings inspired them to perform acts of heroism, and that he is well-loved.

100. YOUNG MAN'S FANCY: 34-year-old Alex Walker longs for the happy days of a quarter-century ago so intensely



ART CARNEY in NIGHT OF THE MEEK (EP.47); and BURGESS MEREDITH in TIME ENOUGH AT LAST (EP.8).

that 1936 begins to reappear. The shock of his wife Virginia becomes complete when ten-year-old Alex appears with his mother, whom he chooses as his preferred companion.

101. I SING THE BODY ELECTRIC: The widowed father of Anne, Tom and Cyrilly gives his children the choice of going to live with their Aunt Nedra or buying an electronic grandmother.

102. CAVENDER IS COMING: An apprentice angel named Harmon Cavender shows little hope of ever winning his wings. He has failed every assignment, and as a last chance Cavender is given the task of helping clumsy, inept, yet lovable, Agnes Grep.

FOURTH SEASON · 1963 · ONE HOUR

103. IN HIS IMAGE: Alan Talbot has been gone only a week from his home town, but when he returns finds buildings there which he has never seen before. And the university where he works at is now just an empty field.

104. THE THIRTY-FATHOM GRAVE: One hundred miles off the coast of Guadalcanal, a United States naval destroyer picks up persistent clanging...and trace them to a submarine sunk twenty years ago.

105. MUTE: Experimenting with the powers of mental telepathy, a couple raise their daughter in a world free of verbal communication. But when they die, their daughter faces a world with which she cannot communicate.

106. JESS-BELLE: A girl strikes a bargain with a witch to assure herself the attentions of a young man, and so begins a tragic tale of love and witchcraft.

107. DEATH SHIP: As Captain Ross brings his spaceship in for a landing upon an alien planet, a shocking sight greets the crew of three. It is that of a wrecked duplicate of their ship, and inside it are their own dead bodies.

108. VALLEY OF THE SHADOW: Philip Redfield comes upon a peaceful village which guards the secret of a way to create and obliterate matter. Once he learns the secret, it takes another miracle to release him from the responsibility of his knowledge.

109. HE'S ALIVE: Peter Vollmer, the leader of a small group of American neo-Nazis, keeps bungling his attempts to create a large army of hate-filled devotees. Returning to his apartment one night, a furtive figure steps out of the shadows...it is Adolf Hitler.

110. MINIATURE: Whilst visiting a museum, shy bachelor Charley Parkes comes across an elaborate nineteenth-century doll-house, and finds the tiny life-like mechanical doll within crying tears of loneliness. When the next day the museum guard peers into the doll-house, he is greeted by an inexplicable surprise...there are now two miniature figures within.

111. PRINTER'S DEVIL: Mr. Smith writes up one sensational headline after another, and the exclusive editions of the Danzburg Courier soar in sales. But one night the editor learns that his paper's exclusive disasters have all been created by Mr. Smith, who reveals himself as the devil.

112. NO TIME LIKE THE PAST: With the use of a time machine, Paul Driscoll tries to alter the present by changing the past, but fails in his attempts to warn the people of Hiroshima, assassinate Hitler, and persuade the captain of the Lusitania to change course.

113. THE PARALLEL: Astronaut Major Robert Gaines finds himself waking up in a hospital after being rescued from his crashed capsule. Returning home after being discharged, he flicks through a set of encyclopedias and inexplicably finds the historical facts to be subtly different.

114. I DREAM OF GENIE: George P. Hanley tries to clean an old Arabian lamp he just bought when a genie suddenly appears, and grants him one wish. George wishes to become a genie. And his first client is a tramp who finds his lamp in a trash can, and upon him George bestows three wishes.

115. THE NEW EXHIBIT: After poor attendance forces Mr. Ferguson to close down his wax museum, the five statues of notorious murderers are passed on to their dedicated curator, Martin Senescu. And the statues go on to kill anyone who tries to part them from him.

116. OF LATE I THINK OF CLIFFORDVILLE: Mr. Feathersmith strikes a deal with the devil and travels backward in time to re-experience the thrill of his notorious rise to the top. But history does not repeat itself, and when he returns to the present, he is only the janitor at the building that once housed his business empire.

117. THE INCREDIBLE WORLD OF HORACE FORD: Horace Ford recalls his childhood with such intense longing that he becomes a boy again. But he finds that his life as a child was actually filled with countless bitter experiences, and soon wishes to be a man again.

118. ON THURSDAY WE LEAVE FOR HOME: The Earth colonists upon a remote asteroid went there to find "a place without war, without jeopardy, without fear — and what they found was a lonely, barren place whose only industry was survival."

119. PASSAGE ON THE LADY ANNE: As an unhappily married couple sail the Atlantic, they learn that their vessel, the Lady Anne, is an old ship, originally designed for honeymooners. And its unique brand of magic enables them to find love.

120. THE BARD: Mr. Julius Moomer, a mildly talented writer, finds that he can turn out remarkably good material when William Shakespeare acts as his collaborator.

FIFTH SEASON · 1963-64 · HALF HOUR

121. IN PRAISE OF PIP: Max Phillips learns that his beloved son Pip, now a soldier in South Vietnam, has been critically wounded. Phillips goes to a nearby amusement park where he and his son had spent some happy, but rare, time together. Brooding miserably, Phillips is suddenly amazed to see standing before him his son Pip, now a ten-year-old boy again.

122. STEEL: Prize fighting was legally abolished in 1968. Now, in 1974, crowds are treated to the spectacle of life-like robots slugging it out in the ring for the prestigious boxing titles.

123. NIGHTMARE AT 20,000 FEET: Bob Wilson is flying home after a six-month convalescence from a nervous breakdown, when to his horror he sees a gremlin walking along the edge of the wing. And before long the grotesque figure starts to rip off the cowling plates of one of the engines.

124. A KIND OF STOP WATCH: Thomas McNulty acquires a stop watch that can freeze all action in the world bar his, anytime and as often as he wants to.

125. THE LAST NIGHT OF A JOCKEY: Grady is a five-foot jockey who has just been banned from the track for having fixed a race, and concludes that if he had only been born tall he would have been able to amount to something. The following day he jubilantly awakes to find he has grown up to become nine feet tall.

126. LIVING DOLL: Annabelle buys her daughter an expensive talking doll, and her husband Erich resents the high price. The doll senses Erich's dislike and when his family are away, the doll threatens revenge upon him should he ever try to get rid of her.

127. THE OLD MAN IN THE CAVE: An atomic war has destroyed all civilization and killed most of the Earth's people, but a small community has managed to survive by accepting the advice of "The Old Man in the Cave", which unbeknown to them is really a computer.

128. UNCLE SIMON: Barbara Polk has taken care of her crotchety Uncle Simon for 25 years for the sole reason of inheriting his sizable estate. When Uncle Simon dies, his will names Barbara as the heiress to his estate, provided she looks after his latest invention — a robot that acts and thinks just like him.

129. NIGHT CALL: A bad storm has broken and dropped a telephone wire across the grave of Brian Douglas, the long-dead fiancé of Elva Keene. After the storm Elva Keene's bedside telephone rings, and two old lovers are reunited.

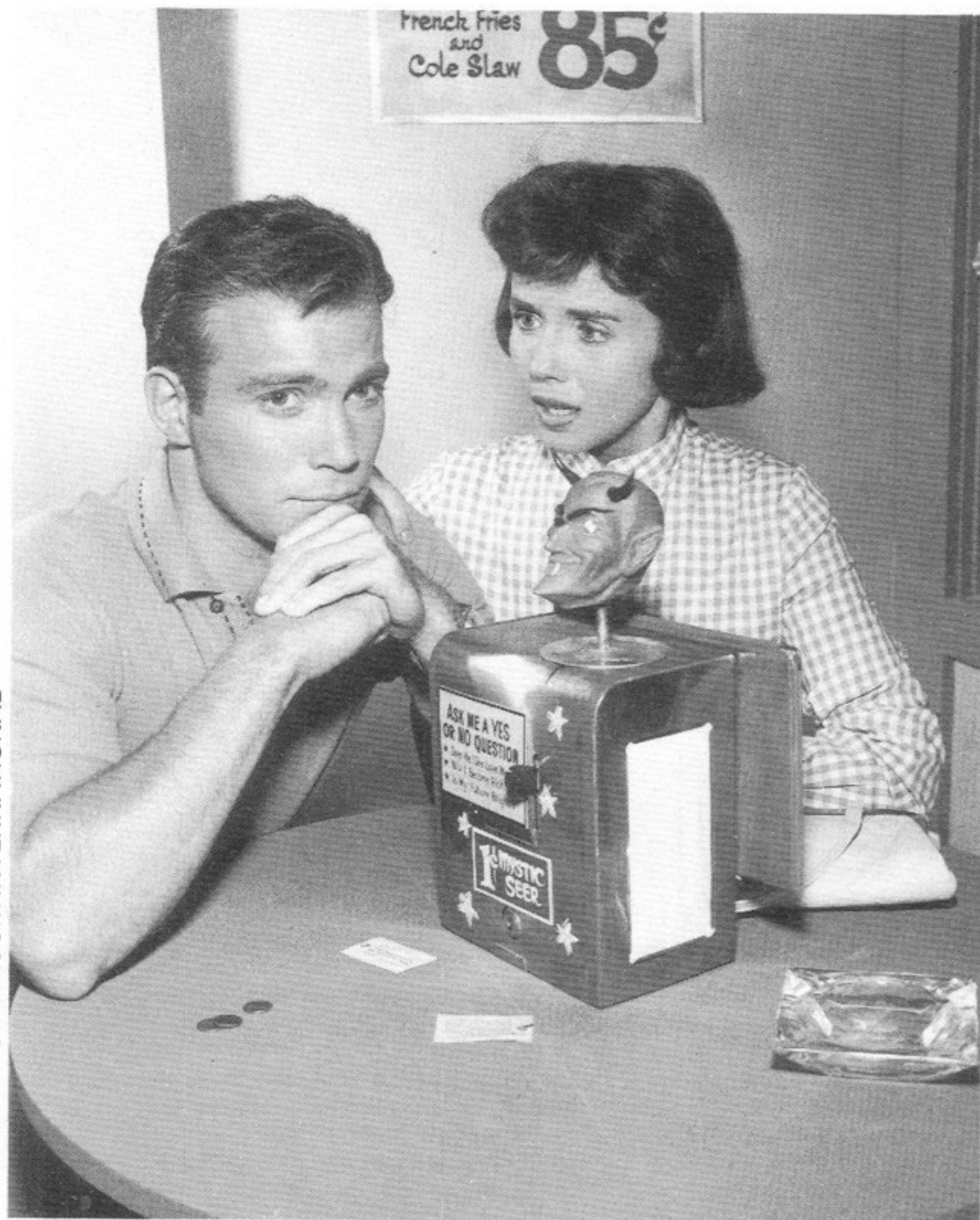
130. PROBE 7—OVER AND OUT: Colonel Cook crash-lands and becomes stranded upon an unpopulated planet called Earth. Cook explores and soon comes across a young woman who had been shot into space when her own planet went out of its orbit. He says his first name is Adam. She says hers is Eve.

131. THE 7TH IS MADE UP OF PHANTOMS: Three soldiers on patrol become lost in the area where General Custer suffered his defeat at the hands of the Sioux Indians in 1876. The next day when National Guard officers come looking for them, they walk up to the Custer Battlefield National Memorial. Reading the list which honours the men killed in the battle of 1876, they come across those of their three missing soldiers.

132. A SHORT DRINK FROM A CERTAIN FOUNTAIN: Desiring a fountain of youth, Gordon talks his doctor-brother into giving him a highly experimental youth serum. Reverting to a handsome young man, Gordon's joy is short lived...for the drug continues to work until Gordon becomes a baby.

133. NINETY YEARS WITHOUT SLUMBERING: Sam Forstman fears that when the magnificent grandfather clock

COURTESY VIACOM INTERNATIONAL



COURTESY VIACOM INTERNATIONAL



COURTESY VIACOM INTERNATIONAL

WILLIAM SHATNER in NICK OF TIME — ep.43 (left), and in NIGHTMARE AT 20,000 FEET — ep.123 (right).

given to him on the day he was born stops ticking, his own life will end. Finally, Sam realizes that, "Clocks are made by men, God creates time. No man can prolong his allotted hours, he can only live them to the fullest."

134. RING-A-DING GIRL: Film actress Bunny Blake stages a one-day-only show deliberately to draw most people away from the annual Founder's Day picnic in her home town. When an airliner crashes upon the picnic grounds, most of the residents of Howardville were safely away at the special show. However, Bunny now lies dead...she was a passenger on that fateful flight.

135. YOU DRIVE: Oliver Pope, a preoccupied motorist, accidentally strikes down a boy but does not stop, leaving the helpless child dying in the street. Later that night his car begins a campaign of terror against him. Finally acknowledging defeat, Pope gets into the car, which drives him straight to the police station.

136. NUMBER TWELVE LOOKS JUST LIKE YOU: It is the year 2000, and the law for those reaching the age of eighteen is that they are given the Transformation, a process whereby all the physical imperfections that might create dissatisfaction among the less endowed are eliminated. Females are turned into stunningly beautiful women, and males into strikingly handsome men. The problem is that everyone tends to look alike, but the Transformation also ensures that the people are, nevertheless, happy.

137. THE LONG MORROW: Commander Stansfield is to spend the next thirty years in suspended animation whilst on a probe in deep space. But after take-off, Stansfield realizes that he does not want to return to Earth as a young man only to find his friends much older than himself, so he smashes the suspended animation device.

138. THE SELF IMPROVEMENT OF SALVADORE ROSS: Salvatore Ross possesses a bizarre talent. He trades 46 years of his life to an old millionaire for a million dollars and a plush apartment. He then buys back his youth at a year or two at a time from younger people. And from others he acquires a cultivated mind and sophistication.

139. BLACK LEATHER JACKETS: After some study, three aliens report back to base that the people on Earth are not worth saving, as hate, violence, mistrust and bigotry fill the air.

140. FROM AGNES—WITH LOVE: Computer programme

expert James Elwood realizes that Agnes, the world's most advanced electronic computer, has fallen deeply in love with him; and becomes hostilely jealous when he begins dating Millie, the office's pretty secretary.

141. SPUR OF THE MOMENT: 18-year-old Anne Henderson is horse riding when she is almost terrifyingly run down by another woman on horseback. It turns out that this frightening rider is Anne herself at the age of 43.

142. STOPOVER IN A QUIET TOWN: Bob and Millie Frazier, a young married couple, awaken in the morning and find themselves in a strange house, and without any memory of how they got there.

143. SOUNDS AND SILENCES: Roswell G. Flemington is a noisy man whose wife has tolerated him for twenty years. But one night Flemington undergoes an unnerving transformation, and when he awakens he finds that the slightest of sounds appear deafening to him.

144. QUEEN OF THE NILE: Pamela Morris is a renowned film star whose apparently everlasting youth arouses the curiosity of cynical newspaper columnist Jordan Herrick, when he arrives at her home to interview her. And Pamela's 70-year-old mother adds another mysterious note when Herrick finds out she is really Pamela's daughter.

145. WHAT'S IN THE BOX: After dinner, loudmouth Joe Britt sits in front of the recently repaired TV set, and switches it on. To his alarm the screen shows a programme depicting him in the company of his mistress.

146. THE MASKS: At midnight four people remove their masks at a Mardi Gras in New Orleans and discover a frightening change has taken place. Their faces have metamorphosed into the hideous appearances of their respective masks.

147. I AM THE NIGHT—COLOR ME BLACK: 7am at a town hanging, and the sky fails to show any light of breaking day. Much later the sun still fails to rise, and the minister wonders what must happen to save mankind from the darkness of hate.

148. THE ENCOUNTER: In Fenton's attic, Arthur Takamuri comes across a Samurai sword which Fenton claims he took from a Japanese officer in battle. But whilst Arthur holds it, he strangely comes to know that Fenton really murdered a surrendering enemy officer, before snatching away his sword.

149. CAESAR AND ME: Ventriloquist Jonathan West cannot get a booking. When he is down to his last penny, his dummy,

Little Caesar, demands that he get some more money for both of them, even if he cannot get it honestly.

150. THE JEOPARDY ROOM: Major Ivan Kuchenko is a defector from the East to the West, and agent Vassiloff is assigned to kill him before he can leave a neutral country for the United States. What results is a gripping battle of wits and stunning ingenuity between a killer and his victim.

151. AN OCCURRENCE AT OWL CREEK BRIDGE: At a hanging during the American Civil War, Union soldiers pull the plank from beneath the feet of a Confederate spy. The soldier falls but the rope around his neck snaps. Evading hails of bullets and enemy troops, the soldier makes good his escape, and eventually reaches his plantation safe and sound. His beautiful wife joyfully runs towards him, but as her hands lovingly go round his neck, the soldier seizes up. He is still at Owl Creek Bridge — his fantasy and his life are now dead.

152. MR. GARRITY AND THE GRAVES: Jared Garrity arrives in Happiness, Arizona, on a peaceful morning in the 1890s, and claims he can raise the dead, an ability he demonstrates by restoring the life of a small dog run over by a wagon.

153. THE BRAIN CENTER AT WHIPPLE'S: After factory president Wallace Whipple indiscriminately fires all his employees without regard for their feelings or welfare in his bid to make his plant the most efficiently automated manufacturing establishment in the world, the board of directors replace him with a robot.

154. COME WANDER WITH ME: Floyd Burney is a folk singer trying to achieve commercial success by picking up a song from deep in the backwoods. And once there, he blindly walks past a tombstone with his name on it.

155. THE FEAR: Investigating a UFO sighting, state trooper Robert Franklin comes up against a figure at least 100 feet tall. Franklin fires at the giant and it collapses...it was merely a rubber balloon. The next moment he sees the real culprits — minute aliens in tiny flying saucers, now fleeing in fear from the overwhelming height of man.

156. THE BEWITCHIN' POOL: One day a mysterious boy surfaces in the swimming pool of Jeb and Sport. They dive in and follow him, and when they resurface find themselves in a backwoods paradise populated by happy children.

RANDALL AND HOPKIRK (DECEASED)

by Michael Richardson



JEFF RANDALL (MIKE PRATT) with MARTY HOPKIRK (KENNETH COPE).

Randall And Hopkirk was a detective series with a difference. It concerned the experiences of two detectives one of which happened to be a ghost. The series did not have, as one might expect, a super-natural slant, but rather it dealt with life with a ghost detective from a more mundane approach. It tackled a ghost partnership from a practical level with both the advantages and disadvantages of a detective having an invisible partner. With this format to work from the show's writers brilliantly added wit and humour to a show which was in essence a drama series.

So how did such a unique and clever show come about? Having worked together on *The Baron*, Monty Berman and extraordinary ideas man Dennis Spooner forged an extremely potent working relationship, which resulted in both *The Champions* and *Department S*. For their next combined project Spooner's interest in ghosts provided a spark of inspiration, and influences from several feature films (namely *Here Comes Mr Jordan*, *Topper* and Noel Coward's *Blithe Spirit*), all contributed to the new series, *Randall And Hopkirk (Deceased)*. It was decided that the show would definitely be a detective series, because of the wide range of storylines it offered. Coupled with the supernatural

element, this would allow writers to approach the subject matter from a new direction. Suitably impressed by the concept, veteran film series writer Ralph Smart agreed to write the pilot installment, *My Late Lamented, Friend And Partner*. Smart had worked extensively for ITC on *The Adventures Of Robin Hood*, *The Adventures Of Sir Lancelot*, *The Buccaneers*, *The Adventures Of William Tell* and *Danger Man*. Spooner later admitted that Smart's enthusiasm convinced Lew Grade, then head of ITC Entertainment, to finance the series.

The late Mike Pratt portrayed Jeff Randall, a craggy looking, down-at-heel, usually broke, Private Investigator. Pratt had previously appeared in guest-star roles in various ITC series: *The Saint*, *Gideons Way*, *Court Martial*, *The Baron*, *The Champions*, and no fewer than 4 different episodes of *Danger Man*. Kenneth Cope meanwhile played his ghostly partner, Marty Hopkirk. Though cast on the strength of his audition, Cope was asked to perform a screen test, in the cemetery specially constructed on the back lot of Elstree, before being informed that the part was indeed his. His considerable experience in film series had been proven in *The Adventures Of Robin Hood*, *The Adventures Of William Tell* and

Ivanhoe. After these swashbuckling historical sagas, he returned to the mundane present for a couple of stints on *Coronation Street*. He also had a track record as a competent scriptwriter, working on Granada's comedy ghost hunter series, *Turn Out The Lights*. He also appeared in *The Avengers*, *Catweazle*, *Doctor Who* and more recently *Truckers*, where he played a vindictive commercial vehicle mechanic. Australian Annette Andre made up the regular cast as Marty's window, Jean, or Jeanie as she's affectionately known. She also carried a wide variety of experience encompassing television, appearing in *The Sentimental Agent*, *The Saint*, *The Baron*, *The Prisoner*, and *The Human Jungle*. Annette also had spent a period on the hospital soap opera, *Emergency Ward 10*, an early segment of *The Avengers*, and other video taped crime series, such as *Crane* and *Sergeant Cork*. After the success of *Randall And Hopkirk*, she continued along this vein of doing guest slots on *The New Avengers* and *The Return Of The Saint*.

Primarily designed to appeal to a trans-Atlantic audience, *Randall And Hopkirk (Deceased)* lacked a token American leading man, which other ITC series brandished as an imperative ingredient to secure an American sale. Whatever the reason, the

series never managed to obtain scheduling by any of the Networks, despite undergoing a name change Stateside to *My Partner, The Ghost*. Eventually the series emerged into syndication, sometime in 1973, where it impressively gained good ratings figures for the channels involved. As with the production team's previous endeavours, Monty Berman assumed the role of Producer, whilst Spooner's official credit was Executive Story Consultant. Vastly experienced director, Cyril Frankel, once again became Creative Consultant (as on *Department S*), and his duties included script editing, and adding to the overall input. Despite carrying this enormous load, Frankel also directed half a dozen episodes. The opening titles and closing credits were devised by Chambers and Partners, an outside company who had been responsible for previous ITC title sequences on *Department S* and *The Baron*. Incidentally, the London Street Map background seen in the end credits, showing City Road, East Road, Golden Lane, etc., is slightly North-East of the Borough of Clerkenwell, London, EC1.

The concept of the series was an unusual one, treading new ground in detective shows. Whilst in the process of investigating what appears to be a routine murder case, Marty becomes mistaken for Jeff. Dire consequences result as Sorrenson (the man Jeff was investigating) places a contract on him! Meanwhile, Marty drives home in his red Mini, registration number BAP 245B. Parking the car, he casually strolls towards his apartment, which is actually situated in Lauderdale Road, Maida Vale, W9. Whilst crossing the road a hired assassin knocks him down, and driving away leaves Marty dead! Kenneth Cope remembers filming the sequence in one take early one quiet Sunday morning, obviously to avoid interference from traffic or inquisitive bystanders. After the funeral, Jeff receives a number of mysterious phone-calls from someone pretending to be Marty, or so he assumes. However, enticed to Marty's grave, Jeff encounters the completely white-attired, spiritual Hopkirk. Together they decide to bring those responsible for his death to justice. However, Marty discovers that he is forced to make a tremendous sacrifice. In assisting Jeff's determined efforts to gain evidence, he reluctantly fails to return to his grave before daylight. Thus he violates an ancient curse, and consequently finds himself trapped as a ghost on Earth for a period of 100 years.

Naturally, as Jeff is primarily the only person who can see him, Marty decides to continue their partnership, creating a formidable, if erratic, combination. Though throughout the series he often inadvertently managed to land Jeff in embarrassing and at times dangerous situations, Marty would occasionally prove to be an excellent aid. For instance, he could inform Jeff if someone was hiding behind a door waiting to offer violence, thereby allowing his partner to prepare himself by knowing exactly what hazards lay ahead. Although being an apparition prevented Marty from interfering physically, he was quite capable of making his presence known. By simply blowing he could create hurricane conditions, while extreme concentration resulted in the shattering of mirrors, like in *Vendetta For A Dead Man*. Other nuisances



JEAN HOPKIRK (ANNETTE ANDRE) — FROM EPISODE 25.

he could achieve included causing cups to vibrate, and in the episode *Never Trust A Ghost*, putting a typewriter into action.

The supernatural element was principally adapted for comedy relief, never portrayed as horrific, in style or approach. This, and the usually witty, humorous rapport between Jeff and Marty, were certainly major strengths exhibited within the show. When losing an argument Marty could just vanish (complete with harpsichord sound effect), leaving Jeff talking to himself. And throughout the series, various people would overhear snatches of these conversations with the invisible and inaudible Marty, quickly arriving at the conclusion that poor Jeff was somewhat insane. This concept reaches its natural conclusion in *A Disturbing Case*, when Jeanie and her sister Jennifer (Jenny for short) have him committed to a mental hospital for observation. Judith Arthy played Jennifer again in another story, *The House On Haunted Hill*, due to Annette Andre suffering some illness which prevented her appearing. Hence Annette's segment in the opening titles is missing for this once,

replaced by a caption stating Arthy's name.

Of course Marty's irritating habits included appearing at the most inopportune moments, much to Jeff's continual annoyance; and these were mainly while he would be entertaining and attempting to romance girlfriends. These scenes were usually depicted at Jeff's apartment, a multi-functional single room (plus bathroom) dwelling, which improvises as living room, bedroom and kitchen. The large building where exteriors for this place were done stands on the corner of St Johns Wood High Street, St Johns Wood, NW8. For personal transport, Jeff owns a white Vauxhall Ventora, FD model, registration number RXD 996F. This vehicle had seen service in *Department S*, where it had been driven extensively by Stewart Sullivan.

Throughout the series, Jeanie came across as a melancholy character, still feeling the tragic loss of her husband, though unknown to her he still loves her from beyond the grave. Jeanie continued to live at the same address after Marty's death, with number 8 on the door, and also still continued to perform secretarial duties for



MARTY HOPKIRK (KENNETH COPE) — FROM EPISODE 25.

their Detective Agency, besides still being the proud owner of Marty's Mini; which after some sincere persuasion, Jeff borrows in *A Disturbing Case*, and *You Can Always Find A Fall Guy*. As expected, Marty does not exactly relish the thought of Jeff's style of driving, complaining constantly and suggesting that he drive a little slower and change gear somewhat more smoothly.

Various installments feature location work filmed around the Hertsmere district, close to what was Associated British Elstree Studios (now Cannon Elstree) where interiors were filmed. Dialogue in *A Sentimental Journey* mentions the A.2 and A.282 major roads, near Dartford, Kent. However the actual sections of highway utilized are the A.1 Barnet By-Pass Dual-Carriageway, Galley Lane and Well End Road as it passes through the small settlement of Well End. This picturesque hamlet features again in *The Smile Behind The Veil*, though this time on 'back projection' as several characters travel through it in a large limousine. This segment also includes footage shot at the redbrick bridge spanning Tykes Water Lake, perhaps more

recognisable when it appears in the opening titles of the Linda Thorson season of *The Avengers*. Whilst unconscious Jeff is unceremoniously dropped from the bridge into the water by a couple of thugs, where he proceeds to float downstream, apparently upon the verge of drowning. Meanwhile, Marty frantically urges a nearby angler, positioned at the lake's edge, to implement a rescue. Though by the time the rescue is effected Jeff has momentarily materialized, himself a ghost, and dressed all in white, fixing Marty with a somewhat stern look. Another instance of a local location occurs at the conclusion of *A Sentimental Journey*, with Elstree Aerodrome doubling for the fictitious Longton Airfield, and all these locations are within a radius of 3 miles from the Studios.

Other scripts often called for Central London settings, hence the production team frequently visited the Capital for a mixture of outdoor shots. *My Late Lamented, Friend And Partner* has several later scenes executed at St Paul's Churchyard and Cannon Street, EC4. Also the Brook Street/Hanover Square meeting place

actually exists, near Oxford Circus, W1. But *What A Sweet Little Room*, has Mike Pratt and Annette Andre on location with the Vauxhall on Lambeth Bridge and Lambeth Palace Road, SE1, with the Albert Embankment and Big Ben prominent in the background. While, *Just For The Record*, sees second unit footage of the Vauxhall speeding along Victoria Embankment, SW1. Though perhaps the most impressive of these forays into the metropolis appears in *When Did You Start To Stop Seeing Things*, when we are witness to Marty casually standing on the corner of Harley Street and Mansfield Mews, W1. These specially crafted pieces were interspersed and augmented by stock footage of famous landmarks, Trafalgar Square, Tower Bridge, Piccadilly Circus, etc., etc., that were invariably shown to set the scene, and convey the vastness of the sprawling City.

Each installment averaged a turnaround completion of two weeks, which appears to have been typical for a Sixties film series. However there was a great tendency to overrun, probably on the grounds that a quality product needed time invested in it, besides money. This falling-behind caused pick-up shots and other additional work to be carried out within the shooting schedule of the current episode. Thus it is not totally surprising that the 26 episodes of the series required fourteen months before reaching completion. The first episode of the series was *My Late Lamented, Friend And Partner*, followed by *For The Girl Who Has Everything*, and *But What A Sweet Little Room*; and apparently evidence to accurately identify the earliest installments appears in both the latter ones. There is a reprise type scene explaining exactly how Marty reached his spectral form after the titles of *For The Girl Who Has Everything*, and a similar scene partway through *But What A Sweet Little Room*. The final scene in the former escapade has the friendly Mrs Pleasance arriving, herself a ghost, having recently passed away, and before departing wishing the boys good fortune. These were obviously early installments, and the producers were clearly emphasizing the situation in order to establish the show's format. Another factor worth considering appears in the seance scene in the latter, also indicating that this was made near the beginning of production. Here Marty materializes differently, wearing a Roman toga, showing that neither his clothing nor supernatural powers had perhaps been fully defined yet.

Overall the earlier scripts seem extremely close to Spooner's original conception. Fake spiritualists, eccentric mediums, ghost hunters and haunted houses worked exceptionally well! Kenneth Cope enjoyed having other ghosts involved; and people who could see him, even if they were drunk or susceptible to psychic phenomena. He admitted that it provided a pleasant change to have another performer to act and react to besides Mike Pratt. Whatever the reason, the show underwent a contrasting alteration, assuming a straighter and more serious crime orientated approach. Marty remains as the only surviving fantasy element in several of these later escapades, though the change did not downgrade things, and Tony Williamson's mystery, *Who Killed Cock Robin?* is tremendously outstanding as a straight thriller. To assist this redirection, the late Ivor Dean was recruited,





GHOSTLY HOPKIRK (KENNETH COPE) IS VERY CONCERNED WHEN JEAN (ANNETTE ANDRE) RECEIVES A STRANGE PHONE CALL IN EPISODE 13.

becoming a semi-regular, Inspector Large. This character was not far removed from his tough portrayal of Inspector Teal, appearing intermittently in *The Saint*. Characterization-wise, Large was an ill-mannered and bombastic 'by the book' plainclothes police officer, always prepared to believe the worst when dealing with the unfortunate Jeff. Having experienced his acting abilities at close hand, Monty Berman (having co-produced the black and white episodes of *The Saint*) probably suggested Dean for the role.

Without any doubt, *The Ghost Talks* is undeniably the final episode. After spending an evening celebrating his birthday, Jeff and a stuntman friend return to Jeff's apartment, discovering that he had misplaced his door key. However remembering that a roof skylight was open, prompts his friend to climb up, get inside and open the door. Jeff now announces that he could do the same, and refusing to be dissuaded, climbs up and accidentally falls into the apartment, breaking both legs. Causing the construction of *The Ghost Talks*, having Jeff in a hospital bed after sustaining injuries, investigating an assignment. Hence Cope carries the entire storyline, as Marty relays an adventure he singlehandedly wrapped up years previously.

There are several other episodes which also deserve special mention. Whoever *Heard Of A Ghost Dying* features a scheme to dispose of Marty. The climax of this story involves a criminal clairvoyant, Cecil Purley (played by Charles Lloyd Pack, Professor Marks in *Strange Report*), carrying out full ceremonial exorcism at Marty's grave. Having fallen victim to his earlier attempts, Marty is not overly amused at circumstances, uttering the immortal line, "I'll get you for this, Purley, if it takes me

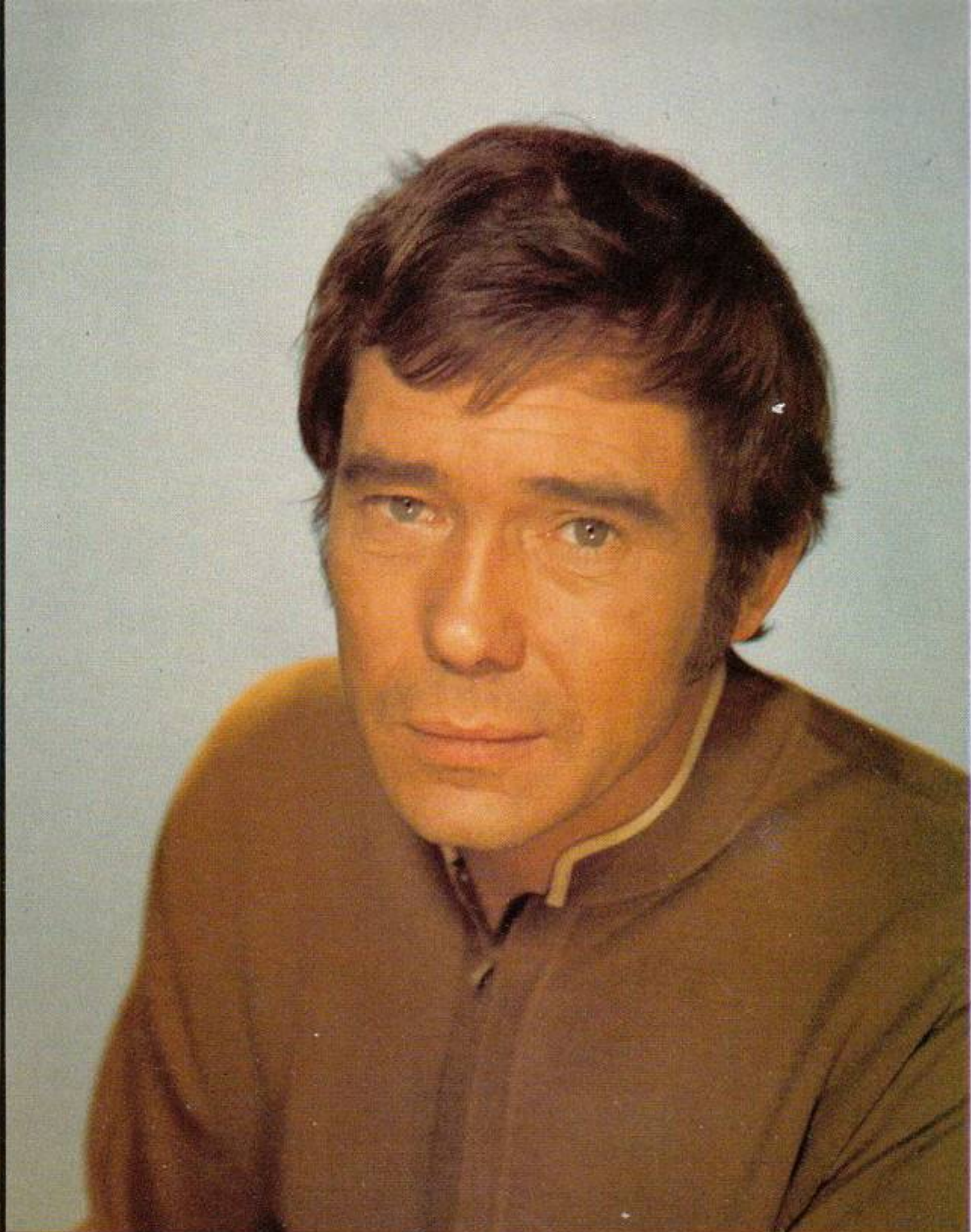
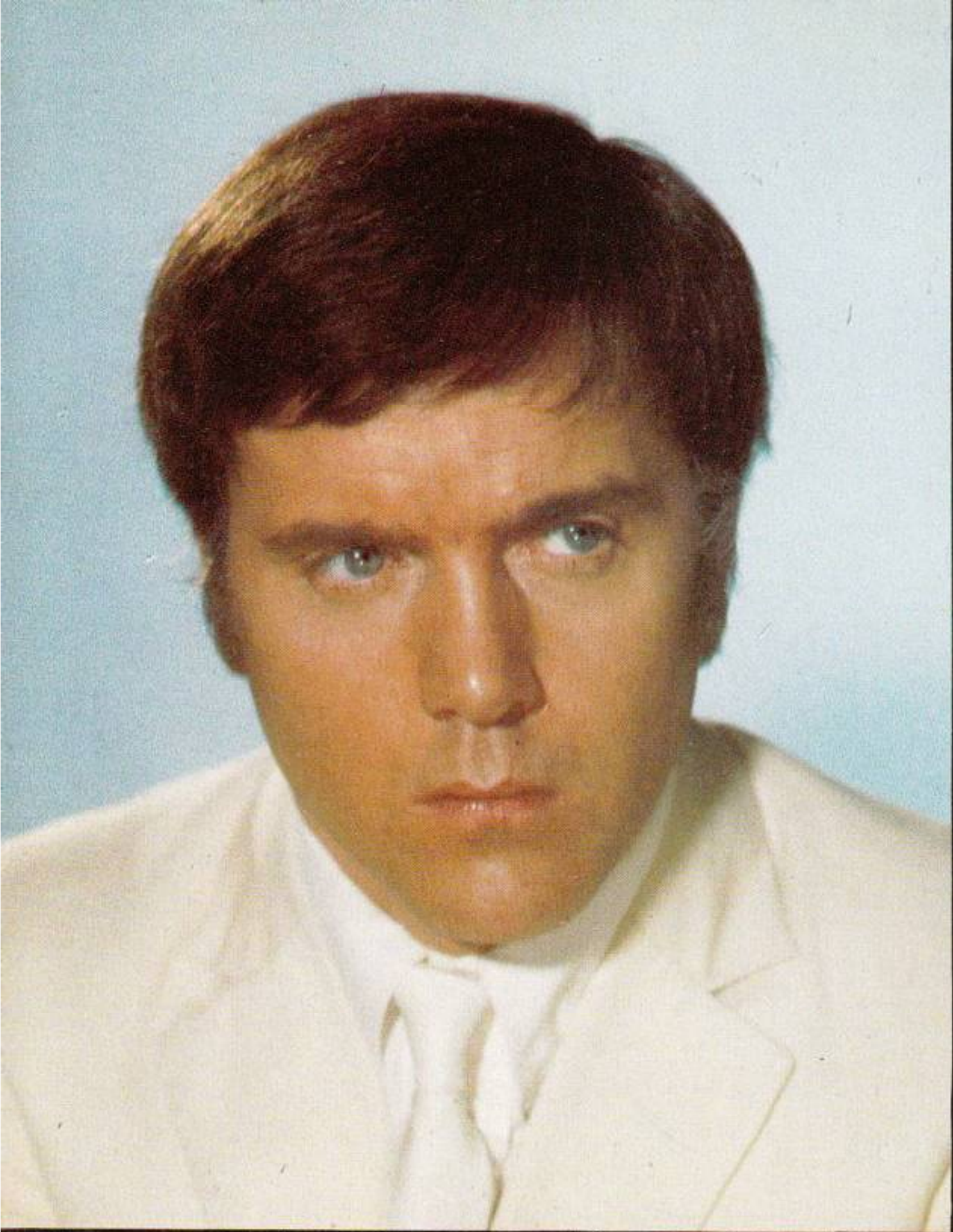
the rest of my death!" Although in *Never Trust A Ghost*, viewers are witness to the seldom seen alternative side of Marty's exile, as he meanders aimlessly through the City late at night, a somewhat forlorn and lonely figure unable to communicate with those around him. Basically the scenario revolves around Marty observing a murder, telling Jeff, who then goes through trials and tribulations to uncover the truth. Whilst under this pressure, his judgement and trust in Marty is naturally shaken, thinking that his friend has become a compulsive liar. Later on, Marty's exchange of dialogue with the eccentric Professor of Psychic Research are absolutely superb. This episode also sees the villains driving a white Lancia, registration number UBY 96F, which also appeared in *Vendetta For A Dead Man*, though it had been driven regularly in Department S by Annabel Hurst.

Then there is the terrific *Murder Ain't What It Used To Be*, with David Healy cavorting about as the 1930s American ghost gangster. The hilarious fight sequence between the two ghosts is the highlight, as several people in amazement watch various items flying about the room for no apparent reason. Also there is *All Work And No Pay*, where Jeanie is manipulated into believing that Marty has become a poltergeist, causing potentially harmful occurrences. And then enter the outrageous Foster Brothers, extrovert eccentrics in the extreme, insisting that they can be of assistance..!

Returning to the actual production side, various individuals previously associated with other ITC film series also contributed their skilful efforts. Stunt co-ordination was professionally controlled under the guidance of Frank Maher, famous for his work on *Danger Man* and *The Prisoner*. Whilst the abundance of harpsichord

background music was composed by Edwin Astley, who had also provided the haunting theme tune. The series premiered Friday, 21st September 1969, in the ATV Midlands Region, and a couple of others. With the majority of the regions, including London Weekend and Granada, preferring Sundays, beginning transmissions on the 23rd. After initial runs, the series continued playing haphazardly throughout the early Seventies until its compulsory two repeats were completed. Although happily this was not the end, with the series re-appearing after being sold to the regions again in 1986.

The credit for the enduring qualities exhibited within *Randall And Hopkirk (Deceased)* belong to the late, great, Dennis Spooner. Steering away from the 'bizarre situations' that *Randall And Hopkirk's* contemporaries had made generally acceptable and popular, he propelled the show headlong and unashamedly into territory almost taboo...death! Novel is probably not a good enough description for having a central character killed off in the first episode, only to have him return, albeit as a phantom. Fearing hostility towards this concept, Spooner expertly glossed it over with a jovial, subtle, humour content, culminating in something which could not possibly offend anyone. Within its boundaries the ultimate highpoints were undoubtedly the two-handed, Jeff and Marty relationship, complete with quickfire repartee. Plus exceedingly invigorating scripts, and magnificent performances from guest stars. Everything considered, the scripts offered a fine counter-balance between fantasy/crime and humour/adventure, genuinely generating and creating an atmosphere all its own.





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MARTY HOPKIRK LEANING ON HIS OWN TOMBSTONE

by John B. Anglos

THE COMPLETE EPISODE GUIDE TO RANDALL AND HOPKIRK (DECEASED)

1. MY LATE, LAMENTED FRIEND AND PARTNER:

After Marty Hopkirk is murdered whilst on a case, his ghost appears before his partner Jeff Randall. Marty wants his death avenged, and to ensure that Jeff will take care of his wife Jean Hopkirk. But he fails to complete his mission before dawn, and in failing to return to his grave before daylight, Marty thereby invokes an ancient curse which makes him earthbound for the next 100 years. And so the private detective firm of Randall And Hopkirk (Deceased) is now in business.

2. BUT WHAT A SWEET LITTLE ROOM: Jean attends a seance to help Randall uncover a mediumship racket which preys on lonely, wealthy widows. NB:: Doris Hare, who plays Mum in *On The Buses*, appears as Madame Hanska, the medium.

3. FOR THE GIRL WHO HAS EVERYTHING: Jeff is hired to investigate a haunted castle, and finds that the ghost who is haunting wealthy Kim Wentworth is her live husband.

4. A SENTIMENTAL JOURNEY: Jeff is assigned to escort a courier carrying ten thousand pounds worth of goods from Glasgow to London on the night express, and the receipt handed over on delivery must be taken back to Scotland. But Jeff eventually learns that the real value of the consignment lies with that receipt.

5. YOU CAN ALWAYS FIND A FALL GUY: Jeff is framed by a phony nun to avert police detection from her gang's industrial espionage plot.

6. WHO KILLED COCK ROBIN? Eccentric Mrs. Howe wills her entire estate be left in trust for as long as her aviary of tropical birds exists (around 20 years) before being divided among the surviving relatives. Jeff is assigned to act as guardian to the aviary as attempts to kill the birds have already been made.

7. THE SMILE BEHIND THE VEIL: Marty visits his own grave to watch his widow Jean place flowers over it. After he sees a mourner, Cynthia Seaton, smiling behind her veil at a nearby funeral, Marty sends Randall investigating, and his partner finds two people claiming to be Donald Seaton, heir to an estate.

8. THE TROUBLE WITH WOMEN: Susan Lang hires Jeff to confirm her suspicions that her husband is having an affair with another woman. That other woman is really herself in disguise, just part of Susan's plot to frame Jeff for the imminent murder of her husband.

9. IT'S SUPPOSED TO BE THICKER THAN WATER: Jeff is hired to act as a guard and allow in only those with

invitations to a house party. The party turns out to be something of a family reunion, but soon one by one the guests begin to die in mysterious circumstances.

10. THAT'S HOW MURDER SNOWBALLS: On the trail of a killer, Jeff poses as a one-man mind-reading act, and with Marty's invisible help, becomes a smash hit in both the entertainment and investigative worlds.

11. VENDETTA FOR A DEAD MAN: Jansen plans taking revenge against Marty by timing it so that it will take place one year to the minute after his arrest by him. Now that he has escaped and finds that Marty is dead, Jensen heads for Jean instead.

12. WHOEVER HEARD OF A GHOST DYING?: Hellingworth, the leader of a gang, is aware that Jeff has a ghost for a partner, and so always discusses his criminal plans when Marty is around. Hellingworth's successful ruse results in him pulling the crimes and in Jeff being blamed by the police for them.

13. NEVER TRUST A GHOST: Marty says he has witnessed a murder, but when Jeff rushes over with the police they find the victim is still alive and unhurt. A few more incidents like this and Jeff begins to believe that ghosts exist in a fantasy world, populated by figments of their own imaginations.

14. MONEY TO BURN: An old friend of Jeff's offers to cut him in on a plot to hijack currency notes which are being withdrawn from circulation and are to be incinerated in the Battersea Power Station furnaces.

15. THE GHOST TALKS: An accident has confined Jeff to his bed, where he becomes a captive audience for Marty who insists on telling him of a case he handled entirely on his own before he met his death. It was a mission of national importance, occurring when Jeff was out of town, and which Marty had never mentioned.

16. ALL WORK AND NO PAY: By making furniture and fittings mysteriously fly in all directions in Jean's apartment, two weird-looking brothers convince her that Marty is trying to contact her.

17. WHEN THE SPIRIT MOVES YOU: There are some things a ghost detective can do better than mortals — and one is to act as an unseen bodyguard. But the man Marty has to watch can see him...

18. JUST FOR THE RECORD: Jeff and Jean have been engaged to act as escorts to beauty contest entrants. But rather

than romance Jeff soon faces death, for Jean's beauty contender is somehow linked with an ingenious man's ruthless plan to steal secret documents from the Public Records Office which trace his ancestry and thereby prove he is the rightful king of England.

19. COULD YOU RECOGNISE THE MAN AGAIN?: After Jeff and Jean become witnesses to the murder of a protection racketeer by a rival, Jean becomes abducted...and not even a ghost can find her.

20. THE MAN FROM NOWHERE: Jean is staggered when she finds a very presentable young man in her apartment, and very much at home...and even more staggered when he claims to be the reincarnation of her late husband, Marty.

21. THE GHOST WHO SAVED THE BANK AT MONTE CARLO: Marty's Aunt Clara plans on winning £100,000 at roulette in Monte Carlo by applying her fail-proof system, and so hires Jeff as her bodyguard. But Aunt Clara's winning formula attracts the attention of various crime syndicates who will stop at nothing to get it.

22. A DISTURBING CASE: Jean and her sister Jennifer leave a tape recorder running in Jeff's office, which soon confirms their concerned apprehension that he is having imaginary conversations with Marty as though he were still alive. And their evidence is enough to have Jeff committed into a psychiatric nursing home.

23. WHEN DID YOU START TO STOP SEEING THINGS?: Jeff can no longer see or hear his ghostly partner, Marty. Not only that, but Jeff does not even appear to be bothered by it. It is as though he has forgotten all about Marty.

24. THE HOUSE ON HAUNTED HILL: Jeff is asked by areal estate agent to investigate Merston Manor because rumours that it is haunted are making it difficult to sell. But the investigation is made difficult by his partner, because Marty is afraid of ghosts.

25. MURDER AIN'T WHAT IT USED TO BE! Paul Kirstner owes his wealth to his years of racketeering in America, and to his partner, Bugsy Spanio, whom he double-crossed and killed. Bugsy has been haunting Kirstner ever since his earthly demise but never succeeding in killing him. Now Bugsy wants Marty to get Jeff to finish off Kirstner, or else Jean will suffer.

26. SOMEBODY JUST WALKED OVER MY GRAVE: When Marty claims that somebody is tampering with his grave, Jeff goes to investigate and disbelievably beholds the sight of a man garbed in 18th century clothing.

LAUREL & HARDY

by John B. Anglos

Laurel and Hardy, the funniest comedy duo of our time, were two friends (one English, the other American), who together made it good from the golden age of silent pictures through to sound, from the slapstick, custard pie routines to the deep characterization and expressive mannerisms of their hilarious films.

The teaming-up of Stan Laurel and Oliver Hardy was begun by fate, and completed by Leo McCarey, the talent scout of Hal Roach (the prestigious owner of one of the most successful and prolific comedy studios of the twenties and thirties). McCarey had become familiar with both of these up-and-coming stars as he had watched them in the early twenties individually at work at other studios. He had been impressed. A few years later, in 1926, McCarey learnt that by sheer chance both comedians were under contract to Roach, he....but let us start the story at the beginning.

Stan Laurel was born Arthur Stanley Jefferson on 16th June, 1890, in the northern English town of Ulverston (which is close to the Scottish border). His father, Arthur J. ("A.J.") Jefferson was a complete showman, a man who directed his own plays, which he also performed in his own theatres. Jefferson's wife, and Stan's mother, was Madge Metcalf, an actress of distinction, who graced her husband's plays, and who together, provided an active background of theatre, melodrama and comedy for their son to grow up in.

After years of touring, Jefferson decided to settle his family in Glasgow, where he leased the famous Metropole Theatre. Not long after, Stan resolved to become a professional comedian. As a schoolboy Stan was encouraged by his teachers to be funny, often gathering in groups to watch him perform. Now at sixteen, Stan put an act together from various comedians he had seen on stage, and applied for an audition at A.E. Pickard's small theatre in 1906. Pickard liked Stan, and decided to give him a chance. On his opening night, as luck would have it, Stan's father just happened to be in the audience. Mr. Jefferson was dismayed. He wanted to keep Stan away from the insecurities of the acting profession and so was training him to become a theatrical manager, with the aim of one day taking over the family business. But as well as being dismayed, Jefferson was also delighted with his son's performance, and immediately set about seeking a better opportunity for him. He found that opportunity in a friend of his, a producer, who hired Stan, and in 1907 took him on tour. Stan began with supporting roles in melodrama and dance, and ended up as a featured comedian. From here, Stan went to the Fred Karno Company where he learnt much about comedy and pantomime. Karno was so impressed with Stan that he made him the understudy of one of his leading performers, the then unknown Charlie Chaplin. The two comics soon became very close friends.

After the Karno Company's successful tour of America in 1912, Stan decided to remain in the States, and spent the next fourteen years performing in American



THE BOYS ON SET WITH HAL ROACH.

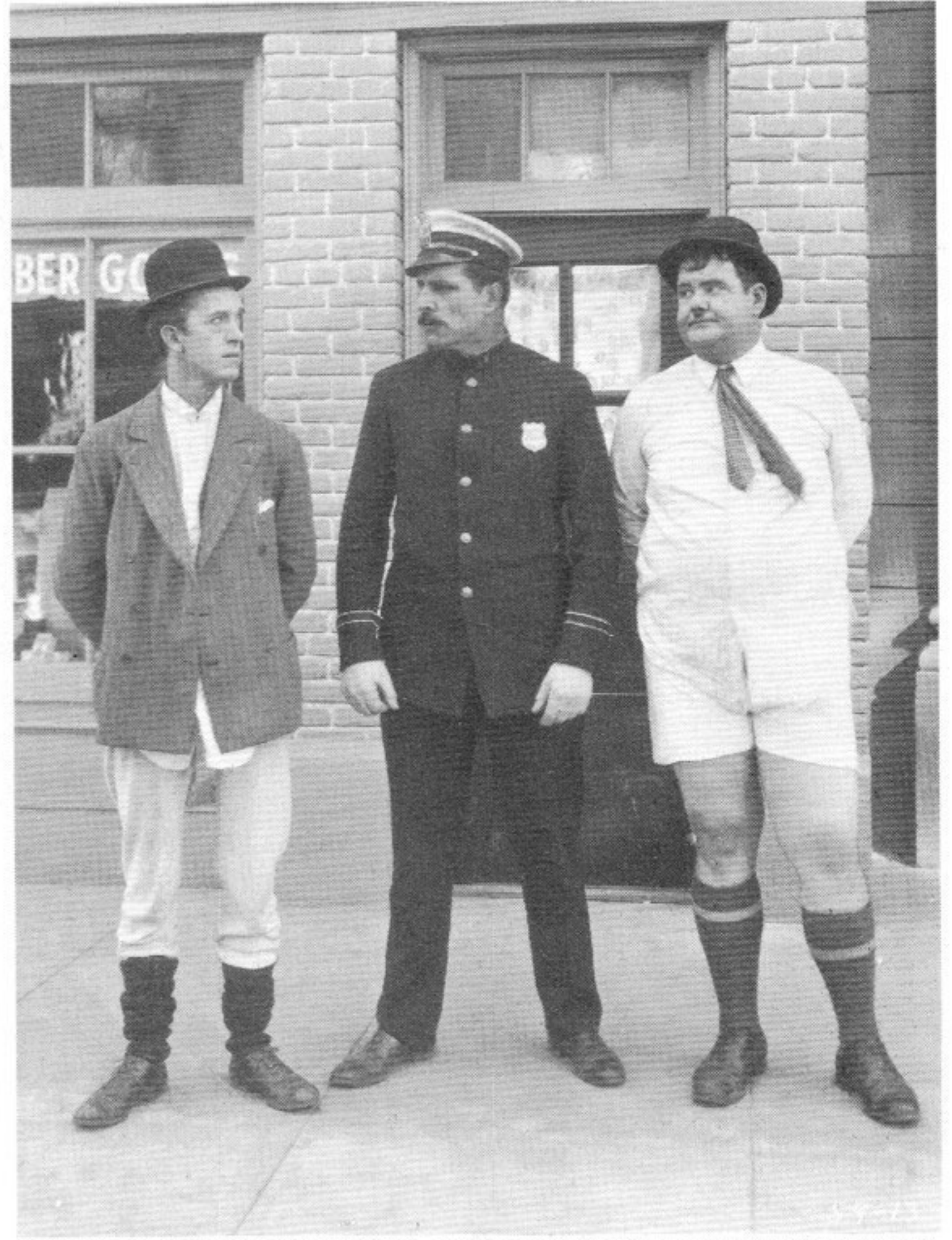
vaudeville. This was a period where he encountered much insecurity as he had to keep moving from one place of employment to another in order to remain in work, and it was at some time during this period when he changed his name to Stan Laurel. Eventually, Stan's numerous performances at vaudeville attracted a film company, and in 1917 he made a one-reel comedy, NUTS IN MAY. This led to a Universal Pictures contract, where he starred in a series called HICKORY HIRAM. The contract was short lived and Stan found himself back at the short dramatic sketches, songs, dances and acrobatic feats that made up the vaudeville variety shows. But by 1918 he was back in films, working on and off for the next eight years, with every now and then making the odd film for Hal Roach, who was growing to like him more and more. By 1926 Stan was able to settle in Los Angeles to a more secure life after signing-up with Hal Roach, his first long-term contract. Stan was delighted to be at the Hal Roach studios for now he was not only a performer with security, but also a much respected gag man and director.

Oliver Hardy was born Norvell Hardy on 18th January, 1892, to a distinguished Georgian family in Harlem, USA. Oliver's father was a leading figure, being a popular lawyer and politician, but died when his son was only ten years old. Oliver and his mother then moved to nearby Madison, in Georgia, where they bought a small hotel. It was at this hotel that the young Oliver would gain the background which he would later draw upon as an actor. As a child he developed the pastime of "lobby watching". Oliver would simply sit in a lobby day after day and just watch the people coming and going. From the men and women Oliver studied as they went about their business, he was able to sculpture the characters he would one day play in the movies. He and Stan didn't just dream up their world-famous characters. As Oliver once said, "People seem to think that these two fellows aren't like anybody else. I know they're dumber than anyone else, but there are plenty of Laurels and Hardys in the world."

Hardy is proud of his full name. It has a distinguished air about it. His first name, "Norvell", was derived from his mother's



YOU'RE DARN TOOTIN' (1928).



YOU'RE DARN TOOTIN' (1928), WITH CHRISTIAN FRANK AS THE COP.



LEAVE 'EM LAUGHING (1928), WITH LANDLORD CHARLIE HALL.



NIGHT OWLS (1930).

maiden name. His father's first name was Oliver, and after his death, Hardy honoured his memory by adopting that as his own first name, now becoming Oliver Norvell Hardy.

At eight years of age, Oliver sang with

a fine soprano voice, an ability which featured him with the Coburn's Minstrels as they went on tour. At fourteen, Oliver was sent to the Georgia Military College, and later studied law at the University of

Georgia. At eighteen (1910), Oliver opened a movie theatre which he ran for three years. The fun-loving Oliver became highly inspired by the countless comedy films he viewed whilst running them on his silver

screen, so in 1913 he journeyed to Jacksonville in Florida to take part in the moving pictures that had become so dear to him. He found work almost straight away, joining the Lubin Motion Pictures company as a comedy villain.

For the next five years, Oliver worked consistently in Florida, occasionally travelling to New York where he made additional comedy shorts for Vim Comedies and Edison Pictures. By the end of 1918 Oliver took up permanent residence in California where he acquired regular supporting roles with many of the day's well established comedians, like the extremely popular Larry Semon. Oliver had some short contracts, but he was mainly a freelance actor, and as such was able to find many parts. After completing approximately two hundred films (many of which are now lost), Oliver undertook a freelance job in 1926 that took him to the Hal Roach studios where he was invited to become a part of the film company's stock of very good comedians. Oliver accepted and was put on a long-term contract.

So now it is 1926, and both Stan Laurel and Oliver Hardy are at the studios of master film-producer, Hal Roach. However, it is still too early for the production of those famous "Laurel and Hardy" films, as the two geniuses have not yet been paired. Each has arrived at the Roach studios individually, and although they did not really know each other, the birth of their great filming career and their deep friendship was drawing near.

Later that same year, the lives of Stan and Oliver began to touch. Stan was the creative person behind the camera directing GET 'EM YOUNG, and Oliver was the laughter-maker in front of the camera playing a butler. Some time after this Stan was drawn back into acting, and it just happened that he and Oliver were beginning to appear in the same Hal Roach comedies. They were not together as a team, but simply as two members of the cast. For example, in SUGAR DADDIES (released 1927), Stan is playing an attorney and Oliver is playing the butler of James Finlayson. Neither did the boys have star billing, that credit being earned by Finlayson.

The next important development came in the form of the film WITH LOVE AND HISSES (released 1927), a hilarious army situation comedy which had Stan and Oliver working together for the first time. This was followed by SAILORS BEWARE (released 1927), in which Stan and Oliver were actually co-starred for the first time, but still did not appear as a team.

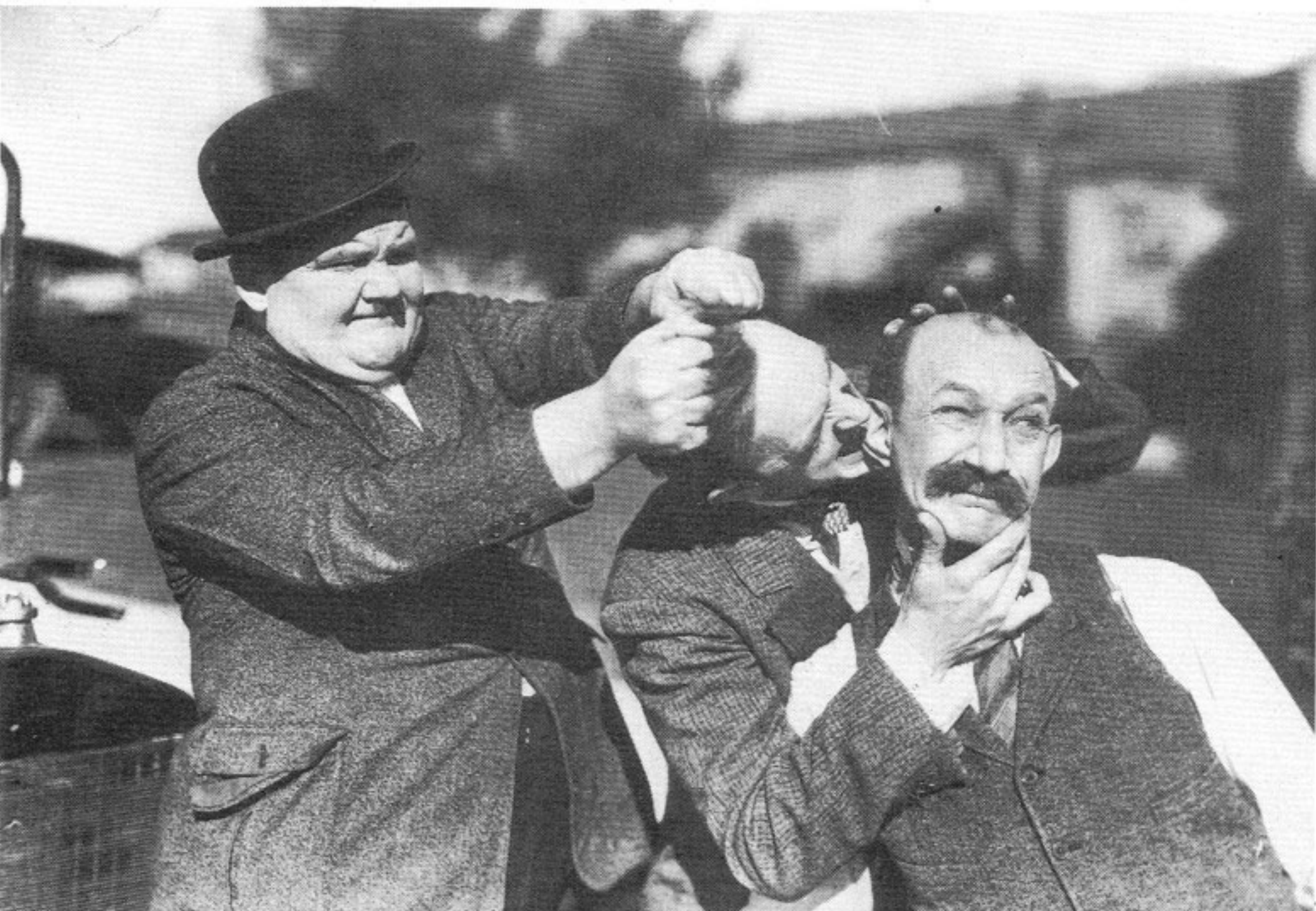
Sugar Daddies, With Love And Hisses, and Sailors Beware, were all probably made in 1926, and by 1927 Leo McCarey (who as well as being a talent scout, was also a regular contributor to the gag and story sessions of the Hal Roach comedies), had fully noticed just how well Stan and Oliver went together and felt it would be a good idea to feature them as a team. What he particularly liked about them was that their contrasting figures acted as a perfect foil for one another, and by combining their profound understanding of humour and their characterization, McCarey felt he could produce a highly entertaining comedy team. Thus McCarey encouraged their parts in the comedies to grow larger, while at the same time the roles of the other actors grew smaller, until the situation arose where Laurel and Hardy would have star billing,



THE MAGIC OF LAUREL AND HARDY.



WRONG AGAIN (1929), WITH PRIZE HORSE, BLUE BOY.



THE BOYS SELLING CHRISTMAS TREES IN CALIFORNIA ENCOUNTER JAMES FINLAYSON in BIG BUSINESS (1929).



OUR RELATIONS (1936), WITH ARTHUR HOUSMAN.



BELOW ZERO (1930), WITH LEO WILLIS.



TIT FOR TAT (1935), WITH CHARLIE HALL AND MAE BUSCH, NB: SEQUEL TO THEM THAR HILLS (1934).

with the other actors occupying the supporting roles.

So which was the first official Laurel and Hardy film? Much confusion surrounds this question, as careful production records by the film company were not kept. Not only were their films not shown in the order they were made, but also the Hal Roach films were being released by two different distributors at the same time. Therefore, no accurate record of the Laurel and Hardy films can be compiled in the order they were made in, but only in the order that they were released.

But anyway, we do know that at some time in 1927 the resourceful Leo McCarey, with the help of the Hal Roach staff, had transformed Stan and Oliver into Laurel and Hardy, thereby creating a very funny and endearing comedy team. By 1928 Laurel and Hardy had fully evolved the two characters they would always play, the child-like chap whose intelligence never matured, and his clever, aristocratic friend with the fine mannerisms, but who could make even dumber mistakes.

Now the world had been given a fabulous gift. Laurel and Hardy went on to make many more films for us, and by the time they retired they had totalled one hundred and five. Laurel and Hardy possessed that extra depth, that intangible magic that made them very warm and adorable comedy giants, in short, the greatest comedy team in film history.

A BRIEF GUIDE TO LAUREL & HARDY'S RELIABLE SUPPORTING CAST

JACK HILL appeared in 34 of Laurel and Hardy's films, though it is unlikely you would remember him. He always played the man in the distance, the face in the crowd. He was one of the guys used to create background atmosphere. For example, in *THE BATTLE OF THE CENTURY* and *ANY OLD PORT*, Hill was a ringside spectator of the boxing matches; in *BLOTTO* he was an extra in the night-club scenes; in *BE BIG* he was a passerby at the railway station; in *THE CHIMP* he was in the circus audience, and in *BEAU HUNKS*, Hill was one of the new Foreign Legion recruits alongside Laurel and Hardy.

STANLEY (TINY) SANDFORD made 23 films with Laurel and Hardy, and he was used in much the same way as Jack Hill, for example, as a dental patient in *LEAVE 'EM LAUGHING*, and as a waiter in *THEIR PURPLE MOMENT* and in *BLOTTO*. On occasion he would actually tangle with the boys and thereby acquire a bigger role in the film, as in *FROM SOUP TO NUTS* where Stan spills soup all over him, and in *THE HOOSE-GOW* where he plays a prison guard who blasts the pants of Laurel and Hardy as they try to escape.

SAM LUFKIN supported Laurel and Hardy 39 times in a similar vein to Jack Hill and Stanley (Tiny) Sandford, and as such he was a waiter, a pedestrian, a ship's doctor, a boxing referee, a party guest, a prison guard, and so on.

CHARLIE HALL is more recognisable than the other supporting actors as he tended to be at odds with the boys much more often. For example, in *LEAVE 'EM LAUGHING* (1928), Charlie Hall is the irritated landlord who, after a fight, has Laurel and Hardy evicted. In *THEY GO BOOM* (1929), Charlie is again the disturbed landlord evicting the boys when with one



STAN LAUREL WITH HIS DAUGHTER

accident after another Laurel and Hardy have demolished half his boarding house. In *LAUGHING GRAVY* (1931), Charlie is yet again the victimized landlord at the hands of Laurel and Hardy's accident-prone incompetence. He orders them to leave, but after learning he is unable to evict them as his residence has just been put under quarantine, he finds that he just cannot tolerate Laurel and Hardy's painful mishaps any more, so he shoots himself.

JAMES FINLAYSON was the most easily recognisable supporting actor of all. He played very many different parts, like the angry customer in *BIG BUSINESS*, the soda jerk in *MEN O' WAR*, the eccentric butler in *NIGHT OWLS* and *CHICKENS COME HOME*, but he is more readily identifiable as the aristocrat, the millionaire, the man in authority or as the man of position. And so we find him as Lord Rocberg in *THE DEVIL'S BROTHER*; an army general in *PACK UP YOUR TROUBLES*; a prison governor in *THE SECOND HUNDRED YEARS*; a judge in *DO DETECTIVES THINK?*; the proprietor of a washing machine company in *HATS OFF*; a circus ringmaster in *THE CHIMP*; a schoolteacher in *PARDON US*; a store owner in *LIBERTY*, and so on. Pulling the dumbfounded face was his trademark, and with Laurel and Hardy's countless mistakes and accidents coming his way, Finlayson had many occasions in which to be dumbfounded.

BILLY GILBERT played a weighty fellow, and a most suitable part for his strong, dominant voice was that of the arrogant chap who was always quick to lose his

temper. In *THE MUSIC BOX*, Gilbert meets Laurel and Hardy half way down a huge flight of stairs which consists of hundreds of steps. He demands that they go back down with their heavy load because he, being an educated man with letters after his name, is too big and important to be expected to walk around, even if there is room to do so. When Laurel and Hardy refuse, we see a grand acting performance by Gilbert who displays his loss of temper, "What me?" he exclaims, "Professor Theodore von Schwarzenhoffen, M.D., A.D., D.D.S., F.L.D., F.F.F. and F. should walk around?! This is an outrage!" A very fine rendition of intellectual snobbery by a very fine actor.

EDGAR KENNEDY tended to be cast as the frustrated policeman who always got the bad end of the stick. In *LEAVE 'EM LAUGHING*, Kennedy's pants fall down to his ankles whilst trying to untangle a traffic jam. In *THE FINISHING TOUCH*, Kennedy is called onto the scene to keep Laurel and Hardy quiet as they go about building a new house nearby a hospital. In the process Kennedy acquires a black eye, then gets covered in glue whereupon the house shingles fall and get stuck all over him. In *UNACUSTOMED AS WE ARE*, Kennedy returns home from the beat to a family misunderstanding and this time gets the black eyes from his wife; and in *NIGHT OWLS*, Kennedy plays a bungling police officer who tries to get into the police chief's good books by solving the crime that he talks Laurel and Hardy into committing.

WALTER LONG always played the part of

the very bad baddie. He could make himself appear really mean and cruel for the cameras. In *ANY OLD PORT*, he tangles with Laurel and Hardy who are trying to save the girl he is forcing to marry him; in *THE LIVE GHOST*, Walter Long plays a heartless sea-captain, in *GOING BYE-BYE*, he plays a hardened criminal bent on revenge after Laurel and Hardy's evidence sentences him to life imprisonment; in *PICK A STAR*, he plays a Mexican tough guy, and in *PARDON US*, Walter Long plays 'The Tiger', a wily convict.

MAE BUSCH normally played the married woman, and so in *UNACUSTOMED AS WE ARE*, *THEIR FIRST MISTAKE*, *SONS OF THE DESERT* and *THE BOHEMIAN GIRL* she is Oliver's wife, Mrs. Hardy. In *THEM THAR HILLS* and *TIT FOR TAT*, Mae Busch plays Charlie Hall's wife; in *THE LIVE GHOST*, she is the wife of a drunken sailor, and she also plays the wife in *THE FIXER UPPERS*.

These were the main supporting actors in the Laurel and Hardy films, but there were many others too, like HARRY BERNARD who made 26 appearances, BALDWIN COOKE with 30 appearances, and then there was CHARLIE ROGERS, CHARLIE YOUNG, CHARLIE CHASE, ED BRANDENBERG and quite a few others. And with the regular writers, directors and the same producer, one would imagine that the film company Laurel and Hardy worked in (i.e. Hal Roach studios) must have been imbued with a strong family atmosphere. Maybe this is why there was so much warmth and magic in the films of Laurel and Hardy.

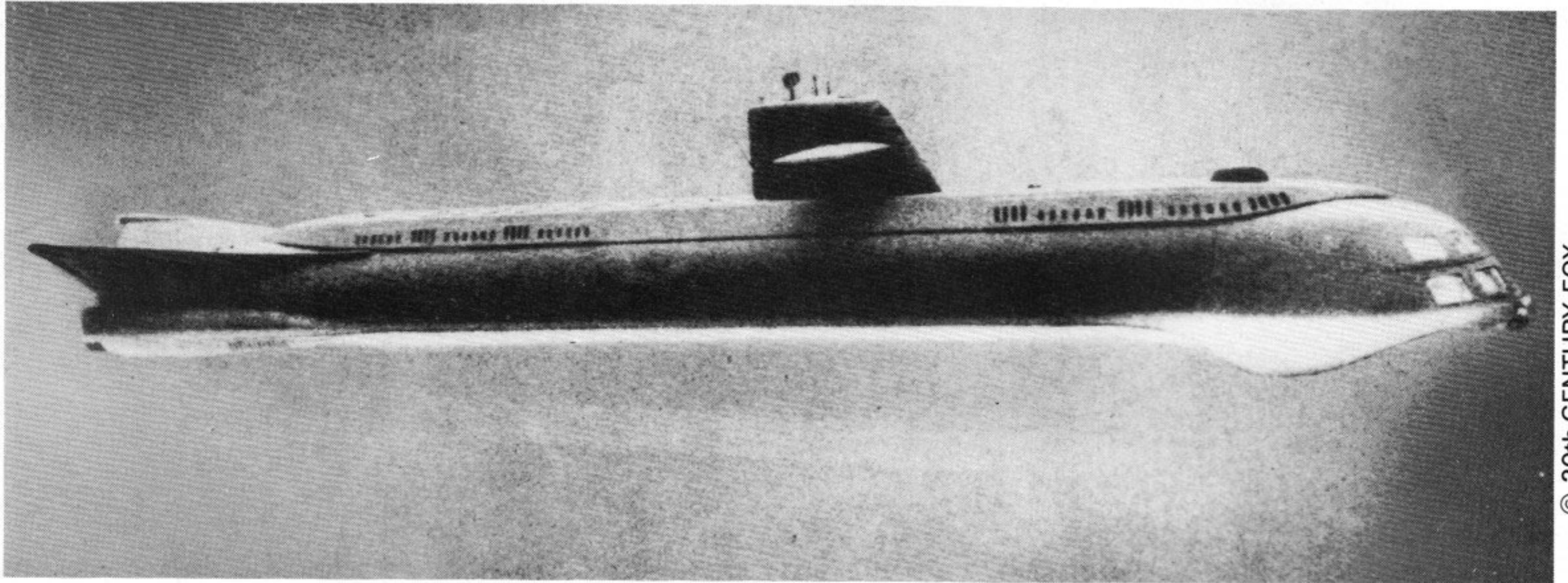


THE COMPLETE LAUREL & HARDY FILMOGRAPHY

NO.	YEAR	TITLE	MINS.	PRODUCTION CO.	NO.	YEAR	TITLE	MINS.	PRODUCTION CO.
1	1917	LUCKY DOG	20	G. M. ANDERSON	56		ONE GOOD TURN	20	HAL ROACH
2	1926	FORTY FIVE MINUTES FROM HOLLYWOOD	20	HAL ROACH	57		BEAU HUNKS	40	HAL ROACH
3	1927	DUCK SOUP	20	HAL ROACH	58		ON THE LOOSE	20	HAL ROACH
4		SLIPPING WIVES	20	HAL ROACH	59	1932	HELPMATES	20	HAL ROACH
5		LOVE 'EM AND WEEP	20	HAL ROACH	60		ANY OLD PORT	20	HAL ROACH
6		WHY GIRLS LOVE SAILORS	20	HAL ROACH	61		THE MUSIC BOX	30	HAL ROACH
7		WITH LOVE AND HISSES	20	HAL ROACH	62		THE CHIMP	30	HAL ROACH
8		SUGAR DADDIES	20	HAL ROACH	63		COUNTY HOSPITAL	20	HAL ROACH
9		SAILORS, BEWARE (a.k.a. SHIP'S HERO)	20	HAL ROACH	64		SCRAM!	20	HAL ROACH
10		THE SECOND HUNDRED YEARS	20	HAL ROACH	65		PACK UP YOUR TROUBLES	68	HAL ROACH
11		CALL OF THE CUCKOOS	20	HAL ROACH	66		THEIR FIRST MISTAKE	20	HAL ROACH
12		HATS OFF	20	HAL ROACH	67		TOWED IN A HOLE	20	HAL ROACH
13		DO DETECTIVES THINK?	20	HAL ROACH	68	1933	TWICE TWO	20	HAL ROACH
14		PUTTING PANTS ON PHILIP	20	HAL ROACH	69		ME AND MY PAL	20	HAL ROACH
15		THE BATTLE OF THE CENTURY	20	HAL ROACH	70		THE DEVIL'S BROTHER (FRA DIAVOLO)	90	HAL ROACH
16	1928	LEAVE 'EM LAUGHING	20	HAL ROACH	71		THE MIDNIGHT PATROL	20	HAL ROACH
17		FLYING ELEPHANTS	20	HAL ROACH	72		BUSY BODIES	20	HAL ROACH
18		THE FINISHING TOUCH	20	HAL ROACH	73		WILD POSES	20	McGOWAN for ROACH
19		FROM SOUP TO NUTS	20	HAL ROACH	74		DIRTY WORK	20	HAL ROACH
20		YOU'RE DARN TOOTIN'	20	HAL ROACH	75		SONS OF THE DESERT	68	HAL ROACH
21		THEIR PURPLE MOMENT	20	HAL ROACH	76	1934	OLIVER THE EIGHTH	20	HAL ROACH
22		SHOULD MARRIED MEN GO HOME?	20	HAL ROACH	77		HOLLYWOOD PARTY	68	H. RAPF/H. DIETZ/MGM
23		EARLY TO BED	20	HAL ROACH	78		GOING BYE-BYE!	20	HAL ROACH
24		TWO TARS	20	HAL ROACH	79		THEM THAR HILLS	20	HAL ROACH
25		HABEAS CORPUS	20	HAL ROACH	80		BABES IN TOYLAND	79	HAL ROACH
26		WE FAW DOWN (a.k.a. WE SLIP UP)	20	HAL ROACH	81		THE LIVE GHOST	20	HAL ROACH
27	1929	LIBERTY	20	HAL ROACH	82	1935	TIT FOR TAT (sequel to THEM THAR HILLS)	20	HAL ROACH
28		WRONG AGAIN	20	HAL ROACH	83		THE FIXER UPPERS	20	HAL ROACH
29		THAT'S MY WIFE	20	HAL ROACH	84		THICKER THAN WATER	20	HAL ROACH
30		BIG BUSINESS	20	HAL ROACH	85		BONNIE SCOTLAND (reissued HEROES OF THE REGIMENT)	80	HAL ROACH
31		UNACCUSTOMED AS WE ARE	20	HAL ROACH	86	1936	THE BOHEMIAN GIRL	70	HAL ROACH
32		DOUBLE WHOOPEE	20	HAL ROACH	87		ON THE WRONG TREK	20	HAL ROACH
33		BERTH MARKS	20	HAL ROACH	88		OUR RELATIONS	74	S. LAUREL for H. ROACH
34		MEN O' WAR	20	HAL ROACH	89	1937	WAY OUT WEST	65	S. LAUREL for H. ROACH
35		PERFECT DAY	20	HAL ROACH	90		PICK A STAR (reissued MOVIE STRUCK)	70	HAL ROACH
36		THEY GO BOOM	20	HAL ROACH	91	1938	SWISS MISS	72	HAL ROACH
37		BACON GRABBERS	20	HAL ROACH	92		BLOCK-HEADS	58	HAL ROACH
38		THE HOOSE-GOW	20	HAL ROACH	93	1939	THE FLYING DEUCES	69	B. MORROS/RKO
39		THE HOLLYWOOD REVUE OF 1929	120	H. RAPF/MGM	94	1940	A CHUMP AT OXFORD	63	HAL ROACH
40		ANGORA LOVE	20	HAL ROACH	95		SAPS AT SEA	57	HAL ROACH
41	1930	NIGHT OWLS	20	HAL ROACH	96	1941	GREAT GUNS	74	20th CENTURY-FOX
42		BLOTTO	30	HAL ROACH	97	1942	A-HAUNTING WE WILL GO	67	20th CENTURY-FOX
43		BRATS	30	HAL ROACH	98	1943	THE TREE IN A TEST TUBE	10	U.S. GOVERNMENT
44		BELOW ZERO	30	HAL ROACH	99		AIR RAID WARDENS	67	MGM
45		THE ROGUE SONG	115	L. BARRYMORE/MGM	100		JITTERBUGS	74	20th CENTURY-FOX
46		HOG WILD (a.k.a. AERIAL ANTICS)	20	HAL ROACH	101		THE DANCING MASTERS	63	20th CENTURY-FOX
47		THE LAUREL AND HARDY MURDER CASE	30	HAL ROACH	102	1944	THE BIG NOISE	74	20th CENTURY-FOX
48		ANOTHER FINE MESS	30	HAL ROACH	103	1945	THE BULLFIGHTERS	69	20th CENTURY-FOX
49	1931	BE BIG	30	HAL ROACH	104		NOTHING BUT TROUBLE	70	MGM
50		CHICKENS COME HOME	30	HAL ROACH	105	1950	ATOLL K	98	A SIRIUS RELEASE
51		THE STOLEN JOOLS (a.k.a. THE SLIPPERY PEARLS)	20	NAT. VARIETY ARTISTS	The silent Laurel and Hardy films are numbers 1-30, and 32, 37, 40 and 98.				
52		LAUGHING GRAVY	20 & 30	HAL ROACH	Unaccustomed As We Are (no. 31) was the first talking film Laurel and Hardy made.				
53		OUR WIFE	20	HAL ROACH	Numbers 32, 37 and 40 were actually made before Unaccustomed As We Are, but were held back while				
54		PARDON US	56	HAL ROACH	Laurel and Hardy's first talkie was rushed ahead of them into circulation. These three silent films were				
55		COME CLEAN	20	HAL ROACH	screened at later dates.				

VOYAGE TO THE BOTTOM OF THE SEA

by John B. Anglos



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THE SEAVIEW

Voyage To The Bottom Of The Sea was the exciting hour-long television series from the Sixties which featured imaginative science-fiction concepts, suspense-filled mystery stories, colourful explosive action and thrilling high adventure. The 110 dramatic episodes were set deep beneath the roaring abyss of unexplored ocean depths, on uncharted exotic landscapes or aboard the sleek nuclear-powered submarine, christened the Seaview.

Voyage To The Bottom Of The Sea was the brainchild of Irwin Allen, the multi-genius who achieved fame and universal popularity with his outstanding productions in the field of television sci-fi. Irwin Allen was born in 1916 in New York city, and majored in journalism and advertising at Columbia University before setting out to Hollywood at the age of 22 to become the editor of a magazine. In 1939 he moved on to write, direct and produce a long-running radio programme, and by 1944 he was operating his own literary agency whilst writing a nationally syndicated movie-fan column. He next entered television where he created the first celebrity panel show in America, before embarking on his film career where he produced the 1951 *DOUBLE DYNAMITE* for RKO, a comedy starring Frank Sinatra and Groucho Marx. In 1953 his genius was officially acknowledged with an Academy Award for best documentary for *THE SEA AROUND US*, which he wrote, produced and directed.

1956 saw Irwin Allen's first special effects film, *THE ANIMAL WORLD*, which contained dinosaur scenes brought to life by the renowned stop-motion animators Willis H. O'Brien and Ray Harryhausen. Four years later, Irwin Allen was moving towards sci-fi with his remake of the science-fantasy *THE LOST WORLD* (1960), and in 1961 he made his first science-fiction film *VOYAGE TO THE BOTTOM OF THE SEA*, which he also wrote and directed. The advanced engineering concepts found in the "Seaview," a submarine which looked more like a living life-form than a mechanical device, the stunning special effects and the lingering impending doom threatening mankind on a global level were enthralling elements which captured the imagination of an elated audience. The immense appeal of the film enticed Irwin

Allen to return to his seafaring concept with the aim of creating further adventures for the crew of the streamlined Seaview. But the master film maker was not content in making a mere sequel to his successful underwater film, but an entire television series! And so in 1964, the world was greeted by Irwin Allen's TV series *VOYAGE TO THE BOTTOM OF THE SEA*.

THE BASIC STORY OF VOYAGE

America's desire to probe deep within the mighty oceans' unexplored fathoms to uncover nature's most zealously guarded secrets, in the hope of establishing new knowledge for the benefit of mankind, has resulted in the most advanced technology of the free world being assigned to the Nelson Institute of Marine Research. The end product is a highly sophisticated underwater laboratory in the form of a nuclear-powered submarine, affectionately known as "the Seaview."

This craft of the future, with many of its fantastic devices and advanced mechanical instrumentation, was created and built by the brilliant engineer-scientist, Admiral Harriman Nelson U.S.N. (Ret), the director of the Institute. The Seaview's sleek design satisfies the rigorous hydrodynamic demands for the exploration of the bottom of the sea, whilst her atomic power plant can propel this amphibious craft to incredible depths never before attained.

The Seaview is, in fact, "the world's first non-military nuclear submarine designed for research and exploration of the mysteries of the sea." Even so, her actual design serves a two-fold purpose, for the Seaview is also "the world's mightiest weapon afloat, assigned to the United States' most dangerous secret missions." And as such the Seaview is "dedicated to the fight against the forces of great cataclysmic upheavals of nature which threaten whole populations, and to the purpose of thwarting Cold War aggression by the enemy's military forces." However, in the course of her many missions, the Seaview has often risen above and beyond the call of duty, standing firm against even greater nefarious threats from unimaginably malignant monsters and hell-bent alien menaces after global domination of our Earth. And so, the Seaview has

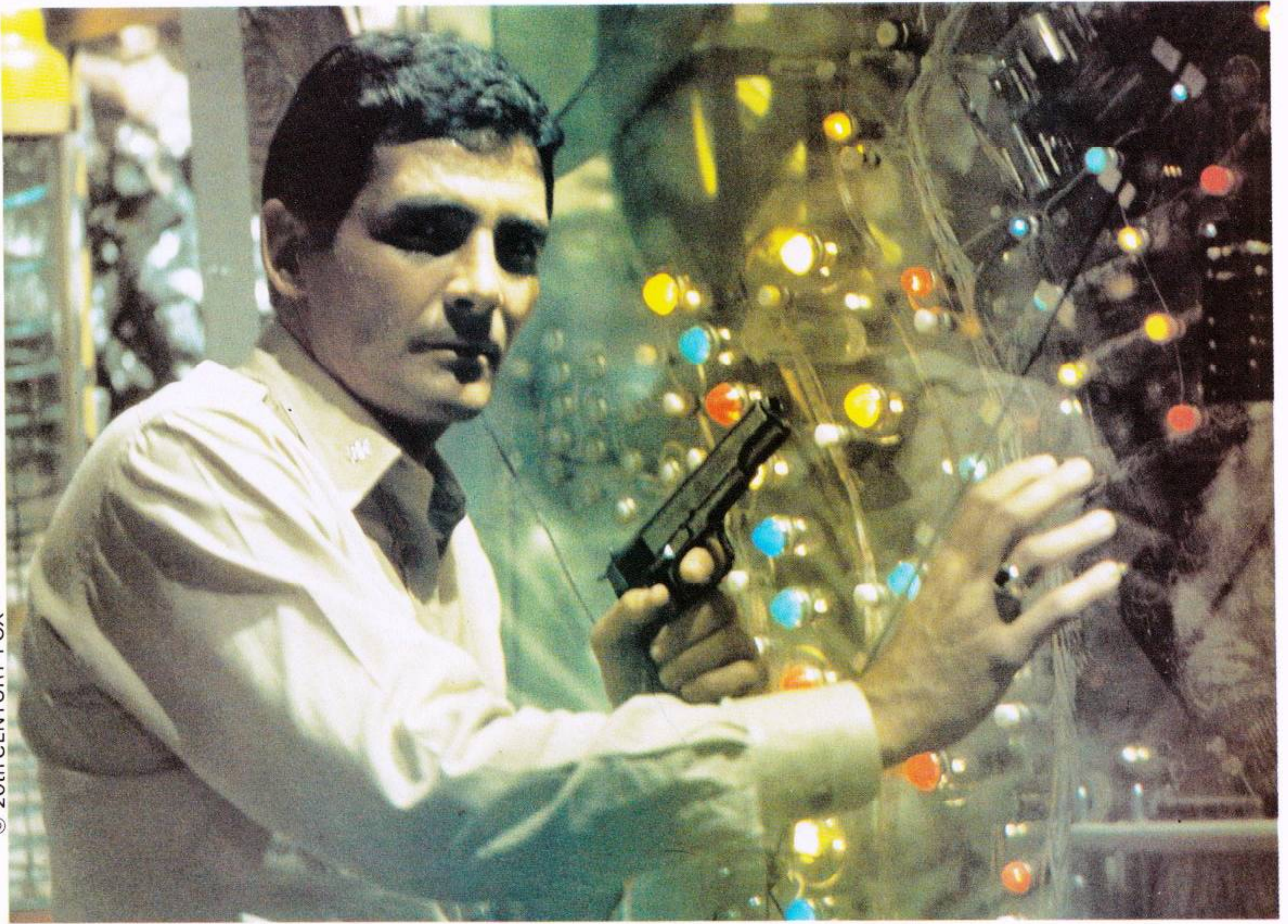
demonstrated on countless occasions that she is indeed a true guardian, not only for the free world, but for all of mankind.

With the Earth's most advanced submarine now built, the Seaview stands ready for her maiden voyage, where she will be tested to ascertain just how well she can function. Her creator, Admiral Nelson (the world's greatest scientist), has been assigned the post of command, and with him are his heroic captain, Lee Crane, and Commodore Emery, the ship's doctor and the world's greatest marine life specialist. Also aboard are three highly important observers in the form of Admiral Crawford, psychiatrist Dr. Susan Hiller, and Congressman Parker. Their task is to determine the budget to be allowed Nelson for further experimental research.

The extensive sea trials of the atomic submarine are scheduled to include the extreme conditions prevalent around the North Polar region, as well as the standard tests of speed, endurance and manoeuvrability. The Seaview commences her trials and all goes well, but suddenly she is repeatedly struck by a savage bombardment from a deluge of shifting icebergs. Upon surfacing, the crew gaze in disbelief up at the horrifying sight of a sky on fire. By some freak of nature, the Van Allen Belt, a belt of radiation encircling the Earth, is ablaze, and is melting the tons of frozen water around the North Pole. If this condition is not arrested soon, all the civilisations of the Earth will be either burnt to a cinder by the rapidly escalating temperature, or flooded out of existence in just a short time. And only the advanced technology of the Seaview stands between mankind and extinction.

The course of action is determined. A missile must be fired into the heart of the radiation belt, thereby setting up a chain explosion which will blow out the fire. But as the Seaview rushes towards the rapidly melting wastes of the North Pole, the speedy craft's atomic power inexplicably fails. Switching over to the reserve power of the auxiliary engines, Captain Crane investigates the power room where he discovers that Dr. Susan Hiller is a saboteur, now suffering from radiation poisoning contracted when she wrecked the atomic plant that runs the Seaview.

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VULCAN



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ADMIRAL NELSON (RICHARD BASEHART) STRUGGLES WITH THE CONTROLS OF THE FLYING SUB IN "TERROR ON DINOSAUR ISLAND" (EP.48).

With seconds ticking away to zero hour, the Seaview can only watch on helplessly at the impending doom as it grows in stature, for the crippled craft now stands deprived of the necessary energy needed to launch her missiles. But the ever-alert Crane dons a frogman's outfit and swims out to the firing pin, whereupon he attaches a self-firing device to the missile. The missile is successfully launched, and as the Seaview surfaces, it explodes along the path of the radiation belt, blowing out the fire.

America's latest and most exciting development has passed her sea trials with flying colours. Admiral Nelson sets course for home, and the Seaview jubilantly heads for the welcoming shores of the United States under cool blue skies.

THE TV SERIES

None of the actors in the 1961 film, with the exception of Delbert Monroe who played the ship's technician, Kowski (later Kowalski), moved over to the TV series. All time big names such as Peter Lorre (who played Commodore Emery), could not be tied down to a series when their life's work lay in the cinema. Thus we find that Richard Basehart, an actor's actor, has replaced Walter Pidgeon as Admiral Nelson and David Hedison, noted for his title role in the 1959 science-fiction film classic *THE FLY*, has replaced Robert Sterling as Captain Crane.

Four seasons of *Voyage* were made, of which the last three were shot in colour. The first season was made in black and white and was comprised of stories that

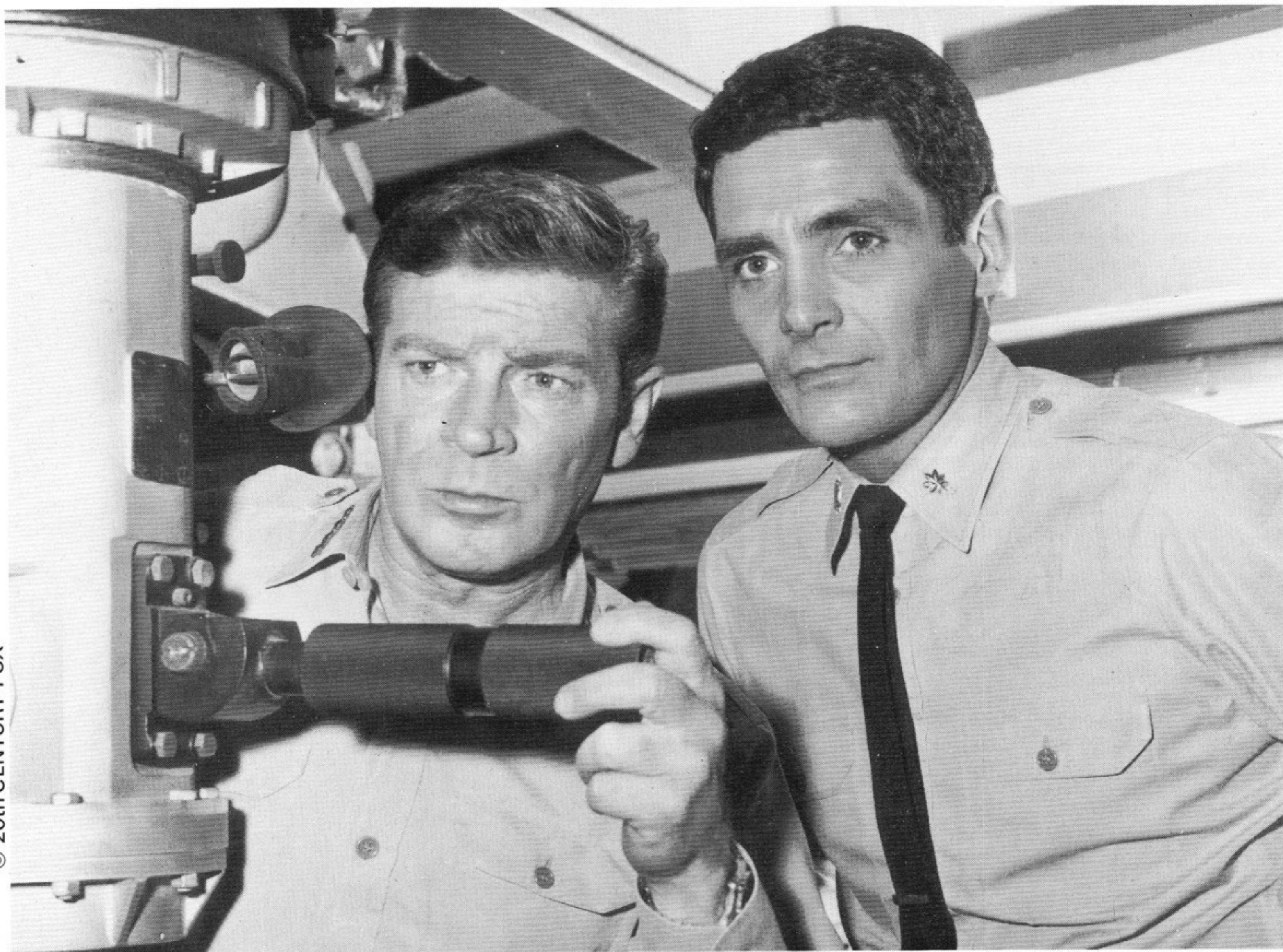
were fairly conventional by nature. These involved secret agents perpetrating underhanded acts of sabotage or engaged in furtive spying. When the enemy agents from unfriendly foreign powers were not busy threatening the vital missions of the Seaview, the crew were otherwise faced with obliteration by devastating natural disasters.

From the second season onwards, the dangers which threatened the Seaview were much more colourful, inventive and dramatic. Undersea monsters, humanoid amphibians, ice creatures, werewolves, mummies, giant jelly-fish and giant octopuses menaced the crew. Nothing escaped the abundantly fertile imagination of Irwin Allen, and so we find that even dinosaurs and the ghost of a U-boat commander were brought in for further action and suspense. And just in case things were getting a little dull, down stormed power-mad malevolent aliens from outer space, bent on destroying or taking over our planet.

One of the most outstanding features of *Voyage* was its treatment of science. It was completely open minded, prepared to consider any idea, any possibility. Irwin Allen was not constrained by the limited understanding of life held by scientists and public alike, nor was his imagination constricted by their confined view of feasibility. Indeed, he dared what others were afraid to even imagine, he entertained the "impossible", and turned the improbable into the mundane. Take the episode *THE PLANT MAN* for example, where a solution to mankind's fear of a critical food shortage

arising in the coming years is examined. Through the use of scientific experiments, the secrets of creating and controlling plant growth are discovered. But what if this knowledge should fall into the wrong hands? The story concerned an evil twin who used telepathy on his angelic brother, the scientist behind this revolutionary breakthrough, to force him to pervert his experiments. By the application of radiation, an enormous mutated plant is created which combines the cellular growth of plant tissues with the physical form of a humanoid. The end result is a "plant man". The ultimate aim is to create millions of these artificially induced creatures, all marching to the commands of the evil brother with world domination in mind; thereby turning a great experiment into a deadly force. Did the episode use the twin brothers to be symbolic of the twin forces of good and evil? And did the struggle between them represent the fight over good and evil to gain control over the application of scientific advances in our societies?

In *DEADLY INVASION*, the Seaview's hull is penetrated by what appears to be a meteor, but turns out to be a miniature alien spaceship resembling a 75 millimetre shell. The alien crew are in the form of electrical energy, but are capable of assuming the guise of any creature, however large. In this case, the leader seeks to gain the confidence and trust of the Admiral to effect his manipulation, and so adopts the form of an old friend of his, Sam Garrity, taken from the image of a photograph. The story revolves around Sato 6, the largest reserve under-



ADMIRAL HARRIMAN NELSON (RICHARD BASEHART) with CAPTAIN LEE CRANE (DAVID HEDISON).

water atomic base, decommissioned for more than a year, but which can easily be reactivated within twelve hours. If the aliens can gain command over all this stored atomic power, they will be able to control the world.

In *THING FROM INNER SPACE*, Admiral Nelson refuses to bend to the wishes of a man who desires to exploit science for his own selfish ends. And later on, Nelson uses the scientific capabilities of the *Seaview* to track down and prove the existence of an entirely new and unsuspected biological species . . . an amphibious humanoid from the unknown depths of the ocean.

In *MONSTER FROM THE INFERNO*, the *Seaview* is sent to discover the source of radiation emissions which have caused a thousand mile Naval communications black-out. The radiation is traced to a pit in the ocean bed occupied by a large rock, which issues forth readings resembling human brain-waves. The Admiral speculates that if this rock is a form of life it could represent a phenomenal discovery, and if so, it could be controlled with drugs and radiation shielding as it is being studied. Thus, rather than destroy the cause of the radio-active communication black-out, Nelson sends out a team of divers to bring it aboard. However, whilst Nelson and Lee deliberate whether this life-form is from another planet or from a separate Earth evolutionary line, the creature has taken control over the scientist Lindsay. It has entered his mind and from it learned about the *Seaview* and how to speak the English language, which it communicates via

telepathy. Now its object is to make the *Seaview* its body, to gain vast areas of knowledge by draining the sub's abundant computer banks, and then make every man aboard its slave. In time there shall be others like it, and then man will live only to serve them. In its supreme arrogance the creature declared, "I will not be defeated. We were created to rule. No living creature in the universe has ever stood in our way. The galaxies have bowed their heads to us!" And now the fate of mankind is left to the Admiral's vast scientific knowledge and technical know-how to figure out a way to stop this menace from the stars.

CHARACTERISATION

For any series to succeed and live on in the hearts of viewers for many years to come, action, special effects and high budgets are not enough. Any worthwhile series must have good characterisation to work, and *Voyage* was no exception.

Even though the characters did not evolve through the episodes, they were believable and realistic, heroic and admirable. On the whole, the relationships of the crew were governed by the constraints of rank, but even so their interactions produced many areas of interest. Heading the team of characters was the brilliant engineer scientist, Admiral Nelson, a fine and noble leader of men who always stood firm in command, yet was never dogmatic, ever prepared to take note of differing opinions.

Next comes Commander Lee Crane, the young and energetic Captain who was an

honor graduate of Annapolis. His fairness, dedication to his post and his readiness to sacrifice himself for his men or his ideals, whilst running a ship disciplined by the Navy's strict official rules and regulations, has earned him the respect and admiration of the entire crew. Crane's right hand man is the loyal Lieutenant Commander Chip Morton, whose post is in the control room. Chief Sharkey is the organiser on the sub. It is his job to prepare work details, choose members for exploratory or combat parties, and ensure that the crew are kept informed of any changes in duty rostra. It is he who sees to it that the work actually gets done, and that everything is kept ship-shape. The two other regular characters of *Voyage* are Patterson and Kowalski, who are both technicians. Their interaction with Chief Sharkey are often the lighter moments of an episode, where smiles and humour are brought into the show. This has the effect of slowing down the fast-pace of the episode, and also brings a little comedy relief to the viewer from the many tense and exciting scenes.

THE SEAVIEW

For many the real star of *Voyage* was the amphibious submarine, the "*Seaview*". Whether gliding swiftly through the sea, or shrugging off monstrous attacks deep beneath the oceans, or whether rising majestically from the waters below, or simply resting upon the surface, the *Seaview* was always a breathtaking sight.

Irwin Allen himself designed the *Seaview*, and art directors Jack Martin

Smith and Herman Blumenthal then transformed his drawings into models. Making the Seaview look authentic became a difficult task when it was learned that the US Navy were unable to show the design team their submarine blueprints for security reasons. However, British journals outlining various internal and external parts of submarines were accessible, and these plans were used and elaborated upon. This resulted in the very realistic looking Seaview, complete with convincing paraphernalia such as decks, corridors, air locks and specialised doors, and with the trappings of office, such as uniforms. Many articles, like the numerous instrument panels or the flashing coloured control panels in the main control room, were modified or exaggerated to achieve the required futuristic look. This not only heightened the visual excitement, but also greatly enhanced the feeling of advanced technology. However, much of the furnishings naturally looked authentic as they were navy surplus.

Three different models of the Seaview were made, each greatly varying in size in order to facilitate the changing problems in filming. The largest was an amazing eighteen foot model which was used when the Seaview was fully surfaced. An eight foot model was used for the under water shots, and a four foot one was used in a sequence with a live octopus. Finally, there was a full scale section detailing a part of the conning tower and deck, which was used to represent the Seaview when she was docked at a port. The Seaview's actual length in the stories of the episodes was 400 feet, had a crush depth of 4400 feet, and was made from titanium. A number of unexpected problems arose in the filming of the models, a notable one being the matching of the rising air bubbles with the actual scale of the submarine. An interesting problem that was eventually solved after a few episodes.

The same Seaview in the film was used in the first season of the series, and sported eight horizontal viewports in the observation nose (four on the A-deck, and four on the B-deck below). For the second season onwards, certain features of the Seaview were modified by Irwin Allen. Most apparent were the changes in the number and shape of the viewports. These now became just four windows, but were much, much larger and spanned the height of both decks. The other change was the construction of a larger frontal underside section of the Seaview to accommodate the hanger for a new and exciting addition to the series, the dramatic Flying Submarine, also known as FS-1.

The Flying Sub replaced the Seaview's Mini-Sub, which only carried a maximum of two crewmen, and was housed in the missile room. The Mini-Sub was brought over from the film, and departed from the series when it was blown up in the second season episode, THE SHAPE OF DOOM.

Like the Seaview, the manta shaped Flying Sub was designed by the man himself, Irwin Allen. It was an atomic powered craft capable of high speeds, both in the air and under the sea. The arrival of the Flying Sub was like a breath of fresh air, introducing striking airborne sequences to the series. And the FS-1 was indeed a spectacular sight to behold, as she burst forth from



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beneath the frothing sea, reaching for the beckoning blue skies above. And indeed, the series' most talked about aspect was its eye-catching special effects, many of which marked a magnificent breakthrough for the industry.

It becomes clear to see that Irwin Allen's production of Voyage was not bound by a limited imagination, nor constrained by the

conventional understanding of life. Instead, it combined the infinite possibilities prevalent in the universe with his flair for adventure and excitement, complemented by thought-provoking stories that were brought to life by warm and upstanding characters, as portrayed by charismatic actors.

THE COMPLETE EPISODE GUIDE TO VOYAGE

NB: Listed in order of production. by John B. Anglos

FIRST SEASON · 1964-65 · BLACK & WHITE

1. ELEVEN DAYS TO ZERO: The Seaview has to fight off an enemy bent on world-domination, and avert disastrous world-wide tidal waves that will follow a predicted polar earthquake.

2. THE VILLAGE OF GUILT: In his efforts to increase the world's food supply, Dr. Mattson has grown an ordinary cephalopod into an unbelievable size. But the cephalopod has turned into a deadly sea-monster, which only the Seaview can defeat.

3. THE MIST OF SILENCE: The Seaview's mission is to rescue a Latin American president who is used by militarists as a front to pacify a populace that would otherwise rebel. But the enemy possesses a gas that disperses like a fog and subdues all who breathe it.

4. THE CITY BENEATH THE SEA: The Seaview goes to investigate the disappearance of two oceanographic vessels in the Aegean Sea, and discovers a dazzling city beneath the waves.

5. TURN BACK THE CLOCK: Jason Kemp is found after

being lost for nine months in Antarctica, but he is fully tanned and healthy. After the Seaview investigates, her crew find a tropical oasis within the great, frozen continent...complete with dinosaurs.

6. HAIL TO THE CHIEF: The U.S. President is accidentally injured during a visit to South America and placed aboard the Seaview for special treatment which will enable him to attend a vital peace conference. But enemy agents are out to kill the only doctor who can save the President.

7. THE FEAR MAKERS: Whilst the Seaview is investigating the loss of atomic sub Polidor, two enemy agents release a gas in her ventilating system which produces fear reactions in the crew.

8. HOT LINE: The Seaview is speeding two Russian technicians to disarm a defective Soviet atomic satellite due to fall near San Francisco...but one of the Russians is an imposter.

9. THE SKY IS FALLING: The Seaview is investigating a mysterious spacecraft that has fallen into the Pacific Ocean, when suddenly it emits a ray of light that renders the sub's power and light systems useless.

10. THE PRICE OF DOOM: Samples of plankton brought



aboard the Seaview mysteriously expand, breaking down bulkheads and threatening the lives of all on board. But Admiral Nelson and Commander Crane must also solve another mystery...which of their three passengers is a foreign agent?

11. LONG LIVE THE KING: The Seaview races to deliver 12-year-old Prince Ang back to his country to assume the throne before an anti-U.S. faction can take over.

12. SUBMARINE SUNK HERE: The Seaview blunders into a mine field where an explosion cripples the sub, sending it helpless to the bottom of the sea.

13. THE MAGNUS BEAM: The crew of the Seaview investigate a mysterious weapon that destroys high-flying aircraft over a Middle East nation...and the peace of the world hangs in the balance.

14. NO WAY OUT: While smuggling defecting red agent Anton Koslow to the U.S. aboard the Seaview, Admiral Nelson becomes aware that there is another agent aboard planning to kill Koslow. The men of the Seaview are drawn into a web of spies, counterspies and doublecrosses.

15. THE BLIZZARD MAKERS: Dr. Charles Melton is helping Admiral Nelson to investigate why the Gulf Stream has turned cold. But Melton is controlled by an agent of a foreign power, which wishes to block the investigation.

16. THE GHOST OF MOBY DICK: Dr. Bryce enlists the aid of the Seaview to locate a huge whale, ostensibly for scientific purposes. But Dr. Bryce's fanatical singleness of purpose convinces Admiral Nelson that the doctor's motive is not science, but revenge.

17. DOOMSDAY: The U.S. goes on a war alert following a mass missile launching by a foreign power, and the Seaview goes into a fail-safe manoeuvre. But Admiral Nelson becomes indecisive when only three out of the Seaview's four war computers confirm the outbreak of nuclear war.

18. THE CONDEMNED: The President grants Admiral Falk

command of the Seaview in order to conduct tests on the sub's pressure system (a system which enables the Seaview to dive thousands of feet below crush depth). But Falk is an egotistical scientist, more concerned with fame than progress.

19. MUTINY: As Admiral Nelson scuba-dives from an experimental submarine to collect marine samples from the ocean floor, a giant jelly fish engulfs it.

20. THE LAST BATTLE: Admiral Nelson is captured by a cult of die-hard Nazis who have made fantastic plans to destroy both the United States and Russia.

21. THE INVADERS: A violent undersea earthquake exhumes hundreds of sealed capsules of which one is taken aboard the Seaview. When the container is unsealed, a man-like creature is restored to life after twenty million years in suspended animation.

22. THE INDESTRUCTIBLE MAN: A man-like robot that was used to collect vital data during a journey to another planet is taken aboard the Seaview following its recovery from a space capsule. But the robot has been re-programmed and converted into an instrument of destruction.

23. THE BUCCANEER: A mad art connoisseur seizes command of the Seaview and sets out in a dramatic plan to steal the Mona Lisa from a vessel bound for the Australian World's Fair of 1975.

24. THE HUMAN COMPUTER: Commander Crane becomes a mere observer and the only man aboard the Seaview, when the submarine embarks upon an automated mission under the "command" of an electronic brain. But as the Seaview slips beneath the ocean's surface, Crane discovers he is not alone.

25. THE TRAITOR: Admiral Nelson receives word that his young sister has been abducted by enemy agents in France to force him to reveal the exact location of underwater missile silos.

26. THE SABOTEUR: The Seaview sets out to place nuclear

missiles which will prevent any attack on the United States. But Commander Crane has been electronically brainwashed by enemy agents, and ordered to deactivate the missiles and slay Admiral Nelson.

27. CRADLE OF THE DEEP: A microscopic particle of matter is taken aboard the Seaview from the ocean floor, upon which Dr. Wesley Janus uses a device he has designed to accelerate the process of evolution. But the particle grows into an enormous protoplasm which threatens the lives of everyone aboard.

28. THE EXILE: Admiral Nelson rendezvous with a ship bearing Brynov, the ex-premier of a hostile power, and his followers. They have escaped execution and carry with them vital information on a plot to destroy the free world. But just moments after Nelson boards their ship, the vessel is destroyed and he and the exiles become stranded on a raft.

29. THE AMPHIBIANS: Doctors Winslow and Jenkins are commissioned by the government to study in an undersea lab various chemical elements. But the scientists transform themselves and their captives into human amphibians.

30. THE CREATURE: The Seaview searches the ocean depths for the mysterious force which may have aborted a recent missile launching, and comes face to face with a monstrous creature.

31. THE ENEMIES: Admiral Nelson and Commander Crane are captured by foreign scientists who have learned to convert affection into hatred with drugs. And soon Nelson and Crane are bitter enemies.

32. SECRET OF THE LOCH: The Seaview follows a secret course beneath the ocean and through a huge natural conduit leading to the depths of Scotland's Loch Ness, where a scientist claims to have seen a monster kill several men.

SECOND SEASON · 1965-66 · COLOUR

33. JONAH AND THE WHALE: Russian scientist Katya Markhova is working together with the crew of the Seaview to salvage what is left of an underwater laboratory which was constructed to increase the dwindling food supply caused by the population explosion. So Admiral Nelson goes down with Markhova in a diving bell, which is swallowed by a passing whale.

34. AND FIVE OF US ARE LEFT: A recently dated note within a newly found bottle sends an expedition headed by Admiral Nelson to find the survivors of a sunken submarine trapped in an undersea cave since the war.

35. TIME BOMB: Oriental secret agent Li Tung plans to create a full-scale war between the United States and Russia, thereby allowing his country to become the reigning power. And to this end has Admiral Nelson unwittingly shot with cesium, which turns him into a deadly time bomb.

36. ESCAPE FROM VENICE: Commander Crane is being hunted in Venice both by enemy agents (who want a decoding device he carries in the form of a secret tune that will unravel plans for the enemy's ultimate weapon), and by the police (who think Crane is the killer of his own undercover agent).

37. THE CYBORG: Dr. Tabor Ulrich uses Admiral Nelson to fashion a cyborg, an electronic replica of him. The cyborg Nelson then goes to the Seaview from where it will despatch nuclear warheads to destroy Peking, Moscow and Washington unless Ulrich is made ruler of the world.

38. THE DEADLIEST GAME: Whilst Crane leads the President on an inspection tour of the newly completed undersea bomb shelter (an invulnerable unit designed by Admiral Nelson), an American Five Star General attempts his assassination and the triggering of a nuclear war.

39. THE LEFT-HANDED MAN: When the Left-Handed Man unscrews his right hand a deadly tubular weapon is revealed. But this is not enough to stop Admiral Nelson who escapes death several times as he foils a subversive plot to infiltrate the Defense Department.

40. THE SILENT SABOTEURS: Crane is assigned to take the Flying Sub into hostile Southeast Asian waters to find the source of a deadly force field that is being used by the enemy to intercept America's manned Venus Space Probes.

41. THE DEATH SHIP: An assassin takes control of the Seaview and heads towards the Peace Ship upon which a seven nation peace conference is set to sign the seven power peace treaty.

42. LEVIATHAN: Dr. Sterling radios Nelson that he has found from his remote undersea lab a fissure in the ocean floor which reaches to the Earth's core. When the Seaview arrives, they find Sterling is twelve feet tall — the results of emissions from the fissure of some gas or radiation which causes uncontrollable growth.

43. THE PEACEMAKER: A fanatic scientist plants an all-destructive bomb in the Seaview and announces that if all the nations do not disarm within 24 hours he will destroy the world.

44. THE MONSTER FROM OUTER SPACE: The Seaview recovers an Unmanned Saturn Probe capsule after re-entry, and hauls it aboard for decontamination. But whilst in quarantine a tiny dot on the capsule grows suddenly into an engulfing mass, and soon has the entire crew under its control.

45. THE X FACTOR: Randall Liscomb, a U.S. scientist who holds the secret to the greatest deterrent weapon ever developed, is abducted by enemy agents. And only the Seaview can prevent his secrets from being sold to a foreign power.

46. THE MACHINES STRIKE BACK: Unmanned submarines inexplicably turn their devastating missiles towards the United States, and the Seaview must learn how the weapons are being triggered before the country is destroyed.

47. KILLERS OF THE DEEP: U.S. nuclear defense missiles placed secretly on the ocean floor are being stolen, and Commander Crane discovers that the culprit is Captain Ruiz who is out to turn his country into a major nuclear power.

48. TERROR ON DINOSAUR ISLAND: Aloft in the Flying Sub, Admiral Nelson and Chief Sharkey photograph the birth of an island at sea. But a volcanic explosion blasts their craft, forcing them to parachute onto an island, which they soon find to be inhabited by prehistoric dinosaurs.

49. DEADLY CREATURE BELOW: Admiral Nelson is preparing to plant a newly-developed guidance/destroy mechanism for retaliatory missiles when two escaped convicts try to hijack the Flying Sub to take them to Brazil. Meanwhile, a great, slimy sea monster menaces the Seaview.

50. THE PHANTOM: The Seaview comes across a derelict World War I German U-boat, U-444, lying wrecked upon the ocean floor since it was sunk in 1916. The ghost of its Captain then boards the Seaview and tries to get Nelson to kill Crane in order for him to take over his body.

51. THE SKY'S ON FIRE: The sky is literally on fire, as the entire Southern Hemisphere's Radiation Belt is burning. The Seaview's task is to explode a nuclear device in the atmosphere to blow the burning gases out of the Earth's magnetic field.



A 3,000-YEAR-OLD MUMMY RETURNS TO LIFE TO TERRORIZE THE CREW OF THE SEAVIEW (EP.87).

52. GRAVEYARD OF FEAR: In his study of plankton, Nobel Scientist Ames discovered a substance that restores and preserves youth. But the vital youth serum data now lies within his sunken research ship, and the Seaview must battle a giant Portuguese Man O' War to reach it. Meanwhile, without the serum, Ames' girlfriend is critically reverting to old age.

53. THE SHAPE OF DOOM: In order to keep the ship carrying the President safe, the Seaview must battle an angered whale that could explode at any time for it has swallowed an atomic bomb.

54. DEAD MEN'S DOUBLOONS: The explosion of an Intercontinental Defense Missile leads the Flying Sub to investigate the Isle of Death, where Commander Crane is captured by a 16th century pirate bent on sabotage.

55. THE MONSTER'S WEB: Whilst the Flying Sub is retrieving highly explosive fuel cylinders from a wrecked nuclear sub, it is laced in by a steely web. And the crew find they must battle a giant underwater spider in order to escape.

56. THE MENFISH: After injecting human pineal fluid into a fish, Dr. Sten Borgman's special ray can then turn the subject into a six foot creature that is part man and part fish. But one of his menfish unexpectedly grows to gigantic proportions and threatens the Seaview.

57. THE MECHANICAL MAN: Peter Omir conducts a drilling operation to the Earth's core from the ocean floor, as the Seaview supplies the nuclear power for the highly developed drill heads. Omir is secretly collecting Subterraneanium 16, an unknown element that produces boundless pure energy, which he feeds upon for he is in reality an electrical android planning to control the universe.

58. THE RETURN OF THE PHANTOM: The phantom from episode 50 returns in a renewed attempt to take over Crane's body. And this time he succeeds.

THIRD SEASON · 1966-67 · COLOUR

59. MONSTER FROM THE INFERNO: Whilst probing

a mysterious undersea source of radiation, scientist-diver Lindsay is taken over by a dark mass. Lindsay then brings the mass aboard which turns out to be a creature that is pure brain energy, and plans to take over the Seaview as its body.

60. WEREWOLF: Whilst exploring an intensely radioactive volcanic island, Dr. Hollis is attacked by a great howling wolf. Minutes later, Hollis boards the Flying Sub to return to the Seaview. And on his way back he turns into a werewolf.

61. DAY OF EVIL: An alien double of Admiral Nelson boards the Seaview and plans to smash the Pacific Fleet with a nuclear missile, thereby triggering a chain reaction that will destroy most of the world.

62. NIGHT OF TERROR: Nelson, Sharkey and geologist Sprague are making undersea mineral surveys when they become shipwrecked on an uncharted, misty volcanic island. There they are beset by a deadly gigantic lizard and even deadlier hallucinations.

63. THE DAY THE WORLD ENDED: Senator William Dennis is the greatest master of mass hypnosis, and plans to use his power to conquer the world. And he begins by hypnotizing the entire crew of the Seaview.

64. THE TERRIBLE TOYS: A group of aliens rig six windup toys in their plan to suck up the entire Seaview for its titanium hull, which they will use as fuel for their UFO.

65. DEADLY WATERS: The Seaview is battered from the blast of a renegade torpedo of a sunken atomic sub, and sinks to the ocean floor. Meanwhile, the radiation build-up of the



ADM. NELSON EMERGES FROM ONE OF THE SEAVIEW'S HATCHES AFTER A VIOLENT EXPLOSION (EP.12).

old sunken sub is reaching the critical point, and only the courage of the Admiral can save the crew.

66. THING FROM INNER SPACE: Well-known adventurer-commentator Bainbridge Wells and his camera crew for "Science on the Move" are attacked by a hideous monster on Murro Atoll in the Pacific. The monster kills the entire crew while Wells escapes, taking a single photograph salvaged to Admiral Nelson to persuade him to track the beast for science.

67. DEADLY INVASION: The Seaview is infiltrated by small metal cylinders which turn out to be space vehicles from another world. The aliens plan to take over Sato Six, an underwater atomic base, before invading the Earth.

68. THE DEATH WATCH: Admiral Nelson and Commander Crane become the unwitting subjects of an experiment to test subliminal suggestions to kill. And they are ordered to kill each other.

69. THE LOST BOMB: A missile from an unidentified submarine destroys the cargo plane delivering a super bomb to an undersea defense complex. The activated bomb settles on the ocean floor, and the Seaview must fight off a mysterious enemy sub for control over the deadly cargo.

70. THE PLANT MAN: John Wilson has made startling discoveries in controlling plant growth, but is himself controlled telepathically by his evil brother Ben. And Ben now uses John to create an army of Plant Monsters with which to invade the Seaview.

71. THE BRAND OF THE BEAST: After Hollis returned to the Seaview as a werewolf in episode 60, he exposed his wound to the live reactor whose nuclear power was a source of food for him. Later he clawed Nelson, but a subsequent blood sample taken from Hollis produced a vaccine which saved the Admiral. Now after the Seaview's reactor blows from the overstrain of rushing to save a floundering ship in a storm, Admiral Nelson risks radiation burns by sticking his arm into the reactor to turn a crucial valve. But to his horror he turns into a werewolf again.

72. THE CREATURE: When Crane and Kowalski swim out to investigate some life-form, an amoeba-like creature strikes Crane with a lightning-like bolt of electricity. Back aboard the Seaview, Crane turns into a Creature-Man, a servant of the creature which plans on taking over the sub.

73. THE HAUNTED SUBMARINE: The crew of the Seaview are suspended in time by a ghostly sea Captain. He is an ancestor of Admiral Nelson, who had made his fortune at sea as a slave trader and has therefore been doomed to sail the same sea he disgraced for the rest of time. And now he has come to force Nelson to serve out the rest of his penance for him.

74. DEATH FROM THE PAST: Two Nazi officers who have been in suspended animation for over thirty years from a nerve gas explosion in their undersea lab suddenly recover. As they still believe World War II is not over, they prepare to destroy the Seaview and launch ICBMs at the Allied capital cities.

75. THE HEAT MONSTER: An alien Heat Monster boards the Seaview at the Arctic ice cap and plans on using the sub's reactor to generate a thermal heat ray of 3,000 degrees centigrade to feed other Heat Monsters due to arrive in order to conquer the world. But Nelson and Crane destroy the monster with liquid oxygen.

76. THE FOSSIL MEN: The Flying Sub is sucked into an undersea grotto where grotesque rock-like figures advance on the Admiral and Sharkey. They plan to fossilize them, and conquer the world.



ADM. NELSON DESPERATELY ATTEMPTS TO SEAL OFF A GAPING HOLE IN THE HULL OF THE SEAVIEW (EP.47).

77. THE MERMAID: A message to Admiral Nelson from Naval Intelligence explains that a hostile enemy power has planted a secret nuclear device in the ocean off the coast of California. But an enticing mermaid Crane comes across leads the Seaview straight to the bomb.

78. THE MUMMY: The Seaview is delivering a 3000-year-old Egyptian sarcophagus from New York to its original owners, a Middle Eastern nation. But during the night, the wrinkled Mummy rises and embarks upon a spree of death and destruction.

79. THE SHADOWMAN: The Seaview is to launch the first interstellar space probe when an alien shadowman (a mass of energy from the star Centauri in the galaxy to which the space probe is to be directed) appears aboard and explains that they must take over the sub and destroy the probe.

80. NO ESCAPE FROM DEATH: Trying to find a mysterious sea lab, the Seaview collides with an unidentified submarine and plunges to the ocean floor, powerless. The engine and the ballast pumps are out of commission, and only six hours of air remain. Somehow, the crew must get the Seaview back to the surface.

81. DOOMSDAY ISLAND: In an uncharted atoll the Flying Sub discovers an alien hatchery. Lars, the amphibious alien leader from the star system of Scorpius, plans to utilize the reactors of the Seaview to hasten the maturing of the eggs, thus flooding the world with an army of Amphibians.

82. THE WAX MEN: When Commander Crane boards the Seaview just before she gets underway, he becomes puzzled by the lifeless and expressionless features of the men. The entire crew has been taken over by wax-dummy counterparts. And as the sub is launched, the enemy menacingly closes in on Crane.

83. DEADLY CLOUD: The Seaview is sent to investigate a mysterious cloud which has caused widespread destruction around the world. And the crew becomes confronted by an invader from a fire-ridden star, bent on stripping away metals from the Earth before destroying the planet.



ALPHA BRINGS ADMIRAL NELSON INTO THE FUTURE TO ADD HIM TO HIS ZOMBIFIED COLLECTION OF FAMOUS MILITARY FIGURES (EP.86).

84. DESTROY SEAVIEW: In a cavern beneath the bottom of the sea, Nelson, Crane and Dr. Land search for and find Zycron 143, the most powerful element known and destined to be the ultimate weapon in the hands of whatever nation has it. But Nelson has been brainwashed, and in order to get the Zycron 143 to the Voice, he must first destroy the Seaview.

FOURTH SEASON · 1967-68 · COLOUR

85. MAN OF MANY FACES: Dr. Mason's plan to harness tides and supply the world with unlimited energy involves throwing an electro-magnetic field around the moon from an enormous electro-magnet on the ocean floor. The Seaview has just one day to locate and destroy the magnet, otherwise the moon will be drawn towards the Earth, ending in mutual destruction.

86. TIME LOCK: Two beings confront Nelson and inform him he is going on a journey in time...into the future. There Nelson is greeted by the voice of Alpha who explains he is going to add him to his collection of zombie-like military officers.

87. THE DEADLY DOLLS: The crew of the Seaview are being replaced by look-alike dolls, which are the machines of an alien civilization that has designed them to be the Masters of the Future.

88. FIRES OF DEATH: The Seaview takes volcanologist, Dr. Turner, along to keep a volcano from erupting, otherwise the entire Southern Hemisphere will be destroyed. But Dr. Turner is an alchemist hundreds of years old, and is really out to increase the imminent eruption, for only this way can he obtain the Elixir Stones he needs to renew himself.

89. CAVE OF THE DEAD: Van Wyck carries the curse of the Flying Dutchman with him. And now he plans on transferring the curse onto Admiral Nelson by killing him with a Dutch dagger pulled out from the ribs of a skeleton found in a cave.

90. SEALED ORDERS: The Seaview is charged with delivering the Neutron Missile, the most powerful destructive force on Earth, to Cook Island. But a gas leak from the missile creates mass hallucinations on the crew, jeopardizing the vital mission.

91. JOURNEY WITH FEAR: Admiral Nelson, Commander Crane and Chip Morton are captured by aliens who transfer them to their planet.

92. TERROR: A shimmering energy shape from an orchid

possesses Admiral Nelson. The creature thrives on electrical emissions and intends to take over the Earth. Meanwhile, Nelson pulls the rods from the reactor to make it run wild, and then fills the Reactor Room with the deadly orchids... seedbeds for reproduction of the alien plant creatures.

93. FATAL CARGO: By Flying Sub, Admiral Nelson visits his friend Dr. Blanchard in Africa to see his experiments in controlling the behaviour of animals. But Blanchard's assistant uses a control box to bring in an unusually powerful white gorilla to kill both Blanchard and Nelson.

94. RESCUE: Whilst a mystery sub attacks the Seaview, a spy aboard the Seaview sabotages her torpedoes and throws the power switch in the Circuitry Room, rendering her defenseless.

95. THE DEATH CLOCK: Crane, Nelson and the Seaview crew survive a fourth dimensional nightmare of death and destruction.

96. SECRET OF THE DEEP: A group of renegade scientists who control electronic biological mutant weapons from a sea lab on the ocean floor are threatening world peace. But the Seaview's mission to destroy the scientists is complicated by a traitor on board.

97. BLOW UP: The gas from a new Emergency Breathing Apparatus sends Admiral Nelson crazy. Nelson then inexplicably seizes control of the Seaview, and at the risk of all hands on board, tries to torpedo Navy ships.

98. DEADLY AMPHIBIANS: A party of Amphibians, part man/part fish creatures, disable the Seaview with sonic blasts. They intend to take over the sub and use its nuclear power, but Admiral Nelson creates a weapon to defeat them.

99. THE ABOMINABLE SNOWMAN: The Seaview arrives at the Antarctic to learn the fate of Professor Paulsen's scientific expedition who are experimenting to change the ice cap into livable territory. But Paulsen's experiment of bombarding tissue with a formula of atomic mutation has also created an abominable snowman, which now stalks the crew of the Seaview.

100. THE RETURN OF BLACKBEARD: Blackbeard the pirate appears before Admiral Nelson and announces that he means to use the Seaview and her crew to rove the seven seas as of old.

101. A TIME TO DIE: After the Seaview holds off an attack by a brontosaurus and later by a screaming giant prehistoric

bird, an odd little man introduces himself to Nelson and informs him that he has mastered the most potent weapon in existence...the control of time.

102. THE EDGE OF DOOM: Enroute to deliver a secret defense device, the Seaview is endangered by an enemy agent aboard who is impersonating one of the crew members.

103. NIGHTMARE: Nelson announces that the Seaview is embarking on a state of war and their first target is Washington DC. Furthermore, Crane is declared a traitor and a spy, and he is to be shot on sight.

104. THE LOBSTER MAN: The Seaview picks up a UFO from its splashdown point, and finds it impossible to open. But later on the capsule opens, and a lobster-like alien (a crustacean from a water planet) comes out and prowls the sub.

105. THE TERRIBLE LEPRECHAUN: The Seaview is checking a radiation leakage from a nuclear defense complex in the Irish Sea, when Leprechaun Mickey (an elfin chap with a clay pipe) appears in the Control Room, prepared to stop at nothing in his evil quest for gold.

106. SAVAGE JUNGLE: The Seaview crew battles aliens on board who are planting a jungle growth that threatens to overrun the Earth. And already an Italian town has been swallowed by this savage jungle growth.

107. MAN-BEAST: Commander Crane goes down in a diving bell to test Dr. Braddock's new artificial atmosphere which he claims will revolutionize diving procedures. But after he comes up, Crane turns into a hairy beast that goes on a rampage through the Seaview.

108. FLAMING ICE: Despatched to the polar ice cap to find the cause of destructive world-wide floods, the Seaview comes across the Frost Men. The Frost Men, seemingly made of ice, are responsible for the flood conditions. And now they want the power from Seaview's reactor.

109. ATTACK: After the U.S. Pacific Fleet is destroyed by an unidentified flying object, Commander Crane meets Robek. He is one of the aliens who plan to destroy the Earth in a matter of hours, but Robek has come to help Seaview to prevent the attack.

110. NO WAY BACK: Mr. Pem, the odd little man from episode 101 who can shift people through time, returns. Now he wishes to use a more sophisticated time device to change the course of history, and trap the Seaview 200 years in the past.



THE POSEIDON ADVENTURE

TO THE
BOT TOM
OF THE SEA