

EXCLUSIVE INTERVIEW: ROBERT STACK

TELEVISION CHRONICLES

Number 7

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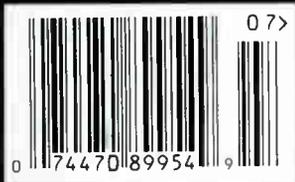
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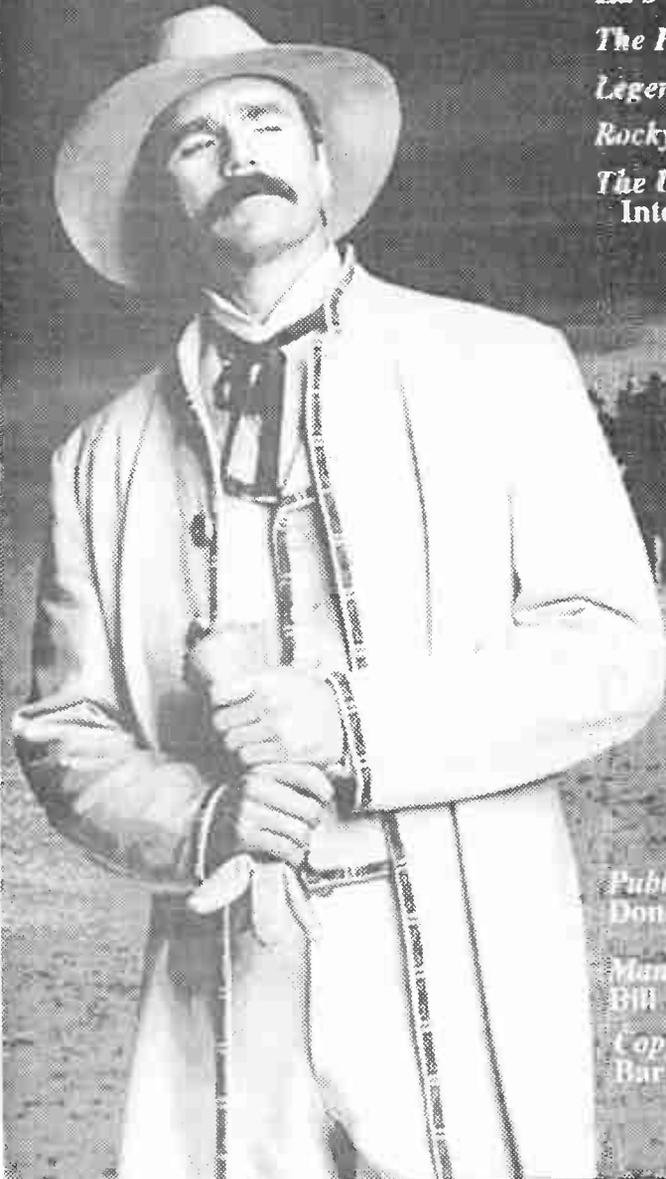
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Publisher
Donovan Brandt

Managing Editor/Writer
Bill Groves

Copy Editor
Barbara Kuehne

Contributing Writers
Jan Alan Henderson
William T. Patterson
Ed Robertson
Gary A. Yoggy

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SIGNING ON

There's been much said about the so-called "Golden Age of Television," which is generally deemed to be during the 50s, when live TV was the rule and the conditions therein honed the talents of many a rising actor, writer, and director. However, here we are in 1996, and, without in any way seeking to diminish the achievements of that "Golden Age," I would like to talk about what I consider to be the "Golden Season," of which we are now marking the 30th anniversary.

One glance at the Fall schedule of 1966 looks like an all-star collection of shows that have come to be inseparable from American culture. There is also a diversity of genres that is nothing short of amazing, given the trends seen throughout most of the medium's history. Some of these series were winding to a close, others just being launched, and some in mid-stride, but they show a richness of choice that, despite the proliferation of cable and satellite technology, we can today only look back and marvel at.

For science-fiction fans, there were the continuing Irwin Allen spectacles *Voyage to the Bottom of the Sea* and *Lost in Space*, alongside the one-season favorite, *The Time Tunnel*; and then there was the debut of a little opus called *Star Trek*. The spy genre was still going strong, with *The Man From U.N.C.L.E.* and its spinoff, *Girl...*, as well as *I Spy* (see TC #1). *The Wild Wild West*, *Mission: Impossible*, and the spoof, *Get Smart*. In addition to *Wild Wild West*, western fans were able to enjoy *Gunsmoke*, *Bonanza*, *The Big Valley*, and the shorter-lived *Iron Horse* and *Laredo*. Sitcoms included *The Monkees* (see TC #2), *Gilligan's Island*, *The Lucy Show*, *I Dream of Jeannie*, *Beverly Hillbillies*, *Petticoat Junction* (see TC #5), *Green Acres*, *The Andy Griffith Show*, *Family Affair*, *Gomer Pyle USMC*, *F Troop* (see TC #4), *Bewitched*, *That Girl*, *My Three Sons* (see TC #s 3 & 4), and *Hogan's Heroes*. By contrast, there was the drama of *The Fugitive*, *The FBI*, and *Run For Your Life*. Prime-time soaps were even represented by the granddaddy of them all, *Peyton Place*. For action-adventure lovers, there was the farce of *Batman*; the martial artistry of Bruce Lee in *The Green Hornet* (see TC #1); Ron Ely as *Tarzan*; Fess Parker as *Daniel Boone*; jungle action in *Daktari*; family adventure in *Lassie*; and the brief but memorable *T.H.E. Cat*, starring Robert Loggia (see TC #1). War shows were still with us, as well, as evidenced by the presence of *Combat!*, *The Rat Patrol*, and *Twelve O'Clock High*. The current void of variety shows was years away with the availability of *The Ed Sullivan Show*, *The Jackie Gleason Show*, *The Dean Martin Show*, *Hollywood Palace*, *The Lawrence Welk Show*, *The Andy Williams Show*, *The Danny Kaye Show*, and *The Milton Berle Show*. Anthologies were represented by *Walt Disney's Wonderful World of Color* and *Bob Hope Presents Chrysler Theatre*. The classic game shows *What's My Line* and *I've Got A Secret*, along with the unique *Candid Camera*, were also still prime-time fixtures.

What has happened? What was it about the times or the shows that makes current schedules look so anemic? First of all, remember that in 1966, there was no cable TV, no VCRs (beyond anything in the developmental stage and/or industrial useage), and no home satellite service. We watched what was on when it was on, and that consisted of three networks, plus public television and some independent stations here and there, which, depending upon the market in which one lived, might total zero. If we missed a program, there was no calling friends up who might have taped it. The best you could hope for was a timely rerun.

Being forced to select from a much shorter menu meant that those shows that we *did* watch were more effectively drilled into our consciousnesses, far more so than today, when we find ourselves bouncing around over 70 channels at all hours, day or night, setting the VCR to capture what we no longer bother to (or need to) plan our activities around. By the same token, the fact that there were fewer outlets for programs in 1966 meant that, presuming a constant ratio of quality-to-quantity, the shows that actually reached the air were odds-on of a higher calibre than what is necessary to find a slot today. Oh, sure, there are some lousy shows that made it on, but presumably these were pet projects of a network executive or a hot star or producer. In any case, the lousy ones didn't stay around long. (For those of you pointing to *Gilligan's Island* and similar "low-grade" comedies or sci-fi, remember that many, if not most, such shows were tailored primarily for the younger audience, who, in 1966, were less likely to have their own TVs, and therefore could exert greater influence upon what was watched by the family as a whole.)

Whatever the factors may have been, what is indisputable is that 1966 presented us with a rich cornucopia of programming. Fortunately, as the technology has progressed, the current providers of product for this ever-expanding market have come from the ranks of the same public that fondly remembers these series. Cable channels and superstations such as TNT, WGN, USA, and A&E are popular in large part due to the extent to which they plug classic series into their schedules. Now the trend is advancing with Nick at Nite and their new TV Land, which consists of nothing but such retro programming, right down to commercials. Series that have been essentially gathering dust for years, such as *Mannix*, *Petticoat Junction*, and *That Girl*, may now be viewed regularly (for those who are fortunate enough to receive it) on TV Land, while Nick continues to run popular series that have perhaps been generally more accessible (*I Dream of Jeannie*, *Bewitched*, etc.). In all likelihood, we'll soon see similarly-themed channels popping up like weeds.

In addition to television availability, the video market is also finding classic television to be a good source of product, as evidenced by the increasing number of series finding their way to video in retail or mail order offerings.

Here's to those who recognize the merits of exposing new generations to old favorites and reintroducing them to the kids who have since grown up. Here's to those who gave us those shows. And most of all, here's to the Fall of 1966. We shall not see its like again.

Bill Groves
Managing Editor

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

In general, each entry in an episode guide contains the episode title, original air date, plot synopsis, guest cast, writer, director, and any miscellaneous information regarding awards, other adaptations of the same material, etc. Individuals receiving "story by" credit only are by "(s)"; Teleplay writers may also have a story credit, but there will be no such indication.

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

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

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

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

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

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20th Television
William Windom

CORRECTIONS TO ISSUE #6:

Credits -

Apologies to Jon Strauss, whose name was omitted from the list of contributing writers.

Stranger in a TV Land -

Although Jerry Goldsmith did contribute a main theme for *Voyage to the Bottom of the Sea*, it was used for only one episode. The classic theme was composed by Paul Sawtell.

St. Elsewhere -

NOTHING UP MY SLEEVE: Actor John Dennis Johnston, appearing in the photo on page 55, was misidentified in the caption and in episode credits as John Denton Johnston (due to faulty press materials).



VIEWS FROM THE COUCH

Letters From Our Readers

Send your correspondence to:
Television Chronicles
10061 Riverside Drive, #171
Toluca Lake, CA 91602
or e-mail to tvchron@general.net

I really enjoyed Vol. 6 that I purchased recently. I know of two great shows that you could do in the future. *Homefront* was a wonderful show and the recently cancelled CBS show *Due South*. It was my favorite! Keep up the good work!

Suzanne Lary
Sibley, LA

As *Television Chronicles*' first subscriber, I am delighted to renew my subscription. Reading about the TV shows I used to love watching is most enjoyable. Learning about the shows I never watched is becoming most rewarding. Your thoroughness is most appreciated. I look forward to future issues.

Ken Fedorka
Glendale, CA

Yesterday I received the first two issues of my subscription to *Television Chronicles*, and I was immediately compelled to send you and your staff my compliments. The writing and editing are excellent for such a relatively young publication. The lovingly-done essay on *Petticoat Junction* was a particularly tasty treat. I never missed the show when I was young, and I had quite a crush on Lori Saunders (still do, thanks to TV Land!). I wish you all much success with *Television Chronicles*. Would you please consider as future candidates: *Have Gun, Will Travel*, *Ironside*, *Harry O*, and the under-appreciated *He & She*?

Also, may I second the request of Mr. Deveau of Boston ("Views From the Couch," issue 6) for another interview of the great Robert Culp? Thanks!

Todd Rutherford
Cincinnati, OH

I am thrilled over your new distribution deal which enables me to buy your publication at the bookstore. Now, I am anxious to acquire the back issues I have missed. Keep up the good work with *Television Chronicles*. I like the fact that you are spotlighting all types of series, rather than one specific genre. Also, I think it's good to include the obscure, short-lived series, as well as the ones lasting several seasons. I look forward to many more issues.

Gil Turley
Tuscaloosa, AL

I just recently saw your magazine at a local card & magazine store and purchased issue #6. I'm always hunting for books about television and your magazine will be a "keeper." I especially love episode guides to hunt for actors, who as unknowns, were in episodes of past TV series. I plan to subscribe and also order some back issues.

Connie Bell
Westminster, MD
via e-mail

I just received the first issue of my subscription and I thoroughly enjoyed it. I'm also glad to see you have national distribution in the offing. Since newsstands carry magazines on just about every subject, I'm glad to finally see television history represented by your publication. In future issues I'd like to see articles and episode guides on the following shows: *Daniel Boone*, *Death Valley Days*, *Pall Mall Playhouse*, *Four*

Star Playhouse, *Climax!*, *High Chapparral*, and the various anthologies from early TV circa 1948 thru 1955.

Randy Bonneville
Isle La Motte, VT

I have just discovered *Television Chronicles* with number 6 and I must admit I was never a big fan of *St. Elsewhere* or *The Doris Day Show* but it was interesting. I will buy all previous issues because of the following articles: *Rifleman*, *Yancy Derringer*, *Trackdown*, *Sea Hunt*, *Roy Rogers* and *Adventures of Brisco County Jr.* I will become a new member and because I live in Canada, I don't get to see Old Westerns and *Private Eyes* and I miss them a lot. I hope you will write about them in future articles. A few suggestions maybe: *Mr. Lucky*, *Peter Gunn*, *Johnny Staccato*, *Manhunt*, *Tightrope*. Westerns: *Man From Blackhawk*, *Hotel de Paree*, *Jim Bowie*, *Tate*, *Wild Bill Hickok*, *26 Men*, *Texas Rangers*, *Sugarfoot*, *Colt .45*, and many more.

Pierre Tremblay
Montreal, Quebec
CANADA

Thanks to everyone who wrote in with encouragement and suggestions. There are so many series deserving of coverage that it's frustrating to only be able to cover four or five per issue and do a thorough job. Of course, there is a way we can get to your requests sooner. All you have to do is spread the word about Television Chronicles so that we sell lots and lots of individual copies, subscriptions, and back issues, and we'll be able to use the revenue to increase our schedule to bi-monthly or even monthly eventually. It'll also keep us from developing a huge backlog of writers itching to contribute articles faster than we have room for them (it's beginning to happen!).

TV On the Bookshelf:

TV's Biggest Hits: The Story of Television Themes from "Dragnet" to "Friends"

by Jon Burlingame
\$25
Schirmer Books



As integral as television has become to our culture, as evidenced by the sometimes frightening familiarity the populace has with TV show themes ranging from *Gilligan's Island* to *Dragnet* (while simultaneously becoming progressively clueless about things such as history, economics, politics, and rational thinking), somehow little attention has been paid to the creative process of the music itself. In *TV's Biggest Hits*, Jon Burlingame lifts the veil to reveal (or in some cases, focus more closely on) the names, faces, temperaments, and artistry that has composed the music for, as Burlingame puts it, "the soundtrack of our lives."

Although non-musicians may occasionally find their eyes glazing over a bit as they read through music terminology-laden descriptions of the compositions themselves or of their instrumentation, there is much of interest to the layman in terms of the accounts of how this tune or that was inspired or recorded in various ways. Burlingame traces the journey of respectability that television music has made on the heels of the medium's own efforts to establish itself as an art form. From the early days in which generic music was simply dropped in, to the present, where television soundtrack albums comprise an ever-increasing presence in record stores, the book provides accounts of the sometimes reluctant contributions of film composers as well as the genesis of those who would go on to great heights in the cinema; figures such as Bernard Herrmann, John Williams, Earle Hagen, Jerry Goldsmith, Lalo Schifrin, Hoyt Curtin, Henry Mancini, and Danny Elfman, to name but a few.

Burlingame divides his chronicle into the various genres offered by the medium, with chapters devoted to music from westerns, crime shows, dramas, sitcoms, action shows, documentaries and news programming, prime-time cartoons, and TV movies and miniseries. This does leave a couple of gaps where game shows and Saturday morning cartoon shows are concerned, the omission of which seems odd in light of such memorable tunes as the theme from *Jeopardy*, or, for baby boomers, themes from *The Bullwinkle Show* (*Rocky and His Friends*), *Underdog*, and *Scooby-Doo*, for example. Also, an account of how the theme for the animated version of *Star Trek* was derived (by reversing the opening measures) would have been interesting. Still, *TV's Biggest Hits* provides an enjoyable and very readable look at an all-too-ignored aspect of the medium.

The TV Theme Song Trivia Book
by Vincent Terrace
\$9.95
Citadel Press



For those uninterested in the scholarly approach to music, or as a change of pace for those who are, Vincent Terrace brings us *The TV Theme Song Trivia Book*. Anyone smugly confident that they are the unchallenged champion of TV theme trivia will likely be humbled somewhat regularly by the challenge of this book. As the title implies, the main emphasis is on lyrics (including, in one section, non-musical spoken intros), which should make it easy, right? Think again. Try this one on for size: "Softness in his eyes, iron in his thighs, virtue in his heart, fire in every part..." Well.....? Oh sure, there's bound to be one or two of you who can identify it as the theme from the 1960 cartoon series *The Mighty Hercules*, but what are the odds that the same lot of you can place "All you're gonna find are hard times for hard crimes; who's (sic) life will be taken or are you gonna let me take a piece of you"? Didn't think so (*David Cassidy -- Man Undercover*).

Terrace mixes things up by changing the rules in various sections. Instead of simply offering lyrics to be identified, there are sections in which the reader must identify the artist performing the theme; provide the second line of lyrics; recall some behind-the-scenes event related to the theme; give the title of the theme song; or identify the composer (you'll want to have Jon Burlingame's book on hand for this part). There are also sections devoted to specific decades.

The TV Theme Song Trivia Book is just the thing to absorb before that all-important Trivial Pursuit match. Of course, you still have to land on the right spaces.

Hi, Bob!: A Self-Help Guide to "The Bob Newhart Show"
by Joey Green
\$14.95
St. Martin's Griffin



Curses, foiled again! We had planned on developing a dandy feature on *The Bob Newhart Show* for *TC* in the near future, but now what's the point? Joey Green's latest effort has trumped us. *Hi, Bob!* is as loving and eclectic a volume as anyone could hope for on this low-key (dare I say "button-down"?), wonderful series. Aside from an absence of air dates (hey, it's my thing), the episode guide is nicely detailed, with full casts, background notes, and ratings for each episode on a scale of 1 ("Catatonic") to 4 stars ("Breakthrough").

Amplly illustrated, the volume is also liberally sprinkled with thoughts of the cast members and creative personnel on various aspects of the show, such as the individual characters,

TELEVISION CHRONICLES

**Back Issue &
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Information**



#1 - *Elvis - The Series, The Green Hornet, I Spy (1966), Moonlighting, The Rifleman, T.H.E. Cat, Yancy Derringer*; Interview: Curtis Armstrong



#2 - *Adventures of Brisco County Jr., Jonny Quest, The Monkees, New Monkees, Sable*; Interviews: Henry Diltz, Marty Ross



#3 - *The Beatles cartoon series, Checkmate, My Three Sons - Part One, The Phil Silvers Show, Trackdown*; Interview: Robert Culp

BACK ISSUES

#4 - *F Troop, My Three Sons - Part Two, Rod Serling's Night Gallery, Sea Hunt*; Interviews: Lloyd Bridges, Stanley Livingston



#5 - *Blue Light, The Magician, Petticoat Junction, The Roy Rogers Show*; Interview: Linda Kaye Henning



#6 - *Doorways, The Doris Day Show, Life Goes On, St. Elsewhere, Wizards and Warriors*; Interviews: Doris Day, Chris Burke



All back issues are just \$7.50 postpaid (\$9 Canada; \$13 International).
Subscriptions are still \$20 (\$35 Canada; \$42 International).

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favorite episodes, and fond remembrances of working on the show. Wonderfully oddball features include, among many others, "Emily's Recipes," "Jerry's Dates," "May I Borrow" (an inventory of items acquired from Bob by neighbor Howard), and "Emily's Address Book," which contains information on various friends and neighbors that appear during the run of the series. Finally, after an "IQ Test" challenging the reader's recollection of specific events portrayed on the show, there is an update section relating the careers of the *Bob Newhart Show* participants in the years since it went off the air.

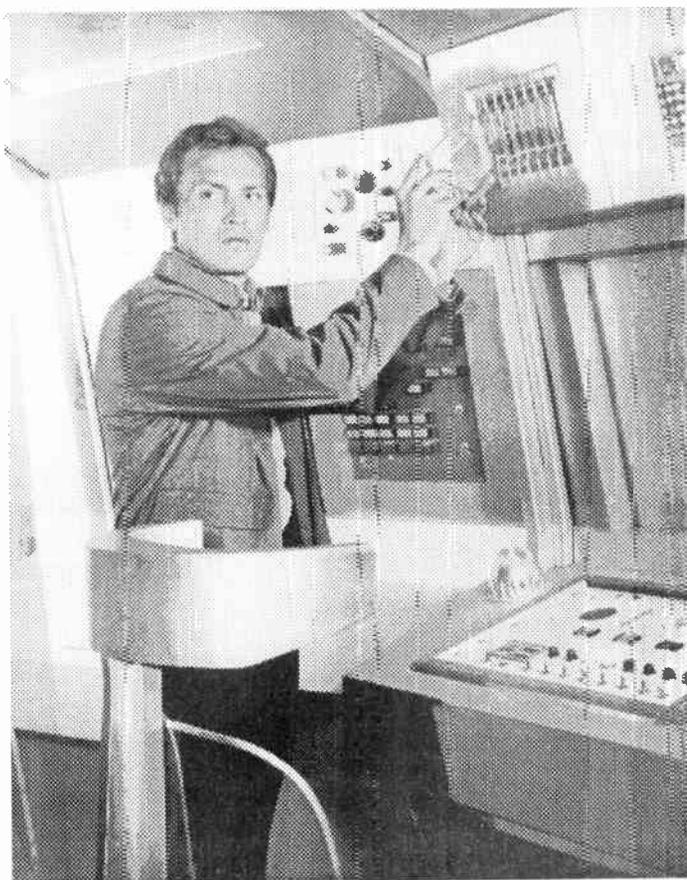
No fan of the show should fail to add *Hi, Bob!* to his library. It's the "high school yearbook" for one of the brightest spots in 70s television. And by the way, dibs on *Newhart*.

Science Fiction Television Series
by Mark Phillips and Frank Garcia
\$75 (\$78 postpaid)
McFarland & Company, Inc.
Box 611
Jefferson, NC 28640

Those who have lamented the out-of-print status of Gary Gerani's *Fantastic Television* for some years now may rejoice at the arrival of *Science Fiction Television Series*, which sets the new standard for comprehensive coverage of the genre, surpassing the most recent contender, Roger Fulton's exemplary but inconsistent *Encyclopedia of TV Science Fiction*, with its slant toward British TV. *Science Fiction Television Series* covers the major shows on the air from 1959 through 1989. The one exception to this time frame, due to its seminal status, is *Science Fiction Theatre*. In all, 62 series are represented by illustrated profiles that would do *Television Chronicles* proud, followed by episode guides. As is often the case, while the guides include writers and directors, there are no air dates. The cast lists, however, do appear to be complete. Sandwiched between each series profile and its episode guide is a section providing background information on each of the principal cast members.

While one would naturally expect the old standbys to appear in the book, such as *Star Trek*, *Battlestar Galactica*, *Space: 1999*, *The Invaders*, the Irwin Allen shows, and so forth, all of which have been amply documented in various other sources, Phillips and Garcia have gone so far as to include such oddities as *The New People*, *Hard Time On Planet Earth*, *World of Giants*, *Future Cop*, and *The Starlost*, among others. Curiously, while many series with strong sci-fi elements that might have been included (*The Man From U.N.C.L.E.*, *Dr. Who*, *Search*, etc.) are relegated to the "Honorable Mentions" section in the back, alongside more horror-oriented offerings such as *Thriller*, *Ghost Story*, and *One Step Beyond*, for some reason *Rod Serling's Night Gallery* and *Kolchak: The Night Stalker* both made the cut and are featured. Also, children's shows, animated or otherwise, as well as sci-fi comedies such as *My Favorite Martian*, *Mork & Mindy*, and *Quark* are not included. Of course, with 1989 being the cutoff, more recent series that have come and gone, such as *The Flash*, *Space Rangers*, *M.A.N.T.I.S.*,

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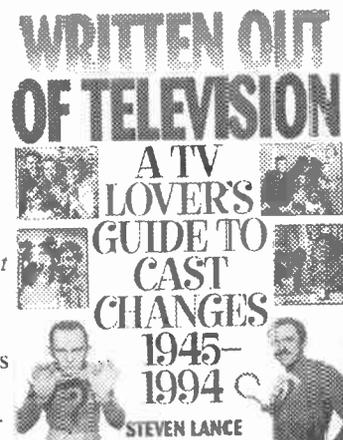


SeaQuest DSV, *Earth 2*, *Space: Above and Beyond*, and *Space Precinct* will have to wait their turn.

The above-referenced "Honorable Mentions" comprises one appendix. Two others feature unsold sci-fi pilots and a chronological listing of Emmy nominees and winners in the genre. Although not inexpensive, Phillips and Garcia's book should be the cornerstone for anyone serious about building a reference library on sci-fi television. Given the amount and quality of material presented, it's a bargain at \$75.

Written Out of Television: A TV Lover's Guide to Cast Changes 1945-1994
by Steven Lance
\$24.95
Madison Books

You know how every once in awhile you pick up a book off the shelf in a bookstore, and after flipping only a couple of pages, you immediately know that there's no way you're going to walk out of the store without buying it? *Written Out of Television* is just such a book. An encyclopedic reference to the comings and goings of characters on TV shows throughout the decades, author



Steven Lance has clearly put together one of the more unique reference books of recent years.

The format of the book is rather fluid, and in some cases Lance draws from other sources directly. A wonderful example of this is his reprinting of an article from *Spy* magazine, "The Disappeared of My Three Sons," that hilariously makes the case that something was horribly wrong in the Douglas household. In some cases, passages of dialogue give an added dimension to the coverage, but in general the entries simply provide a good, concise overview of the series. The personnel changes documented in the book are of three types: (a) when a character remains, but the actor playing the character is replaced, (b) when a new regular character is added, and (c) when a show is revived either as a new series or TV-movie.

Naturally, whenever the approach is wide rather than deep, errors will be made, and it's not hard to spot occasional gaffes in the book. Presumably, anyone intimately familiar with a series will be able to spot an error here or there. Presumably, these are due to an occasional reliance on press releases (which are often "sanitized") or second- or third-hand sources that have previously written about the show in question. Often, the errors are ones of omission, such as Lance's apparent ignorance of the fact that, prior to Honor Blackman's coming aboard as one of *The Avengers*, character John Steed had a male partner played by Ian Hendry; that Mike Nelson's boat in *Sea Hunt* was only named "The Sea Hunt" in the Ron Ely incarnation of the series (it was "The Argonaut" in the original); or undercounting the number of actors who played Doc Burrage on *The Rifleman* (while missing entirely the multiple incarnations of North Fork's blacksmith, Nils/Nels). Similarly, when writing of *The New Avengers*, though Joanna Lumley's later successes in film are cited, he fails to mention her series *Sapphire & Steel* and the more recent hit *Absolutely Fabulous*. As for the format, there is perhaps too much emphasis on structure, as the rosters feature entries for "Character," "Played by," "Date(s)," and "Replaced by," though in many cases it is inaccurate at best to say that character "A" was directly replaced by character "B," especially when there are wholesale changes in a cast from one season to the next.

These flaws should not be too heavily weighed against the book, however, as the amount of material is so massive and far-reaching that such flaws are to be expect-

ed. The many excerpts from exclusive interviews and frequent footnotes demonstrate an admirable effort to be thorough and accurate.

In summary, no research library on the subject of television should be without this book. Where else would you learn that midway through the run of *The New Zoo Revue*, the actor inside the Henrietta Hippo suit was replaced?



What was *really* going on in the Douglas household? *Written Out of Television* offers some provocative ideas.

TV On Tape:

The Columbia House Video Library, which has been a god-send to collectors of classic television programming, has added three more titles to its catalogue. Now available by subscription are the landmark western *Wagon Train*; the surrealist rural comedy *Green Acres*; and the still-in-production *Star Trek: Deep Space Nine*.

The introductory volume of *Wagon Train*, featuring wagonmaster Ward Bond, includes Bette Davis guest-starring in



Ward Bond guides the *Wagon Train*

THE ELIZABETH MCQUEENY STORY, and THE COLTER CRAVEN STORY, directed by John Ford and including a guest appearance by John Wayne. Each volume includes two hour-long episodes.

Green Acres kicks off with the pilot, OLIVER BUYS A FARM, along with THE DAY OF DECISION, IT'S HUMAN TO BE HUMANE, and WHO'S LISA. Each volume includes four half-hour episodes, with liner notes by Steve Cox, noted TV scholar and author of the definitive book on the series, *The Hooterville Handbook*.

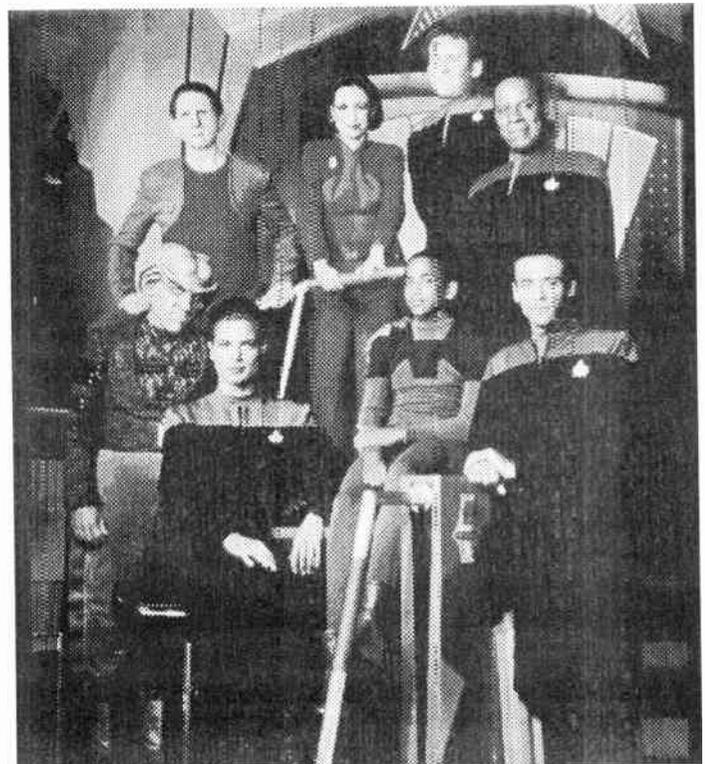
Following on the heels of the previous successful releases of the classic *Star Trek* and *Next Generation*, *Star Trek: Deep Space Nine* offers a chance for collectors to build their library of the show while it is still cranking out new episodes, which makes for less catching up to do later. The debut tape offers the two-hour (when it included commercials) pilot, EMISSARY, and future volumes will be released in broadcast order, with



Green Acres: the place to be

two regular-length episodes per tape. Allan Asherman, author of *The Star Trek Compendium*, contributes the detailed liner notes.

As with all Columbia House Video Library offerings, the episodes are presented in uncut form, without the trimming done for commercials in recent years, and are digitally remastered from the best available materials. For each series, the inaugural volume is priced at \$4.95 (plus shipping and handling), with subsequent volumes priced at \$19.95 each (ditto), with a new one arriving every four to six weeks. The series are available by calling 1-800-638-2922 or via the Columbia House web site at <http://www.columbiahouse.com>. There is also a link to the Columbia House Video Library at the *Television Chronicles* web site.



The crew of *Star Trek: Deep Space Nine*

For three months my sister Barbara's been telling me about *The Rosie O'Donnell Show*. "She's a woman after your own heart," she says. "Rosie knows her TV trivia. On a dime, she can tell you Arnold the Pig's last name, or sing the lyrics to just about any jingle from the '70s. You really ought to check it out."

My mother's another big fan. "Rosie takes no guff -- I'll tell you that, boy. When that Donny Osmond made that remark about her weight, the entire audience booed him! He was so mean. And then, when he came back on the show, Rosie wouldn't forgive him unless she got to sing with him."

But I kept missing out on all the fun, though, until my friends Mary and Sway from Jersey told me about **Rosie O'Donnell Online**, located at America Online (keyword "Rosie"). "You can get caught up in no time," they said. "You can download sound clips, video captures, and photos -- they're formatted for both MAC and Windows users. There's plenty of message boards where you can post trivia questions. There's even a 'Dear Rosie' advice room."

Some of the questions on "Stump Rosie" are pretty obscure: "What was the color of Mrs. Beasley's dress and shoes?" Or "Do you remember the lyrics to the *Wonder Woman* theme song?" (I almost posted a response to that one: Do you mean the ABC version, the CBS version, or both?)

I liked this message from a woman in Boise: "Haven't you ever dreamed about having a guest from Idaho? Just to tell you how badly we've had to put up with the Osmonds, since they're our neighbors to the south? Boring, huh?" Hey, at least she has a sense of humor...

THANKS TO Lisa Lillien and Maria Sinopoli of Nick at Nite for the kind words on last issue's column, and for telling me about their terrific new web site **Nick at Nite's TV Land**, located at www.nickatnitetvland.com. (You can also access it via the links page at TC's web site.)

TV Land offers a comprehensive collection of graphic and multimedia amenities and valuable downloadables, including Quicktime movies, interactive games, retrospecials and special events from the cable channel's slate of Westerns, sitcoms and variety shows.

This "one-stop pop culture shop" include "The Good, The Weird, and the Wonderful," a tasty array of weird TV facts, images and games. You can search for everyone's favorite disembodied hand in "Where's Thing," or change Ann Marie's wardrobe with a click of a button (apparently Marlo Thomas averaged ten costume changes per episode of *That Girl*). There's also trivia games, program schedules, and a link to a national online "yellow pages" for viewers interested in requesting TV Land.

My favorite stop is "40 Years in a Blender," the place to go for rare sound, photo and video images, from Topo

Gigio and the Jackson Five on *The Ed Sullivan Show*, to Mr. Ed surfing the waves. You can also download many of the "retromercials" that air on TV Land, including spots with Charles Nelson Reilly as the Bic Banana, Dick "Please Don't Squeeze the Charmin" Wilson, and the "Uh-oh, Sergio-oh" dancers. (Although I did experience some difficulty in downloading some of the movie clips, the staff at Nick at Nite were very helpful and supportive.)

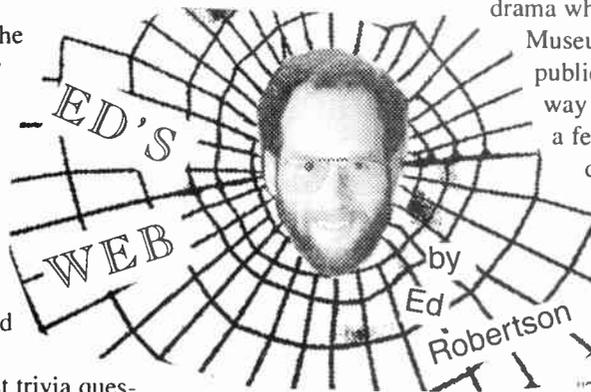
Fans of the legendary James Dean will also want to check out TV Land, which includes footage from many of Dean's early TV appearances, such as "The Big Story" (a drama which was recently found by the Museum of Television and Radio) and a public service announcement for highway safety which, ironically, was filmed a few weeks before the actor's untimely death in 1955.

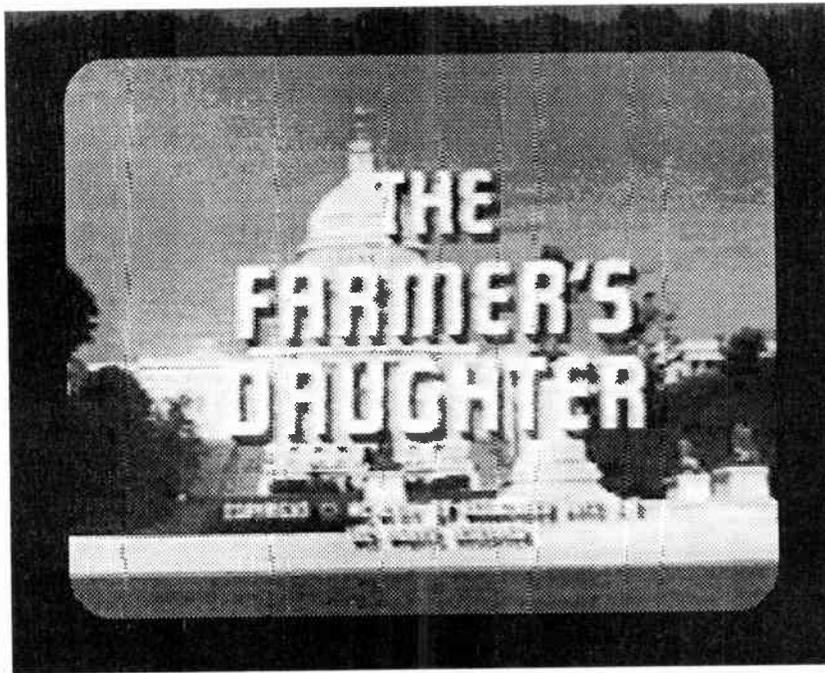
QUICK CLIPS: Seems every time I tune into TNT these days, I find myself in the middle of yet another *Charlie's Angels* mini-marathon (in fact, they ran about 30 episodes during their annual "70s Week" in late August). After watching Farrah's hair change three times in less

than two hours, I retired to my computer... and promptly stumbled onto the **Charlie's Angels Home Page** (www.clever.net/wiley/charliea.htm), where you can debate for hours over the individual "angelosity" of each of the five leads. "Cheryl Rocks and Shelley Sucks" -- it doesn't get more passionate than that. There's also a link to Angel Trap, "the 'zine devoted to the shows you love" -- the latest issue covers such diverse topics as the importance of Shelley Hack, tributes to *Bewitched* and *The A-Team*, and "the mysterious conspiracy against Riptide" (i.e., why it's not currently in syndication). Plus, of course, you could download photos of your favorite Angel -- although the selection was limited as of late August, more are promised in the months to come...

Shortly after I finished my article on *The Magician* (TC #5), I discovered Chris Ronacher's excellent web page on the show (<http://pages.prodigy.com/Magician/spirit.htm>). Chris started the page about a year ago, and she continues to be fascinated by the response to the site. "I've gotten e-mail from as far away as the Netherlands," she told me recently. "I've also heard from several magicians who remembered the show, including one who said it influenced his decision to go professional." Chris has made one of the show's best features downloadable -- the stirring theme song ("It reminds me of baroque trumpet music"). There's also a comprehensive character sketch of Anthony Blake, as well as a detailed episode guide and some sound clips. Chris hopes to have photos available soon.

If there's a web site you'd like us to explore, drop me a line, either care of TC or the Internet (my e mail address is McRoWr@aol.com).





The Farmer's Daughter - 101 episodes, ABC

Regular Cast:

Katrin "Katy" Holstrom - Inger Stevens
 Congressman Glen Morley - William Windom
 Agatha Morley - Cathleen Nesbitt
 Steve Morley - Mickey Sholdar
 Danny Morley - Rory O'Brien
 Chester Cooper - Philip Coolidge (Season 1)

Semi-regular:

Senator Charles Ames - David Lewis
 Clemmy Hoyle - Emmaline Henry
 Margot - Nancy Rennick, Barbara Bostock
 Charlotte - Marilyn Lovell
 Molly - Shelley Morrison
 Lars Holstrom - Walter Sande
 Mama Holstrom - Alice Frost
 Stella - Jeanette Nolan



The original *Farmer's Daughter* was a play entitled *Hulda, Daughter of Parliament*, written by Juhni Tervatta. It was adapted for the screen by Allen Rivkin and Laura Kerr, and renamed *The Farmer's Daughter*. In 1947, the film was released by RKO Studios. The film starred Loretta Young, who won an Oscar for her excellent performance. Other well-known actors in the film were Joseph Cotten, Ethel Barrymore, Charles Bickford, Harry Davenport, Lex Barker, James Aurness (later Arness, of *Gunsmoke* fame), Keith Andes, Rhys Williams, Tom Powers, Art Baker, Television Chronicles #7

Thurston Hall and Jason Robards Jr. This excellent movie depicted the story of a headstrong, determined servant girl, who runs for the congressional seat occupied by her boss. Charles Bickford played the Congressman role and was nominated as Best Supporting Actor at the Oscars. However, he lost to Edmund Gwenn and his excellent performance in *Miracle On 34th Street*.

On January 14, 1962, a special movie presentation of "The Farmer's Daughter," based on the 1947 film, was shown on NBC as a segment of *Theater '62*. Lee Remick and Peter Lawford

played the leads. Also in the cast were Charles Bickford, Cornelia Otis Skinner, Jerome Cowan, Milton Selzer, Murray Hamilton and Thomas Chalmers. It was produced by Fred Coe, directed by Fielder Cook., and written by Thomas W. Phipps.

In mid-January of 1962, Screen Gems and producer Bill Dozier were trying to sell a new television series entitled *The Farmer's Daughter* to Proctor and Gamble, the hair care company. They declined to be sponsors, but when the show aired, it was backed by Clairol, Liggett & Myers, Johnson & Johnson,



From the collection of William T. Patterson

Katy arrives in Washington, unaware of the destiny that awaits her, in *THE SPEECHMAKER* (Part One).

and other sponsors. Dozier had approached actress Inger Stevens to play the lead in the series, telling her that the series would not be done unless she agreed to play the part. As Inger remembered, "How could I turn it down after he fed my ego to the bursting point?" Besides the salary of \$2,500 per week, she was offered 20% of the profits from the show. Her co-star, William Windom, was offered 10%. Even so, neither of them ever received any of this money, only a yearly envelope with a lot of figures explaining why there was no check enclosed. In Hollywood, this is called "creative accounting."

During the fall of 1962, Inger was very busy, appearing in about a half-dozen television shows; and on December 17, 1962, she opened in the lead of a play, *Mary, Mary*, for a three-week run at the Helen Hayes Theater on Broadway. She learned the part in a week! During the run of the play she also appeared in an episode of *The Nurses*, a television series that was filmed in New York (*The Party Girl*). On Friday, March 1, 1963, Inger was admitted to Cedars of Lebanon Hospital with a respiratory infection and exhaustion. She was to be released in seven to ten days, but she checked out the following Tuesday. During her stay, Bill Dozier had Perino's Restaurant cater her meals in the hospital, and she gained five pounds during those five days. At the end of the month, she

flew to Chicago with Dozier to an ABC Convention. It should be noted that Inger took many such trips with Dozier, but it was all business. He was older than she and, if anything, was a father figure.

At the end of June 1963, *The Farmer's Daughter* began shooting in Hollywood. The only similarities to the film were the title and the names of the characters. The series version cast Inger Stevens as Katrin "Katy" Holstrum, a Minnesota farm girl who travels to Washington, DC, seeking a job teaching poor children in the African Congo. Upon her arrival in Washington, Katy meets Congressman Glen Morley, played by William Windom, and asks for his help. Though Katy had planned on rooming at the YWCA, Glen invites her to stay at his house (located at 3070 Marshall Road). Soon she wins over the love of his two motherless children, Danny (age 7) and Steve (age 13), played by Rory O'Brien and Mickey Sholdar, respectively. Glen is impressed by Katy and the way she handles the two boys, so he asks her to stay and be their governess, and she accepts the position. The subsequent episodes revolve around Katy's adjustment to city life and encounters with the somewhat stuffy politicians who are involved in Glen's "bumbling" political career. Plus, they are falling in love, and many shows involved this pending romance. Another regular character on the show was Agatha Morley, Glen's mother, played by veteran character actress Cathleen Nesbitt.

Inger Stevens (nee Inger Stensland) was born in Stockholm, Sweden on October 18, 1934, and came to the United States when she was 10 years old. Besides doing the customary high school plays, Inger appeared in summer stock productions in New England, and performed on live television in New York. She acted in productions of the *Kraft Television Theatre*, *Playhouse 90*, *Twilight Zone*, *Alfred Hitchcock Presents*, *Route 66* and others. By the time she appeared in *The Farmer's Daughter*, Inger had performed in six summer stock plays, 43 television productions, three Broadway plays, and four feature films.

William Windom was born on September 28, 1923 in New York City. He started acting after WWII, in which he served. In the 1950s, he was primarily a

stage actor, but after entering the television arena, he appeared in hundreds of television shows and TV movies. Like Inger, Bill appeared on live television in New York before coming to Hollywood.

Born in Cheshire, England (though some sources cite Belfast, Northern Ireland) in 1888 or 1889, Cathleen Nesbitt began her theatrical career in 1910. In her early days she played beautiful leading ladies and later she specialized in aristocratic character parts. She appeared in hundreds of plays and was active in television, but did little motion picture acting.

Before the series commenced, a small crew and the principals flew to Washington for two weeks to film some exterior scenes. There were no dressing rooms, so Inger changed in public restrooms. She also did her own make-up without complaining. Later in the year, they returned to DC to do an episode for the show. Immediately they ran into difficulties with the Congressional body, as they were not allowed to film on the steps of the House of Representatives. The company then turned to the Senate, which granted them the use of their steps.

The director for the episode was Don Taylor, who slipped on a slope by the Lincoln Memorial and sprained his ankle, and for several days he did his directing from a wheelchair or on crutches. After the filming, a reception was held at the Statler Hilton Hotel. Senators Hubert



Two principal components of that destiny: Steve and Danny (Mickey Sholdar and Rory O'Brien)



From the collection of William T. Patterson
Oh, sure, there was occasionally some friction...

Humphrey and Thomas Kuchel were the official hosts, but Screen Gems picked up the check. While there, Inger and Bill had their pictures taken with Attorney General Robert F. Kennedy.

The first show of the series aired on September 20, 1963 on ABC and was an instant hit. Three days later, it was pulling 25% more fan mail than the other eight new shows on the network. Prior to the first air date, Inger and Gene Barry, star of *Burke's Law*, went to San Diego to judge a Miss Teenage America Contest for network publicity. All in all, Inger went to about a dozen cities to promote the series. After weeks of attending lunches and dinners, she murmured, "Can't they serve anything at these damn functions except rubber ham with cough syrup gravy?" As for the pace of her itinerary, Inger quipped, "The William Tell Overture would make a good musical background for this kind of schedule!" In addition to the touring, Inger was appearing on shows like *Truth or Consequences*, *The Tonight Show*, *Today*, and *Girl Talk* in order to plug the new series. Screen Gems even sent her to the Los Angeles County Fair in Pomona. They utilized the fact that it was a natural to have a real "farmer's daughter" at a fair. She flew there by helicopter directly from the Columbia Studio lot.

In addition to all of the personal and television appearances, Screen Gems was also heavily advertising the series in the

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press. A week before the series began, Clairol, one of the sponsors, ran ads in national magazines featuring Inger and famous hair stylist Leslie Blanchard. During the week the show aired, Inger did an interview with *TV Guide*.

On October 1, 1963, Inger took a three-week working vacation after shooting 12 episodes of the series, to appear in a cameo movie role in *The New Interns* at Columbia Studios. When she finished the movie, Inger and Bill Dozier flew to San Francisco, where he addressed the Advertising Council and she continued her promotion of the series.

At the beginning of 1964, as a promotion for *The Farmer's Daughter's* second season, the decision was made to have a Miss Farmer's Daughter USA Contest, with the eight finalists being awarded minor parts on the series. They arrived on January 20th for a four-day stay at Gene Autry's Continental Hotel on the Sunset Strip, and visited various famed landmarks in Hollywood area, including Marineland. An added highlight was attendance at a premiere held at the famous Grauman's Chinese Theatre.

On March 11, 1964, Inger won the Hollywood Foreign Press Association's Golden Globe Award as Best Female Television Star of 1963 for her role as Katy. The ceremony was held at the world-famous Cocoanut Grove in the Ambassador Hotel, and Mickey Rooney won the male counterpart to Inger's award.

In the first week of April, writer Cleveland Amory offered a favorable review of *The Farmer's Daughter* in *TV Guide*. A few days later, Screen Gems ran a full-page advertisement in *Variety* thanking him for the critique, and they also reproduced his review. The ratings had dropped, and Screen Gems was doing everything they could to save the show from cancellation.

Inger was also the winner in the *TV Guide* Popularity Poll as Favorite Female Performer of the Year for her role on *The Farmer's Daughter*. She was presented an engraved metal bowl by James T. Quirk, publisher of *TV Guide*, at NBC Studios in Burbank. A tape of the awards was shown on Friday night, April 17, 1964 on the Bob Hope Theatre. Inger's male counterpart was David Janssen for his part on *The Fugitive*. Bob Hope was

also a nominee, but struck out.

On May 25, 1964, Inger was presented with a laminated plaque at the Emmy nominations as "Outstanding Continued Performance By An Actress in a Series (Lead)," again for her part on *The Farmer's Daughter*. The ceremony was held at the Beverly Hilton Hotel. However, she lost out to Mary Tyler Moore for her performance on *The Dick Van Dyke Show*. Nevertheless, Inger thought it was quite an honor to be nominated by her peers. In June, Inger started the second season of the series. Her friend, Leslie Blanchard, a New York hair stylist, designed six new hairstyles for her. During the first season, he personally came to Hollywood to conduct hair tests. This time he just mailed photographs of the hair styles.

It was decided that Katy and Glen would get married during the season. Inger thought it was an excellent idea and stated, "Anyway, we are not doing 'Orphan Annie,' where we all stay the same for 50 years."

After considerable reflection, the producer, Peter Kortner, decided to postpone the wedding.

"Oh, well," sighed Inger philosophically, "I'm not the first girl to lose her man before she got him all wrapped up. At least I wasn't left standing at the altar."

Cathleen Nesbitt, who played Glen's widowed mother, thought it was wonderful that they were not marrying, as it meant her job was secure for another sea-



From the collection of William T. Patterson
... but ultimately everything worked out (and how!).

son. She explained, "I'm still needed as a chaperone. But once they are legally Mr. and Mrs., my excuse for living in the same house will be gone!"

Producer Kortner added with irrefutable logic, "Why rock the boat that's sailing along in a fine breeze? The show did wonderfully well last year and the public liked the format. We had deep-laid plans to marry Katy to the Congressman. But after throwing out a few hints, we received a deluge of fan letters against the change. It became clear we'd better not risk it. Also, if Katy and Glen got married, we would lose a lot of pegs for humorous episodes and be left with the usual family situation comedy. Ours is the only comedy of its kind on

TV, and in this format, we can mix up an entertaining program of problems, romance, and political spoofing in one episode."

To further promote the series, Screen Gems thought that Inger should have an exclusive television show of her own. Since she was born in Sweden and the show was about a Swedish girl, it was decided that she would film an interview and travelogue program in Sweden. Inger quipped, "I still don't understand why they didn't pick Egypt!"

Inger arrived at Arlanda Airport outside of Stockholm on September 6, 1964. Shooting of the special began two days later. The show was basically a travelogue of Stockholm and outlying villages



From the collection of William T. Patterson
Boating past Stockholm's City Hall for the TV special.



From the collection of William T. Patterson
Co-star Cathleen Nesbitt joins Inger for a party at home.

interlaced with interviews. Much of the exteriors were shot in rain and snow with long hours spent in filming. On September 30th the company finished shooting. Inger stayed over for four more days to visit relatives before returning to Hollywood. Upon her return, she developed pneumonia. She had been averaging four hours of sleep and was working seven days a week in Sweden, which might have been a contributing factor. Upon her recovering, Inger returned to filming the series.

During the second season, Inger decided that she wanted a few additional benefits besides the \$500 increase in weekly salary that she had been provided. Instead, management decided to present her with a new tan Mercedes without power steering. She returned it the next day. Although Inger knew that her contract could not be legally changed, she felt that the car was a bribe and that accepting it was against her principles.

On February 23, 1965, found Inger as Miss International Hostess at a Hollywood gathering of over 2,000 radio and television station representatives. A lottery prototype game was played and Inger presented the prizes to the winners. As she related, "Anything to publicize the damn series. I'm surprised that they haven't asked me to go over Niagara Falls in a barrel!" Three days later, by coincidence, Inger's special pre empted



From the collection of William T. Patterson

The event of the Hollywashington social season: the wedding of *To HAVE AND To HOLD*, with proud papa Lars Holstrum (Walter Sande) walking Katy down the aisle.

The Farmer's Daughter at 8:00 p.m. on ABC. During the summer of 1965, Inger took a vacation and went to New York and stayed at an apartment she maintained there on Sutton Place.

Upon her return to Hollywood in July, she commenced filming her third season of the series at Screen Gems. Now Inger's salary was close to \$4,000 per episode. Although her salary was up, the ratings were down. Producer Peter Kortner had been replaced by Bob Claver while he was in Europe producing Inger's special. Everyone at Screen Gems, including executive producer Harry S. Ackerman and producer Bob Claver, decided to marry the two characters. Another method to save the show was to have a media blitz. It was suggested that Inger should have an off-screen romance. Producer/Director Allen Baron, a friend of Inger, often escorted her to various public functions, so he became her new "boyfriend." Naturally, the press ate this up and the show received more publicity.

Since there was to be a wedding on the series, more romance was added to the scripts. Occasionally, Bill smoked a pipe on the set, which made the kissing scenes very uncomfortable for Inger. One day Inger decided to get her revenge

-- she ate an onion sandwich for lunch! This wasn't the only prank to occur on the set. As on any set, actors are known to play jokes on each other, and Bill and Inger were no exception. As Bill "left the house" one morning, Inger handed him his hat and helped him on with his coat. He had his arm extended, and Inger rested her breast on it. The camera was in a position where this did not show, and no one on the set noticed it. They continued to do this throughout the series, if the opportunity was present, just to see if they would get caught. They weren't! Other instances of Inger and Bill having a great time on the show include the day when Bill (as Glen) lost his cuff links and they were finally found in the bedroom. The camera panned from Inger to Bill on the other side of the room and the director said, "Cut." Bill then asked Inger if she had seen "it." She asked, "Saw what?" At this point in the series the two characters were not married and Bill slept alone on a double bed. When Inger looked at the bed, she saw that Bill had made indentations on both pillows,



From the collection of William T. Patterson

making it appear that two people had shared the bed. No one on the set noticed it, nor could they understand why Bill and Inger were breaking up with laughter.

Inger and Bill had great respect for each other, not only on the set, but also off-camera. Inger said of Bill, "He's charming and disarming. He has a devil-may-care quality you don't see on the screen, because he's supposed to be a dignified Congressman."

The wedding took place on November 5, 1965, and was watched by 28 million viewers. The cost for the episode was \$75,000, which included a promotional film which took three days to shoot. The wedding was shot in Hollywood at Screen Gems. Since there were extra people on the set, the interior set walls were moved back in order to accommodate everyone. The supporting crew consisted of eight electricians, four costumers, three hairdressers, two make-up artists, a drapery man, two script writers, 56 extras, 15 actors, four stand-ins, and a flower man for the artificial flowers.

At this particular time, Screen Gems was utilizing the press as much as possible. Press conferences were arranged, and Inger would say such things as: "I'm

happy to finally be married. I hope the script writers give me twins" or "We have been living together for two years, so I guess it is time we marry."

Before the ceremony was shot, the cast and crew returned to Washington where a "wedding reception" was held. This party was very realistic, as there was a princess from Sikkim (a protectorate of India), a Duke from Madrid, plus well-known ambassadors and Senators. It was not 7-Up in the champagne glasses, either. Perle Mesta, a famous Washington party giver (known as the original "Hostess with the Mostes") hosted the



From the collection of William T. Patterson
Swapping time slots with Bill Cullen and *The Price is Right*.

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party, but Screen Gems paid the expenses. The film footage of this gala was used to promote the upcoming wedding, but was not incorporated into the episode.

Although the wedding was supposed to be a festive occasion, Inger was very despondent. Her fury was directed at her network, ABC. They had switched the show from Monday night to Friday night in order to boost ratings for the ailing soap opera, *Peyton Place*. She was also upset that she was not notified of the shift and had to read about it in a trade paper. What exasperated her the most was that they did the exchange on the night of the wedding. She felt that she, and approximately 30 million viewers, deserved more consideration.

"I hope *Peyton Place* enjoys our wedding night," Inger angrily stated, then added "Maybe we'll prosper in spite of everything."

Inger was right, as the show did succeed. Even with the last-minute exchange of that single episode, the wedding was the number one show of all the television ratings that night, topping even perennial favorite *Bonanza*.

On December 7, 1965, Inger was awarded the Golden Globe Award by the Hollywood Women's Press Club for being cooperative with the press.

The last episode of *The Farmer's Daughter* was aired on April 22, 1966, and it marked the last time Inger would appear on television, except for interview and variety shows. Her career was now centering on motion pictures, and she went on to complete 12 more features. Inger died on April 30, 1970. At the time, her death was deemed a suicide, although her close friends never accepted this ruling. Since then, there is considerable evidence that indicates that she was murdered.

Bill Windom resumed working in television and movies. Besides television, Bill is an accomplished motion picture actor. He also performs two one-person plays, one as war correspondent Ernie Pyle and another as humorist James Thurber, whose work inspired Windom's later series *My World and Welcome to It*, which ran for a season on NBC, and won him an Emmy for Outstanding Continued Performance By an Actor in a Leading Role in a Comedy Series. *Star Trek* fans will recall his performance as the ill-fated



From the collection of William T. Patterson

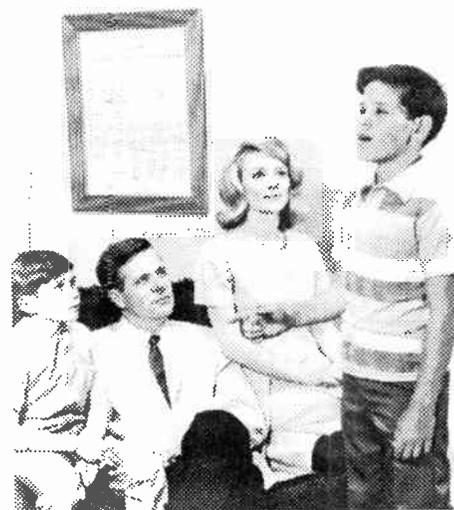
A proud Inger clutches her Golden Globe Award.

Commodore Decker in the classic episode THE DOOMSDAY MACHINE.

Cathleen Nesbitt died in 1982.

- William T. Patterson

All material from the unpublished biography of Inger Stevens, *The Farmer's Daughter Remembered* and the unpublished book, *Inger Stevens - A Bio-Bibliography*, both by William T. Patterson.



From the collection of William T. Patterson



From the collection of William T. Patterson



The Farmer's Daughter

FRIDAY EVENINGS ☆ ABC-TELEVISION

Theme song by Barry Mann and Cynthia Weil (Seasons 1 & 2;
lyrics sung only in first season):

*Katy, the farmer's daughter
You can't resist that gal
She's country style, but city design
Got a smile that's sprinkled with sunshine*

*Look at the farmer's daughter
She'll perk up your morale
Her brand of charm is so disarming
Frowns turn upside down*

*We owe a debt to Sweden
She's just what we've been needin'
So glad the farmer's daughter came to town*

Season 1, 1963-64 (B/W):

THE SPEECHMAKER (2 parts; 9/20/63, 9/27/63)

Glen hires Katy to be the governess for his two children, and she tries to help him get a chairmanship that he wants
Woodrow Parfrey, Florence Ravenel, Bob Jellison, Dee J. Thompson, Betty Lynn, Robyn Grace, Frieda Rentie, Paul Hartman

Written by John McGreevey/Steven Gethers; Directed by Ralph Nelson/Don Taylor

WHERE'S KATY? (10/4/63)

Katy tries to make Glen jealous by dating a young Swedish boy
Jeremy Slate, Gina Trikonis, Paul Potash
Written by Charles Woolf; Directed by Don Taylor

AN ENTERPRISING YOUNG MAN (10/11/63)

Glen rules the roost with an iron hand after a visit from an old military buddy

Bob Denver, Gilbert Green, Walter Abel
Written by Steven Gethers; Directed by William D. Russell

AN AFFAIR OF STATE (10/18/63)

Katy is asked to be the wife of a visiting Arab oil magnate
Charles Nelson Reilly, David Lewis, Leon Belasco, Margarita Cordova, Nico Minardos

Written by Jerry Davis, Lee Loeb; Directed by Don Taylor



THE WASHINGTON SPOTLIGHT (10/25/63)

Everything goes wrong when Glen is to appear on television
Harry Townes, Tsuruko Kobayashi, Jan Stine
Written by Budd Grossman; Directed by William D. Russell

THE STAND-IN (11/1/63)

A Congresswoman does not let the birth of her child stop her from attending a political convention

Russell Johnson, Beverly Garland
Written by Steven Gethers; Directed by Gene Nelson

COMES THE REVOLUTION (11/8/63)

Three Russian delegates receive an American history lesson from Katy and Glen

Michael Ansara, Ilze Taurins, Ben Astar
Written by John McGreevey; Directed by Mel Ferrer



From the collection of William T. Patterson

THE STAND-IN, with Beverly Garland

MISS CHEESE (11/15/63)

Glen's love life is upset by a 12 year-old girl
 Sherry Alberoni, Cliff Norton, Jean Engstrom, Robert Cleaves
 Written by Jerry Davis; Directed by William D. Russell

THE EDITORIAL WHEEL (11/29/63)

Mr. Cooper dates a woman who is against all of Glen's political beliefs
 Anna Karen, Katharine Bard
 Written by Jerry Davis; Directed by Paul Nickell

I AM THE MOST BEAUTIFUL (12/4/63)

A boxer is turned into a peace lover by Katy
 William Smith
 Written by Steven Gethers; Directed by Mel Ferrer

ONE RAINY NIGHT (12/11/63)

A Justice of the Peace thinks Glen and Katy want to be married when their car breaks down in front of his home
 Ernest Truex, Arch Johnson, Virginia Vincent
 Written by Jerry Davis; Directed by Paul Nickell

THE SIMPLE LIFE (12/18/63)

Katy quits her position and flies home after Glen refuses to take a stand on an important subject
 George Kennedy, Walter Sande, Alice Frost, Bobo Lewis, Cecil Smith
 Written by Steven Gethers; Directed by William D. Russell

GYPSY LOVE SONG (12/25/63)

While his father is traveling around the country, a 12 year-old boy stays with the Morley family
 Written by Steven Gethers; Directed by Mel Ferrer

MRS. GOLDEN'S OPPORTUNITY (1/1/64)

Two old women play Cupid and try to get Glen and Katy together
 Naomi Stevens, Enid Jaynes, Florence Ravenal
 Written by Jerry Davis, Lee Loeb; Directed by Paul Nickell

NOBODY'S PERFECT (1/8/64)

Mr. Cooper has a fight with Katy, and she looks for a new secretary
 Hope Holiday, Betty Lou Gerson, Florence Ravenal
 Written by William Cowley; Directed by Paul Nickell

MR. SMITH AND THE BIRDS (1/15/64)

Mr. Smith, a poor old pigeon fancier, attracts Katy's interest
 John Abbott, Gene Blakely, Benny Baker, Frederick Downs, John Abbott
 Written by Lee Loeb, Jerry Davis; Directed by Paul Nickell

COUSIN HELGA CAME TO DINNER (1/22/64)

Katy's cousin creates trouble with her women's lib notions when she comes to visit
 Patty McCormack, Howard Smith
 Written by Meyer Dolinsky; Directed by Paul Nickell

MARRIAGE IS FOR REAL PEOPLE (1/29/64)

Agatha tries to persuade Katy that the only way to get a man is to coddle him
 David Lewis, Donald Foster
 Written by Steven Gethers; Directed by Don Taylor

KATY AND THE IMAGEMAKER (2/5/64)

Katy is promised an assembly seat by Rex Tinkerton, who is running for election in Minnesota
 George Furth, Isobel Elsom
 Written by Peggy Chandler Dick; Directed by Paul Nickell

PLAYBOY OF CAPITAL HILL (2/12/64)

Katy is pursued by a handsome Congressman
 Peter Graves
 Written by William Cowley; Directed by Gene Reynolds



Glen and Katy pose with Katy's parents, played by Walter Sande and Alice Frost.

BLESS OUR HAPPY HOME (2/19/64)

A newlywed couple stay at the Morley home until they can locate a hotel room

John Astin, Robert Lowery, Anne Helm

Written by Jerry Davis, Lee Loeb; Directed by Gene Reynolds

KATY AND THE PRINCE (2/26/64)

Katy is wooed by a visiting prince, who wants to marry her and take her to his homeland

Edward Mulhare, Kim Darby, Jonathan Hole, George Pelling

Written by Walter Black; Directed by Paul Nickell

THE SWINGER (3/4/64)

Trying to regain his youth, Papa Holstrum becomes a modern swinger

John Fiedler, Sherry O'Neil, George Ives, Pat Carrier

Written by Steve Gethers; Directed by Gene Reynolds

KATY GETS ARRESTED (3/11/64)

Katy gets committed to a group of Latin Americans who are picketing a dictator

Rodolfo Acosta, Natividad Vacio, William Bramley, Pedro

Gonzalez Gonzalez, Don Diamond

Written by Jerry Davis, Lee Loeb; Directed by Gene Reynolds

THE TURKISH DELIGHT (3/18/64)

Glen has the dubious honor of telling a fellow congressman that his 18 year-old daughter is married

Roland Winters, Cheryl Miller, Jay Sheffield, Barbara Perry,

Irwin Charone

Written by Lee Loeb, Jerry Davis; Directed by Don Taylor

CHRISTOPHER COLUMBUS WHO? (3/25/64)

Katy thinks that Leif Ericsson discovered America, but an Italian actress believes it was Christopher Columbus

Gregory Morton, Lisa Seagram

Written by Arnold Horwitt; Directed by Don Taylor

THE ONE-EYED SLOTH (4/1/64)

To Glen's dismay, his brother takes a strong liking to Katy

William Demarest, Roger Smith

Written by Steven Gethers; Directed by Peter Kortner

YOUNG AND IN LOVE (4/8/64)

Steve is taunted by his peers when he falls in love with Katy

Written by Peggy Chandler Dick; Directed by William D.

Russell

THE MORLEY REPORT (4/15/64)

Steve writes a school essay on supporting free love and havoc follows

Peter Hobbs, Diane Mountford, Charles Herbert, Mittie

Lawrence, Tim Matthieson (Matheson)

Written by Meyer Dolinsky; Directed by Jerry Paris

THE OCTOPUS (4/22/64)

Steve is setup in a business by a 16 year-old con artist, who splits when the payment is due

Dennis Joel, Charles Herbert, Jordan Whitfield, Renny McEvoy,

Jimmy Stiles

Written by John McGreevey; Directed by William D. Russell

THE NEXT MRS. MORLEY (4/29/64)

Agatha and Katy think that a divorced socialite has her claws set for Glen

Philip Coolidge, Alice Reinhart, Katie Sweet, Jimmy Rickena

Written by Charles Woolf; Directed by Paul Nickell

RENDEZVOUS FOR TWO (5/6/64)

Alone for the weekend, Katy and Glen turn a nice night into a fight

Fritz Feld, Patricia Barry, Jack LeMaire, Florence Ravenal

Written by Steven Gethers; Directed by William D. Russell

MY SON, THE ATHLETE (5/13/64)

A General believes his son is a big athlete, but the kid is really a bookworm

Woody Strode, Jimmy Bates, Forrest Lewis

Written by Peggy Chandler Dick, Mike Adams; Directed by

William D. Russell

MISMATCH MAKER (5/20/64)

The son and daughter of two fighting congressmen fall in love and it is up to Katy to mend the situation

Sharon Hugueny, Vito Scotti, William Zuckert, Yale Summers

Written by Steve Gethers; Directed by Don Taylor

A LOCKET FOR AGATHA (5/27/64)

A man who publicly belittles Glen is dating Agatha

Stuart Erwin, David White, Bobby Johnson

Written by Lee Loeb; Directed by Don Taylor

Season 2, 1964-65 (B/W):

THE WAITING GAME (9/18/64)

While hosting a reception at the Morley house, Katy passes out when Glen introduces her first love

Jeremy Slate, Florence Ravenal

Written by Steven Gethers; Directed by Don Taylor

THE MINK MACHINE (9/25/64)

Glen is using a computer to aid him in his work, while at the same time Katy is dating a man who is interested in computers

David Hedison, Dennis James, David Whorf

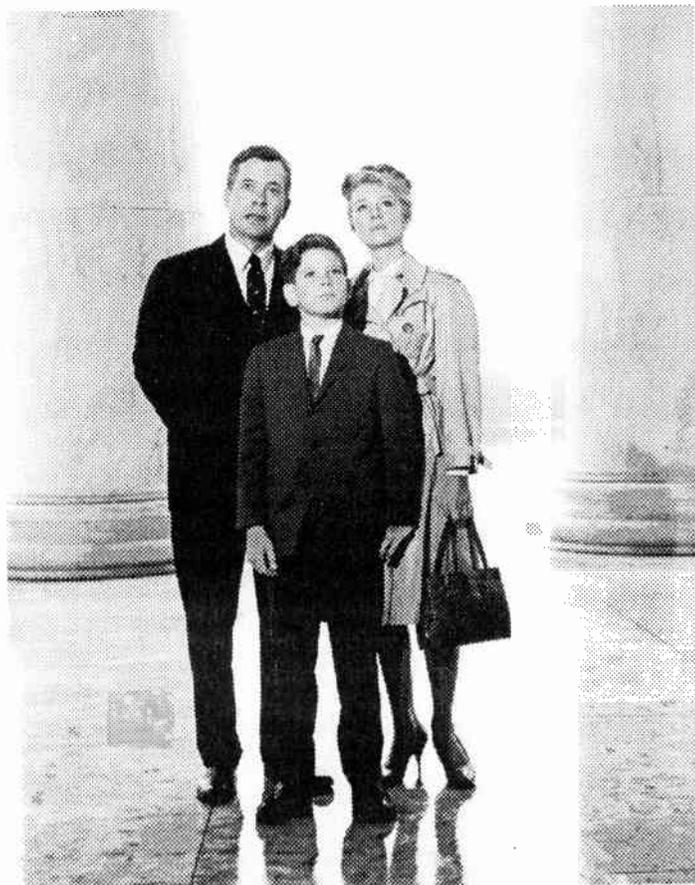
Written by Stan Cutler; Directed by Don Taylor

A REAL LIVE CONGRESSMAN (10/2/64)

Katy's visiting niece attracts men like bees to honey

James Stacy, Dee J. Thompson, Sandra Descher, Fritz Feld

Written by William Conley; Directed by William D. Russell



From the collection of William T. Patterson

PAST PERFECT (10/9/64)

Katy discovers the diary of Glen's dead wife, which tells the story of their meeting and how they fell in love
Ed Prentiss, Hazel Shermet, Robert Gallagher
Written by Steven Gethers; Directed by Don Taylor

SCANDAL IN WASHINGTON (10/16/64)

After Danny recites a scandalous essay in school, it jeopardizes Katy's chance of joining the Washington Mother's Club
Eleanor Audley, Alice Reinheart, Jess Kirkpatrick, Sylvia Field, Lee Patrick
Written by Jerry Seelen, Jack Raymond; Directed by William D. Russell

LOVE ON THE PICKET LINE (10/23/64)

An 18 year-old political activist protests at the Morley home, demanding voting rights for his age group
Barry Atwater, Oliver McGowan, Peter Helm, Robert Johnson, Diana Mills, Hank Grant, Brendan Morgan, Helen Spring, Pam McMyler, James Metropole, Earl MacVeigh
Written by Richard Powell; Directed by William D. Russell

THE NAME OF THE GAME (10/30/64)

Glen and family return to Minnesota, where he is campaigning for re-election, with a beautiful campaign manager
Barry Atwater, Oliver McGowan, Martha Hyer
Written by Richard Powell; Directed by William D. Russell

HELP NOT WANTED (11/6/64)

The young maid hired by Katy takes over the Morley residence
Kathie Browne, Loie Bridge
Written by Mae Day, Peggy Chandler Dick; Directed by Don Taylor

BIG SULTAN, LITTLE SULTAN (11/13/64)

Agatha gets a marriage proposal from an oil sultan
Victor Jory, Robert Ellenstein, James Douglas
Written by Peggy Chandler Dick; Directed by William D. Russell

KATY'S 76 BIRTHDAY (11/20/64)

Katy has a dream of a future without a husband, so she considers marriage
Celia Lovsky, Anthony Eisley, Jonathan Hole, John Napier, Sara Taft
Written by Jerry Davis; Directed by Don Taylor

THE NEUTRAL (11/27/64)

Katy's parents come to Washington to campaign for a change in a new federal highway program
Written by Stan Cutler; Directed by Don Taylor

SPEAK FOR YOURSELF, JOHN KATY (12/4/64)

Glen's association with a widow with three children worries Katy, who feels that the relationship will end in marriage
Billy Booth, Peter Robbins, Maureen Horan
Written by Peggy Chandler Dick; Directed by William D. Russell

MATTER OF HONOR (12/11/64)

Papa thinks that romance between Katy and Glen is progressing too slowly, and he wants to speed things up
Emile Genest, Eugene Borden
Written by Stan Cutler, Martin Donovan; Directed by Fred De Cordova

THE HELPING HAND (12/18/64)

In order to gain political favors, Glen tries to unite a couple
Fritz Feld, Kathleen Crowley, Tom Hatten
Written by Stan Cutler; Directed by Leonard Horn

LIKE FATHER, LIKE SON (12/25/64)

Steve thinks that government should have more political honesty
Heather Menzies, Bonnie Beecher, Bart Patton
Written by Peggy Chandler Dick; Directed by Bob Claver



From the collection of William T. Patterson

A heavily-made-up Inger chats with guest performer Jonathan Hole, apparently (judging by the lighting) during a break in filming KATY'S 76TH.

ANOTHER COUNTRY HEARD FROM (1/1/65)

Katy gets a proposal from a visiting writer
Ron Randell
Written by Stan Cutler, Martin Donovan; Directed by Gene Nelson

FOLLOW THE LEADER (1/8/65)

Steve makes friends with a boy with a dubious past, and rebels against Glen and Katy
Philip Ober, Roger Mobley
Written by Stan Cutler, Martin Donovan; Directed by Gene Nelson

THE OSCAR HUMMINGBIRD STORY (1/15/65)

The Morley home is transferred into a movie set by a pretentious movie director
Albert Paulsen, Harold Gould, William Long, Jim Begg, Steve Peck
Written by Stan Cutler, Martin Donovan; Directed by Gene Nelson

THE NESTING INSTINCT (1/22/65)

Nancy Beth's mother wants Steve to go out with her daughter
Heather Menzies, Gloria Henry
Written by Peggy Chandler Dick; Directed by Gene Nelson

A PLAGUE ON BOTH THEIR HOUSES (1/29/65)

After having her horoscope read, Katy thinks that Senator Ames' destiny will collide with hers
Emil Sitka, Sue Casey
Written by Stan Cutler, Martin Donovan; Directed by Alan Rafkin

KATY BY MOONLIGHT (2/5/65)

Katy takes a night job as a clerk in a book store after she feels that she is no longer needed full-time at home
Bill Daily, Gerald Hiken, Aneta Corsaut, Herbie Faye, Josie Lloyd, Walt Wanderman, Rex Holman, Loie Bridge
Written by Phil Leslie, Keith Fowler; Directed by Gene Nelson

EXIT KATY (2/12/65)

Katy wants to meet some new young men, so she plans to move into the apartment of a friend
Jane Dulo, Kit Smythe, Douglas Dick, Burt Metcalfe
Written by Peggy Chandler Dick; Directed by William Colleran

RICH MAN, POOR MAN (2/19/65)

A millionaire visitor thinks Katy wants to marry him
Paul Lynde, Christine Nelson, Warren Kemmerling, John Luce
Written by Stan Cutler, Martin Donovan; Directed by Gene Nelson

CRIME OF PASSION (3/5/65)

When an English beauty starts seeing Glen, Katy gets jealous
Barbara Shelley, Bernard Fox, Alan Caillou, Ben Wright, Richard Peel
Written by Stan Cutler, Martin Donovan; Directed by Fred De Cordova

WHY DON'T THEY EVER PICK ME? (3/12/65)

An eight year-old orphan feels that she will not be adopted because she is not pretty, and Katy tries to convince her otherwise
Maureen McCormick, Juanita Moore, Eileen Baral, John Hudson, Jo Helton, Edward Mallory, Maurine Dawson, Nina Roman
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

KATY'S NEW JOB (3/19/65)

Katy gets a secretary job with a sly business magnate
David Opatoshu, Barbara Bostock, Lindsay Workman
Written by Peggy Chandler Dick; Directed by Herb Wallerstein



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With Paul Lynde in RICH MAN, POOR MAN.



KATY'S CAMPAIGN (3/26/65)

Katy seeks the presidency of the Washington Woman's Club
Barbara Bostock
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

THE WOMAN BEHIND THE MAN (4/2/65)

A rumor flies that Katy is behind Glen's political thinking, and it causes him embarrassment
Tom Tully, Ellen Corby, Cathy Lewis, Nydia Westman, Gertrude Flynn, Dick Balduzzi, Bonnie Jones
Written by Joanna Lee, Howard Merrill; Directed by Fred De Cordova

KATY, THE DIPLOMAT (4/16/65)

Katy tries to keep peace between a Russian diplomat and an ultra-conservative publisher
Arch Johnson, Ilze Taurins, Flip Mark, Ben Astar, Lillian Adams
Written by James Allardice, Tom Adair; Directed by Edmond A. Levy

KATY'S CASTLE (4/23/65)

After inheriting a castle, Katy wants to turn it into a tourist hotel
Parley Baer, Roland Winters, Joan Tompkins
Written by Warner Law; Directed by William D. Russell

NEVER LISTEN TO RUMORS (4/30/65)

Glen cancels a fishing trip with Steve because of business problems
Julie Gregg, Nancy Rennick, Don Keefer, Norman Burton, Byron Morrow, Jim Begg, William Kendis, Stephen Coit, Russ Bender
Written by Phil Leslie; Directed by William Russell

JA, JA, A THOUSAND TIMES, JA (5/7/65)

After buying Katy an engagement ring, Glen is continually interrupted by Darny's Cub Scout troop
Donald Foster, Lauren Gilbert, John Newton, Bobby Buntrock, Joey Wilcox, Dennis Bradshaw, Teddy Eccles
Written by Stan Cutler, Martin Donovan; Directed by William D. Russell

NEJ, NEJ, A THOUSAND TIMES, NEJ (5/14/65)

When Papa refuses to give his permission for the wedding, Katy vows to go ahead with it regardless
Ann Elder, Inger Statten, Cyrtia Lynn, Harry Holcombe, Cal Bolder, Roger Torrey
Written by Peggy Chandler Dick; Directed by William D. Russell



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SLEEPING BEAUTY REVISITED

THE HOTTEST TICKET IN TOWN (5/21/65)

Glen tries to keep Katy from knowing about a surprise bridal shower
Written by Stan Cutler, Martin Donovan; Directed by William D. Russell

WHY WAIT TILL NOVEMBER (5/28/65)

Katy are forced to move up their November wedding date by their peers
Percy Helton
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

Season 3, 1965-66 (Color, except two, as indicated):

HERE COMES THE BRIDE'S FATHER (9/13/65)

Papa meddles in the wedding plans
Molly Dodd, Amzie Strickland, Byron Morrow, Stephen Coit
Written by Stan Cutler, Martin Donovan; Directed by Richard Kinon

BABE IN THE WOODS (9/20/65)

A weekend trip to the woods leaves Glen and Katy lost
Cliff Arquette, Robert Sorrells, Dee J. Thompson, Marian Collier, James Arthur
Written by Stan Cutler, Martin Donovan; Directed by Richard Kinon

STAG AT BAY (9/27/65; B/W)

Katy plans a bachelor party to ease the premarital stress on Glen
Paul Lynde, Don Keifer, Josie Lloyd, Carol Sunde, Jo Collina, Amedee Chabot, Ken Kane
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

SLEEPING BEAUTY REVISITED (10/11/65; B/W)

Glen starts to have second thoughts as the wedding nears
Woodrow Parfrey, Heather Menzies, Arthur Peterson
Written by Peggy Chandler Dick; Directed by Bob Claver

FOREVER IS A CAST IRON MESS (10/18/65)

As a wedding present, Katy and Glen get a huge ugly abstract statue
Bill Daily, Harold Gould, Laurence Haddon, Lindsay Workman, Diana Chesney, Ceil Cabot, Stuart Nisbett, Rex Holman, Hollis Morrison
Written by Phil Leslie; Directed by Richard Kinon

POWDER PUFF INVASION (10/25/65)

Senator Ames tells Glen that after marriage the husband never has a place to store his precious belongings
Shelley Morrison, Mimi Walters, Sam Javis
Written by Peggy Chandler Dick; Directed by Herb Wallerstein

TO HAVE AND TO HOLD (11/5/65)

The wedding day arrives, with Steve as the best man and Papa giving the bride away -- after fainting
Regis Toomey, Don Larson
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

CRISIS AT CRYSTAL SPRINGS (11/12/65)

The wedding night is spent in an overcrowded hotel
Frank DeVol, Charles Lane, Cliff Norton, Leland Murray
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

A SONNY HONEYMOON (11/19/65)

The Morleys are disturbed in their New York hotel room by loud rock music coming from a rock star's suite
Bernard Fox, Judy Carne, Richard Evans, Olan Soulé, Pam McMyler
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

HIGH FASHION (11/26/65)

Katy is picked to head a committee for a charity fashion show
Bernie Kopell, Vito Scotti, Ena Hartman, Shelley Morrison, Hollis Morrison, Amadee Chabot, Mary Jane Mangler, Sally Morris
Written by Joseph C. Cavella; Directed by Richard Kinon

THE PLATINUM SWIZZLE STICK (12/3/65)

When cousin Stella comes to visit, she brings extravagant presents
Booth Colman, Jeanette Nolan
Written by Warner Law; Directed by Richard Kinon

STEVE, BOY LOVELORN (12/10/65)

After receiving his driver's license, Steve asks his girlfriend to go steady
Nancy De Carl, Rickey Kelman, Charles Seel
Written by Peggy Chandler Dick; Directed by Bob Claver

JEWEL BEYOND COMPARE (12/17/65)

After hiring a housekeeper, Katy learns that she cannot cook
Mary Grace Canfield, Tom D'Andrea, Stuart Nisbet, Nydia Westman, Diana Chesney, Loie Bridge
Written by Stanley H. Silverman; Directed by Richard Kinon

GLEN A GOGH-GOH (12/24/65)

Katy thinks that she and Glen should have separate interests in order to better persons
Harvey Lembeck, Barbara Stuart, Marjorie Bennett, Susan Brown, William Kendis
Written by Stanley H. Silverman; Directed by Seymore Robbie

THE SIMPLE JOYS OF NATURE (12/31/65)

After Glen complains about his high gardening bills, Katy goes to school to learn the art of horticulture
Emmaline Henry, Hans Conreid, Jon Chevron, Steve Rinaldi
Written by Warner Law; Directed by Richard Kinon

MOE HILL AND THE MOUNTAINS (1/7/66)

Katy becomes the manager of Steve's new rock band
David (Davy) Jones, Parley Baer, Stacy Maxwell, Richard Keith
Written by Joseph C. and Carol Cavella; Directed by Richard Kinon

OH, BOY, IS THE HONEYMOON OVER (1/14/66)

Katy and Glen make the mistake of talking about each other's faults and get into an argument
Hoagy Carmichael, Peter Brocco
Written by Peggy Chandler Dick; Directed by Sam Freedle

THE FALL AND RISE OF STEVEN MORLEY (1/21/66)

Steve is running for class president and his opponent may be a thief
Michael Burns, Barbara Hershey, Tim Rooney, Toni Cathi
Written by Warner Law; Directed by Bob Claver

HAVE YOU EVER THOUGHT OF BUILDING? (1/28/66)

A cunning decorator tries to convince the Morleys to redo their whole house
Gary Crosby, Richard Deacon, Jeanne Arnold, Jackie Joseph, Ceil Cabot
Written by Stan Cutler, Martin Donovan; Directed by Sam Freedle

KATY IN A CAPSULE (2/4/66)

Katy has a dream that she is the first female astronaut to travel to the moon
Guest cast unavailable
Written by Stan Cutler, Martin Donovan; Directed by Sam Freedle or Bob Claver

LO, THE SMART INDIAN (2/11/66)

Glen has a problem when an Indian chief from Minnesota claims that a large part of the state is owned by his tribe, and they want it back
Paul Fix, Mike Road, Noam Pitlik, Barbara Hershey, Robert Cornthwaite, Justin Smith, Jeff Burton
Written by Stanley H. Silverman; Directed by Herb Wallerstein

STEVE, BOY BOHEMIAN (2/18/66)

Steve decides he wants to be an author and quit high school
Leslie Nielsen
Written by Peggy Chandler Dick; Directed by Richard Kinon

ALIAS KATY MORLEY (2/25/66)

Katy gets arrested for shoplifting just before a critical television interview
Cathy Lewis, Del Moore, Louis Quinn, Don Keefer, John Newton, William Kendis, Fay De Witt, Warren Munson, Lennie Bremen, Elaine Fielding
Written by Janet Carlson, Don Richman; Directed by Sam Freedle

ANYONE FOR SWINDLING (3/4/66)

Katy has a problem with a book club that keeps sending her bills and unwanted books
Bernie Kopell, Karen Steele, Bernard Fox, Vaughn Taylor, Joe Mell
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

TWELVE ANGRY WOMEN (3/11/66)

While Glen is home with a cold, Katy is called to jury duty
J. Pat O'Malley, Mary Grace Canfield, Ceil Cabot, Roy Roberts, Bryan O'Byrne
Written by Janet Carlson, Don Richman; Directed by Richard Kinon

THE LAST TO KNOW (3/18/66)

Glen mistakenly thinks that Katy is pregnant
Sabrina Scharf, Janet De Gore, Alice Backes
Written by Don Richman, Janet Carlson; Directed by Richard Kinon

Television Chronicles #7



From the collection of William T. Patterson

KATY IN A CAPSULE

MY PAPA, THE POLITICIAN (3/25/66)

Papa Holstrum wants to get into politics and needs Glen's support
Robert Sorells, Josie Lloyd, Jack Narz, Elaine Fielding, Peggy Ann Nielsen

Written by Peggy Chandler Dick; Directed by Sam Freedle

THE WIFE OF YOUR FRIEND MAY NOT BE A FRIEND OF YOUR WIFE (4/1/66)

The wife of a senator and Katy get into a fight
John McGiver, Alice Ghostley, Jonathan Hole
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver

IS HE OR ISN'T HE? (4/8/66)

To lose weight, Glen enrolls in a gym
Emmaline Henry, Jeanne Arnold, Noam Pitlik, Bridget Hanley, Laurence Haddon, Booth Colman
Written by Peggy Chandler Dick; Directed by Jerrold Bernstein

HALF AN ANNIVERSARY (4/22/66)

It's anniversary time, and Katy buys a present that is beyond her means
Lindsay Workman, Digby Wolfe, Sandra Gould, Alberto Morin, Molly Dodd
Written by Stan Cutler, Martin Donovan; Directed by Bob Claver



Legend - 13 episodes, UPN

Credits:

Created by Michael Piller, Bill Dial
Theme by Ken Harrison

Regular Cast:

Ernest Pratt - Richard Dean Anderson
Janos Bartok - John de Lancie
Hitzilopochtli Ramos - Mark Adair Rios
Skeeter - Jarrad Paul
Sheriff Sam Motes - Douglas Rowe
Mayor Chamberlain Brown - Robert Donner

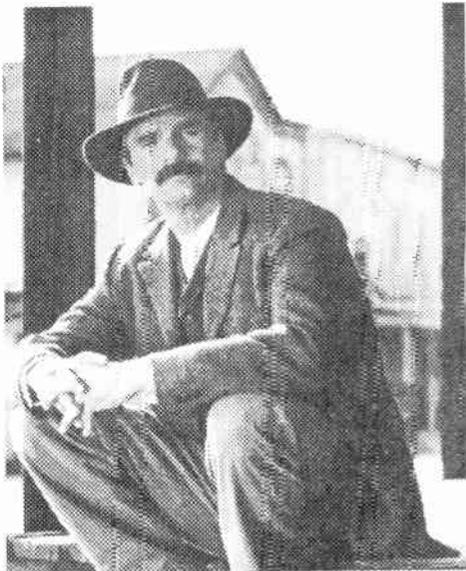
The critically acclaimed *Legend* premiered on April 18th 1995 with a two-hour film (*BIRTH OF A LEGEND*) on Paramount's new UPN network. Starring Richard Dean Anderson of *MacGyver* fame, *Legend* presented a highly entertaining blend of action, humor, and parody. It ran for an additional eleven hour-long episodes before leaving the air. The stories centered around dime novelist Ernest Pratt, whose meal ticket was his literary creation, Nicodemus Legend, an upright, straight-shooting hero. When forced to essentially impersonate his creation, Pratt was aided by professor

Janos Bartok, a Hungarian genius with a grudge against Thomas Edison. Adding to the fun and excitement, Bartok and Pratt utilized a number of inventions that were, to varying degrees, ahead of their time.

Set in Sheridan, Colorado, during the 1870s, *Legend* mixed elements of *The Wild Wild West*, Jules Verne, and *The Adventures of Brisco County Jr.* into an innovative and enjoyable series. At once witty and imaginative, *Legend* also offered plenty of action and stunts, not to mention an affection for the wonders of science that recalled Anderson's pre-



vious TV series, *MacGyver*. The two lead characters were each based on an actual figure from American history: the quintessential dime novel writer, Ned Buntline (real name, Col. Edward Zane Carroll Judson, 1823-1886) and eccentric physicist and inventor, Nikola Tesla (1856-1943). From these two real-life men came the outlines for the two Legend-ary figures in the television series. That the real life prototypes for the television characters were not true contemporaries (Buntline was in his declining years as Tesla reached the peak of his inventive powers) only indi-



Richard Dean Anderson as Ernest Pratt.

cates something of the nature of the creative imagination.

It was about one-and-one-half years from the planting of that initial unformed germ of an idea about a writer before *Legend* became a reality. Bill Dial, creator and executive producer, began thinking about the idea in early 1994, with serious work on the entire project commencing about May or June. There was much research to be done, including background reading on dime novels, the late 19th century, and the possibilities that science offered in 1876. Shooting for the pilot began in January 1995 for a broadcast date in April.

Dial and co-creator/producer Michael Piller, had extensive previous experience in television. Dial began his career in Atlanta and Detroit, where he worked in radio, television, newspapers, magazines, advertising, theater, commercial film production and public relations. He came to Hollywood in 1977 to write for the CBS-MTM series, *The Tony Randall Show*, and was also a member of the original writing staff of the hit series, *WKRP in Cincinnati*, also for CBS.

Dial worked as a writer and producer for MTM, Universal, Walt Disney, Paramount, Warner Bros. and MGM on such varied series as *House Calls*, *Sheriff Lobo*, *Harper Valley PTA*, *Simon and Simon* (which he produced for five years), *Sidekicks*, *The Absent-Minded Professor*, *E.A.R.T.H. Force*, *Pink*

Panther, *The Landlord*, *Star Trek: Deep Space Nine*, and *Time Trax*. He also produced two years of the syndicated version of *The New WKRP in Cincinnati*.

An Emmy Award-winning journalist, Piller began his broadcasting career with CBS News in New York. He subsequently served as managing editor of the WBTV-TV News in Charlotte, North Carolina, and senior news producer at WBBM-TV, the CBS affiliate in Chicago. Piller was also the creator and executive producer of the hit series *Star Trek: Voyager* and *Star Trek: Deep Space Nine*, and served as executive producer of *Star Trek: The Next Generation*.

Piller's credits as a writer-producer include the series *Simon & Simon*, *Cagney & Lacey*, *Miami Vice*, *Probe*, and *Hard Time on Planet Earth*. In addition, he co-created and executive-produced the syndicated series *Group One Medical*.

Dial said that the year 1876 was chosen as a starting point for *Legend* because it was, "the upcurve of the Industrial Revolution," and therefore suggested infinite possibilities. It was also a significant year in the history of the Western United States when two of its "legends," General Custer and Wild Bill Hickok, met their deaths in memorable ways.

According to the "personal journal of Janos Bartok" dated December 31, 1876 (as "excerpted" in publicity materials for the show):

"Every year since coming to America, my amazement grows at this unpredictable and remarkable country. But this year just past, 1876, has been the most remarkable of all. It seems anything is possible, and I am very happy to be alive in this time and place. Not only were there great celebrations in honor of the Centennial of the Declaration of Independence, there were also momentous discoveries and advancements in science, the arts and politics; all of which will, I'm sure, affect our lives for decades to come. I have set forth below some of the recent events which have had a profound effect on me:

"Philadelphia held an extraordinary World Exhibition. That plodding troll, Edison, was there peddling his obsolete direct current electricity.

"In Battle Creek, Michigan, John

Harvey Kellogg is working on a new type of flaked cereal. Kellogg claims that these flakes, combined with a vegetarian diet, will lower the sex drive of Americans. This product could greatly improve the productivity of my friend, Mr. Pratt.

"The Union has now grown to 38 states with the addition of Colorado, where I now reside.

"On June 25, General George Armstrong Custer made his Last Stand at The Little Big Horn. History will never know that Custer would not have regained his command had it not been for Nicodemus Legend.

"On March 10, Alexander Graham Bell sent the first message over a new invention which he calls the telephone. I predict that this communicator will cause no end of trouble.

"The U.S. National Baseball League is founded. Boston beat Philadelphia 6 to 5 in the first game. I fear that many Americans will waste vast quantities of time watching grown men play with bats and balls.

"Wild Bill Hickok was shot in the back in Deadwood, South Dakota. At least, that is what history shall record.

"The James and Younger Gangs invaded the North to rob a bank in Northfield, Minnesota. Thanks, some suspect to Nicodemus Legend, they



Richard Dean Anderson as Ernest Pratt as Nicodemus Legend, alongside John de Lancie as Janos Bartok.

failed.

"As for my own life and work, meeting the aforesaid Mr. Legend, aka Ernest Pratt, may have been the most important event of all."

Fans of the series will note that two of the memorable events cited in Bartok's journal, the exploits of George Armstrong Custer and the "death" of Wild Bill Hickok were featured in two episodes of Legend -- CUSTER'S NEXT TO LAST STAND and THE LIFE, DEATH AND LIFE OF WILD BILL HICKOK.

Ernest Pratt was depicted as being about 40 years old in 1876. Born in Boston, he attended Harvard College for a time, and then decided to become a writer in spite of the opposition of his banker father. In San Francisco he became a reporter for the *San Francisco Chronicle*. It was there he met Mark Twain and was inspired to write novels, his first successful one being "Solitary Knight of the High Plains," about an adventurer named Nicodemus Legend. Legend was the hero of at least fifteen dime novels set near Sheridan, Colorado, which were often referred to by name in the episodes. Pratt wrote in the first person, adopted the name of his hero as his pen name (a la Ellery Queen), and thus confused many of his readers, who accepted the Legend stories as real.

The character of Nicodemus Legend was in direct contrast to that of Ernest



Ramos (Mark Adair Rios) completed the Legend team by turning Bartok's fanciful ideas into practical reality.

Pratt. Pratt was an admitted womanizer, gambler and drinker, whereas Legend was a dashing romantic figure who wore a distinctive yellow buckskin outfit, hated violence, and tried to use his brains instead of a gun. It was common knowledge that Legend neither drank or gambled, which made it difficult for Pratt to enjoy himself in a saloon. A running gag involved Pratt's arrangement with the saloonkeeper to be served from a teapot (into a teacup) a similarly-hued but considerably more potent libation. (People who had trouble separating fact from fiction would not allow the writer to buy a drink or set in on a card game.) In keeping with other dime novel heroes, Legend was also known by several descriptive phrases such as the "Knight of the Rockies" and the "Paladin of the Prairies."

Janos Christoff Bartok was born in Hungary in 1840, which made him younger than Pratt. Truly a renaissance man, his specialties were mathematics and electrical engineering. He attended the University of Budapest before coming to the United States, where he went to work at Western Union. It was there that he met Thomas Edison and the two brilliant scientists became fierce competitors. (This much parallels the life of Nikola Tesla, who was directly involved in the great debate with Edison over the advantages of alternating or direct electrical current.) In the Legend saga, Edison claimed Bartok had stolen his ideas and the resulting media attention led the Hungarian to move West where he established his scientific laboratories near Sheridan, Colorado. He was a fan of the Legend dime novels and set out to invent the devices their writer only created in his imagination.

Professor Bartok was one of the more interesting characters to appear in a television series. Part of this was due to the way his part was written, but much was due to the superb interpretation of the part by John de Lancie. Well known to television viewers from his role as "Q" in *Star Trek: The Next Generation*, de Lancie had also appeared in episodes of *L.A. Law*, *Matlock*, *Murder, She Wrote*, and *Civil Wars* and in such mini series as *The Thorn Birds* and *Captains and Kings*. Film audiences were familiar with de Lancie's work in

the recent hits, *The Hand that Rocks the Cradle* and in *The Fisher King* with Robin Williams and Jeff Bridges, and *Fearless*, also with Jeff Bridges. He also appeared in *Bad Influence*, *The Onion Field*, and *Missing Pieces*.

With regard to Legend, de Lancie explained in a December, 1995 interview in *Starlog*:

"I've done eight or 10 pilots in the course of the last 15 years, and I can't say that I would have been happy if all of them went; as a matter of fact, there were a couple that I was praying wouldn't go...Certainly when Legend came around, I was very anxious to get it, because I immediately recognized it as something worth doing."

Bartok was responsible for creating the situation where he and Pratt must join forces to become the real Legend. In the premiere episode, Pratt learns that someone has been impersonating his literary creation, Nicodemus Legend. A warrant has been issued in Sheridan, Colorado for Legend's arrest on charges of malicious mischief, theft of water rights, and disturbing livestock. Noting that, "I am not, nor will I ever be, a man who disturbs livestock," Pratt travels to Sheridan to clear the name of his hero. In Sheridan, he meets the eccentric European scientist and inventor, Janos Bartok. Bartok is a great admirer of Pratt's clever Western tales, and has taken the liberty of "borrowing" the Legend persona in order to help the townspeople of Sheridan.

Pratt is trapped by this awkward situation and by Bartok's persistent efforts to convince him that he must take on Legend's identity. Bartok tells Pratt, "Your celebrity has the power to give our enemies pause. My science can increase that reputation. And together, we will create the real Legend." In the second story, MR. PRATT GOES TO SHERIDAN, Bartok explains that while he can create what Pratt can imagine, he cannot do it alone. They need each other, "Separately," he says, "you and I are heroes to no one. Together we could become Legendary."

Pratt reluctantly agrees to assume the persona of his literary creation, Nicodemus Legend, and to live out the image he has created of an adventurous man dedicated to justice and science.

Bartok is both amused and exasperated by his new colleague and protege. He must continually remind Pratt that once he put pen to paper and created Nicodemus Legend he had a public to please, a reputation to uphold.

However, Bartok was also a scientist and inventor with an ego of his own. He did not permit anyone to refer to his inventions as "tricks" or "gadgets." The most famous (used in most of the stories) were the Bartok electro-fulminator (a sort of electric gun that stunned whoever it was directed against - outlaws referred to it as the "Legend lightning-bolt") and the "Bartok steam-powered town-and-country quadrovelocipede," labeled a "land rover" by Pratt. (The availability of a horseless carriage in 1876 was welcomed by Pratt who did not get along well with horses.) Besides these, there were demonstration of Bartok's "weeping gas" (from which the user was protected by the "Bartok air conservancy mask"); there was the "Bartok steam-powered land locomotive" (a variation on the quadrovelocipede); the "Bartok Trojan Cow" (an example of the Bartok "non-violent perpetrator control devices which have the potential for revolutionizing the future of rustler surveillance," featured prominently in *KNEE-HIGH NOON*); the "Automated Spanish Reactor" (based on the principle of the bolas); the "Bartok arctic liquidic air mist" (a fire extinguisher); the "Bartok Tri-dimensional recording camera"; and the famous "Bartok Aerial Retardant Descendent Parasol" (parachute).

While working for Western Union, Bartok had met a brilliant young Mexican mathematician named Huitzilopochtli (which meant "Hummingbird of the South" and was the name of the Chief Aztec tribal God) Ramos who had studied at Harvard on a scholarship. Ramos (played by Mark Adair Rios) joined Bartok to assist him in his experiments which included rain-making. (Bartok may have been one of the few people who could pronounce Ramos' first name.) He was obviously considered to be a colleague and not a mere assistant, although it took a number of episodes for him to come into his own as a significant character in an adventure (*BONE OF CONTENTION*).



Making use of the "Legend Wings" in *CUSTER'S NEXT TO LAST STAND*.

Armed with the psychological power of celebrity and the magic aura of science the trio did battle weekly with the forces of evil frequently employing a hot-air balloon and a prototype hang-glider (the "Legend Wings") to speed them on their way. Most of their adventures were in some way related to actual historical events, but while creator Dial did not believe in distorting history "as a whim", he did believe in the occasional necessity of exercising "literary license" for the purpose of telling a good story.

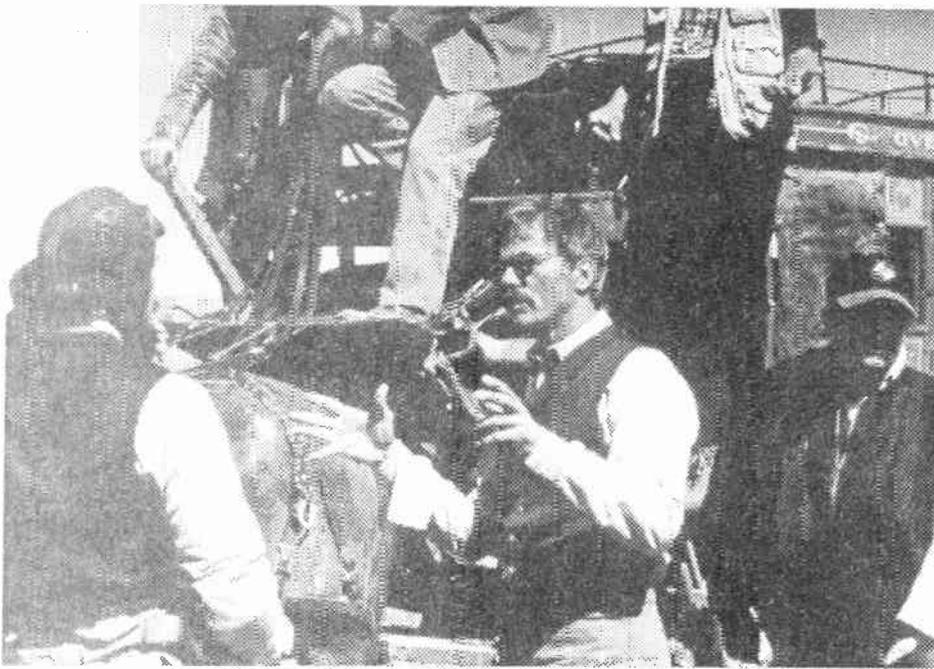
Legend was filmed on location in Old Tucson and Mescal, Arizona. Mescal, which served as the setting for many famous Westerns from *Monte Walsh* and *Judge Roy Bean* to the more recent *Tombstone*, was originally laid out with a compass by famed cinematographer William Fraker. (The sun rises at one end of the main street and sets at the other.) Furthermore, the area around Tucson offered a great variety of landscapes - deserts with saguaro cactus, grasslands, forests, rolling hills - almost any Western location a story line might require.

The "pièce de résistance" of the Legend set was, however, a strangely conspicuous compound made up of several buildings and a huge metal tower. The grounds were covered with an odd assortment of mechanical equipment. The compound was surrounded by a tall fence and on the gate a warning sign

carried this ominous message: "Private Property - Bartok Scientific Laboratories -- Trespassers Will Be Experimented Upon"

In the center of the compound, a barn-like structure housed a cavernous, multilevel room full of scientific projects in various stages of completion. There were chemicals, electrical wires and cords, a microscope, a Bunsen burner, huge generators and books everywhere. Janos Bartok's laboratory, a combination of F.A.O. Schwarz and Dr. Frankenstein, was, for its time, one of the most advanced experimental laboratories in the country. (It truly reflected the personality of its owner -- "brilliant, weird, uninhibited, and fun!")

All of the live-action special effects were filmed on the set, and all of the visual effects were computer generated at Digital Magic in Santa Monica, California. According to producer Michael Greensburg, the action/effects sequences were storyboarded so that they could be broken down one shot at a time into individual elements. Then pre-composites were filmed. A decision was made as to which elements should become a background plate and which should be a computer-generated element. All these elements and technologies were combined to produce the "original creative vision" which ended up on the screen. It was a very involved process, but it lead to a very exciting



The star/executive producer discusses an upcoming scene with crew members.

and imaginative end result.

Special mention should also be made of the music. Every successful series must have music that is effective in creating the proper mood, but unobtrusive in carrying forward the story, and is, in addition, hopefully memorable. Composer Ken Harrison accomplished all of this in *Legend* and his outstanding theme music ranks with that of the best early Westerns (*Bonanza*, *Wild Wild West*, *Have Gun will Travel*).

Unquestionably, however, the key ingredient in making *Legend* uniquely entertaining was its star, Richard Dean Anderson. Anderson caught the acting bug as a youngster, watching his father, a teacher, rehearse high school plays in Minneapolis. A graduate of Ohio University, he turned to acting after two broken arms ruined dreams of playing professional hockey. He moved to Los Angeles, where he worked as a street mime and juggler, a performer at Marjorie's (a marmalade division), and a jester-singer at a 16th century Renaissance festival theater. His break came in playing "Dr. Jeff Webber" for five years on daytime TV's *General Hospital*. He spent one season each with *Emerald Point N.A.S.* and *Seven Brides for Seven Brothers* before his *MacGyver* success. Following that series' finale in 1992, Anderson signed a development deal with Paramount Pictures to produce TV

30

movies and series.

Anderson, who was also an executive producer of *Legend*, said that reading endless scripts for series ideas made him realize that "invention, discovery, science and education" excited him most. In *Legend* he saw the potential to incorporate all those elements and inject some of his own sardonic sense of humor, irreverence and mischief as well.

In an interview with the author, Anderson explained that he had "never conceived of doing anything (in public) as outrageous as *Legend*," but the role was "so much fun." He had never really done much physical comedy, except on stage with the Improvisational Theater Project. "There was a bawdiness, a quirkiness to it...", he proclaimed with obvious satisfaction.

After reading the initial script, Anderson went to creators Dial and Piller and told them that "the character that I have in mind for this is not on the page. You're going to have to trust me that it'll be fun, it'll be a romp... but a lot different than what's been written here." "They acquiesced," he continued, "thinking, of course, they were going to get the staid and true *MacGyver* thing." When Anderson later showed them "this drinking, womanizing, gambling, smoking" guy, "they weren't quite ready for it" and "it took some adjusting."

Anderson conceived of Pratt as "an

ink-stained wretch of a guy, completely content to be a drunk and write when he could for the money. (He had) no grand aspirations, but at least enough imagination, whether the ideas came out of drunken stupors or hallucinations (Anderson's idea), that he was able to write these stories in order to perpetrate his life-style." Anderson saw Pratt as having much in common with MacGyver:

"[Macgyver] was a guy who, not by choice, was heroic... a kind of scientist at heart and pragmatic in his way of thought who just went about his business... and then there's Pratt who supposedly had the right side of his brain, the artistic side (more developed), but was equally as reluctant to become the hero [until] seeing what the payoff was -- that's where his ego came into it, the attention that he could garner and the girls that he could get..."

Those closest to Anderson know "how dear this project and character was" to his heart. He gave it a lot of thought, designing Pratt "physically and behaviorally" around his grandfather -- "moustache, tousled hair, always looking at the ladies, always had a cigar going... (in sum) a grand old man."

That Anderson thoroughly enjoyed portraying, as well as helping to create the character, was apparent from the genuine enthusiasm and excitement he exuded in his interview. His favorite *Legend* episodes include THE LIFE, AND DEATH AND LIFE OF WILD BILL HICKOK, REVENGE OF THE HERD, KNEE-HIGH NOON and "moments in practically every episode" where the magical interaction between Pratt/*Legend* and Bartok "really clicks."

Legend premiered to highly favorable reviews. John Podhoretz of the *New York Post* called it "an impressive new show... a gorgeous amalgam of science fiction and old-fashioned Western" adding that "Anderson looks as though he stepped out of a vintage tintype, as does the entire show -- the pilot has been photographed with stunning care and taste... Anderson proves himself a performer with some range..."

David Bionculli of the *New York Daily News* wrote that *Legend* "provides far more fun, and sly intelligence, than viewers might initially suspect" and



Pratt preparing to perform some Legend-ary feat on one of his least favorite modes of transportation.

complimented Anderson on his "playfulness" as he "hides behind a droopy hat and droopier mustache, generates a deliberately show-drawl, and shows more flaws, sparkle and unchecked lust than he was allowed to reveal in all those seasons as clean-cut MacGyver."

Diane Werts of *Newsday* referred to *Legend* as "a witty western-mystery-fantasy-action romp" that provides "one heck of a bang-up time" combining "extravagantly exuberant physical thrills with the kind of facility with words that *Brisco County* only dreamed it had." She further described the unique chemistry of the series as including "cock-eyed wit, imaginative twists and the breezy temperament of our testy teammates."

TV Guide's Jeff Jarvis admitted that while he found the show's emphasis on comedy "a bit dull", it was "cute, very cute. Anderson brings to *Legend* his relaxed charm and de Lancie his taut energy; they click together."

John J. O' Connor of the *New York Times* commended the series on its "clever touches," only speculating on "how many plots can be squeezed out of conniving Pratt's efforts to live up to the selfless image of Legend." He concluded that Anderson, "showing off a new and impressive versatility," was "clearly not daunted by the prospect."

Most of the stories that followed the

highly imaginative pilot lived up to these critical expectations. In what must rank as one of the most imaginative episodes, *The Gospel According to Legend*, written by John Considine (brother of actor Tim, who makes a rare appearance in the episode), Robert Englund guest stars as a Bible-tumping, fire-and-brimstone preacher, who uses religion and the Bible as weapons against science. The preacher is actually in the employ of a business conglomerate that is manufacturing a drought-resistant fertilizer. Because Bartok is close to perfecting a cloud-seeding device that would bring rain to the drought-stricken area, (and, hence, eliminate the need for the new fertilizer), the preacher attempts to turn the community against our heroes. Accusing them of being in league with the devil, he incites a mob to burn down Bartok's laboratory (One of the final scenes in the episode pays homage to the 1931 classic film version of *Frankenstein*.)

Despite such interesting and high quality episodes, *Legend*, after 13 adventures, went the way of *Brisco County Jr.* Low ratings on a fledgling network had brought its inevitable cancellation. "The bottom line," as Anderson put it without animosity, "was crunch and numbers and making a buck... (furthermore) they weren't interested in the genre creative-

ly... it wouldn't garner the demographics (of the audience they were trying to reach)." As one of the network executive's explained it, "It's just too dusty for us."

In his excellent analysis of the series, "The Legendary Exploits of Ernest Pratt, or A Dime Novelist as His Own Hero," (published in the October, 1995 issue of *Dime Novel Round-Up*), J. Randolph Cox, of St. Olaf College, asks why:

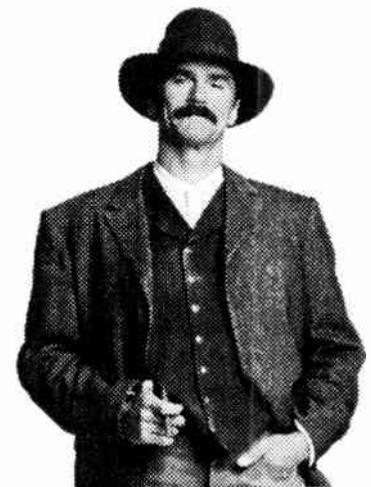
"Did it build an audience too slowly? Was it too unique? Was it ahead of its time? We will never know for sure. But we can be certain of one thing... Whenever danger threatens you will find Nicodemus Legend not far away in our imaginations. Backed up by the scientific genius of Professor Janos Christoff Bartok, the man born in Boston as Ernest Pratt, will be there as swiftly as the Legend Wings can carry him."

There remains a flicker of hope for fans that a series of two-hour *Legend* films might be made that would revive the innovative and imaginative series. Anderson sincerely hopes that a television movie of *Legend* can be made soon "to somehow keep the dream alive," believing that "the concept was never fully realized because it was cut short."

If there is any justice on the video frontier or any room for quality on the video range, *Legend* will ride again!

- Gary A. Yoggy

Gary A. Yoggy, author of *Riding the Video Range: the Rise and Fall of the Western on Television* (McFarland, 1995) previously contributed last issue's article on *St. Elsewhere*.





THE GOSPEL ACCORDING TO LEGEND (6/12/95)

An evangelist recognized by Pratt as a scoundrel from his past, arrives in Sheridan and bilks credulous farmers of their money and land by predicting the end of the world

Robert Englund, Tim Considine, Phillip Connery, Hamilton Mitchell, Tina Peeler, Tessa Harper, Rick Taylor, Brendan Kinkade
Written by John Considine; Directed by Michael Vejar

BONE OF CONTENTION (6/20/95)

A dinosaur bone left with Bartok is the central clue in the murder of a paleontologist

Beth Toussaint, Bruce Gray, Patrick Kilpatrick, Anna Auther, Robert Toeves
Written by George Geiger; Directed by Charles Correll

REVENGE OF THE HERD (7/4/95)

To promote his newest book, Pratt is asked to serve as a buffalo hunting guide for a group of German publishers who believe he actually is the heroic character

Bob Balaban, Reiner Schone, Christian Arin, Rodney A. Grant, Dick Bellerue, Deryle Lujan, John Chappel, Mike Casper, John Dahlstrand, George Salazar, Frank Soto, Kaitlin Williams, Beth Wilkerson
Written by Tim Burns; Directed by Bob Balaban

FALL OF A LEGEND (7/18/95)

When Pratt is wrongly accused of murder and lands on the Sheriff's Most Wanted List, he learns that, with his famous face, there's nowhere to hide

Andrew Hill Newman, Lisa Akey, John Dennis Johnston, Dick Bellerue, Peter Cirino, James Reeves, Gary Kirk, Linda Dearmond, Michael Wayne, Jerome Zelle, Kim Breckon, Hamilton Mitchell, Michael Ruud
Written by Ron Friedman, Bob Shayne (s); Directed by Michael Vejar

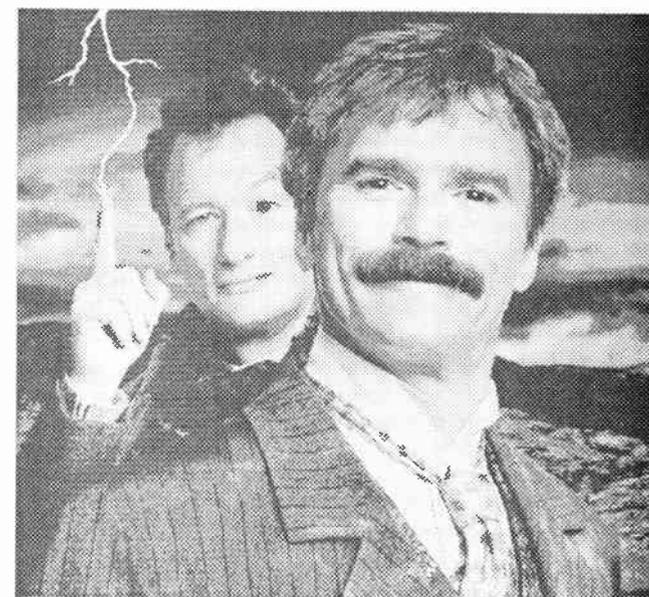
CLUELESS IN SAN FRANCISCO (7/25/95)

Pratt is prevailed upon to travel to San Francisco (as Legend) to help a young Caucasian woman, who has spent her entire life among the Arapaho Indians, find her birth parents

Janis Paige, Molly Hagan, James Hong, Dennis Burkley, Patty Maloney, Charles Young, Debbie Bartlett, Catherine Gilman, Grace Etchen, Gary Clarke, Bazzel Baz
Written by Marianne Clarkson, Carol Caldwell; Directed by Charles Correll

SKELETONS IN THE CLOSET (8/8/95)

While making a promotional "film" of Nicodemus Legend for the newly-invented zoetrope, Pratt and Bartok find a clue that leads them into the convoluted folds of the oldest mystery in Arapaho County
John Vernon, Marisol Padilla Sanchez, Robert Keith, Lara Flynn Boyle, Ramon Chavez, Gina Carrzoza, Joseph H. Redondo, Kevin Fry
Written by David Rich; Directed by Steven Shaw



BIRTH OF A LEGEND (2 hours; 4/18/95)

Ernest Pratt is straggled by his publisher into journeying to Sheridan, Colorado, to investigate a warrant that has been issued for the arrest of his alter-ego, Nicodemus Legend

Bob Balaban, Stephanie Beacham, Forrie J. Smith, Monty Stuart, Karen Veau, Nicholas Glaesser, Jack Ong, Katherine Moffat, Tim Thomerson, Pete Schrum, Betsy Beard, Stephanie Copperman, Dick Bellerue, John Pennell, Savannah Morgan, Eddie Mui, Jerry Woods, Jennifer Wilson, Merik Woodmansee, Bob Sorenson, John Furlong
Written by Michael Piller, Bill Dial; Directed by Charles Correll

MR. PRATT GOES TO SHERIDAN (4/25/95)

A notorious bank robber, falsely accused of murder, makes a public offer to surrender, but only to Nicodemus Legend

Stephen Baldwin, Michael Moss, Randy Oglesby, Lily Nielsen, Rusty Ferracane, Billy Joe Patton, Bob Lester, Marian Wald, Mona Tadych, Claude Fife, John Chappel
Written by Michael Piller, Bill Dial; Directed by William Gereghy

LEGEND ON HIS PRESIDENT'S SECRET SERVICE (5/2/95)

Pratt must take on the persona of Legend and kidnap President Ulysses S. Grant in order to thwart an assassination attempt on him

Ken Jenkins, Fionnula Flanagan, Leah Lail, Alan Brooks, G W. Bailey, Robert Shelton, Aaron Chadwick, Patrick Moord, Ana Auther, Maro Miles, Stephen Foster
Written by Robert Wilcox; Directed by Michael Vejar

CUSTER'S NEXT TO LAST STAND (5/9/95)

When Pratt's longtime friend, the wife of Major General George Armstrong Custer, seeks his influence in restoring her husband's command, Pratt instead discovers that it's more crucial for Nicodemus Legend to thwart an attempt on the soldier's life

Alex Hyde-White, Richard Cox, Ashley Laurence, Pato Hoffman, Fritz Sperberg, Ted Parks
Written by Bill Dial; Directed by William Gereghy

THE LIFE, DEATH AND LIFE OF WILD BILL HICKOK (5/16/95)

As a favor to the aging Wild Bill Hickok (who has lost his nerve, most of his sight and his reputation), Pratt and Bartok manage to capture a band of dangerous train robbers and then give all the credit to the one-time hero

William Russ, John Pyper-Ferguson, Debbie James, Robert Shelton, Clark Ray, Ed Adams, Mike Faherty, Adam Beech
Written by Peter Allen Fields; Directed by Michael Caffey

KNEE-HIGH NOON (5/23/95)

On behalf of a seemingly-desperate mother, Pratt assumes the role of Legend to persuade her truant son to return to school, but the novelist soon learns that the woman is really a determined "stage mother" who wants to exploit her obnoxious son's association with the hero

Andrew Hill Newman, Mary-Margaret Humes, Michael Patrick Carter, Ray McKinnon, Courtney Gains, Don Collier, Dick Bellerue
Written by Steve Stollar; Directed by James L. Conway

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Here is some of what you've been missing:

* In spite of oft-repeated stories that she was not allowed to show her navel on *I Dream of Jeannie*, Barbara Eden claims no such rule ever existed. There was a list of no-nos, however, including one that her bottle was not allowed to be shown in her "master's" bedroom.

* Henry Winkler, who first achieved fame as Fonzie in *Happy Days*, once offered this intriguing revelation: Weezer's platinum record for the song "Buddy Holly," in which *Happy Days* clips were used in the music video, is on display on Winkler's wall.

* George Takei, who portrayed Sulu on *Star Trek*, is not a fan of modern technological advances.

You could say that he's not a "techie."

* Because he achieved fame in the title role of *Perry Mason*, the late Raymond Burr received thousands of letters every year from viewers asking for legal advice. Later, when he began to play a wheelchair-bound detective in *Ironside*, sympathy letters started to arrive from viewers who believed he really was paralyzed.

* Roy Thinnes claims he saw a UFO weeks before beginning production of *The Invaders*.

* Robert Stack of *The Untouchables* proclaims that he was and still is the ultimate Eliot Ness (sorry, Kevin Costner). And he has compelling evidence: Ness' widow once wrote Stack a letter stating, "It's amazing how much of my husband

you picked up without even knowing him."

* Michael Dorn of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* worked for two years on a show you might not recall his being in: He was a newsroom writer in the background on *The Mary Tyler Moore Show*.

* Bill Daily, who costarred for six years on *The Bob Newhart Show*, has a dog named Bob. And now the license plate on his car reads "HI BOB," because of the drinking game college students play while watching the show.

* Loni Anderson auditioned for a role on *Charlie's Angels* and was turned down because "they were looking for a blonde." At the time, she still had dark hair.

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Rocky Jones, Space Ranger- 39 episodes, NBC/Syndicated

Regular cast:

Rocky Jones - Richard Crane
 Winky - Scotty Beckett
 Vena Ray - Crystal Reeves (Pilot only), Sally Mansfield
 Professor Newton - Maurice Cass
 Bobby - Robert Lyden
 Ranger Clark - William Hudson
 Secretary Drake - Robert S. Carson (Pilot only), Charles Meredith
 Biffen "Biff" Cardoza - James Lydon
 Suzerainne Juliandra - Ann Robinson
 Professor Mayberry - Reginald Sheffield
 Griff - Leonard Penn
 Pinto Vortando - Ted Hecht
 Darganto - Frank Pulaski

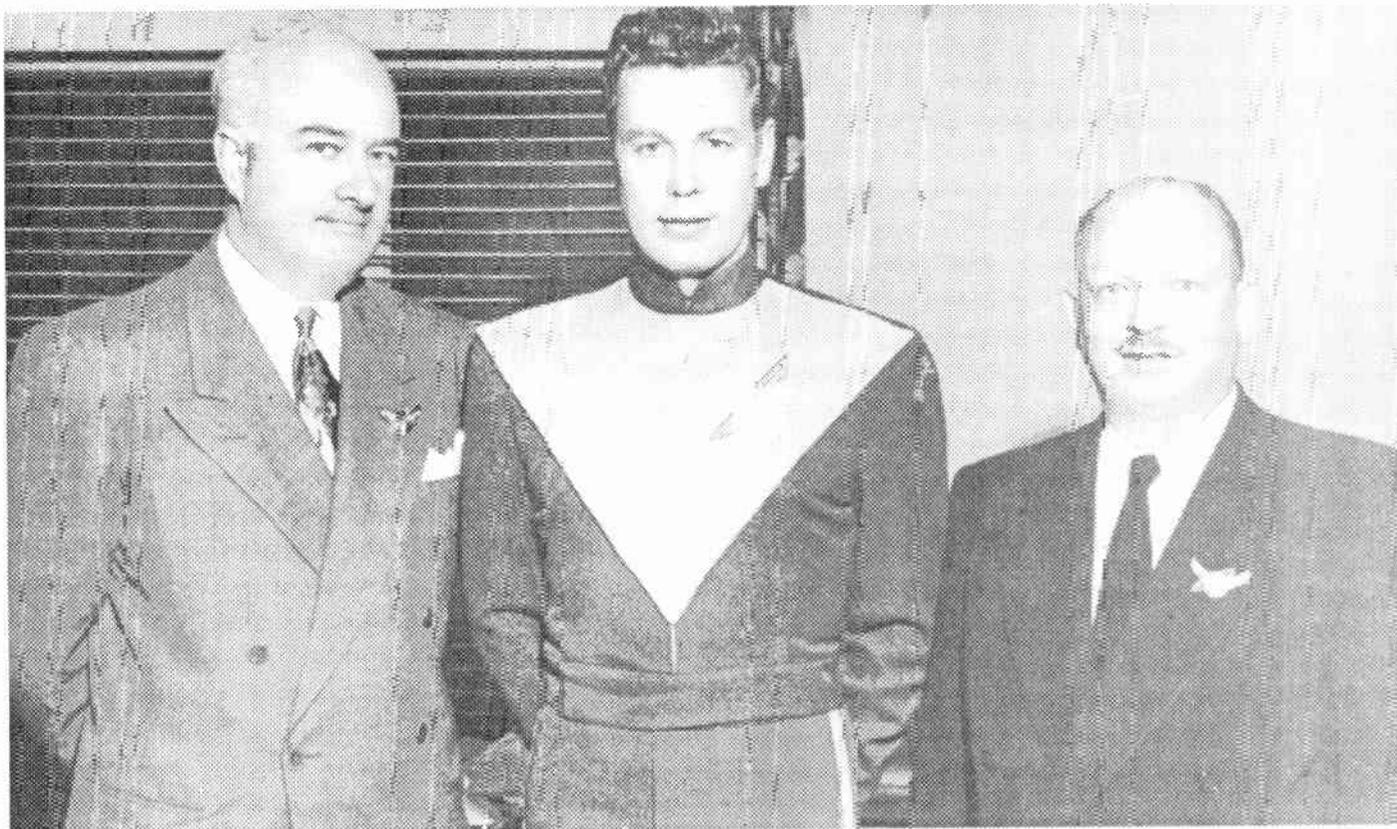


The early 1950's saw science fiction as an entity go from being a cult art form in pulp magazines and a sparse number of films with roots in that genre, to being elevated into massive popular culture. Much of this was due to the over saturation of the kiddie set of the day, who were offered an overabundance of exposure to outer space from Saturday morning T.V. One of the early gems of kiddie sci-fi was *Rocky Jones, Space Ranger*, produced by Roland Reed Productions.

Roland Reed was born in 1902, entered show business as an extra, and

directed many Chesterfield features in the Poverty Row horror days of the 30's. He directed *The House Of Secrets*, was the film editor on *Condemned To Live* and *A Shot In The Dark* (with Edward Van Sloane), and such other features as *The Ghost Walks*, *Fifteen Rifles*, and *The Secrets of Wu Sin* in 1932 for Invincible Pictures. After doing *Waterfront*, *Men Of Justice*, *Mystery Theater*, *The Beulah Show*, *Alarm*, and of course, the ever-popular *My Little Margie*, starring Gail Storm, Reed went into financing his own pictures.

Roland Reed productions opened offices in Beverly Hills, California, in 1950. Roland Reed, with his Associate Producer Guy V. Thayer, Jr., and Executive Producer Arthur Pierson, began to formulate what would become Roland Reed Productions, an all-around film production company specializing in T.V. commercials, religious films, and later filmed television series. This team hired writer Warren Wilson to write the pilot episode of *Rocky Jones, Space Ranger*. In June of 1952, Roland Reed Productions announced the completion of



Roland Reed, Richard Crane, and Arthur Pierson

a pilot episode of *Rocky Jones, Space Ranger*, directed by Abby Berlin. (This pilot, as of this writing no longer exists. What footage remains can be found in the first chapter of *BOBBY'S COMET*, which is actually Episode #4 of the series.) The cast for this pilot was essentially the same as the cast of the series, with two exceptions: Robert S. Carson and Crystal Reeves had the roles of Secretary Drake and Vena in the pilot. Four months later, Official Films picked up the pilot for distribution. It is assumed that Official Films made a deal with the NBC Network to air the first three *Rocky Jones* episodes.

One of the things that set *Rocky Jones* apart from most kiddie space operas were the special effects. Realistic space ships, asteroids, space stations and planets were all achieved chiefly through glass painting and matte photography. The photographic effects were handled by Jack R. Glass, while the technical instruments were handled by Loren Sackett. Technical advising and technical supervising were handled by Dick Morgan.

Another element in superior production values was the cinematography by

Walter Streng. Streng photographed two other Roland Reed series at the same time, *My Little Margie*, and *Waterfront*. He would later be nominated five times for the Emmy Award for his photography on *Marcus Welby, M.D.* and *Wagon Train*. Streng shot most of the *Rocky Jones* episodes, while lensing duties also went to Guy Roe, Gene Fowler, Jr., and Earnest Miller.

While it is unclear what became of the pilot of *Rocky Jones, Space Ranger*, the 39 existing episodes of this show still spark debate and controversy among many collectors. Some enthusiasts are convinced that *Rocky Jones* is the blueprint for the classic 60s TV show, *Star Trek*. Whether this is true has yet to be proven, but the debate goes on even into the latter half of the 1990s.

Rocky Jones was made at a break-neck speed in the same way as serials of the 30s, 40s and 50s. Series director Hollingsworth Morse reflected back on what kind of a cast and company he had to work with in his days with the *Space Rangers* at Roland Reed productions.

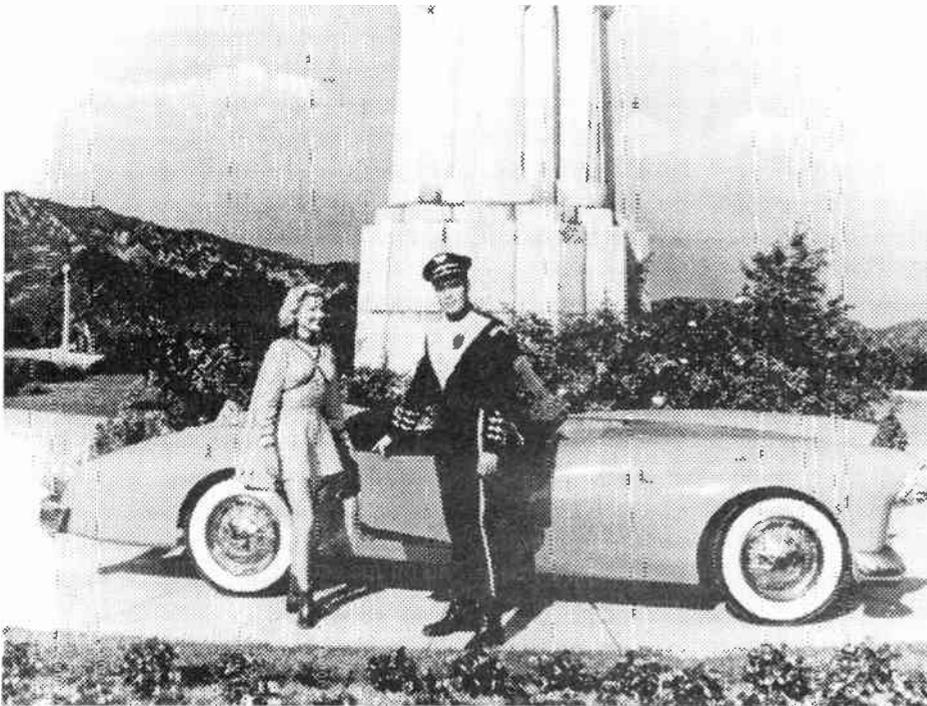
"I started out doing *The Lone Ranger*. That led into other things, and I had worked at Roach before World War

II. After the service I met a man named Roland Reed, who came up with the idea of *Rocky Jones, Space Ranger*, and they assigned me to direct. We made a show in two days; we did three a week, which was difficult.

"We had a technical man, whose name I have long since forgotten (of course, I had nothing to do with all that miniature stuff), and I said to the techni-



VENA AND THE DARNAMO



Vena arrives in style in *BEYOND THE CURTAIN OF SPACE*, and once again, the Griffith Park Observatory does double duty as a Hollywood location. The 1952 Jaguar sport coupé was apparently either deemed the car of the future, or Vena was into classics.

cal man. 'When something blasts off, it goes too slow - let's speed it up - 'cause that's no way to blast off!' And he said, 'You wait -- when the thing takes off, when they do have space ships, it'll be exactly like this.' And he was right! I just didn't believe it; every time I looked at one of the cuts, I'd have to turn my head away.'

Hollingsworth Morse also directed under the name of John H. Morse as credited on the classic *Lone Ranger* shows and directed such other TV series as Walt Disney's popular *Zorro*. He passed away in 1988 in Studio City, California.

Rocky Jones, Space Ranger was filmed early in 1952 at the old Hal Roach studios. From echoed voice teaser at the opening titles, to the superior glass-painted rocket ships, *Rocky Jones* was clearly the leader in special effects in the 1950's. One problem with the show for adult viewers in the 90s is the constant preaching of 50s morality by all cast members. Lines such as "A good Space Ranger is always cheerful!" and prescriptions for at least eight hours of Space Ranger Sleep make the series 50s camp viewing.

The star of *Rocky Jones, Space Ranger* was Richard Crane, a veteran of 50 motion pictures and 200 television

shows. He was born June 6, 1918 in Newcastle, Indiana. Director George Cukor spotted Crane while he was doing Stock in Pasadena, and arranged a screen test for him. A week later, he landed a role in *Susan and God*, starring Fredric March and Joan Crawford. He also appeared in such features as *Bataan, A Wing And A Prayer, When Johnny Comes Flying Home, Eagle Squadron, So Proudly We Hail* and *Deep Six*.

Richard Crane also costarred in two Abbott and Costello features in 1941, *In The Navy* and *Keep 'Em Flying*. He had a supporting role in *Captain Eddie*, the story of Eddie Rickenbacker.

Crane's became a familiar face to the TV audience of the 50s. Following his stint as Rocky Jones, he played an easy-going detective on *Surfside Six*, and he had featured guest or repeating roles in 77 *Sunset Strip, Hawaiian Eye, Cheyenne*, and *Maverick*, all at Warner Bros.

Richard Crane was married to actress Kay Morley, with two daughters, and lived in Studio City, California. Morley can be glimpsed in a 1953 *Superman* episode (*AROUND THE WORLD*) as the distraught mother of the blind girl.

Crane suffered through the Sam

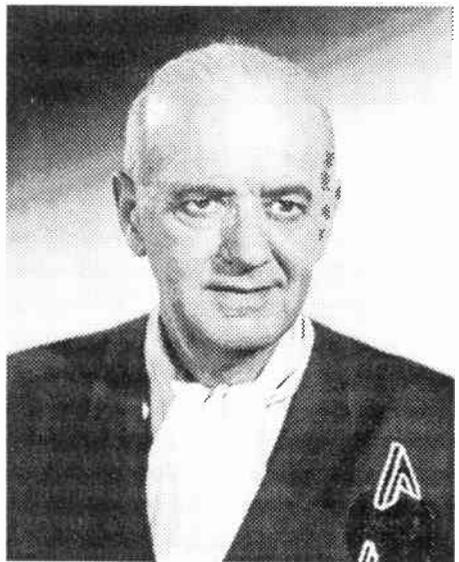
Katzman 1951 production of *The Mysterious Island*, a Columbia super serial in 15 chapters, loosely based on the Jules Verne novel. When viewed today along with Katzman's other work, it was a routine in-house serial. Filled with balsa wood guns, leftover uniforms from *Captain Marvel* and *Flash Gordon*, *Mysterious Island* is a prime example of the decline in quality of serials of the 1950s.

Crane hammed it up along with Robert Shayne in *The Neanderthal Man*, and was with Alan Ladd in *Deep Six*. Who can forget his hilarious "gator man" in *The Alligator People*, starring Beverly Garland and Lon Chaney, Jr.

Richard Crane's last screen appearance was in 20th Century-Fox's *Surf Party*. He died of a heart attack on March 9, 1969.

The character of Rocky has many similarities to *Star Trek's* Captain Kirk. Described as a baseball-hatted hero with a grave expression on his mug in Harmony Books' *Fantastic Television*, the difference between Kirk and Rocky was one of maturity. Rocky always stuck to the American Apple Pie and Mom techniques, and used them liberally on the unsuspecting aliens.

Kirk, on the other hand, was given the universe of complex emotions, beautiful aliens and adult situations to work his way through 78 *Star Trek* episodes. There were no interracial aliens or earthlings in *Rocky Jones, Space Ranger*. Everyone seemed to have been born



Charles Meredith as Secretary Drake



"Okay, fine. We'll listen to what you want to listen to."
Vic Perrin at the controls in FORBIDDEN MOON.

white anglo-saxon. Some spoke other languages. There were no sexual situations. Rocky, like most super-heroes of his day, showed no signs of carnal desires, though there was a small amount of romantic innuendo between Rocky and Vena Ray.

Rocky had two sidekicks, Winky (Scotty Beckett) and, later, Biff (Jimmy Lydon). Scotty Beckett was born in Oakland on October 4, 1929 as Scott Hastings Beckett. At the age of three, Scott was noticed by a casting director and made his first film short at the age of four. He made a total of fifteen "Our Gang" comedies over two years, and was under contract to MGM. He made his feature film debut in a 1933 picture called *Gallant Lady*, starring Clive Brook and Ann Harding. It was in this film that Scott Beckett played a child at age three, and was succeeded by Dickie Moore, who was the same age, playing a child at age 6. Dickie followed Scotty into "Our Gang" and was later up for the title role of in *Tom Corbett, Space Cadet*, another of the early sci-fi shows of the 50s. They also appeared together in Marilyn Monroe's first film, *The Dangerous Years*. Hal Roach thought of Scotty Beckett as a waif-like character such as the one played by Jackie Coogan in the 1920 Charlie Chaplin film *The Kid*. Roach decided that he should be teamed up with Spanky McFarland in the 1930s "Our Gang"

Television Chronicles #7

films. His trademarks were an oversized turtleneck sweater and a baseball hat tilted to the side.

After his departure from "Our Gang," Scotty won increasingly prominent roles in films. Among his major credits are as Spencer Tracy's son in *Dante's Inferno*, *Charge of the Light Brigade*, *Attorney of the Earth*, with Fredric March, and *King's Row*, with Robert Cummings.

Scotty attended Los Angeles High School, graduated and went on to the University of Southern California, but dropped out when the workload in pictures became too great.

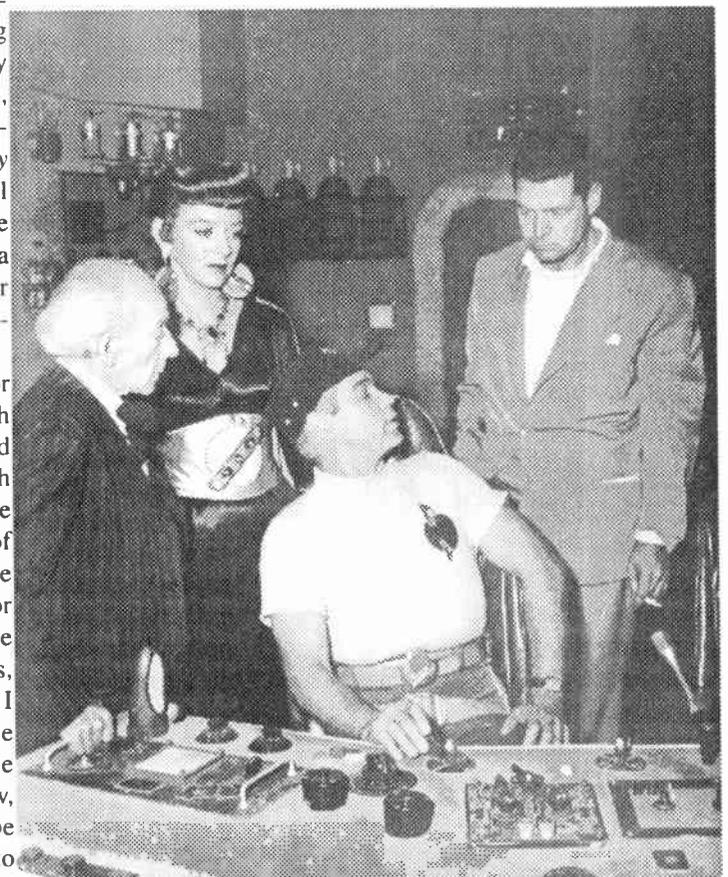
In the late 1940s, Scotty Beckett's life grew more complicated, and he became increasingly troubled. In 1948, he was arrested on suspicion of drunk driving. He eloped the following year with Beverley Barker, a tennis star. The marriage dissolved within a period of 60 days. A second marriage produced his only son, Scott Junior. During the first round of filming *Rocky Jones*, Scotty's problems apparently led to his being replaced by Jimmy Lydon. In 1954, shortly after completing *Rocky Jones*, he ran afoul of the law once again, for passing a bad check and for carrying a concealed weapon.

Series director Hollingsworth Morse remembered the troubles with Scotty during the production of *Rocky Jones*. "The Assistant Director came to me one morning and says, 'No Scotty today.' I said, 'What's the matter?' and he said, 'I don't know, but he won't be here,' so we had to shoot around him, which was difficult. What had happened, somebody

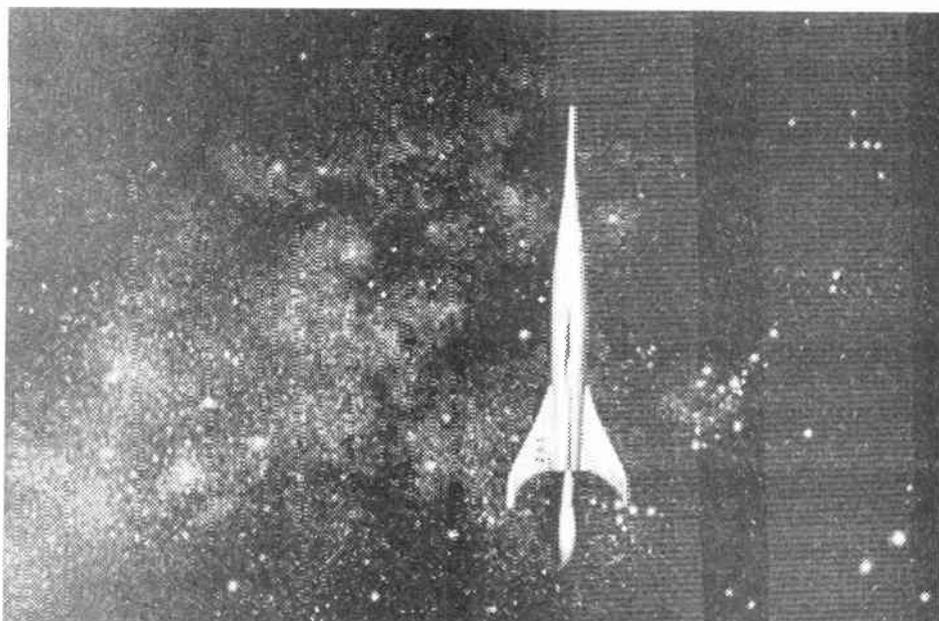
had come into one of those hotel-motels down on Wilshire Boulevard in Westwood, walked in with a big gun, put it in the night clerk's face, and said 'Give me all your money.' The clerk gave him \$165 and he said, 'Duck down behind the counter and stay out of sight.' The man did just that for five or ten minutes, then called the police. In searching the place later they found Scotty out in one of the cabanas with \$165 dollars on him. They brought him in to the night clerk but the night clerk could not identify him. So that was their case right there. They didn't find a gun or anything. These are stories that were told to me -- I don't know them to be a fact, but they probably are."

"Scotty got into a big jam down in Mexico. He went down there, and he got into a gun battle with the local police, started to escape in his car, and ran out of gas."

Scott Beckett, during the remaining years of his life, tried to sell real estate, to earn a living as a car salesman, and twice entered University, intent on becoming a



Hollingsworth Morse directs FORBIDDEN MOON. Left to right: Maurice Cass, Dian Fauntelle, Richard Crane, Morse.



Rocky's ship, the Orbit Jet. The effects were deceptively simple, consisting of ships such as this painted on glass, and physically moved in front of the camera to simulate flight.

doctor. Years of abuse, drugs, and alcohol altered his appearance so dramatically he was virtually unrecognizable by 1958. He would live another hellish decade in oblivion.

The final downturn in Scott Beckett's short life came on May 8, 1968. He checked himself into a rest home after suffering a serious beating. On May 10, 1968, Scott Beckett was found dead in his room, along with pills and a suicide note. Beckett was only 38 years old when he died. The coroner's verdict was inconclusive!

"Scotty had a screw loose," remembered Morse. "He lived a fairy tale childhood, and had a lot of unfulfilled fantasies as an actor. The real world didn't live up to his expectations."

Bobby, the juvenile interest, was played by Robert Lyden, who can also be glimpsed in Universal's 1957 production of *Man Of A Thousand Faces*, the life story of Lon Chaney, Sr. Lyden plays an adolescent Lon Chaney, Jr., who remarks to Jim Backus (who plays Chaney's manager) that his father has a thousand faces. No information is available on Lyden after this credit. Little is known about Robert Lyden, whose career was amazingly short.

Sally Mansfield played Rocky's assistant and navigator, named Vena Ray. She appeared in two features, *Forever*

Female, in 1954, and she can be glimpsed briefly in the beginning of Jerry Lewis' 1961 Paramount pic, *The Errand Boy*. Sally played Jack Lemmon's secretary in the film *Playful*. She also played a secretary on the successful TV show *Bachelor Father*. Sally entertained the troops for the Korean War and was a contract play-

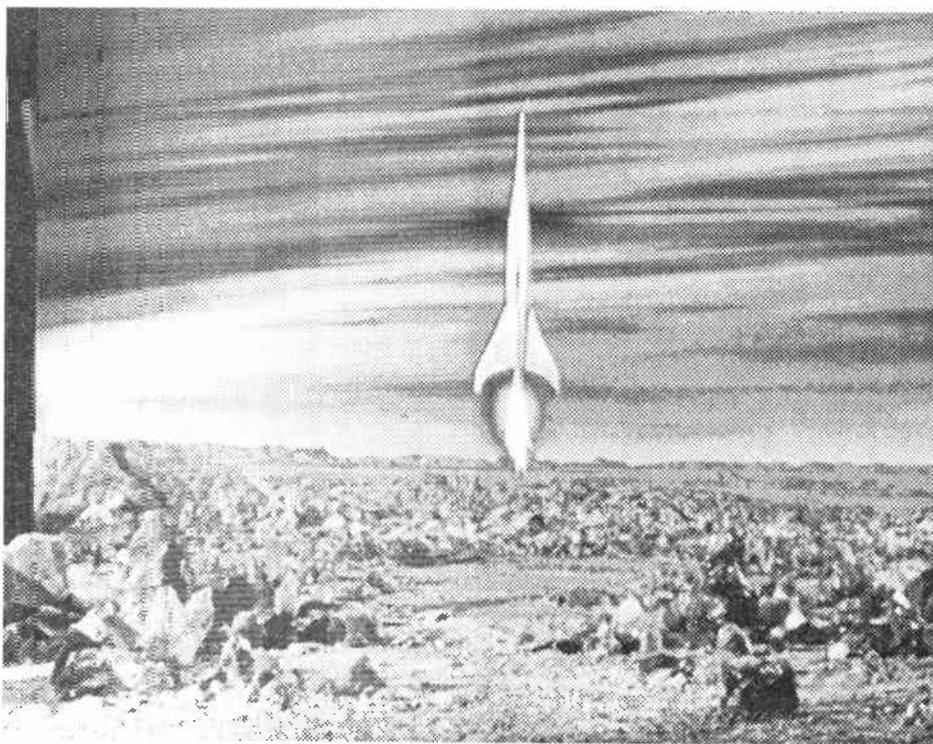
er for a time in the 50s at Paramount.

In the character of Vena Ray she is first introduced to us in the show's debut episode, Chapter One of *BEYOND THE CURTAIN OF SPACE*. Her character is very different from her later series self. In *BEYOND* she is pushy, bitchy, and conducts a G-rated battle of the sexes with Rocky. She barges her way into Secretary Drake's office to tell the Space Rangers that Professor Newton and his ward Bobby are being held by Cleolanta, Queen of the Planet Ophiuchus. She is sure of this, having been an interpreter on that planet. Toward the end of the three-part episode, she softens her tone and begins making googoo eyes at Rocky (along with most of the female aliens for the rest of the series).

Her gutsy manner rivals Noel Neill's Lois Lane in the *Superman* series. In spite of Vena's virginal quality, she has a Vargas Girl maturity, complete with "Cross Your Heart"-style miniskirt suit and cape.

Veteran character actor Tom Browne Henry (sometimes billed as Tom Brown) played Vena Ray's brother, Paul Ray, in the three-parter *PIRATES OF PRAH*.

Most of the scientific brains on *Rocky Jones* were earthmen. The first of these was Maurice Cass, who played the



The edge of the backdrop against which this space ship was filmed can be seen at left.



Robert Lyden as Bobby

energetic but aging Professor Newton.

As well as portraying Professor Newton in *Rocky Jones, Space Ranger*, he was another *Adventures of Superman* character villain in the classic episode from 1953, *THE DEFEAT OF SUPERMAN*, with Peter Mamakos and Sid Tomack. His portrayal as the elder educator and grandfather figure to Vena and Bobby on *Rocky Jones* was one of his last roles.

Maurice Cass died on June 8, 1954 in Hollywood, California of a heart attack. *Rocky Jones* had been on the air only a few months.

This left Roland Reed without a kindly professor to educate little Bobby, as well as offer cosmic information to Rocky and his fellow Space Rangers. A new character, Professor Mayberry, played by veteran character actor Reginald Sheffield, was Reed's answer to the void created by Cass's death. His son, Johnny Sheffield, played Boy in the MGM "Tarzan" film series with Johnny Weismuller and Maureen O'Sullivan; and later went on to star in his own series, "Bomba The Jungle Boy" for Monogram in the late 40s and early 50s.

Charles Meredith, the perennial father figure, played Secretary Drake (the Secretary of Space Affairs for the United Worlds) in *Rocky Jones*.

The character of Higgins was played by a man who was no stranger to space genre of the 50s, both in movies and on television. Judd Holdren, who played *Commando Cody*; *Sky Marshal of the Universe* in 1953 for Republic Television (aka Hollywood Television Service).

In the role of Higgins, Secretary

Drake's secretary on Earth, Judd Holdren is basically an office boy delivering messages from Rocky Jones to Secretary Drake and vice versa. After retiring from acting in 1958, Judd Holdren reportedly sold real estate. Despondent with life, he committed suicide March 11, 1974.

The cast of *Rocky Jones* filmed its first group of episodes in the fall of 1953 to spring of 1954. The second group was completed in the summer/fall of 1954.

"When we last saw Rocky Jones..." was the familiar opening used for the second and third chapters in most of *Rocky Jones*' two seasons. These semi-cliffhanger openings included flashbacks to bring all of us Space Rangers on the Planet Earth up-to-date on events of the previous week.

Rocky Jones had promising beginnings, debuting twice on the NBC network, February 27 and March 6 of 1954. The series was dropped and quickly resold into syndication after the first three episodes ran on the peacock network. After the show's early demise, Official Films (the show's original distributor) edited all of the three-part episodes into the first-ever TV movies, changing some titles and altering some of the music in

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the opening credits.

Reasons offered for the show's early demise are few and far between. Historian Andy Anderson, an early sci-fi TV historian who specializes in *Space Patrol* memorabilia, feels that *Rocky Jones* faced impossible competition: "At that time, TV audiences had already had three to four years of space adventure shows like *Captain Video*, *Tom Corbett*, *Rod Brown [of the Rocket Rangers]* and *Space Patrol*, so were already introduced to live space dramas. When *Rocky Jones* came along, viewers had already had their fill of this sort of program. That's a shame, because *Rocky Jones* had the best production values and special effects."

Another business problem facing Roland Reed was the wide fluctuation in syndication fees for the television show. When the show played in major cities, it commanded top fees; but when the show played in smaller markets, the booking price was miniscule compared to that of major cities with multiple television stations. This undoubtedly was a major contributing factor to the downfall of Roland Reed Enterprises and *Rocky Jones*, *Space Ranger*. The problem was that *Rocky Jones* didn't seem to capture enough of the urban market to make it profitable. Roland Reed addressed these money issues in a 1954 *TV Guide* article, in which he disclosed that he spent over a quarter of a million dollars on *Rocky*



Rocky shows Pinto Vortando (Ted Hecht) a thing or one-two in *THE COLD SUN*.

Jones.

In articles written on *Rocky Jones*, *Space Ranger*, writers have hypothesized that the show's stories were political in nature. Viewers with a great capacity for imagination may come to this conclusion, but when viewed in a neutral context, *Rocky Jones*, in reality, is nothing more than an entertaining kid's space opera.

In *Rocky's* travels throughout the galaxy, he encountered a host of aliens, most of them humanoid, some of them mechanical in nature (such as the Robot of Regalio from the episode *OUT OF THIS WORLD* - which is basically a replica of Gort's head from 20th Century-Fox's production, *The Day The Earth Stood Still*, attached to a man in a rubber suit, with a metronome clicking away on the forehead).

These humanoids possessed strange and exotic titles, like Suzerain and Nizam. According to Webster's Dictionary, "Nizam" has been in use as a sovereign title since 1713 by the natives of Hyderabad, India. "Suzerain" was a superior lord, to whom fealty is due - an overlord. Webster does not specify whether a Suzerain is male or female, but in the universe of *Rocky Jones*, the Suzerains were most often of the female gender.

Among these were Juliandra, Suzerain of the planet Herculon, effectively played by Ann Robinson.

On Herculon, Juliandra's first lieutenant is aptly played by the veteran character actor Jimmy Lydon.

Although he did not play the screen's first Henry Aldrich, Lydon inherited the role from Jackie Cooper in 1941 in *Henry Aldrich For President*.

Although he has played numerous adult as well as juvenile leads, Jimmy Lydon also had a career behind the camera as associate producer of a television series. He produced numerous features, and directed many television episodes. His rendering of the character Biffen Cordoza, a replacement for Scott Beckett's Winky, is one of cheerful, good-natured exuberance. Nicknamed "Biff" by Vena and Bobby, he travels through many adventures with Rocky and is a series regular.

In every outer space adventure series, the protagonists always encounter a bitchy Outer Space Queen. Rocky



Patsy Parsons as Cleolanta

Jones and his Space Rangers were no different. They encountered the sexy siren, the Suzerain of Ophiuchus, Cleolanta. Cleolanta appears in such episodes as *BEYOND THE CURTAIN OF SPACE*, *THE PIRATES OF PRAH*, *SILVER NEEDLE IN THE SKY*, and finally, in the finest of all *Rocky Jones* episodes, *CRASH OF MOONS*.

Cleolanta was played by Patsy Lee Parsons, who began her career as a child. She was in a good number of the "Doctor Christian" film series. *Rocky Jones*, *Space Ranger* was her first acting job in television, and the last acting job of her career.

In *BEYOND THE CURTAIN OF SPACE* and *BOBBY'S COMET*, Cleolanta conspires with double agent Griff (Leonard Penn) and villain Darganto (Frank Pulaski). Pulaski was no stranger to science fiction. He can be glimpsed in *Queen Of Outer Space*, in an unbilled appearance, where he plays a character similar to Secretary Drake, the leader of the Space Rangers. In *Rocky Jones*, he is billed under the name "Guy Prescott." Guy Prescott was succeeded by Dean Cromer in the role of Darganto in "Silver Needle In The Sky."

CRASH OF MOONS is an interesting, exciting, well-paced trio of episodes. If one were to couple this with *BLAST OFF*, it could resemble very closely the plot for *Star Trek's* episode, *THE PARADISE SYNDROME*. As in *THE PARADISE SYNDROME*, there is an imminent collision of heavenly bodies, which in the *Rocky*

Jones story threatens to obliterate Cleolanta's planet, Ophiuchus. A race in space to overtake these alien obstacles and eliminate them through firing missiles into their core resembles Spock's pursuit to knock the asteroid off of its course and save Captain Kirk, who is still under the effect of artificial amnesia, brought on by the obelisk. Although in *BLAST OFF* Rocky Jones does not suffer amnesia, he enriches the natives' lives with such modern day innovations as molding metal, and ray guns. Due to juvenile thematic restrictions of the day, Rocky Jones is not allowed to form a romantic liaison with any of the native women, as Kirk does in *THE PARADISE SYNDROME*. Instead, Rocky mainly referees the rivalry between the Hill people and Valley people, still preaching rules of conduct, good ethics, fairness and the American Way.

Most of the preaching is directed to little Bobby, who teaches a young Don Megowan how to play the space flute. Don Megowan played the romantic lead humanoid in 1961's *Creation of the Humanoids*. He also was the *Creature from the Black Lagoon* (on land after the surgical alterations) in Universal's last entry in the *Creature* series, *The Creature Walks Among Us*.

Rocky's constant preaching is hardly surprising in lieu of the fact that the producer, Roland Reed, went on to make the religious TV series, *This Is The Life*. Hollingsworth Morse and *Superman* director Lee "Roll 'Em" Sholem shared the directorial duties of this later TV series.

In *CRASH OF MOONS*, Cleolanta is persuaded to turn over a new leaf, as is a villain that resembles a character who was later to be a favorite on *Star Trek*, Harry Mudd. The Harry Mudd-type character's name is Pinto Vortando, whose debut is in *KIP'S PRIVATE WAR*, one of three single episodes. This loveable space pirate was played by Ted Hecht. The roguish spontaneity he brought to the character of Pinto Vortando was later borrowed by Roger Carmel for the role of Harry Mudd on *Star Trek*. Carmel's and Hecht's interpretations of the good-natured, jolly villains were characterized by their gift of gab in heated situations. Hecht's Pinto Vortando continuously repeated his name, as in saying, "Who is



Sally Mansfield, Richard Crane, Jimmy Lydon

it that wishes to speak to Pinto Vortando?' "Who is it that wishes to fight with Pinto Vortando?" Pinto finally succumbs to another dose of Rocky Jones decency delivered second-hand by little Bobby in *THE COLD SUN*. He explains to Pinto that Rocky knew all along that he was a coward inside who was always boasting and bragging to make himself feel more secure. Pinto's larcenous heart melts and he becomes an ally of the Space Rangers.

Harry Lauter had the recurring role of Atlassian, the First Lieutenant in Patsy Parson's *Cleolanta*. His wife in the series, Trinka (Nan Leslie), played the key role of maintaining contact with Rocky Jones via underground radio while Cleolanta waged war on Rocky and his Space Rangers. Lauter had a leading role in *Tales of the Texas Rangers*, and was Mayor Ralph Cotton on Roy Rogers' TV show.

Director Hollingsworth Morse fondly remembered his co-worker, Harry Lauter. "Harry Lauter was wonderful. Harry could do his own stunts - he, of course, was valuable to us. And Harry was probably one of the better actors of all time. If Harry had been a little more selective, he would have been one of the biggest television leading men. Harry would take anything that came along. If

it paid \$10 he'd take it if he wasn't working that day, and he was overexposed. But Harry was a very fine actor.

"As a matter of fact, I went down to Manila to do a feature for United Artists. Harry wasn't in my show, he was in one of the other shows that was being done down there. And then Harry opened an art gallery down on Ventura Boulevard, and sold paintings and things like that. He was sort of a Diamond Jim Brady type of guy - walk in a bar 'Drinks for everybody.' One of those things - he probably only had \$100 in his pocket and nothing in the bank."

Western favorite Lane Bradford played a character called Landor in the trio of shows titled *FORBIDDEN MOON*. Born in 1923, Bradford was a son of actor John Merton, and a brother of actor Robert Lavarre.

Series director Morse had these reflections about Lane Bradford: "Lane was a wonderful actor - probably had the best face that ever was. Lane wanted to get a boat, and he worked hard, and then he passed away right after he bought the boat."

Ian Keith, as the Nizam of Regalio, plays opposite Ann Robinson's dual roles of Juliandra and her wicked sister Noviandra in *OUT OF THIS WORLD*. Juliandra drugs the Nizam after a propos-



Rocky is added to the "marquee" of Roland Reed Productions.

al of marriage, yet Novandra, once turned loose on Regalio, again teases the Nizam into further romantic entanglement.

Other Space Ranger friends included John Banner, best known for his character of Sergeant Schultz on the longtime television favorite, *Hogan's Heroes*. In *Rocky Jones*, he plays Bavarro, the friendly yet somewhat backward alien from the Gypsy Moon, Posita. His first encounter with Rocky is in the episode, *ROCKY'S ODYSSEY*. Rocky, in his quest to find the Gypsy Moon, encounters a sky-plane driven by Bavarro and his wife, Quotunda. Through a language translator, they make contact. He offers Rocky anything he wants in return for destroying the other Gypsy or Sister Moon, Nogato. He makes a return in *CRASH OF MOONS*.

Thomas Browne Henry debuts as Dr. Reno in *THE COLD SUN*. He is tutor, confidant and authority figure to a character named Rudy De Marco (Richard Avonde). Dr. Reno maneuvers Rudy into the position of marrying Juliandra, Suzerain of Herculon. Through this alliance, the evil Reno hopes to gain universal dominion. In *THE TRIAL OF ROCKY JONES*, the last three episodes of the series, Rudy is the recent interplanetary Olympics winner.

Gentle giant Tor Johnson also made a visit to the *Rocky Jones, Space Ranger* company, as a giant named Nabaro in *INFERNO IN SPACE*. This episode featured Ann Robinson once again as Juliandra. Johnson died May 12, 1971 in the San Fernando Valley of a heart condition. He weighed in at 350 pounds.

Vic Perrin played Agar, the evil

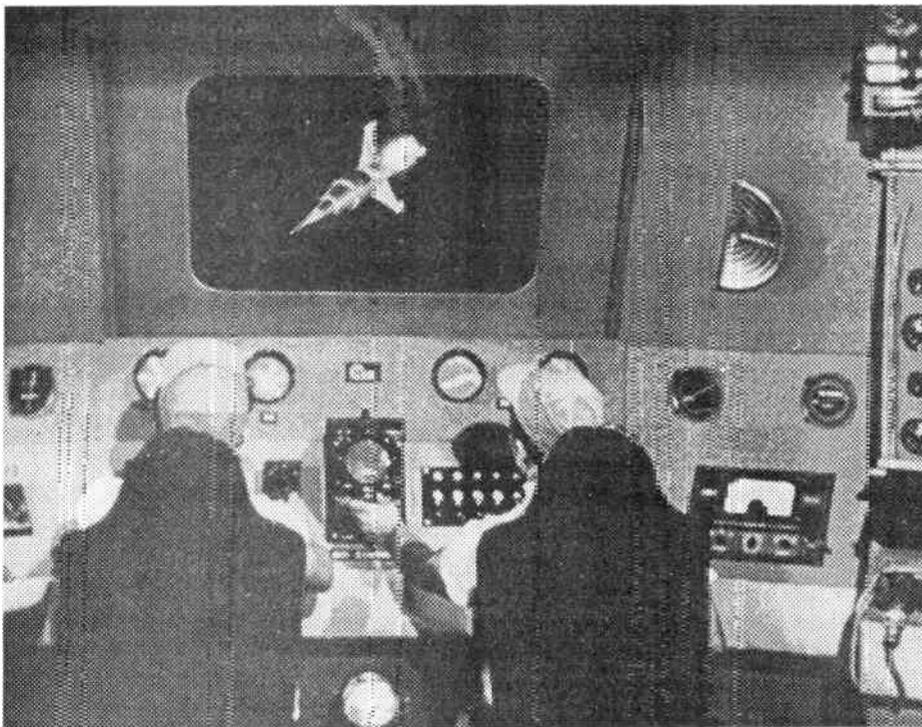
emperor of the planet Medina, who was banished by his sister Yarra, played by Dian Fauntelle. Perrin was a radio actor, who shared the announcing duties on *Coronet Story Theatre* with future Robby the Robot voice Marvin Miller. Despite his acting accomplishments, Perrin is most recognized as the control voice of *The Outer Limits*. Actor Charles Davis inherited the role of Agar after Vic Perrin left the show mid-season.

The entire *Rocky Jones* series had a succession of Rangers played by various actors. Ranger Marshall was Cliff Ferre; Space Ranger Clark was William Hudson, and Reggie was Ray Montgomery. Rand Brooks also appeared, as Space Ranger Andrews.

Another reason that *Rocky Jones* is more than an interesting television curio is the music. It was written by the eccentric Hungarian composer, Alexander Laszlo. Laszlo was first noticed for performances of Colorlight Music in Europe. Laszlo played a "Farblight Klavier" which was a keyboard that triggered a primitive light show. By the time *Rocky Jones* was in full production, Laszlo had already amassed a library of stock music cues that were applicable to any and every mood music required by television and film companies. Roland Reed's in-house music editor Robert Raff merely edited all of Laszlo's music, including *Rocky Jones*, into the entire catalog of Reed's filmed output.

Some of the music for *Rocky Jones* turned up in such 50s sci-fi B favorites as *Attack Of The Giant Leaches* and 1958's *Night Of The Blood Beast*, in which the entire *Rocky Jones* theme is repeated in the final heroic Bible-thumping speech. In this sequence and in the end title sequence, the complete *Rocky Jones* theme is played twice. Alexander Laszlo scored both these films, as well as being the musical composer for *Rocky Jones*.

There are several more similarities between *Rocky Jones, Space Ranger* and *Star Trek*, such as the song that Winky sings in *THE PIRATES OF PRAH*, entitled, "The Night He Made The Star Field Ride." It parallels the songs sung by Spock and Uhura on different *Star Trek* episodes, insofar as you have space riders singing contemporary songs on interesting guitar/harpsichord-shaped instruments.



"Hey, Rocky. I thought you said we didn't get this channel."

In *BEYOND THE CURTAIN OF SPACE* and *THE COLD SUN*, the hypno-lamp looks surprisingly like the container for *SPOCK'S BRAIN*. The mind distortion lamp is used on Rocky, Bobby and Professor Newton in *BEYOND THE CURTAIN OF SPACE*. Also, it is announced in *ROCKY'S ODYSSEY* that Rocky has died. The same thing happens to Captain Kirk in *THE THOLIAN WEB*, in which a funeral service is even held for him.

In the last trio of episodes, *THE TRIAL OF ROCKY JONES*, we find Rocky on trial for assault and attempted murder on the moon Ankapore. The intrigue is complicated by the kidnap of villain-now-turned-Space-Ranger-ally, Pinto Vortando. The kidnap was committed by Doctor Reno and Rudy DeMarco.

Also on the moon of Ankapore is fallen-from-grace Space Ranger Griff, played once again by Leonard Penn.

THE TRIAL OF ROCKY JONES resembles *Star Trek* episodes *COURT-MARTIAL* and *WOLF IN THE FOLD*. In *COURT-MARTIAL*, Kirk is on trial for murder, while in *WOLF IN THE FOLD*, Scotty is suspected of being a modern-day Jack the Ripper. *WOLF* differs from *Star Trek* inasmuch as it uses flashbacks from previous episodes to tie the plot together. This economic hold-over from serials was also employed in the 1951 season of

Superman, in which a montage of clips from past episodes was used in establishing the story line in the episode *CRIME WAVE*.

By the end of 1953 the show had inspired some merchandising. Most kid shows of the 1950's did land office business with these items. Cereals, candy and trading cards were all the rage, and pestered parents of the day were being bombarded by baby boomer sons and daughters for the latest breakfast foods so they could receive yet another premium. *Captain Midnight* had a most successful campaign with Ovaltine, and of course *Superman* had Kellogg's, and *Space Patrol* had Ralston cereals. There was massive merchandising done for *Rocky Jones, Space Ranger*. Sadly, little of this merchandising exists for contemporary collectors. A coloring book, a set of Space Ranger flight wings, and Rocky buttons were among the few items of *Rocky Jones* paraphernalia for sale to the public. A fan club package was also available, consisting of a membership card and photo. There was a 78rpm record issued by Columbia Records, featuring the exploits of Rocky and his friends.

In late 1954, when the show went off the air, and feature versions of these shows were retitled and released to TV,

there seemed to be no future for *Rocky Jones, Space Ranger*. With a short-lived MCA re-release of the shows in 1956, subsequent UHF syndication in the mid-60s and TV feature reissue in 1965 in Los Angeles, *Rocky Jones, Space Ranger* remained an interesting footnote in television chronicles.

Roland Reed Productions shut down before Thanksgiving in 1956, and the irrepressible Reed continued to finance television shows out of his own pocket. Hollingworth Morse reflects, "Roland did a pilot after *Rocky Jones* - an under-sea pilot, and underwater pilot - which I did. Roland kept a boat, and we went over to Catalina, and we had the regular underwater things, with all the scuba gear, and I forget who played the lead - very beautiful girl, a dreamy figure, and we made a very, very good pilot. Unfortunately, it was about four or five years before its time, and it never sold. Of course, *Sea Hunt* came along in a few years and was a big success for years. So, Roland did two things which, unfortunately, didn't sell. And I imagine the money came out of his pocket, before the days of - of course, film was a little cheaper and labs were a little cheaper, and everything was a little cheaper in those days."

On a sad note, producer Roland Reed died broke. Hollingworth Morse was one of three people to attend his funeral.

There is no documentation that Gene Roddenberry, the creator of *Star Trek* ever saw a single *Rocky Jones* episode. There are similarities in the plot lines, and yet there are dissimilarities. It's anyone's guess who borrowed what.

In the 1990s, the *Rocky Jones* "movies" *Crash of Moons* and *Manhunt in Space* were prominently featured on *Mystery Science Theatre 3000*. It would seem that a good Space Ranger never dies.

- Jan Alan Henderson

Jan Alan Henderson has contributed articles to such publications as Filmfax, American Cinematographer, Outré, and Cult Movies; and is the author of Speeding Bullet: The George Reeves Story, a "bio-book" published in the pages of Cult Movies.



Cast photo, circa PIRATES OF PRAH. From top to bottom: Jimmy Lydon, Scotty Backet, Richard Crane, Sally Mansfield. Incidentally, note the futuristic ladder.

Based on an episode guide compiled by Andy Andersen.

PILOT (Unaired)

Synopsis unavailable

Written by Warren Wilson; Directed by Abby Berlin

Not known to have survived; some footage incorporated into BOBBY'S COMET

Season 1, 1954:

BEYOND THE CURTAIN OF SPACE (3 parts; 2/27/54, 3/6/54, 3/13/54)

Rocky and crew to Ophiucius to rescue Professor Newton and Bobby, and must thwart the evildoings of an ex-Space Ranger

Leonard Penn, Frank Pulaski, Patsy Parsons

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *Beyond the Moon*

BOBBY'S COMET (3 parts)

Professor Newton discovers what he first believes is a new comet, but closer examination reveals it to be a new type of weapon being launched at Earth

Patsy Iaonne, Walter Coy, Joanne Jordan

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *Menace From Outer Space*

ROCKY'S ODYSSEY (3 parts)

Rocky and crew encounter a binary moon system, the populaces of which are at war with each other

Ericky Nordin, Harry Lauter, Dayton Lummis

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *Gypsy Moon*

ESCAPE INTO SPACE

Rocky rescues a man from a meteor-damaged spacecraft who turns out to be what amounts to a drug pusher seeking to retire comfortably with his earnings

Patsy Iaonne, Sheb Wooley

Written by Warren Wilson; Directed by Hollingsworth Morse

PIRATES OF PRAH (3 parts)

Aided by a new invention called "cold light," Rocky and his crew investigate the disappearance of a series of cargo ships

James Griffith, Harry Lauter, Patsy Parsons

Written by Arthur Hoeri; Directed by Hollingsworth Morse

Feature version: *Manhunt in Space* (featured on *Mystery Science Theatre 3000* [SHOW 413])

FORBIDDEN MOON (3 parts)

A would-be ruler of the planet Medenna tries to blackmail the people of the universe by contaminating them with a deadly radioactive substance

Vic Perrin, Dian Fauntelle, Lane Bradford

Written by Marianne Mosner; Directed by Hollingsworth Morse

Feature version: *Forbidden Moon*

SILVER NEEDLE IN THE SKY (3 parts)

Three diplomats are kidnapped by Cleolanta while en route to a very important conference

Leonard Penn, Dean Cromer, Patsy Parsons

Written by Fritz Blocki; Directed by Hollingsworth Morse

Feature version: *Duel in Space*

KIP'S PRIVATE WAR

A young lad, a ward of the Space Rangers, has been pulling practical jokes on the Rangers because he doesn't like them

Ted Hecht

Written by Warren Wilson; Directed by Hollingsworth Morse

CRASH OF MOONS (3 parts)

Rocky solicits the help of the people of Ophiucius and a gypsy moon called Posito, both of which must be evacuated before the two worlds collide

John Banner, Erika Nordin, Nan Leslie

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *Crash of Moons* (featured on *Mystery Science Theatre 3000* [SHOW 417])

BLAST OFF (3 parts)

After Rocky lands on a mysterious planet to make repairs, the primitive and hostile inhabitants destroy the Orbit Jet

Walter Coy, Bill Lechner, Donna Martell

Written by Arthur Hoeri, Marianne Mosner; Directed by Hollingsworth Morse

Feature version: *Blast Off*

Season 2:

THE COLD SUN (3 parts)

A strange crust is growing over the surface of the sun, causing it to go cold

Tom Browne Henry, Ann Robinson, Richard Avonde

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *The Cold Sun*

INFERNO IN SPACE (3 parts)

The Earth is being bombarded by a very destructive particle beam ray from a moon called Cirko

Charles Davis, John Alvin, Pamela Duncan, Tor Johnson

Written by Francis Rosenwald; Directed by Hollingsworth Morse

Feature version: *The Magnetic Moon*

VENA AND THE DARNAMO

Vena befriends a wild dog on a small obscure planet, and is captured by hostile natives

Charles Horvath, Ida Moore

Written by Warren Wilson; Directed by Hollingsworth Morse

OUT OF THIS WORLD (3 parts)

Professor Mayberry discovers that a small planetoid called Hermes is being pulled out of orbit by a mysterious force from the planet Regalio

Ed Penny, Ian Keith, Ann Robinson

Written by Arthur Hoeri; Directed by Hollingsworth Morse

Feature version: *The Robot of Regalio*

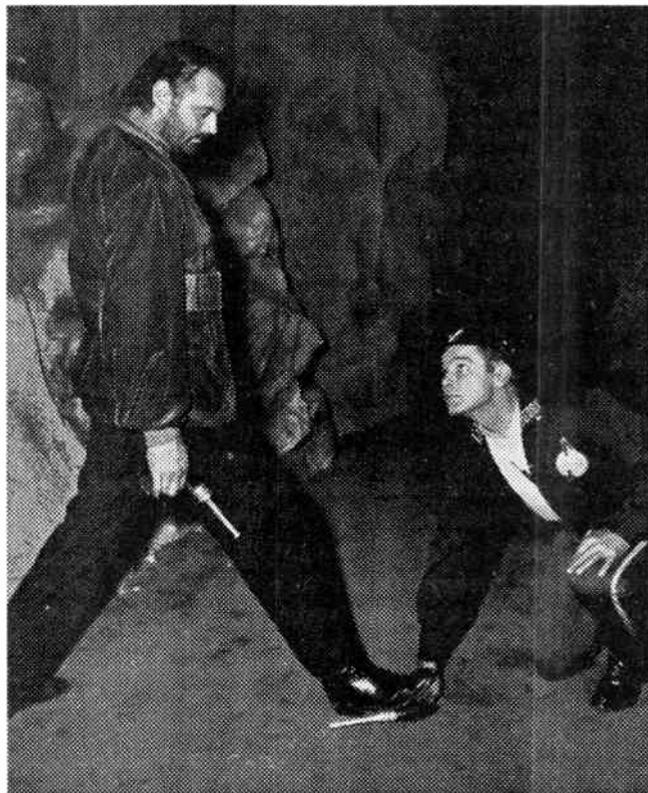
THE TRIAL OF ROCKY JONES (3 parts)

Rocky is arrested on the planet Ankapur and falsely charged with assault

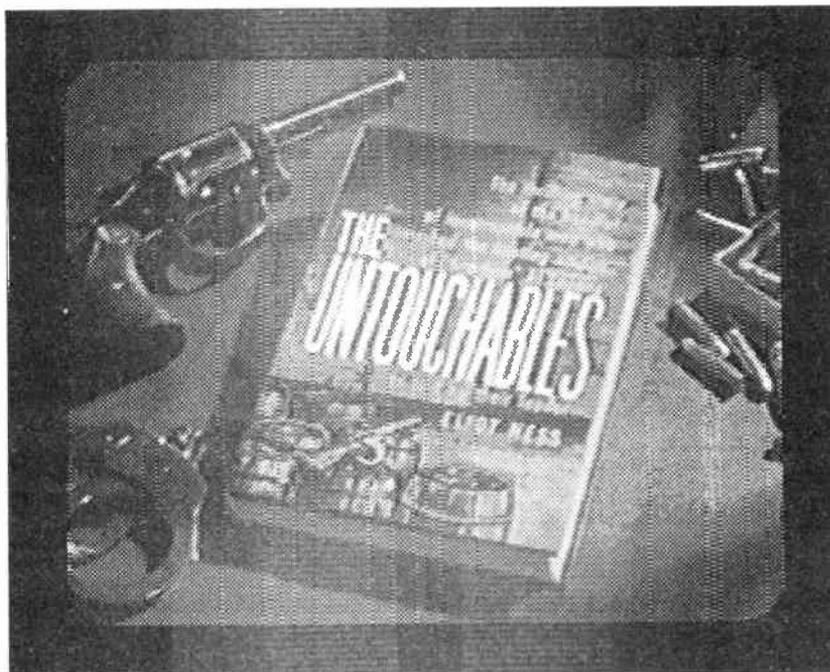
Melinda Plowman, Bob Bray, Dayton Lummis

Written by Warren Wilson; Directed by Hollingsworth Morse

Feature version: *Renegade Satellite*



PIRATES OF PRAH



The Untouchables

Executive Producer - Quinn Martin, Christopher Crowe
(Second Series)

Theme by Nelson Riddle (First Series), Joel Goldsmith
(Second series)

Regular Cast:

Elliot Ness - Robert Stack (First Series), Tom Amandes
(Second Series)

Narrator - Walter Winchell (voice; First Series)

Enrico Rossi - Nicholas Georgiade (First Series)

William Youngfellow - Abel Fernandez (First Series)

Marvin Flaherty - Bill Williams (THE UNTOUCHABLES only).

Jerry Paris (First Series; Season 1 through STAR WITNESS)

Cam Allison - Anthony George (First Series; Season 1, begin-
ning with ST. LOUIS STORY)

Lee Hobson - Paul Picerni (First Series; Season 2 on)

Narrator - Walter Winchell (First Series)

Al Capone - William Forsythe (Second Series)

Mike Malone - John Rhys-Davies (Second Series)

Frank Nitti - Paul Regina (Second Series)

Paul Robbins - David James Elliot (Second Series)

Catherine Ness - Nancy Everhard (Second Series)

Tony Pagano - John Haymes Newton (Second Series)

Mae Capone - Hynden Walch (Second Series)

George Steelman - Michael Horse (Second Series; Season 1,
plus STIR CRAZY and RAILROADED)

Sean Quinlan - Shea Farrell (Second Series; Season 2, from
THE LAST GAUNTLET)

Semi-Regular:

Frank Nitti - Bruce Gordon (First Series)

Jack Rossman - Paul Dubov (THE UNTOUCHABLES only), Steve
London (First Series)

Dorrie Greene - Jenna Lyn Ward (Second Series)

Bugs Moran - Jack Thibau (Second Series)

Frankie Rio - Valentino Cimo (Second Series)

Jake Guzik - Dick Sasso (Second Series)

Vito Stellini - John Colella (Second Series; Season 2)

It won four Emmy Awards, jump-started the television careers of at least 15 people, and kept ABC on the map when the network was still struggling. It made icons out of a true American hero and the man who played him. It also prompted a torrent of protests from the Italian-American community, irritated two federal agencies, and set off three Congressional investigations. It was a

morality play of the good guys taking on the bad guys against incredible odds, and winning. Yet it was also considered part of the "vast wasteland" of network television. It was made with a boldness and style not seen in television before. It prompted other shows to upgrade their quality of production just to compete.

It was also a kind of prime time paradox, criticized by many who could not, or

would not, comprehend its humongous success. After all, something has to be 'pretty good,' and "pretty well made," to have had the phenomenal effect *The Untouchables* had on television audiences during its four years on ABC (1959-1963). The story of Eliot Ness has been imitated and duplicated many times since, but none of the others (not even the blockbuster movie version of 1987) have

come close to matching the tremendous widespread impact the original still carries today. Simply put, *The Untouchables* was simultaneously the most loved and most despised television show of its time.

From the time he first read the adventures of Sherlock Holmes as a teenager, Eliot Ness had wanted to be a detective, a desire which heightened after his sister married an F.B.I. agent named Alexander Jamie. After graduating from the University of Chicago, he found work as an investigator with a credit company before landing a post with the Prohibition Bureau of the U.S. Department of Justice.

But Ness soon found he was "a white knight on a broken horse." The vast, powerful booze syndicate run by Alphonse "Scarface Al" Capone in the late 1920s existed partially because nearly every politician, and more than a few law enforcement officials, were on Capone's payroll. This angered Ness no end, to the point where he became determined to do something about it.

In 1929, Jamie brought Ness to a meeting of "the Secret Six," a special citizens committee formed by the Chicago

Chamber of Commerce devoted to fighting crime. That gave Ness the impetus to take the matter into his own hands. He wanted the Bureau to form a small, select group of agents who were above reproach. Each would be investigated thoroughly; some would even be recruited from other cities to insure they had no connections with the Chicago mob. Ness presented his case to United States District Attorney George Emerson Q. Johnson, who not only approved the idea, but named the 26-year-old leader of the special squad.

Ness selected ten agents: Marty Lahart, "an Irishman with a perpetual devil-may-care grin," and an avid sports buff "who could, and did, quote batting averages, football scores and fight results by the hour if given the chance;" Sam Seager, a former prison guard at Sing Sing who was "absolutely fearless until he got into a hotel bathroom" (he wouldn't get into a strange bathtub without first cleaning it with a disinfectant he always carried in his suitcase); Barney Cloonan, a barrel-chested giant who was always "a stalwart when it came to physical action;" Lyle Chapman, a former college football

player, and a meticulous man with a keen analytical mind (he often told Ness "he was happiest when working on a difficult office problem"); Tom Friel, a one-time Pennsylvania State Trooper; Joe Leeson, "a genius with an automobile" whose exploits at tailing a suspect's car were legendary; Paul Robsky, a telephone expert from New Jersey; Mike King, a man "who could sit in a room with half a dozen people and be the last one you would notice," but who also had a mind like a sponge; Mike Gardner, a college football All-American; and Frank Basile, Ness' personal driver, a former convict whom Ness had reformed.

Once, after an incident in which Lahart and Seager defiantly refused yet another hefty bribe from Capone's men, Ness decided to hold a press conference designed to "tell the world -- and 'Scarface Al' Capone -- that Eliot Ness and his men couldn't be bought." Every newspaper and motion picture company in town covered the event. By the next day, Ness and his squad were known in the press, and by the rest of the world, as "The Untouchables."

The battle continued for the next two



In *THE UNTOUCHABLES*, Eliot Ness briefs his newly-formed squad.



Jerry Paris, seen here in 1954's *Prisoner of War*, second from left with (left to right) Dewey Martin, Robert Horton, and Steve Forrest, was *Untouchable* Marvin Flaherty during the first half of the first season.

years, until Ness finally nailed Capone on charges of income tax evasion in October 1931. After several failed appeals, Capone began an 11-year sentence at the federal penitentiary in Atlanta in May 1932; he was later moved to the facility on Alcatraz Island near San Francisco, where he died in 1947.

Although the likes of Bugs Moran, Klondike O'Donnell, Machine Gun Jack McGurn, Bomber Belcastro, Tough Tony Capezio, and the Terrible Touhys were still very much at large in 1932, Ness believed none of them, dangerous though they all were, ever belonged in the same class as Capone. "Those who remained were only muscle hoodlums, certain to be exterminated in their own feuds or by the revolver of the newest rookie policemen," Ness wrote in the concluding chapter of his book. "None possessed the genius for organization which had made Al Capone criminal czar of a captive city. The other men of violence would try... but they would be conquered by the workaday channels of the law." Believing that their work was done, Ness disbanded his team of *Untouchables* shortly after Capone was transported to Atlanta.

In 1955, Ness began writing his memoirs of the Capone case. Co-authored by veteran UPI reporter Oscar Fraley, *The Untouchables* is a straightforward, page-turning account of the battle

which Ness frequently likened to a football game of epic proportions. The best-seller also captures the essence of Eliot Ness -- a brilliant tactician respected by his peers, and a man of quiet courage, ever mindful of the possibility that sudden death was literally always around the corner. But Ness never lived to enjoy the book's success. He died of a heart attack on May 16, 1957, at age 54, shortly before *The Untouchables* went to press.

In early 1959, Desi Arnaz announced that Desilu Productions had purchased the movie and TV rights to *The Untouchables*, and that it would adapt Ness' memoirs as a two-hour drama to be broadcast on consecutive weeks on its anthology series, *The Desilu/Westinghouse Playhouse*. Although *THE UNTOUCHABLES* would "premiere" on American television, it was actually filmed for the big screen, because Arnaz planned on releasing the film theatrically in Europe. Budgeted at nearly \$600,000 (far above the \$250,000 fee Arnaz would receive from CBS for the broadcast rights), Arnaz figured he would easily earn back his investment, plus another \$1-2 million profit, from the box-office receipts overseas. (The film was in fact distributed internationally in late 1959, under the title *The Scarface Mob*.)

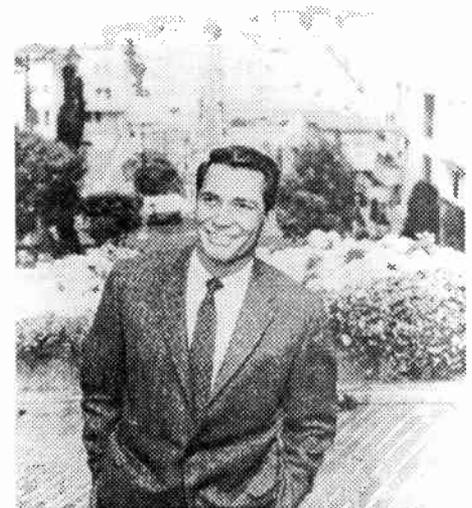
Emmy-nominee Paul Monash would

write the script, which would be helmed by motion picture director Phil Karlson (*Kansas City Confidential*, *The Brothers Rico*, *Walking Tall*). The producer was Quinn Martin, a former sound editor whom Arnaz had given his first break in television.

Apparently Arnaz had once given thought to casting himself as Eliot Ness. "Desi sprung that idea on me," recalls former Desilu and CBS executive Martin Leeds in *Desilu: The Story of Lucille Ball and Desi Arnaz* (William Morrow & Co., Inc., 1993). "I asked him, 'Des, do you really believe that the world is waiting for Ricky Ricardo to pull the plug on Al Capone?' He started to laugh and said, 'Okay, not such a good idea, sport.'"

Arnaz then sought film stars Van Heflin, then later Van Johnson, for the lead role. Johnson initially accepted, and the four-week-long shoot was set to begin on March 16, 1959. However, three days before shooting was to begin, Johnson backed out of the deal after his wife (who was also his agent) asked for more money. Arnaz then put out a mad scramble to locate his next choice, Robert Stack.

Although he had done some television (mostly in such prestigious anthology series as *Playhouse 90*, *Producers Showcase*, *Celanese Theater*, and *Schlitz Playhouse of Stars*), Stack was primarily a motion picture actor, with nearly 30 films under his belt at the time. He was, of course, "the boy who gave Deanna



Anthony George, seen here in *Checkmate*, took over for the second half of the first season as agent Cam Allison.



Radio icon and *Untouchables* narrator Walter Winchell.

Flaherty (Bill Williams, father of *Greatest American Hero* William Katt), a former Boston cop with an excellent bureau arrest record; Jack Rossman (Paul Dobov), Ness' wiretapping expert; William Youngfellow (Abel Fernandez), a former All-American gridiron hero; Tom Kopka (Robert Osterloh), an ex-Pennsylvania State Trooper; and ex-con Joe Fuselli (Keenan Wynn), Ness' closest friend. Monash obviously patterned these characters very closely after the actual *Untouchables*, although he did exercise some poetic license in making Lazaar Kane a husband with two children. In his book Ness states that he deliberately selected men who did not have wives and/or families because he knew "the job was too hazardous for a man with marital responsibilities."

Neville Brand was cast as Capone, with Bruce Gordon as his first lieutenant Frank "The Enforcer" Nitti. Patricia Crowley played Betty Anderson, Ness' fiancée. Also featured, albeit as "bad guys," were future *Untouchables* Paul Picerni and Nicholas Georgiade.

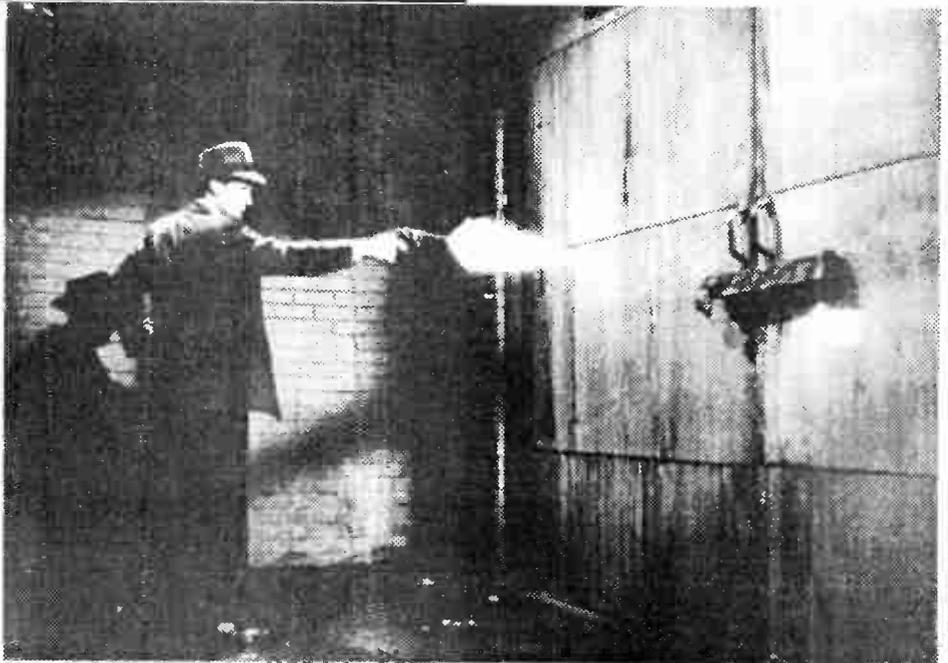
As Abel Fernandez recalls, the actors playing the T-men "clicked" from the very beginning:

"None of the eight of us had ever worked together before that show -- we'd

Durbin her first screen kiss" in *First Love*: his other films included *A Date with Judy*, *To Be or Not To Be*, *Bullfighter and the Lady*, *The High and the Mighty*, *Good Morning*, *Miss Dove*, and *John Paul Jones*. He received the 1957 Academy Award nomination for Best Supporting Actor for his role as Lauren Bacall's maniacal husband in *Written on the Wind*.

Arnaz located Stack late Saturday night, with shooting still scheduled to commence the following Monday morning. Stack initially declined, but changed his mind after some intense lobbying by his agent Bill Shiffritin.

Although the real Ness was flanked by ten men, Stack would have just seven at his side for the two parter -- Lazaar Kane (Peter Leeds), a law school graduate; Eric Hansen (Eddie Firestone), an ex-prison guard at San Quentin; Martin



A scene from the unaired episode, "Eliot Ness Loses His Keys."



Nicholas Georgiade, Paul Picerni, and Abel Fernandez as agents Enrico Rossi, Lee Hobson, and William Youngfellow, respectively; Eliot Ness' principal team during the run of the series.

known each other, but we'd never worked together. On the first day of shooting, we filmed the scene where we all meet for the first time. We're all in the big room, and then Keenan Wynn comes in. Bob tells everyone who he [Wynn] is, that he's an ex-con and all that, and that somebody's got to get inside Capone's operation so we could tap the phones.

"We run through all the dialogue -- Phil Karlson, of course, was directing us, and Paul Monash was also on the set, watching. At one point during the sequence, one of us says, 'Somebody's got to get in there, so we could tap his phones.'

"Now, you couldn't have planned what happened next. Everybody looks at each other and then Bill Williams says, 'Well, I don't mind playing in Capone's backyard. Who's gonna loan me a nickel for the phone?'

"Instinctively, everybody looked at each other and we all reached into our

pockets at the same time. And Phil Karlson just went crazy! He said, 'Cut -- print that thing, right now!' And Paul Monash said, 'I couldn't have written that any better!'

"That was the first day -- the first thing we did. So we knew something big was going to happen."

Quinn Martin was responsible for much for the show's unique visual style. Within ten minutes of "Part One," you'll recognize many of the features that would become staples of the eventual *Untouchables* series (as well as the shows that Martin would later make as an independent producer): the movie-like quality of the editing; artsy camera angles; night-for-night shooting; and the staccato narration of Walter Winchell.

Because the story was unveiled in a semi-documentary style (akin to the motion picture newsreels of the 1930s), the selection of Winchell (by Desi Arnaz) was a master stroke. "He gave the view-

ers the feeling that *The Untouchables* was 'Honest to God' real," adds Alan Armer, who produced the series for three seasons. "Now, most people today (especially younger people) don't remember who Walter Winchell is, but at that time he had a nationwide radio show, and he was a syndicated newspaper columnist. His voice and his name were recognized all over the country. And that voice, and that manner, gave *The Untouchables* a feeling of legitimacy. He gave it the smell of reality."

Interestingly enough, some of the narrations did not come easily to Winchell. "He had a problem with sibilance," reveals Alvin Cooperman, who produced half of the fourth-year episodes. "We used to record him once a month. When we had all our narrations written out, he'd come in, always with his hat (and usually with a pretty girl). He had false teeth, and because of that, he had problems saying his S's. He'd have to read things like 'On Saturday, September Second, Eliot Ness and his Untouchables...,' and he'd have to do it over and over and over! But, of course, he was wonderful."

The first half of the two-parter aired on April 22, 1959 -- ironically, less than a week after the premiere of another Prohibition drama, *The Lawless Years*, based on the exploits of New York undercover cop Barney Ruditsky (James Gregory). But while Ruditsky never caught on with the viewers, Eliot Ness and the *Untouchables* hit it big, scoring a 31.8 rating. Buoyed by excellent reviews, "Part Two" finished even better at 37.6 -- meaning that nearly 40% of the entire national television audience tuned in to watch Ness and his men put away Capone for good.

The tremendous response prompted CBS to explore the possibility of turning *The Untouchables* into a weekly series. Just because the real Ness broke up the team at the end of the Capone case, the TV Ness didn't necessarily have to follow suit. After all, there was still plenty of material from the era waiting to be exploited.

There was one minor obstacle, though. Stack had absolutely no interest in doing a series -- in fact, considering that nothing of the kind had ever been mentioned in his original contract, he was

quite surprised when the matter came up. But the 40-year-old star changed his mind after Arnaz offered him a hefty salary, plus a percentage of the show's profits.

Stack and Fernandez were the only Untouchables of the original two-parter that continued to do the series. Jerry Paris assumed the role of Flaherty, while Nick Georgiade played Enrico Rossi, a material witness to a gangland execution whom Ness protects, and later recruits, in the first episode of the series (THE EMPTY CHAIR). Rossi was the team's driver. Charlie Hicks appeared in several of the early episodes as Lamaar Kane. About halfway through the season, Paris left the show and was replaced by Anthony George (*Checkmate*) as agent Cam

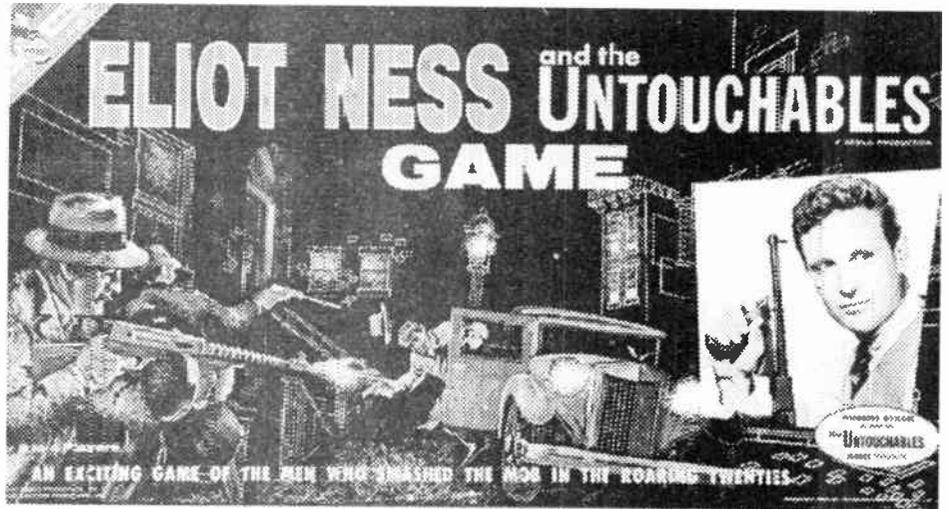


Photo courtesy Hake's Americana & Collectibles

Allison; he later co-starred in *The Dick Van Dyke Show*, and later became a prominent TV director. After Allison was killed off in the last episode of the first season (THE FRANK NITTI STORY), he was replaced by Paul Picerni, who stayed on board as agent Lee Hobson for the remainder of the series. Steve London also joined the show in the second year (he played Jack Rossman on a recurring basis).

The Untouchables premiered on October 15, 1959 -- on ABC, which had aced out CBS for the rights to the show. THE EMPTY CHAIR picks up right where the two-parter had left off. Capone's conviction leaves a void at the top of Chicago's crime world, and both Nitti (again played by Bruce Gordon) and bookkeeper Jake "Greasy Thumbs" Guzik (Nehemiah Persoff) battle each other over who should rightfully succeed him as head of the organization.

Gordon, of course, became Eliot Ness' most frequent adversary. "Bruce was wonderful," says George Eckstein, who began as a casting director on the show, then later wrote nine episodes. "Bruce was great to write for, because he brought so much energy, and vitality, and excitement to the screen. He was a little 'over the top' sometimes, but always entertainingly so."

Gordon was so popular that he managed to continue appearing on *The Untouchables* even after Nitti had been gunned down at the end of the first season (in THE FRANK NITTI STORY). "Dorothy Brown, who was the head of continuity acceptance at ABC [i.e., she was the censor], absolutely loved Nitti,"



Bruce Gordon as Frank Nitti

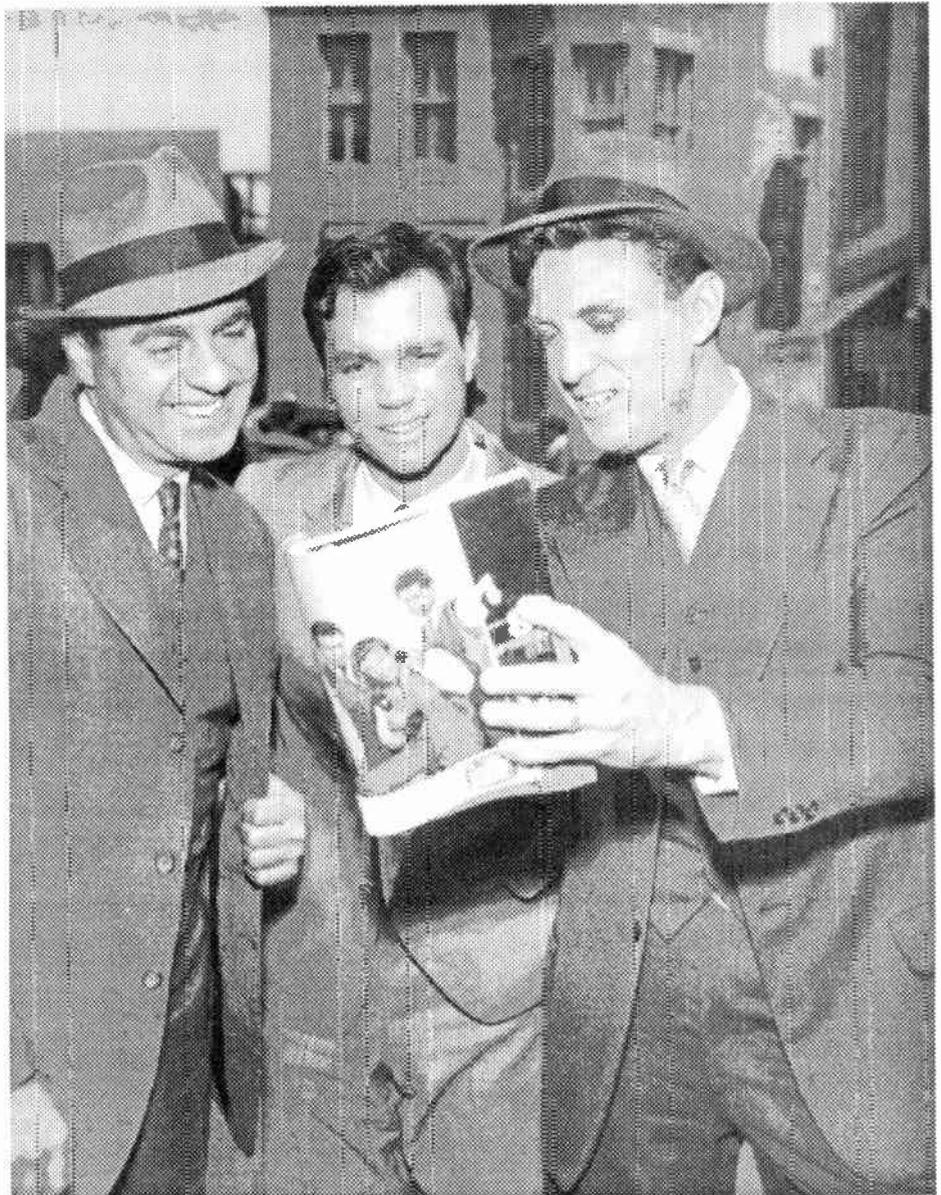
recalls Alan Armer. "He was her favorite character, and she always bugged us to put him in more shows simply because she loved him! She thought he had humor, and that he had -- well, she never used the word 'balls,' but she always thought there was a lot of testosterone working in that character.

"Another reason we were able to do that with Nitti was simply because of the way the series was done. The stories were not told in a chronological order. One week the story might have taken place in 1934, the next week in 1928, the next week in 1932, so that even if Nitti were killed in a show that took place in 1934, we could always go back to an earlier year, and he would be very much alive. And that's what we did."

Gordon's agreement with the series required him to appear in at least four episodes a year. He would eventually star in a total of 24 shows.

Although the stories on *The Untouchables* were clearly fictional, the smell of reality was so overwhelming that many viewers -- including quite a few in high places -- took it very, very seriously. The F.B.I., for example, took exception to *THE MA BARKER STORY*, in which Ness apprehends the legendary gangstress (even though the real Ness had nothing to do with the case). James Barrett, head of the U.S. Bureau of Prisons at the time, was so horrified by the first hour of *THE BIG TRAIN* (a two-parter in which Capone forges an elaborate escape plan with the help of a crooked prison guard) that he threatened to have the licenses of ten ABC affiliates revoked unless they refused to air the second half of the show. Although the stations refused to capitulate, ABC did air a disclaimer at the start of "Part Two," emphasizing that the story was completely fictitious: "Nothing herein is intended to reflect unfavorably on the courageous and responsible prison guards who supervised Al Capone during his internment in the Federal Penitentiary in Atlanta, and during his transfer from Atlanta to Alcatraz."

Some real-life mobsters took it seriously, too. Alvin Cooperman had planned to take a crew to Chicago to film exteriors during his tenure with the show in 1962. "We had sent out a press release to that effect," he recalls. "About a week later, my secretary buzzed me and said,



Guest star Darryl Hickman joins stars Picerni and Stack for a look at some apparently favorable press.

"There's a gentleman on the phone who wants to speak with you, but he won't give his name."

"Well, I talk to everybody, so it didn't matter to me whether he gave his name. I picked up the phone. The voice said, 'Mr. Cooperman?'

"I said, 'Yes.'

"He said, 'I understand yer plannin' to come to Chicago to shoot some film for *The Untouchables*.'

"I said, 'Oh, yes, that's right.'

"He said, 'I'm warnin' ya -- Don't.' And he hung up.

"So I went back to the powers that be. They didn't think it was a good idea... So we cancelled it."

Desi Arnaz also received numerous

crank calls and thinly veiled "death threats" over the course of the show. According to the *Desilu* book, underworld assassin "Jimmy the Weasel" Fratianno once claimed that Arnaz was the target of a Mafia "hit" ordered by Sam Giancana because of the "bad publicity" the show gave to Al Capone and Frank Nitti. When told that the hit was cancelled because Fratianno "couldn't get close enough," Arnaz responded, "I don't know how the hell they couldn't get me. I always drive to the studio by myself, and I've never had a bodyguard in my life."

Arnaz did have to resolve another kind of emotional conflict when he decided to make *The Untouchables*. He'd grown up with Capone's son, who plead-

ed with him not to do the show. Arnaz, though, figured that even if he passed on the show, someone else would inevitably make it. The newspaper editorials denouncing Capone belonged to the public domain. (Capone's son unsuccessfully filed suit against Desilu Productions for defamation.)

Some "gangster types," on the other hand, found *The Untouchables* kind of amusing. "Sometimes when I was in Vegas," says Nick Georgiade, "I'd meet some of these guys who were considered of 'ill repute,' and they would tell me 'the real way' those stories occurred."

The Italian-American community, however, was not amused -- they felt *The Untouchables* persisted in the stereotype that "all gangsters are Italians, and all Italians are gangsters," while that certainly wasn't the case. Although some of the villains on the show were of Italian

descent (because the gangsters pursued by the real Ness were also Italian), an equal number of "Italian characters" were portrayed as shopkeepers, businessmen, and in other honorable occupations. In fact, one of the Untouchables (Enrico Rossi) was Italian. Still, many prominent Italian-Americans fought hard for the demise of the show.

Nick Georgiade: "Back in 1958, as a little bonus, Desi Arnaz invited me to Las Vegas for a weekend, as his guest at the Sands Hotel. And I fell in love with Vegas so much, I'd go back every chance I had [and, in fact, I eventually moved here].

"I got to know Frank Sinatra, Dean Martin, Don Rickles, the whole clan -- they were appearing in the Sands Hotel. I'd would see Sinatra almost every day whenever I was in town -- I'd see him at the health club, or I'd be invited to cock-

tail parties where he was present, and he'd always say, 'Hey, Nick.' He wouldn't always say much, but he was always very gracious to me.

"One day, Dean Martin said to me, 'You know, Sinatra doesn't dislike you. He just hates that show you're on.'

"I said, 'What do you mean?'

"He said, 'Well, he just hates that show you're on. He just hates that god-dam show, and that's why he doesn't talk to you very much.'

"I said, 'Oh...'

"Dean said, 'Don't pay any attention to it. He doesn't dislike you.'

"I'd say, 'Hey, I'm only an actor.'

"Well, he knows that. He just hates that show.'

"And then, in 1979, Bill Cosby asked me to take his wife Camille to see Tony Bennett, who was appearing at the Sands Hotel. I'll never forget it -- it was August of '79, and I had just finished doing a Quincy here in Las Vegas.

"So I took her to the show, and we ran into a good friend of ours, Henry Silva, the movie heavy -- who, in fact, did a number of *Untouchables*. Henry told us it was Tony Bennett's birthday that day, and that there was a party in the back. Well, I knew Tony from New York. I used to have pizza with him every night -- he's a pizza freak! His manager was a very good friend of mine, which is how I got to be friends with Tony.

"The place was full of people. Tony had two girls that were working for him, and I knew both of them. One of the girls said, 'Tony, there's Nick Georgiade. You know Nick.'

"And Tony said, 'Yeah, I know Nick. In fact, Frank and I -- we're the ones responsible for getting that show off the air!'

"There was a silence in the room -- I mean, a pregnant silence. About two minutes later, Camille said to me, 'Do you want to leave?'

"I said, 'But we just got here. Why would you want to leave right now? Have them cut the cake.'

"She said, 'Well, he just insulted you, didn't he?'

"I said, 'No, he can't insult me -- he's my friend.' And we stayed. But there was a lot of pressure about being on that show from the Italian-Americans, no question about that."



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A bizarre phone call to the set from an irate Italian woman would, ironically enough, become the source of many nightclub comedy routines during the 1960s. Paul Picerni: "One day, I was rehearsing with Bob in his dressing room on the stage, and Bob Daly, our assistant director (who later became a producer for Clint Eastwood), came inside the dressing room, and told us about this really strange phone call he'd just gotten. It was an Italian woman, and she said, 'Is thissa The Untouchabula?'"

"Bob said, 'Yes, ma'am.'"

"The woman said, 'My name issa Mrs. Ponticello. I'm the secretary of the Italian-American Federation. All the time onna your show The Untouchabula, you show Italian people are bada people - - shoot, fight, kill. Italian people, we notta like that. We likea eat, we likea dance, we likea sing. We no likea violence. If you don't stop showing Italian people are bada people on your show, somebody gonna throw a bomb on your studio!'"

"She never did blow up the studio, but I'll tell you what did happen. Later that year, I went to New York on a promotional tour for the show, and I told that story on the Johnny Carson show. Next thing I knew, the story was part of the routine of just about every comic in the country!"

"While I was in New York, I was staying at the old Sheraton Hotel, and one day I went downstairs to get a shoe shine. There was an old Italian man -- a wonderful, heavysset man in his 60s named Dominic -- and I asked him what he thought about all the Italian gangsters on *The Untouchables*."

"I'll never forget what he said: 'I'm'a tella you one thing, my friend. If it was-n't for Marconi, there ain' a-gonna be no television!' In other words, for every bad Italian, there's a lot of good Italians."

Likewise, for all the different organizations that rallied against *The Untouchables*, there were millions of viewers who absolutely loved the show. After a slow start, *The Untouchables* quickly caught fire -- by the end of its first season, it was consistently finishing among the Top 20 shows on television, as determined by the Nielsen rating service. The show ranked even higher (it was No. 1) according to the Arbitron ratings.

Regardless of which numbers you go by, though, one fact remains the same: it was the kind of show, like *I Love Lucy* and *Gunsmoke*, around which millions of people across the country planned their lives. Whatever else they did on Thursday night, they made sure to be home at 9:30 p.m. to watch *The Untouchables*.

It was also a "marquee" show that a lot of actors from stage, screen and television wanted to do, because the "gangsters" were such plum roles to play. The guest stars had the best lines, and usually the majority of the screen time. Like the great anthology shows, *The Untouchables* showcased many of the finest performers of our time every week: Barbara Stanwyck, Thomas Mitchell, Ruth Roman, J. Carrol Naish, Dan Dailey, Jack Warden, Martin Balsam, Cloris Leachman, Robert Vaughn, Dick York, Jim Backus, Mike Connors, Jack Klugman, Lee Marvin, Nehemiah Persoff, Keenan Wynn, William Bendix, Dane Clark, Martin Landau, Victor Jory, Vic Morrow, Barry Morse, Claire Trevor, Cliff Robertson, Anne Francis, Elizabeth Montgomery, Arthur Hill, Lloyd Nolan, Vince Edwards, Peter Falk, Nita Talbot, Brian Keith, Jack Elam, Michael Ansara, Clu Gulager, Patsy Kelly, Frank Sutton, Harry Guardino, Sam Jaffe, Joseph Wiseman, Henry Silva, Dorothy Malone, Murvyn Vye, Herschel Bernardi, James Gregory, and Patricia Neal. The show was also a launching pad for such young actors as Robert Redford, James Caan, Edward Asner, Susan Oliver, Carroll O'Connor, Leonard Nimoy, Victor Buono, James MacArthur, Frank Gorshin, Ed Nelson, Claude Akins, Harvey Korman, and Jack Lord.

The series also attracted many motion picture directors, such as Howard W. Koch, Tay Garnett, Robert Florey, Richard Whorf, and Ida Lupino, and screenwriters such as Ben Maddow, Harry Essex, and John Mantley. The production values were certainly "movie-like" in quality, from the costumes, to the vintage automobiles, to the way in which the episodes were filmed and edited. "We tried to make every one of the *Untouchables* special," adds Walter Grauman, who directed 19 episodes. "We tried to make them like 'features,' instead of 'television shows.' We used



"Call my show violent. will ya?"

special effects, and had huge, elaborate sets, which you didn't see on any of the other shows that were on at the time."

The show had other kinds of standards that you didn't often see in television. Most of the action on *The Untouchables* took place at night. Whereas most TV shows filmed those sequences during daylight hours (using black muslin over the lens, so that when filmed it would appear darker than it was), Quinn Martin insisted on shooting those scenes during the evening hours, when it actually *was* dark, in order to achieve a more gritty (and more realistic) cinematic effect. The results were stunning. Martin's "night-for-night" shooting (or "QM in the PM," as it was known colloquially) forced other TV shows to upgrade their quality of production if they wanted to compete with the look of *The Untouchables*.

"Night-for-night" also meant that days were long, and that costs were high (because of all the overtime that had to be paid to the crew for working late hours). That was one reason why *The Untouchables* was one of the most expensive shows of television of its time. It was also one of the most grueling -- 18-hour long shooting days were not unusual. In fact, after one of the show's camera operators was felled by a heart attack, a law was passed in California that limited the number of overtime hours in television.

As mentioned previously, not only did the episodes resemble movie news-

reels in style, they were also often filmed that way. *THE UNHIRED ASSASSIN*, which depicts the plot to assassinate New York Mayor Anton Cermak at the 1933 World's Fair, is an example of how the series, particularly in the early years, took great pains to match the actual newsreel footage incorporated into the story. "There are a number of things you could do to make your contemporary footage look 'old,'" says Grauman. "You could adjust your camera speed by maybe a fraction of a second, or adjust the light setting; you also developed it differently. The big advantage we had, of course, was that the show was filmed in black and white. It's much easier to create that kind of effect with black and white film, than it is with color."

By the end of the first season, *The Untouchables* won four Emmy Awards -- two for the series (Robert Stack as Best Actor, Ben Ray and Robert Swanson for Outstanding Achievement in Film Editing), and two for the original *Desilu Playhouse* episodes (Charles Swanson for Cinematography, Ralph Berger and Frank Smith for Art Direction and Scenic Design). Also honored with Emmy nominations that year were Phil Karlson, for his work on the *Desilu* two-parter; and the series itself, as Outstanding Dramatic Program. The series won a number of other honors, including the *Look* magazine award for Best Dramatic Show.

Stack's accomplishment is particularly remarkable, considering what he had to work with. Because the series was

written to showcase the gangsters, as a rule Stack's dialogue didn't present him with many "dramatic" opportunities. In fact, most of his scenes "were terribly expository -- he was always on stake-out, or at his desk," adds writer George Eckstein. "But Bob made those scenes work because of the intensity he brought to Eliot Ness. That's the thing that made him stand out, and which made the show stand out from all the other cop shows on TV at the time. Bob, as Ness, didn't just 'not like' the bad guys -- he had a pathological hatred for them. And it was that intensity that drew the audience in every week."

Stack recognized that he would have to play Ness as a "counterpuncher" -- i.e., as a stark contrast against the gaudy flamboyance of the guest villains. He often likened Ness to "a pot boiling with the lid flipping on top." Although a man who usually kept his cool in the face of disappointment, Ness could also explode at a moment's notice. It was that unique combination of quiet strength and unpredictability, Stack determined, that made Ness an extraordinarily powerful character.

Stack has tremendous powers of concentration. An outgoing man, he can be searingly funny right until the very moment he hears the word "Action!" Once he goes completely into the character he's playing, though, he's just about unflappable.

Paul Picerni: "In one of the shows directed by Paul Wendkos, Bob and I had

a scene together where we're at the morgue, and there's a body on a gurney covered with a sheet. Ness is supposed to throw back the sheet and identify the body.

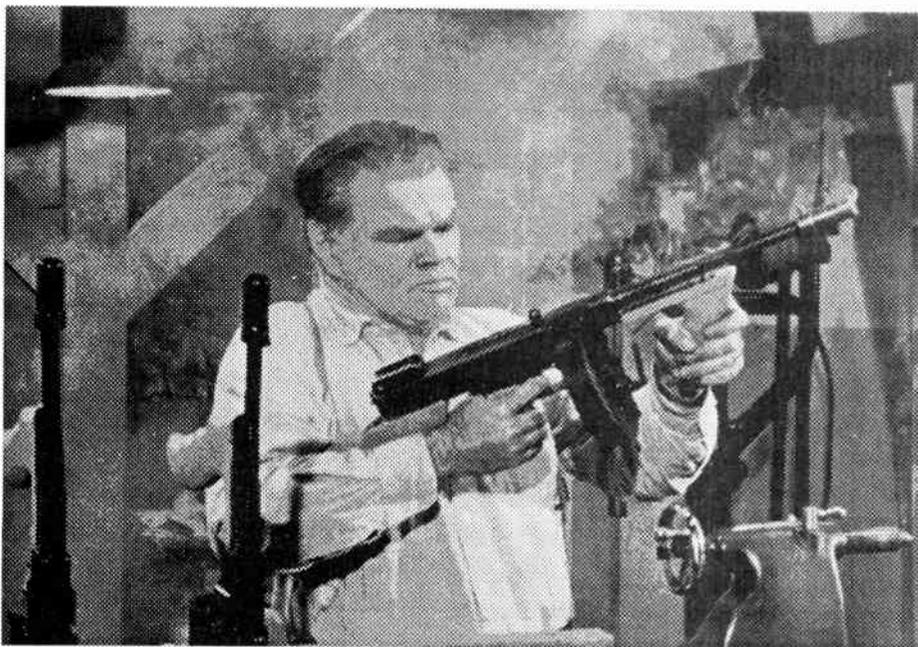
"Now, the previous weekend, I'd gone fishing with a friend of mine, and we'd caught a 15-foot-long blue shark off the waters of Santa Cruz Island. I cut off the head of the shark, and I brought it to the set that day, thinking I'd use it to play a joke on Bob. So I told our prop man about it, and I told Wendkos, and we put the shark's head on the gurney where the head of the 'stiff' would be. Pretty soon everybody on the set knew what was going on -- except for Bob.

"So, we rolled the cameras, Wendkos says 'Action!' and we walked into the room. Bob pulls back the sheet... and without batting an eye, he said, 'Yeah, that's him!'"

While the gangsters were the most colorful characters on *The Untouchables*, they were also the most brutal. More bullets were fired, knives wielded, cars exploded, and corpses gathered per episode than on any other show on television. Ironically, although the series would be ultimately blasted for its frequent depictions of violence, it probably would have been criticized for being *unrealistic* had it not done so. "If you do the research on that period of history (or any period, for that matter, dealing with crime syndicates and/or the Mafia), you'll find that these people did a lot of terrible, horrifying things," explains Alan Armer. "They stuck people with icepicks. They drenched people with gasoline and set fire to them. And so, if you're going to tell stories about these kinds of people, you cannot do so with any honesty without inserting a certain amount of violence. Whether we went over the line... well, that's something you could debate for hours.

"I'll say this, though: the programming people at ABC were always very damn nice to us. They pretty much let us do whatever we wanted to do, in terms of shaping the series.

"I first came on board in the second season. Jerry Thorpe [who replaced Quinn Martin as executive producer that year] and I met with the people from Standards and Practices (the censors), who cautioned us about violence.



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Because there had been terrible rumbles in Washington with the P.T.A., and with the Italian American society, the censors said, 'We will be watching you. You've got to be careful. We can't kill too many people. The show can't be too violent...'

"Then, the next day, Jerry and I had lunch with the programming people. They kind of winked at us, and said, 'We know you've had a meeting with the network censors, and we know that they all have jobs to do. But, just between us, we know that the audiences will expect, and even demand, a certain amount of violence every week. Violence is what made this series successful. Therefore...'

"Now, they didn't say this in so many words, but they were actually encourag-

ing us to use as much violence as they felt we could get away with."

Ironically as shocking as *The Untouchables* was in its day, the brutality of the show is practically mild, and certainly not nearly as graphic, when compared to some of the acts of violence regularly depicted in contemporary movies and television shows. At the same time, however, because *The Untouchables* had to adhere to the standards of its time, the violence of the show was presented in a style that is actually more effective, in terms of having an impact on the audience. Unlike much of the cinematic violence of today, *The Untouchables* leaves a lot to the viewer's imagination.

Walter Grauman: "The first show I

directed was *THE NOISE OF DEATH*, written by Ben Maddow. That was also one of the first shows ever made, and I don't think the censors were as apprehensive about the show at that point as they would eventually become after it first aired.

"Ben wrote a scene early on in which a woman discovers her husband's body hanging from a meat hook in a walk-in freezer. I filmed a two-shot of Bob and Jerry Paris as they walk in the freezer; Bob strikes a match, and they notice something off to the side. The audience doesn't know what they've seen, but they can tell from their reactions it's not pretty. Then Norma Crane, who played the wife, enters the freezer. Bob blocks the door and tells her, 'Don't go in there!' But she pushes her way through. She, of course, becomes horrified by what she sees. At that point, I cut to the body, which I shot from about the waist down, but you can see that it's suspended from a meat hook. So we played that scene mostly off of the actors' reactions.

"I did something similar with *THE WHITE SLAVERS*, with Dick York. That script had a scene in which Dick and his brother bring a truckload of Mexican prostitutes across the border, but when they discover Ness is waiting for them, they take the girls into the woods and shoot them. The girls have no idea what's going to happen to them -- they're poor, uneducated women, who think they're going to Hollywood to become movie stars.

"By that point, the censors were scrutinizing the show very closely. After Dorothy Brown read the script, she said to me, 'Walter, you cannot show these poor innocent girls being killed. We can't allow it. It's much too violent.' I said, 'Dorothy, let me see what I can do.'

"Now, as it turns out, Dick York's character is really a sort of 'reluctant' heavy. So I had Dick leaning against a tree, so that he sees (and we see) the girls in the center of a circle of killers with submachine guns, and then we see their guns firing from all sorts of angles. Then I cut to a close angle of Dick as he watches, and he starts to vomit. We played the killing of all these girls off of his retching against the side of the tree."

Grauman directed many of the best episodes of the entire series, including

THE ANTIDOTE (with Joseph Wiseman), THE MASTERPIECE (with Rip Torn), THE PURPLE GANG (with Werner Klemperer), and THE RUSTY HELLER STORY (for which Elizabeth Montgomery received an Emmy nomination).

"The network censors sat on us, and we often had fights with them," adds Armer. "For example, they'd let us hurt or kill people, but we couldn't hurt any animals. We once had a scene in a show where a pair of pet rats were killed; we had to change that.

"Also, they never seemed to mind whenever we had people shot or blown up, but they frowned upon having people killed with 'personal' instruments, like knives, because (1) using a knife is more painful and personal than using a gun, and (2) they didn't want us to show killings done with objects that could easily be found in every home. Apparently, there was another ABC show in which a character was strangled with a coat hanger; because there were a number of 'coat hanger stranglings' that occurred throughout the country within months of that broadcast, the network initiated that particular policy."

But the relationship between the producers and the censors wasn't always adversarial. "Sometimes when they reviewed the script or the film, and recognized problem areas, their suggestions were very helpful," Armer continues. "Dorothy Brown was particularly helpful in that regard. We did a show called THE ORGANIZATION in which a character was stabbed in an icehouse. At first, Dorothy objected, because of the network's stance on using 'personal' instruments. But we needed the stabbing in order to make the story work. Dorothy came over to the editing room, and she went over that one scene with the cutter and me for about 90 minutes until we found a solution that we both found acceptable. Dorothy was a very gutsy lady, and it was not unusual for her to work with us in that way."

Yet even the most intense moments on-screen were not as frightening as some of the actual attacks leveled against the show. *The Untouchables* was the target of three Congressional investigations: the Senate Subcommittee on Violence on Television, the Subcommittee on Juvenile Delinquency, and the Subcommittee on Communications.

ABC programming president Thomas Moore was subpoenaed three times to testify before the juvenile delinquency panel.

Executive producer Jerry Thorpe was also summoned to Washington, as a witness before the committee on violence. "Jerry told me he'd never been so frightened before in all his life," relates Armer. "Those committees were determined to crucify the people who produced that series. They subpoenaed all our files, including all the confidential memos Quinn had written to his staff. It was a pretty scary time."

Indeed, *The Untouchables* was blamed for causing practically every social ill imaginable -- despite the fact that it was fundamentally a moral show which regularly presented mankind (as personified by Ness) in an uplifting light. Sure, the gangsters lived the good life, with custom-made suits, flashy cars, beautiful women, piles of money and, of course, plenty of booze readily at their disposal. They were also morally bankrupt, in contrast to the prototypical hero, Eliot Ness -- a truly untouchable man who cannot be tempted by evil because he knows it has absolutely nothing to offer him.

The stories on *The Untouchables* were quintessential morality plays of right triumphing over wrong, with no gray shadings. No matter how clever the bad guys were (and they often came up with ingenious stratagems), they were always brought down at the end. The guest characters almost always had an Achilles heel (greed, arrogance, lust) which Ness would inevitably use against them. "In every promotional appearance we did, the first thing people asked was, 'Do you think *The Untouchables* is the reason why kids are on the streets picking up guns, and all of that?'" says Abel Fernandez. "I still work with youth groups, and I'm often asked the same question. My answer has always been the same: We were the good guys. We always showed that good prevails over evil. No matter how smart the bad guys were, they always went out crying."

Still, *The Untouchables* was blasted by Newton Minow, chairman of the Federal Communications Commission, in May 1961 in his now infamous speech denouncing television as "a vast waste-

land." In addition, the Italian-American community continued to mount its campaign against the show. It organized protests outside ABC's headquarters in New York City. It coordinated nationwide boycotts of the products that sponsored the show (and eventually convinced the Liggett & Myers Tobacco Company, one of the major sponsors, to withdraw its participation in the show). It pressured ABC to issue a new disclaimer at the end of each episode stating that "certain portions of this story have been fictionalized." Finally, in March 1961, representatives for both ABC and Desilu Productions announced a pact made with the National Italian American League to Combat Anti-Defamation regarding the content of future episodes of the show. The major points of the agreement were as follows:

(1) The series would no longer give Italian names to any of its fictional hoodlums.

(2) Enrico Rossi would be given a more prominent role in the show.

(3) The show would seek opportunities to feature characters with Italian names that would reflect "the great contributions which the millions of American citizens of Italian extraction are making to advance the American way of life."

What did the producers do? "Obviously, we had to shift gears," says Armer. "There were, in fact, other groups involved in organized crime at that time. There was a Jewish mafia in New York. The Irish were also heavily involved. So we used Jewish names, Irish names, German names, Dutch names, Greek names, Spanish names. And what happened, of course, is that by the end of the second season, we managed to offend just about every ethnic group *except* the Italians." (In fact, by the time Armer left the series at the end of the third year, about the only monikers the show could use without offending anyone were non-descript names like Smith and Jones.)

However, despite all the controversies that dogged the show during its second season, *The Untouchables* continued to attract big names and even bigger

Nielsen ratings. The series consistently ranked among the Top 20 shows (and eventually finished as No. 8); by the end of the year, nearly 40% of every television household in the country tuned in every week. Stack, Montgomery and the show itself all were honored with Emmy nominations. The continued success of *The Untouchables*, not surprisingly, begat a number of other "crimebuster dramas," most notably *The Roaring Twenties*, *The Asphalt Jungle* (based on the W.R. Burnett novel, and the 1950 film adaptation by Ben Maddow), *Cain's Hundred* (created and produced by Paul Monash), *Target: The Corruptors*, and *The New Breed* (Quinn Martin's first series as an independent producer). While some captured the style of the original better than others, none came close to drawing the same kind of audience numbers. All of these shows were gone by the time *The Untouchables* began its fourth season in September 1962.

The fourth year brought a new producing team (Leonard Freeman and Alvin Cooperman) and a new approach that would change the scope of the series. The storylines would emphasize less violence and more complex characterizations; Ness in particular would be explored more fully as a "rounded personality," as *Variety* reported at the time. Not only would Ness actually lose some cases (as in *THE NIGHT THEY SHOT SANTA CLAUS*, wherein a murderer he tracks down is acquitted at the end of the show), he would be made vulnerable in other ways (he is blinded and held hostage by a psychotic in *A TASTE OF PINEAPPLE*). Freeman promised that the violence in the fourth-year shows would not be "without motivation. In fact, in some shows, we will have no killings at all."

"Lenny and I came in at the tail end of the controversy surrounding the show over the violence and the complaints from the Italian-Americans," explains Alvin Cooperman. "So we looked for other kinds of stories that we thought were dramatically interesting. We decided to show Eliot Ness was human. We did shows like the *PINEAPPLE* show -- which the people at Desilu hated, because they never wanted Eliot Ness to be hurt or shot. But we felt kind of 'trapped' by that point, in that we couldn't go 'the full route' in terms of telling stories about

organized crime."

The new producers also brought in a second-unit production team that would shoot new location footage for use on the show. "We thought about what we could do to change the 'look' of the show, and make it more exciting, without having to deal with more violence," Cooperman continues. "At the time, we had the old RKO 'New York' street at Desilu. We'd change the signs, or paint over the store fronts, but it was still the same street. So I had the bright idea of saying, 'Why don't we put a second unit on film?' That hadn't been done before on the show. We shot all over Los Angeles -- we found warehouses, and streets, and skylines,

and things like that. Bob Butler was one of the second-unit directors who shot exteriors for me; later that year, he directed some of our shows." Freeman and Cooperman also brought in jazz artist Pete Rugolo to compose new music to complement the original orchestrations by Nelson Riddle.

Desilu also announced early in the campaign that several of the fourth-year episodes would double as pilots for prospective series. Barbara Stanwyck played a missing persons investigator in *ELEGY* and *SEARCH FOR A DEAD MAN*, both of which were designed to launch a show called *The Seekers*. The episodes with Dane Clark (*BIRD IN THE HAND* and



Dorothy Malone and Scott Brady in *THE FLOYD GIBBONS STORY*.

JAKE DANCE) were pilots for a possible spinoff entitled *The White Knights*, while THE FLOYD GIBBONS STORY was a vehicle for a potential Scott Brady series called *Floyd Gibbons, Reporter*. "I don't like spinoffs unless the show involved fits into the series in which it's seen," said Desi Arnaz at the time. "We don't want to weaken *The Untouchables*, but these properties do integrate into the series." It also didn't hurt that the show was still an audience draw (it was placing in the Top 20 late in the 1961-1962 season).

While the new music and visuals enhanced the look of the show, the thematic changes were in sharp contrast to the basic morality play that made *The Untouchables* the success it was. No matter how many bullets were fired each week, the audience knew that Eliot Ness, and all that he stood for, was going to win at the end. When that was taken away from him, the viewers left the series in droves. By the middle of the season, Freeman and Cooperman were gone; Alan Armer was brought back as executive producer for the balance of the year.

Two other Freeman/Cooperman shows are worth noting, though. COME AND KILL ME includes an authentic recreation of a horse race at Arlington Park. SNOWBALL, written by George Eckstein, has become known as "the Robert Redford episode" (and, in fact, it was the segment shown at the Museum of Broadcasting History's tribute to *The Untouchables* held in Los Angeles in March 1993).

Compounding the ratings problem: the grueling production pace of the series finally took its toll on star Robert Stack, who was sidelined for several weeks after hemorrhaging a vocal cord. Not surprisingly, he declined an offer to return for a fifth year (although the ratings were down, ABC was still interested in continuing the show). Eliot Ness and the Untouchables retired at the end of the 1962-1963 season, although the reruns have aired continuously throughout the world ever since. More recently, Columbia House has made 54 of the 118 series episodes available on home video by subscription; and *The Scarface Mob*, the feature version of the original *Desilu Playhouse* two-parter, is available from Paramount Home Video.

Stack completed several motion pic-

tures before returning to television in 1968 in *The Name of the Game*. He also starred in two other series (*Most Wanted* and *Strike Force*), as well as several more features and TV-movies, before becoming the host and narrator of *Unsolved Mysteries*, which recently began its ninth season on NBC. Although best known for his dramatic work, he's also done his share of lighter fare, including roles in *Airplane!* and *Caddyshack II*.

Stack and Bruce Gordon guest starred in a 1966 segment of *The Lucy Show* (LUCY, THE GUN MOLL; also featuring ex-Untouchable Steve London and Walter Winchell again serving as narrator) that parodied *The Untouchables*. Normally, of course, whenever he examined a bottle of booze, Stack as Ness would take a sip from the bottle, then immediately spit it out. But in the *Lucy* episode, "Ness" actually gets drunk. (Gordon headlined a series of his own in 1966: *Run, Buddy, Run*, a parody of *The Fugitive* which co-starred Nick Georgiade.)

Stack, Georgiade, Paul Picerni, Abel Fernandez, Alan Armer, Walter Grauman, George Eckstein and Alvin Cooperman all participated in the Museum of Broadcasting commemoration in 1993. Stack also appeared at the special screening of *The Scarface Mob* at the Raleigh Theater at Paramount Studios sponsored by American Cinemateque earlier this year.

In 1962, Desilu Productions announced plans for a motion picture feature called *The Story of Eliot Ness* that would star Robert Stack. Although that project never materialized, the company re-edited the two part episodes THE UNHIRED ASSASSIN and THE BIG TRAIN and released them theatrically across the country (as *The Guns of Zangara* and *Alcatraz Express*, respectively). *The Scarface Mob* was also distributed to American theaters for the first time later that year.

But Paramount Pictures, which purchased Desilu Productions in 1967, continued to kick around the idea of an *Untouchables* movie for many years. Nothing ever developed, though, until 1985, when Ned Tanen, then-president of Paramount's Motion Picture Group, and producer Art Linson (*Fast Times at Ridgemont High*) made a deal to bring the

story of Ness and Capone to the big screen.

Linson approached Pulitzer Prize-winning playwright David Mamet (*Glengarry Glen Ross*, *American Buffalo*) to write the script. Mamet had been a fan of the TV series, but after re-screening the original two-parter, he decided to go in an entirely different direction. "Just because something is true, that doesn't necessarily make it interesting," he told *Time* in 1987. "Ness and Capone never met, and Capone went to jail for income tax evasion, which is not a very dramatic climax. So I made up a story about two of the guys -- Ness and Jimmy Malone, the idealist and the pragmatist."

After three drafts, Linson sent Mamet's script to director Brian DePalma (*Phantom of the Paradise*, *Carrie*, *Dressed to Kill*, *Blow Out*). Interestingly enough, while DePalma was intrigued by the notion of doing a period piece, he envisioned *The Untouchables* not as a "gangster" movie, but a kind of Western in the tradition of *The Wild Bunch*, *The Searchers* and *The Magnificent Seven*. In fact, DePalma included a homage to those films in the final cut -- the scene in which the Untouchables are on horseback as they thwart a liquor smuggling operation near the Canadian border.

What DePalma liked most about Mamet's script is that he found himself caring about the characters. "Our Eliot Ness is a gentle family man required to get tough to get Al Capone," he told Gene Siskel in 1987. "In the TV show, he already was tough -- a sort of stern father figure, as played by Robert Stack. But our version is closer to the truth."

Actually, that's not the case. While the real Ness was in fact a gentle family man who strived to keep his work from interfering with his home life, he did not marry the former Elizabeth Anderson until long after the Untouchables disbanded. As noted earlier, Ness selected men who were not encumbered with wives and families because he knew the matter at hand was far too dangerous for someone with marital responsibilities. Nor did Ness need to "get tough" in order to take on Al Capone. He already had the fortitude to turn down bribery money at a time when nearly every other law enforcement official in town was on the

take. He never underestimated the opposition, nor the degree of danger in any situation. These characteristics, of course, were at the core of the Eliot Ness brought to life by Robert Stack in the original series. *NOTE: Stack's interpretation of Ness was also validated by none other than Elizabeth Ness herself. In a personal letter to Stack (and, later, in an article published in TV Guide), Mrs. Ness commended the actor for capturing the essential qualities and mannerisms of her husband, such as "his quietness of voice -- the same gentle quality that characterized Eliot."*

Paramount also claimed authenticity for their incarnation of Ness by having an 85-year-old former Federal agent named Al Wolff, who was supposedly the last of the actual Untouchables still alive at the time, act as a special consultant to Kevin Costner. However, while it's possible that Ness and Fraley may have changed the names of the actual agents for privacy purposes, there is no mention of anyone named "Al Wolff" in the original book.

The movie Ness is "closer to the truth" in one respect, though -- his age. The real Eliot Ness was 26 at the time he formed the Untouchables. By comparison, Costner was 31 when the movie was in production, while Stack was 40 when he first played Ness in 1959.

William Hurt, Harrison Ford and Mel Gibson were among those initially considered for the movie Ness. But the role went to Costner, fresh off his first big-screen success (Jake in *Silverado*), who captured the combination of "naiveté, earnestness and strength" that Linson and DePalma sought.

Sean Connery was cast as Malone, the crusty beat cop who teaches Ness "the Chicago way." Connery would later win the Academy Award for Best Supporting Actor. Rounding out the rest of the Untouchables are Andy Garcia (as rookie cop George Stone) and Charles Martin Smith (as accountant Oscar Wallace, who originates the idea to nail Capone on tax evasion charges).

Robert DeNiro had been Linson's original choice for Capone, but when the two-time Oscar winner wouldn't commit to the role, Bob Hoskins was hired instead. When DeNiro finally said yes, Hoskins was released. DeNiro then disappeared for most of the first ten weeks

of the three-month-long shoot. When he returned, he displayed many of the lengths he'd gone to prepare himself to play Scarface Al. He gained 25 pounds, wore nose plugs to broaden his nose, and endured several long days in a barber's chair while hair stylists meticulously patterned his head to match photographs of the real Capone. DeNiro also had his wardrobe styled after Capone's, right down to his underwear (he ordered silk boxers from A. Sulka & Co., the same company that custom-made Capone's shorts).

While the basic storyline of the *Untouchables* movie -- the good guys versus the bad guys, a few good men against the world of gangland corruption -- is unchanged from that of the original novel and TV series, the DePalma/Mamet rendition of Eliot Ness, as noted earlier, is considerably different. When Malone is gunned down by a Capone underling, Ness changes from a man who operates within the boundaries of the system to an avenger determined to get the job done by any means possible -- even cold-blooded murder, as depicted in the climactic scene in which Ness dispatches Frank Nitti after a dramatic rooftop confrontation.

This particular characterization, more than anything else in the movie, undercuts the tremendous integrity of the real Eliot Ness. Costner himself had concerns about this portrayal of Ness. Although Mamet and DePalma told him his fears were unfounded, by the end of the production the actor was convinced he was right. "Could I win the audience by the end of the movie? It's a big hole to climb out of," he told *Time* in 1987. "People are always saying they don't want another Rambo. Well, here's Ness. He doesn't have all the answers. He doesn't do his thinking with a gun. He's troubled. He's naive. The critics are begging for something different. When you give it to them, they don't like it."

As big-budget (\$24 million) entertainment, though, the film delivered at the box office, grossing \$16 million in its first week alone. Everything was done on a grand scale, from location shooting in Chicago, to costumes by Giorgio Armani, and an elaborately recreated section of LaSalle Street designed by Patrizia von Brandenstein (Amadeus). It's also a lot

of bloodier than the original *Untouchables* ever could have been. The legendary sequence in which Capone pummels three men to death with a baseball bat -- a scene from Ness' memoirs which ABC would never allow to be dramatized in the TV series -- is brought to life in the movie in all its brutality.

Another signature of the *Untouchables* movie is the dialogue-free scene in which Ness protects a key witness (Capone's bookkeeper) from an assassination attempt at Union Station. Filmed in slow-motion, DePalma modeled the suspenseful sequence after the famous "Odessa steps" montage of Sergei Eisenstein's *The Battleship Potemkin*. Interestingly enough, this scene was not in the original script -- DePalma improvised the whole thing after the studio refused to pay \$200,000 for a vintage train. As it was, though, it still "wasn't easy to get Paramount to pay for the scene," DePalma said in 1987. "It cost about \$20,000 alone simply to light the set. You need a lot of extra light to shoot in slow motion. And we shot the scene in six days, which cost another \$100,000."

The film also received Oscar nominations for Best Art Decoration (von Brandenstein and Hal Gausman), Best Original Score (Ennio Morricone), and Best Costume Design (Marilyn Vance-Stryker).

After filming was completed, Linson had a chance meeting with none other than Robert Stack on the plane ride back to Los Angeles. Although Stack was skeptical about some of the changes made to Ness' character, he did offer the producer a word of encouragement: "If *The Untouchables* does as well for you guys as it's done for me, you'll be very, very happy." The movie was one of the Top 20 grossing films of 1987.

Coincidentally, *The Untouchables* was also the focus of controversy (albeit indirectly) as a result of an incident in a Maryland theater that happened to be showing the film. A man who had asked a noisy patron to lower his voice was severely beaten, along with his brother, by ten men -- while none of the other 40 moviegoers in the house did anything about it. Neither the police nor the complainants, however, indicated that the assailants' violent outburst was triggered in any way by the contents of the movie.

Paramount also reissued the original *Untouchables* novel in 1987 to coincide with the release of the movie.

Stack reprised his Emmy Award-winning role in *The Return of Eliot Ness*, a two-hour TV-movie that aired on NBC on November 11, 1991. Charles Durning, Lisa Hartman, and Jack Coleman co-star in a story which has Ness coming out of retirement to probe the murder of a former colleague besmirched by allegations of having mob connections. Stack is the best part of *Return*, which otherwise lacks most of the elements that made the original *Untouchables* an international success -- not the least of which is the frenetic pace that gave the TV show its own distinctive energy.

The producers of the telefilm began with much higher aspirations, but those plans were scuttled when Paramount Pictures threatened legal action against them. Having purchased the rights to not only the original series, but all three of Oscar Fraley's books (the original collab-

oration with Ness; *Four Against the Mob*, a biography of Ness; and *The Last of the Untouchables*, co-written by former squad member Paul Robsky), Paramount objected on the basis of ownership -- regardless of the fact that, from a creative standpoint, it had absolutely nothing to do with either the books or the original TV series. Nonetheless, the studio threatened to sue the producers if the TV-movie resembled anything even remotely connected to *The Untouchables* -- including the use of the name, which accounts for why the title of the show is *The Return of Eliot Ness*.

Still, the telefilm succeeds in restoring the integrity of the actual Ness, much of which had been gutted as a result of the box-office characterization. This, of course, is due entirely to Stack himself, whose commanding presence makes *The Return of Eliot Ness* more compelling than it otherwise deserves to be. (Interestingly enough, the movie aired immediately after a special edition of *Unsolved Mysteries* featuring a story

about Ness' investigation of a serial killer during the 1930s.)

A good story is always worth a second telling, so long as it's done well and stays within the basic framework of what made the original work. Despite the liberties taken with Ness' character in the feature motion picture, that version of *The Untouchables* worked because it never strayed from the heartline of the story -- a classic morality play, with clearly defined good guys and bad guys.

The same cannot be said for the syndicated *Untouchables* series, which debuted on independent stations across the country the week of January 11, 1993. Despite impressive production values, interesting stories, and strong performances (particularly by co-leads Tom Amandes as Ness and William Forsythe as Capone), the new series ultimately failed precisely because it blurred the lines between good and evil.

Of course, the biggest challenge facing the new series was overcoming the inevitable comparisons with the original,



The new *Untouchables*: Michael Horse, John Haymes Newton, Tom Amandes, John Rhys-Davies, and David James Elliot.



William Forsythe as Al Capone

particularly with regard to Eliot Ness. For nearly 40 years, television audiences worldwide have automatically associated the character with Robert Stack. "That's very much true," says Amandes, who came to the series from a predominant stage background. "And Stack, in my mind, was the definitive portrayal.

"I can't say that I really watched the original *Untouchables* much at all, though, so it wasn't as if I had a really strong image in my mind of what Stack had done with Eliot Ness. Although it was already in reruns by the time I was a kid [Amandes was born in 1959], it wasn't something that I watched. Now, I know a lot of people that are a few years older than me who remember watching it when it was first on -- you know, they'd sit down with their dad, and it was a real

'male bonding' experience for a lot of people. But I wasn't one of them, so it wasn't something that was a big burden for me to get past. Plus, in the theater, I've done a lot of roles that have been made famous by other people, so in that respect, playing Ness wasn't that big a problem for me. But I think for a lot of viewers it was."

Flanking Amandes as the *Untouchables*: John Rhys-Davies (*Raiders of the Lost Ark*) as ex-cop Mike Malone, ex-*Superboy* John Haymes Newton as Tony Pagano, David James Elliott (*JAG*) as Paul Robbins, and Michael Horse (*Twin Peaks*) as George Steelman. (Horse's character is killed off during the second season.) Other familiar guest stars include Karen Valentine, Michael Parks, Ronny Cox, George

Dzundza, Gina Gershon, Famke Janssen, and movie *Untouchable* Charles Martin Smith.

The new *Untouchables* claimed to be based on both the original ABC series and all three of Oscar Fraley's novels. Aside from an apparent homage to Quinn Martin in the second season (each segment of those episodes begins with "Act I," "Act II," etc.), the style and content of the show were actually patterned very closely after the Mamet/DePalma film. One of the keys to the show, for example, was the symbiotic relationship between the dedicated but somewhat idealistic Ness and the crusty, pragmatic Mike Malone. "My character was a very differently written Eliot Ness," says Amandes. "I had a lot of talks with [executive producer] Chris Crowe early on about where the character was going, and I think one of the reasons I got the role was that I had a real, natural understanding of what Chris was looking for -- in terms of his morality, his conscience, and the demons that would plague him -- in the Ness that he wanted to write."

Like the Kevin Costner characterization, the new TV Ness is an earnest young man who strives to balance his responsibilities as a husband and father with his obligations to the members of his team, as well as the sheer enormity of taking on Al Capone. Ness successfully manages this juggling act until midway through the second season, when he has a head-on confrontation with evil brought on by the assassination of Malone in the episode *TILL DEATH DO US PART*. Ness becomes so consumed with revenge, he nearly snaps entirely, stopping just short of gunning down Capone in cold blood. Ness regains his composure, but not without a price -- his obsession with defeating Capone is so overwhelming that his wife Catherine (Nancy Everhard) decides to leave him.

While purists are likely to blanch at this particular characterization of Ness, in truth it's not the biggest problem with the new *Untouchables*. That stems from another central motif established in a flashback sequence from the two-hour series pilot: because Ness and Capone grew up along parallel lines, the two characters have more in common than you'd otherwise think. In fact, the Al Capone of the new show (particularly in



the first-year stories) is a character who comes across as almost... virtuous.

"That, to me, was probably the thing that undermined the series, more than anything else," says Amandes. "The character of Capone, or of any great villain like that, is very seductive to writers, and I think that ultimately they were seduced, to the point that Capone became the character around which the series was focused. Certainly, it was a lot more fun to shoot his stuff than it was to shoot my stuff -- we had these sparse offices that looked like basic, boring offices in the '30s, whereas Capone had these wonderful mansions in Chicago that we were shooting in. We were using, for the Capone scenes, actual Lewis Sullivan buildings and Frank Lloyd Wright designs, and all this incredible architecture and set dressing, with beautiful women wearing these wonderful cos-

tumes (or, depending on the scene, next to nothing...!) And so, from that standpoint, it was very difficult for the 'good guys' to compete."

While the villains on the original series were also colorful and attractive, at the same time they were morally bankrupt, the polar opposites of the forthright Ness and his T-men. It was very black and white, cut and dried, and that's why the original series (and later the movie) worked. There was no confusion as to who the good guys and bad guys were, nor any doubt that good would prevail at the end.

In contrast, the writers of the new show infused Capone with many interesting shades of gray. For example, he has a kind of "ethical code" when it comes to cold-blooded murder -- gunning down men is acceptable, but killing women and children is deplorable. In one episode



Pau Regina as Frank Nitti



TV's second Eliot Ness, Tom Amandes.

(BETRAYAL IN BLACK AND TAN), he disassociates himself from a black operative (played by Cuba Gooding Jr.) upon learning the man "has sold out his own people." In the two-parter A TALE OF TWO FATHERS, he and Ness actually *join sides* temporarily to track down a serial child killer.

This approach, of course, goes against the basic morality play that is at the heart of *The Untouchables*. By making Capone too attractive a character, you risk undermining the built-in appeal of the archetypal hero, Eliot Ness. In fact, the biggest danger with this concept is that it practically makes Capone a kind of tragic figure -- you almost hate to realize he's going to lose at the end. This is exactly what happened with the new



David James Elliot

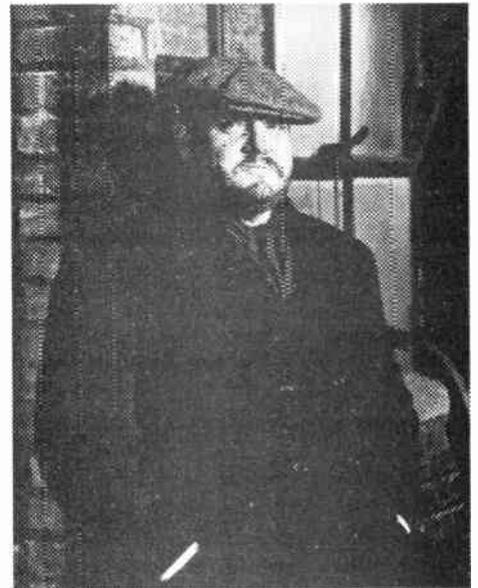
series. "The roles of Ness and Capone became sort of twisted," says Amandes. "I mean, there were more than a few people that came up to me on the street and said, 'You leave him alone! You leave that man alone!'"

"In a cops-and-robbers show, you want it to be very satisfying at the end of each episode, that good has prevailed, and I think we sort of undermined that." (This, of course, is the very reason the original series stumbled during its fourth season.)

Crowe recognized the problem, and tried to remedy it during the second season -- and the stories that year do attempt to restore the heroic image that is fundamental to the character of Eliot Ness. In fact, in Malone's last episode, he encourages his young friend to keep up the good fight: "One day you are going to be an authentic American hero, you know that? Every decent cop in this city, and every decent lawman in the country, will be proud to know you, and know of you. 'Who was Eliot Ness?' they'll say. 'Eliot Ness was a man who got together a group of people to fight organized crime. They were moral, they were idealistic, they were dedicated, and they were incorruptible.' That is not a bad epitaph."

However, by that point, it was too late to sway the viewers back in Ness' favor. "The die was already cast," says Amandes. "It had gotten to the point where most of the audience watching the show weren't exactly pleased whenever things didn't work out well for Capone -- and that's a tough thing to work against."

One big advantage the new show had over the original was in the area of special effects, simply because of the technology that was not available in the late 1950s. In this respect, *The Untouchables* of 1993 is very much along the same scale as the 1987 film. "The look of the show was excellent," says Amandes. "As you know, TV is a real compromise over feature film making -- but I think, in looking back on some of those episodes, we did a darn good job of producing a look that rivaled a lot of film stuff. And it wasn't easy, because period stuff is really tough to get the look and the feel of. We had gorgeous costumes. Richard Bruno, who's done things like Chinatown, did an incredible job with the costumes -- and thankfully, he had the



John Rhys-Davies

budget to do it. Paramount really didn't stint when it came to that, and I think that's one of the things that made the show irresistible to watch. You turned it on, and you'd say, 'Oooh... this looks great, whatever it is. And I think that's one of the things that anybody who worked on that show is most proud of -- that the look of the show is excellent."

The new *Untouchables* was also filmed almost entirely on location in Chicago. Amandes himself grew up (and still lives) in the Windy City, which made



Michael Horse



Nancy Everhard as Catherine Ness

filming the series a pleasant experience. "In fact, it was very frequent that we would shoot in my own neighborhood," he laughs. "I remember one time when my trailer was right outside my front door! It was very strange, actually. I kind of hung out at home, and then someone would say, 'Okay, it's time to go to work!' and I'd walk across the sidewalk and into my trailer."

The new series also benefited (so to speak) from the less stringent standards in television today. The brutality depicted was certainly more graphic than anything ever shown on the original. In *PAGANO'S FOLLY*, a young woman is kidnapped, stripped, whipped, beaten, raped and drugged repeatedly until she finally submits to a life of prostitution. Several episodes feature shots to the head, with all the blood and gore oozing onto the screen in glorious color. After hordes of complaints, the series regularly aired "Viewer Discretion" advisories beginning with the second season. However, a number of parents' associations successfully lobbied their local stations to move *The Untouchables* out of prime time (where the series had successfully competed against established network shows during the first year) and into less desirable late-night time slots. Also like its ABC predecessor, the new *Untouchables* upset many Italian-American groups, who were likewise successful in getting major sponsors to withdraw from the show. Paramount eventually cancelled the series at the end of the 1993-94 sea-

son.

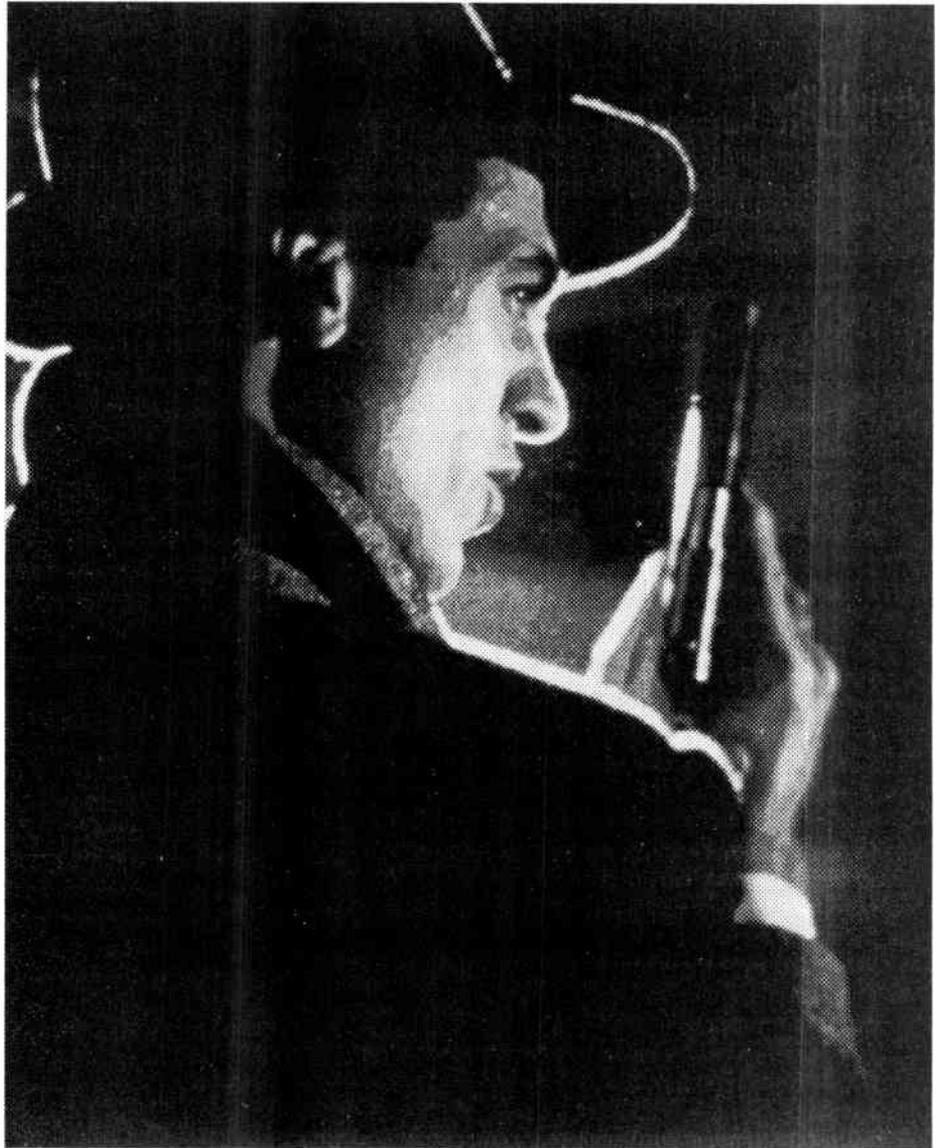
Amandes has since starred in the short-lived NBC sitcom *The Pursuit of Happiness*, and appears in Geena Davis' latest motion picture, *The Long Kiss Goodnight*. John Rhys-Davies currently stars on Fox-TV's *Sliders*, while fellow movie veteran Forsythe (*Dick Tracy*, *Raising Arizona*, *American Me*) was recently seen in HBO's *Gotti*.

One final thing to look for as you watch the reruns of the show. While the marriage of Eliot and Catherine Ness had its problems, romance bloomed off-camera between Amandes and Everhard (they eventually got married this past summer). "That's why I'll always have a soft spot at the bottom of my heart for *The Untouchables*," smiles Amandes.

-- Ed Robertson

Ed Robertson is the author of *The Fugitive Recaptured*, *Maverick: Legend of the West*, and "This is Jim Rockford..." A regular contributor to *Television Chronicles*, his column, "Ed's Web," appears elsewhere in this issue.

THE UNTOUCHABLES



Desilu Playhouse: THE UNTOUCHABLES (2-parts; 4/20/59, 4/27/59)
 Eliot Ness forms his squad of agents with one goal in mind: to end the criminal reign of Al Capone
 Robert Stack, Neville Brand, Keenan Wynn, Barbara Nichols, Patricia Crowley, Bill Williams, Joe Mantell, Peter Leeds, Eddie Firestone, Robert Osterloh, Paul Dubov, John Beradino, Wolfe Barzell, Frank Wilcox, Peter Mamakos, Wally Cassell, Herman Rudin, Richard Benedict, Bern Hoffman, Frank de Kova, James Westerfield
 Written by Paul Monash; Directed by Phil Karlson
 Based on the book, *The Untouchables*, by Eliot Ness and Oscar Fraley
 Released theatrically and to home video as *The Scarface Mob*

FIRST SERIES - 118 episodes, ABC

Season 1 - 1959-60:

THE EMPTY CHAIR (10/15/59)
 Following the imprisonment of Al Capone, Frank Nitti and Jake Guzik clash over the leadership and future of the organization
 Nehemiah Persoff, Bruce Gordon, Barbara Nichols, Betty Garde, Wally Carroll, Herman Rudin, Richard Benedict
 Written by Ernest Kinoy; Directed by John Peyser

MA BARKER AND HER BOYS (10/22/59)
 A flashback reveals the events leading up to Ma Barker's show-down with Ness and the Untouchables
 Claire Trevor, Adam Williams, Joe de Reda, Peter Baldwin, Robert Ivers, Vaughn Taylor, Louise Fletcher
 Written by Jeremy Ross; Directed by Joe Parker

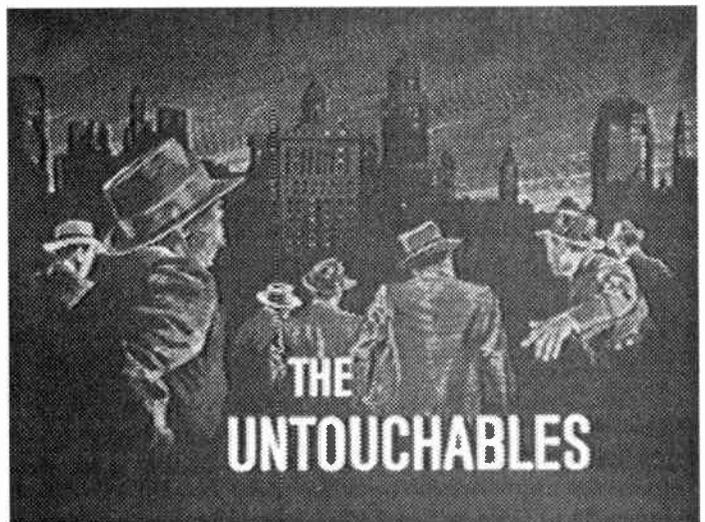
THE JAKE LINGLE KILLING (10/29/59)
 Ness cooperates with an ex-con detective who's trying to solve the mob murder of a crooked news reporter
 Charles McGraw, Jack Lord, Phillip Pine, John Beradino, Herb Vigran, H.M. Wynant, Frank Wilcox, Chuck Hicks
 Written by Robert C. Dennis, Saul Levitt; Directed by Tay Garnett

THE GEORGE "BUGS" MORAN STORY (11/5/59)
 Bugs Moran moves to take over a small but growing trucking union by kidnapping the son of the union's president
 Lloyd Nolan, Jack Warden, Chuck Hicks, Harry Shannon, Peter Baldwin, Robin Warga, Miriam Nelson, Kem Dibbs, Barbara Stuart
 Written by David Karp; Directed by Joe Parker

AIN'T WE GOT FUN? (11/12/59)
 A gangster muscling his way into the nightclub scene, lays claim to a young comedian's career as well
 Cameron Mitchell, Joseph Buloff, Ted de Corsia, Phyllis Coates, Timothy Cary
 Written by Abram S. Ginnes; Directed by Roger Kay

THE VINCENT "MAD DOG" COLL STORY (11/19/59)
 Mad Dog Coll plans to abduct a thoroughbred racehorse as Ness tries to collar both him and Dutch Schultz
 Lawrence Dobkin, Clu Gulager, Susan Storrs
 Written by Charles Marion; Directed by Andrew McCullough

MEXICAN STAKEOUT (11/26/59)
 Ness follows the trail of a missing witness to Mexico
 Vince Edwards, Martin Landau, Joe Ruskin, Byron Foulger, Stafford Repp, David Renard
 Written by Alvin Sapsinley, Robert C. Dennis; Directed by Tay Garnett



THE ARTICHOKE KING (12/3/59)
 The Untouchables try to thwart gangster dominance of the wholesale produce market in New York
 Jack Weston, Robert Ellenstein, Al Ruscio, Mike Mazurki, Selette Cole
 Written by Harry Essex; Directed by Roger Kay
 Selette Cole was the wife of writer George Eckstein

THE TRI-STATE GANG (12/10/59)
 Ness takes on a formidable hijacker-kidnapper
 William Bendix, John Ward, Roxanne Berard, Alan Hale Jr., Gavin MacLeod, Jay Adler
 Written by Joseph Petracca; Directed by Allen H. Miner

THE DUTCH SCHULTZ STORY (12/17/59)
 Ness tries to nail Dutch Schultz on a tax case
 Lawrence Dobkin, Mort Mills, Robert Carricart, Maggie Mahoney, Richard Reeves
 Written by Jerome Ross, Robert C. Dennis; Directed by Jerry Hopper

YOU CAN'T PICK THE NUMBER (12/24/59)
 Ness tries to use a collector and his son to smash the flourishing numbers racket
 Darryl Hickman, Jay C. Flippen, Chuck Hicks, King Calder, Whit Bissell, Chris White, Doreen Lang, George Ramsey, Harry Tyler
 Written by Henry Greenberg; Directed by Richard Whorf

UNDERGROUND RAILWAY (12/31/59)
 Ness goes coast to coast in search of an escaped felon who has had plastic surgery to alter his appearance
 Cliff Robertson, Virginia Vincent, Joe de Santis, Murray Roman, Bob Hopkins
 Written by Leonard Kantor; Directed by Walter Grauman

SYNDICATE SANCTUARY (1/7/60)
 One of the Untouchables goes undercover in the mob to root out the plot behind the assassination of a mayoral candidate
 Mike Kellin, Anthony Caruso, Gail Kobe, Jack Elam, Frank Wolf, Douglas Dumbrille
 Written by George F. Slavin; Directed by Paul Harrison

THE NOISE OF DEATH (1/14/60)
 A district mob boss denies making what was obviously a mob hit
 J. Carrol Naish, Rita Lynn, Chuck Hicks, Mike Kellin, Henry Silva, Karen Docker, Joi Lansing
 Written by Ben Maddow; Directed by Walter Grauman

STAR WITNESS (1/21/60)

When a bookkeeper for the mob finds retirement an unlikely option, Ness tries to turn him against the organization
Jim Backus, Marc Lawrence, Dorothy Morris, Jay Warren, Sal Armetta

Written by Charles O'Neal; Directed by Tay Garnett

THE ST. LOUIS STORY (1/28/60)

The Untouchables go after a St. Louis gang who robbed a U.S. Mail truck

David Brian, Leo Gordon, Tom Trout, Richard Bakalyan, Bernard Fine, Lillian Bronson, Rita Duncan, Percy Helton
Written by Joseph Petracca; Directed by Howard W. Koch

ONE-ARMED BANDIT (2/4/60)

An ex-con is blackmailed into joining a group of slot machine racketeers

Harry Guardino, John Berardino, Larry Gates
Written by E. Jack Neuman; Directed by Walter Grauman

LITTLE EGYPT (2/11/60)

Ness's newest agent goes undercover to solve the murder of an honest sheriff and mayor

Fred Clark, Susan Cummings, Bartlett Robinson, John Marley, Norm Alden, Miriam Goldini, Sam Gilman, James McCallion, Frank Bella

Written by Joseph Petracca; Directed by John Peyser

THE BIG SQUEEZE (2/18/60)

Ness tries to trip up a notorious bank robber
Dan O'Herlihy, Dody Heath, John Hoyt, Bill Forrester
Written by W.R. Burnett, Robert C. Dennis; Directed by Roger Kay

THE UNHIRED ASSASSIN (2 parts; 2/25/60, 3/3/60)

Ness steps in to protect the mayor after he rebuffs an effort by Nitti to move in on the World's Fair

Robert Middleton, Lee Van Cleef, Joe Mantell
Written by William Spier; Directed by Howard W. Koch
Released theatrically as *The Guns of Zangara* (1962)
Not included in syndication package

THE WHITE SLAVERS (3/10/60)

Ness uses a reformed mobster to thwart a white slave racket
Betty Field, Dick York, Mike Kellin, Theona Bryant, Mona Knox, Jim Anderson

Written by Leonard Kantor; Directed by Walter Grauman

3,000 SUSPECTS (3/24/60)

Ness must put a second prisoner at risk after an informer is killed in jail

Leslie Nielsen, Peter Leeds, Benny Burt, James Flavin, Francis DeSales, Howie Storm
Written by Robert C. Dennis; Directed by John Peyser

THE DOREEN MANEY STORY (3/31/60)

A couple nicknamed "The Lovebirds" are connected to a series of armored truck robberies

Anne Francis, Connie Hines, Christopher Dark, George Mitchell
Written by Jerome Ross; Directed by Robert Florey

PORTRAIT OF A THIEF (4/7/60)

While working to smash bootleggers, Ness receives an unexpected lead that points to a scandal in a respected drug firm

Charles McGraw, Henry Jones, Frank Wilcox, Edward Andrews
Written by Herbert Abbott Spiro; Directed by Walter Grauman

THE UNDERWORLD BANK (4/14/60)

Romance between a disgruntled customer and the niece of a crooked banker give Ness the leverage he needs to bust the operation

Thomas Mitchell, Peter Falk, Virginia Vincent, Ernest Sarracino, Tony Zagano, Penny Santon, Bernard Kates, Val Avery
Written by Aben Kandel; Directed by Stuart Rosenberg

HEAD OF FIRE, FEET OF CLAY (4/21/60)

Ness is put in jeopardy by an old school chum who has fallen in with the mob

Nehemiah Persoff, Jack Warden, Madlyn Rhue, Patsy Kelly, Virginia Christine, Leon Gordon

Written by Ben Maddow; Directed by Walter Grauman

THE FRANK NITTI STORY (4/28/60)

Frank Nitti is extorting money from theater operators, who would rather pay than cooperate with the law

Myron McCormick, Dick Foran, Frank Albertson, Phyllis Coates, Frank Wilcox

Written by Blair Scott, Harry Essex (s); Directed by Howard W. Koch

Season 2 - 1960-61:

THE RUSTY HELLER STORY (10/13/60)

A beautiful girl plays various mob elements against each other in her own quest for power

Elizabeth Montgomery, David White, Harold J. Stone, Linda Watkins, Norman Fell, John Duke

Written by Leonard Kantor; Directed by Walter Grauman

THE JACK "LEGS" DIAMOND STORY (10/20/60)

The Untouchables go after Legs Diamond, who has hijacked a dope shipment for his own purposes

Steven Hill, Lawrence Dobkin, Robert Carricart, Suzanne Storrs, Norma Crane, Ted Berger

Written by Charles O'Neal; Directed by John Peyser
Remade for second series



Elizabeth Montgomery appears bothered and bewildered in her Emmy-nominated role in *THE RUSTY HELLER STORY*.

NICKY (11/3/60)

Ness gains a new enemy in the son of a bootlegger slain during a raid

Luther Adler, Michael Ansara, Mario Raccuzzo, Phillip Pine, Ronnie Haran, Malcolm Atterbury, Renata Vanni
Written by Joseph Petracca; Directed by Walter Grauman

THE WAXEY GORDON STORY (11/10/60)

Ness goes after the top bootlegger of the 30s, but finds him to be elusive

Nehemiah Persoff, Sam Gilman, Lisabeth Hush, Adam Becker, Terry Huntingdon, Frank De Kova
Written by Joseph Petracca; Directed by John Peyser
Remade for second series

THE MARK OF CAIN (11/17/60)

Ness uses the power of the press to lean on dope pushers, but one minor member of the organization remains defiant

Henry Silva, Eduardo Cianelli, Paula Raymond, Will Kuluva, Wolfe Barzell
Written by David Z. Goodman; Directed by Walter Grauman

A SEAT ON THE FENCE (11/24/60)

Ness goes after a drug ring that steals narcotics from hospitals and drug stores

Frank Silvera, John McIntire, Arlene Sax, Olan Soulé, Val Avery, Dan Barton
Written by William P. Templeton; Directed by Walter Grauman

THE PURPLE GANG (12/1/60)

A small-time hoodlum is abducted by mistake, and Capone interests move in when the mistake is corrected

Steve Cochran, Werner Klemperer, Steven Geray, Ilka Windish, Carl Milletaire
Written by John Mantley; Directed by Walter Grauman

KISS OF DEATH GIRL (12/8/60)

While working a hijacking case, Ness crosses paths with a girl whose boyfriends tend to meet untimely deaths

Jan Sterling, Mickey Shaughnessy, Robert H. Harris, David J. Stewart, John Conte
Written by Harry Kronman; Directed by John Peyser

THE LARRY FAY STORY (12/15/60)

Ness investigates strong-arm price-hiking of milk by racketeers

Sam Levene, Robert Emhardt, June Havoc, Tommy Cook, Robert Karnes, Larry Gates
Written by Harry Essex; Directed by Walter Grauman

THE OTTO FRICK STORY (12/22/60)

The Untouchables run into resistance from the State Department when it is learned that dope pushers have formed an alliance with the Nazi Bund

Francis Lederer, Richard Jaeckel, Jack Warden, Erika Paters, John Wengraf
Written by Leonard Kantor; Directed by John Peyser

THE TOMMY KARPELES STORY (12/29/60)

Ness isn't convinced of a known criminal's guilt when a jury convicts the man of a mail robbery

Joseph Wiseman, Harold J. Stone, Madlyn Rhue, Murray Hamilton, Vic Morrow, Joseph Julian, Vladimir Sokoloff
Written by George Bellak; Directed by Stuart Rosenberg

THE BIG TRAIN (2 parts; 1/5/61, 1/12/61)

While plans are made to transfer Al Capone to Alcatraz, Ness investigates some suspicious activity on the part of the mobster's gang

Neville Brand, Robert F. Simon, James Westerfield
Written by William Spier; Directed by John Peyser
Released theatrically as *Alcatraz Express*
Not included in syndication package

THE MASTERPIECE (1/19/61)

A hit man defies the Untouchables as he plans to carry out his latest assassination right under their noses

Robert Middleton, Rip Torn, George Voskovec, Joseph Ruskin, Harry Shannon, Addison Richards
Written by David Z. Goodman; Directed by Walter Grauman

THE ORGANIZATION (1/26/61)

Ness attempts to thwart a gangster summit meeting that would establish a national crime organization

Richard Conte, Susan Oliver, Milton Selzer, Oscar Beregi, Richard Karlan, Thom Carney
Written by Harry Kronman; Directed by Walter Grauman

JAMAICA GINGER (2/2/61)

The Untouchables try to shut down the smuggling into the country of a deadly drink from the Indies

Brian Keith, Michael Ansara, Alfred Ryder, James Coburn, June Dayton
Written by Joseph Petracca; Directed by John Peyser

AUGIE "THE BANKER" CIAMINO (2/9/61)

A ruthless bootlegger is concealing his operation by putting stills in the homes of frightened immigrants

Sam Jaffe, Keenan Wynn, Will Kuluva, Lee Philips, (Harry) Dean Stanton, Rebecca Welles, Bernard Kates
Written by Adrian Spies; Directed by Stuart Rosenberg

THE UNDERGROUND COURT (2/16/61)

A gangster with a million dollars stolen from the mob forces them to protect him from Ness as he takes a cross-country trip with an unsuspecting widow

Joan Blondell, Richard Devon, Eddie Firestone, Frank De Kova, Vic Perrin, Arthur Kendall, William Fawcett, Steve Conte, John Duke
Written by Leonard Kantor; Directed by Don Medford



With Susan Oliver and Richard Conte in THE ORGANIZATION.

THE NICK MOSES STORY (2/23/61)

After defying the code of the underworld, a mobster promises to eliminate Eliot Ness as the price for his actions
Harry Guardino, Joe De Santis, Michael Constantine, Dan Seymour, Herman Rudie, Nicki Marcelli
Written by Tim Darlo, John Mantley, T.L.P. Swicegood (s);
Directed by Herman Hoffman

THE ANTIDOTE (3/9/61)

A bootlegging ring is using a new process to reclaim industrial alcohol that has been denatured
Telly Savalas, Joseph Wiseman, Jeff Corey, Gail Robbins
Written by David Z. Goodman; Directed by Walter Grauman

THE LILY DALLAS STORY (3/16/61)

Ness inserts an agent into the mob to exploit a disagreement over the protection of the young daughter of a gangland couple
June Vincent, Norma Crane, Barbara Parkins, Larry Parks, Dabbs Greer, Judy Strange, Linda Watkins
Written by Leonard Kantor; Directed by Don Medford

MURDER UNDER GLASS (3/23/61)

Ness unmasks a New Orleans importer who is using a respected family firm to smuggle narcotics
Luther Adler, Dennis Patrick, Carl Milletaire, Paul Burch
Written by Harry Kronman; Directed by Walter Grauman

TESTIMONY OF EVIL (3/30/61)

Ness tries to locate a reluctant witness before the mob finds and eliminates him
David Brian, Fay Spain, John Marley, Jack Elam, Tom Fadden, Paul Genge
Written by Joseph Petracca; Directed by Paul Wendkos

RING OF TERROR (4/13/61)

A blackmailed fight manager refuses to help Ness tie narcotics to the fight game
Viveca Lindfors, Harold J. Stone, John Crawford, Richard Karlan, Vaughn Taylor, Sheldon Allman, John Day, Frank Wilcox, Howard Caine, Walter Burke, Russell Collins, George Carver
Written by John Mantley; Directed by Walter Grauman

MR. MOON (4/20/61)

A skillful counterfeiter has obtained enough government paper to print \$100 million worth of phony bills
Victor Buono, Karl Swenson, Robert Osterloh, Olan Soulé
Written by Charles O'Neal; Directed by Paul Wendkos

DEATH FOR SALE (4/27/61)

Ness takes on an underworld prodigy, who has exceeded the expectations of the mob
James MacArthur, Lou Polan, Ned Glass, Carol Eastman
Written by David Z. Goodman; Directed by Stuart Rosenberg

STRANGLEHOLD (5/4/61)

The price of fish soars in New York after the market is taken over by a racketeer
Ricardo Montalban, Philip Pine, Kevin Hagen, Trevor Bardette, Frank Puglia
Written by Harry Kronman; Directed by Paul Wendkos

THE NERO RANKIN STORY (5/11/61)

The newest syndicate leader threatens reprisals against the public if Ness doesn't stop leaning on his operations
Will Kuluva, John Dehner, Joanna Moore, Richard Karlan, Brook Byron, Murvyn Vye, John Duke, Jean Carson, Barry Kelley
Written by Leonard Kantor; Directed by Stuart Rosenberg



Lee Marvin guest-stars in **THE NICK ACROPOLIS STORY**.

THE SEVENTH VOTE (5/18/61)

Frank Nitti and Jake Guzik attempt to smuggle a man into the country who can help settle the leadership dispute
Nehemiah Persoff, Joseph Ruskin, George Neise, Howard Caine, Richard Reeves, Robert Cornthwaite, Gregg Dunn
Written by Richard Collins; Directed by Stuart Rosenberg

THE KING OF CHAMPAGNE (5/25/61)

Ness uncovers a plot to corner the wine market with the development of an American formula for making champagne comparable to the French product
Robert Middleton, Michael Constantine, Barry Morse, Grant Richards, Jason Wingreen, Jack Anthony, George Kennedy, Barton Heyman, Pepper Curtis, Robert G. Anderson
Written by David Z. Goodman; Directed by Walter Grauman

THE NICK ACROPOLIS STORY (6/1/61)

Ness uses a three-way internal mob conflict to bust up a book-making operation
Lee Marvin, Constance Ford, Johnny Seven
Written by Curtis Kenyon, John Mantley; Directed by Don Medford

90 PROOF DAME (6/8/61)

A Chicago mobster prominent in burlesque circles is branching out into bootleg brandy
Steve Cochran, Warren Stevens, Joanna Barnes, Steven Geray, (Harry) Dean Stanton, Gilbert Green
Written by Harry Kronman; Directed by Walter Grauman

Season 3 - 1961-62:

THE TROUBLESHOOTERS (10/12/61)

When Ness turns down a large bribe, angry gangsters attempt to frame him

Peter Falk, Murray Hamilton, Ned Glass, Vincent Gardenia, Michael Dana, Vladimir Sokoloff

Written by Louis Peletier; Directed by Stuart Rosenberg

POWER PLAY (10/19/61)

The new head of a crime commission is also the head of an underworld syndicate

Wendell Corey, Carroll O'Connor, Albert Salmi, Mary Fickett, Paul Gorge

Written by Harry Kronman; Directed by Paul Wendkos

TUNNEL OF HORRORS (10/26/61)

Ness goes up against a crooked cop as an amusement park is used as a base of operations for dope smuggling

Martin Balsam, Joseph Ruskin, Don Gordon

Written by John Mantley; Directed by Stuart Rosenberg

THE GENNA BROTHERS (11/2/61)

Internal family squabbling enables Ness to shut down a thriving home still operation

Marc Lawrence, Anthony Carbone, Frank Puglia, Arlene Sax, Grant Richards, Eugene Iglesias

Written by Harry Kronman; Directed by Paul Wendkos

THE MATT BASS SCHEME (11/9/61)

An ex-con helps Frank Nitti find a new way of getting his booze after Ness temporarily interrupts the flow

Telly Savalas, Jaynes Barron, Grant Richards, Herman Rudin
Written by David Z. Goodman; Directed by Stuart Rosenberg

LOOPHOLE (11/16/61)

Ness tries to thwart the efforts of a lawyer who is an expert in using loopholes to free mobsters

Jack Klugman, Martin Landau, George Tobias, Gavin MacLeod, Vaughn Taylor, Peter Brocco, Alexander Lockwood

Written by Harry Kronman; Directed by Paul Wendkos

JIGSAW (11/23/61)

As a counter to the Untouchables, an underworld squad has been formed to root out potential government witnesses

James Gregory, Cloris Leachman, Alan Baxter, Joe Perry, Bernard Fein

Written by George Eckstein; Directed by Paul Wendkos

MANKILLER (12/7/61)

Ness turns up a showgirl with a grudge against a woman who has gone into partnership with Nitti

Ruth Roman, Grant Richards, Mario Alcalde, Mario Gallo

Written by Sy Salkowitz; Directed by Stuart Rosenberg

CITY WITHOUT A NAME (12/14/61)

Frank Nitti enters the picture as Ness journeys east to solve the murder of a federal officer by racketeers interested in opening up their city to bootleggers and gamblers

Paul Richards, Mike Kellin, Theo Marcuse, George Keyman

Written by John Mantley; Directed by Paul Wendkos

HAMMERLOCK (12/21/61)

A respected member of the baking industry is acting as a front man for racketeers seeking to get a piece of bakery profits

Harold J. Stone, Joan Staley, Will Kuluva, John Larch, Robert Carricart

Written by Mel Goldberg; Directed by Stuart Rosenberg

CANADA RUN (1/4/62)

Ness investigates the flow of liquor into Chicago from Canada
Simon Oakland, Arthur Hill, John Anderson, Dabbs Greer, Than Wyenn

Written by Barry Trivers, Harry Kronman; Directed by Bernard McEveety Jr.

FALL GUY (1/11/62)

Three hoodlums offer their services as "specialists" to mobsters requiring special skills to thwart Ness's investigations

Herschel Bernardi, Don Gordon, Robert Emhardt, Jay C.

Flippen, Herbie Faye

Written by David P. Harmon; Directed by Bernard Kowalski

THE GANG WAR (1/18/62)

Ness investigates a gangland war after an innocent bystander is gunned down

Victor Buono, John Kellogg, Ed Nelson, Ann Whitfield

Written by John Mantley; Directed by Paul Wendkos

THE SILENT PARTNER (2/1/62)

Ness takes credit for killing a favorite of the underworld kingpin in an attempt to spare Hobson, the true gunman, from reprisals

Charles McGraw, Dyan Cannon, Allyn Joslyn, Bert Convy

Written by Harry Kronman; Directed by Abner Biberman

THE WHITEY STEELE STORY (2/8/62)

Ness goes undercover in San Francisco to bust a horse racing wire service that is also peddling narcotics

Henry Silva, Murray Hamilton, Eduardo Ciannelli, Phil Pine, Sean McClory

Written by George Eckstein; Directed by Abner Biberman

THE DEATH TREE (2/15/62)

A knowledge of gypsy customs helps Ness take on the gypsy hired by the Capone organization to head their cheap whiskey operation

Charles Bronson, Barbara Luna, Theo Marcuse, Ed Asner, Richard Bakalyan

Written by Harry Kronman; Directed by Vincent McEveety



THE TROUBLESHOOTERS

TAKEOVER (3/1/62)

On the eve of the repeal of prohibition, a father and son are nearing a showdown over control of the Chicago beer market
Luther Adler, Robert Loggia, Collin Wilcox, Mort Mills,
Leonard Nimoy, Oscar Beregi
Written by Sy Salkowitz, Theodore Apstein; Directed by
Bernard Kowalski

THE STRYKER BROTHERS (3/8/62)

An arsonist is hired by a trio of brothers to destroy the building containing the evidence against them for a mail robbery
Nehemiah Persoff, Frank Sutton, Michael Strong, Joseph Bernard, Grant Richards, Buck Kartalian, Arny Freeman
Written by Gilbert Ralston; Directed by Stuart Rosenberg

ELEMENT OF DANGER (3/22/62)

A psychopath found at the scene of a warehouse holdup convinces police that he is an innocent bystander
Lee Marvin, Victor Jory, Al Ruscio
Written by John Mantley; Directed by Bernard Kowalski

THE MAGGIE STORM STORY (3/29/62)

The owner of a swank speakeasy also uses the location as an auction house for illicit merchandise
Patricia Neal, Vic Morrow, John Kellogg, Bernard Fein, John Harmon, Herman Rudin, Joseph Ruskin, Frank De Kova
Written by George Eckstein; Directed by Stuart Rosenberg

MAN IN THE MIDDLE (4/5/62)

An informant's life is endangered when his wife inadvertently exposes him
Martin Balsam, Tom Drake, Cloris Leachman, Gavin MacLeod, Mike Mazurki, Joey Barnum
Written by Harry Kronman; Directed by Bernard Kowalski

DOWNFALL (5/3/62)

Bootleg whiskey from Canada is traced to a respectable railroad family
Steven Hill, Simon Oakland, Stefan Schnabel, Milton Seltzer
Written by Robert Yale Libott; Directed by Stuart Rosenberg

THE CASE AGAINST ELIOT NESS (5/10/62)

Ness is sued for slander after challenging a public figure who tries to take over the 1933 World's Fair
Pat Hingle, Jeanne Cooper, Cliff Carnell, Joseph Turkel
Written by George Eckstein; Directed by Bernard Kowalski

THE GINNIE LITTLESMTIH STORY (5/17/62)

A spinster clings to her "inheritance," the records of her deceased hoodlum uncle that could help Ness put away a group of racketeers
Phyllis Love, Don Gordon, Brook Byron, Jenö Mate, Linda Evans, Leonard Strong, Marlene Callahan
Written by Leonard Kantor; Directed by Stuart Rosenberg

THE CONTRACT (5/31/62)

Ness pursues a criminal to a gambling ship moored off the California coast
Harry Guardino, Gloria Talbott, Frank Sutton, John Larkin, Oscar Beregi
Written by George Eckstein; Directed by Bernard Kowalski

PRESSURE (6/14/62)

A narcotics dealer openly informs Ness of his shipments, but threatens to destroy a school full of children if the shipments are interfered with
Harold J. Stone, Warren Oates, Darryl Hickman, Collin Wilcox, Booth Colman
Written by Harry Kronman; Directed by Vincent McEveety

ARSENAL (6/28/62)

A gang war threatens to break out after the discovery that no law blocks the sale of machine guns
Salome Jens, George Mathews, Kevin Hagen, Karl Swenson
Written by John Mantley; Directed by Paul Wendkos

THE MONKEY WRENCH (7/5/62)

Using the home of a gangster's widow, Frank Nitti smuggles in brewmeisters to replace those nabbed by Ness in raids
Claude Akins, Oscar Beregi, Dolores Dorn, Cliff Osmond, Albert Szabo
Written by George Eckstein; Directed by Bernard Kowalski

Season 4 - 1962-63:**THE NIGHT THEY SHOT SANTA CLAUS (9/25/62)**

A showgirl helps Ness find the killer of a man gunned down while playing Santa at an orphanage on Christmas Eve
Nita Talbot, Ruth White, Murvyn Vye, Russell Collins, Isabel Jewell, Grace Lee Whitney, John Duke
Written by Mort Thaw; Directed by Alex March

COOKER IN THE SKY (10/2/62)

Chicago mobsters bring in a brewery expert from New York to construct a "Ness-proof" plant, untraceable by federal agents
Anne Jackson, Milton Selzer, J.D. Cannon
Written by John D.F. Black; Directed by Robert Butler

THE CHESS GAME (10/9/62)

A blind Boston fish merchant is using his refrigerated freight cars to smuggle champagne
Richard Conte, Murray Hamilton, Michael Constantine, Barbara Barrie, Ned Glass
Written by David Z. Goodman; Directed by Stuart Rosenberg

THE ECONOMIST (10/16/62)

An educated mobster tries to corner the whiskey market
Joseph Sirola, Ellen Madison, George Mathews
Written by Harold Gast; Directed by Paul Stanley

THE PEA (10/23/62)

Ness uses the debts of a speakeasy bus boy as leverage to turn him into an informant
Frank Gorshin, Sally Gracie, Albert Paulsen, Gilbert Greene, Elizabeth MacRae, Stefan Gierasch
Written by Harry Kronman; Directed by Paul Stanley

BIRD IN THE HAND (10/30/62)

Ness and the Health Department both seek a racketeer who owns a pet shop, and who has parrot fever
Dane Clark, Carroll O'Connor, Herschel Bernardi, Nan Martin
Written by Harry Kronman; Directed by Walter Grauman

THE EDDIE O'GARA STORY (11/13/62)

A vanished gangster returns from oblivion after three years to help his old boss, Bugs Moran, form a new organization
Mike Connors, Robert J. Wilke, Sean McClory, Meg Wyllie
Written by Carey Wilbur; Directed by Robert Butler

ELEGY (11/20/62)

Ness is offered the records of a dying gangster if he will find the man's daughter before he dies
Barbara Stanwyck, Peggy Ann Garner, John Larch, Bill Sargent
Written by Herman Groves; Directed by Robert Butler

COME AND KILL ME (11/27/62)

A karate expert is training teenage boys to be killers
Dan Dailey, Ted de Corsia, Robert Bice
Written by Kitty Buhler; Directed by Robert Giest

A FIST OF FIVE (12/4/62)

A frustrated policeman forms a vigilant group which Ness must ultimately deal with
Lee Marvin, Phyllis Coates, James Caan, Roy Thinnes, Frank De Kova, Mark Allen, Whitney Armstrong
Written by Herman Groves; Directed by Ida Lupino

THE FLOYD GIBBONS STORY (12/11/62)

A famed war correspondent helps Ness solve the slaying of a reporter friend and uncover a diabolical underworld operation
Scott Brady, Dorothy Malone, Stuart Erwin, Alan Baxter, Norman Burton, Lee Krieger, Paul Langton, Jerry Oddo, Robert Bice

Written by George Eckstein; Directed by Robert Butler

DOUBLECROSS (12/18/62)

Ness interferes with Jake Guzik's bootlegging operation by supplying retailers with the product himself

Harry Morgan, Nehemiah Persoff, John Duke, John Kellogg, Malachi Throne

Written by John Mantley; Directed by Paul Wendkos

SEARCH FOR A DEAD MAN (1/1/63)

Ness and a representative of the Missing Persons Bureau attempt to identify a body fished out of Lake Michigan

Barbara Stanwyck, Virginia Capers, Ed Asner, Alan Dexter, Carlo Tricoli

Written by Herman Groves, Harold Gast; Directed by Robert Butler

THE SPECULATOR (1/8/63)

A financial wizard attempts to swindle Frank Nitti in a Wall Street investment deal

Telly Savalas, Frank Sutton, Ted Knight

Written by Max Ehrlich; Directed by Allen Reisner

THE SNOWBALL (1/15/63)

A college graduate is conducting a profitable whiskey trade on various campuses, but his assistant becomes greedy

Robert Redford, Gerald Hiken, Robert Bice

Written by Norman Katkov; Directed by Alex March

JAKE DANCE (1/22/63)

Ness arranges a jailbreak for a con in hopes that he will lead him to the head of ring which is flooding Chicago with poisoned liquor

Dane Clark, John Gabriel, Sondra Kerr, Liam Sullivan, Linda Watkins, Joe De Santis

Written by Gilbert Ralston; Directed by Robert Butler

BLUES FOR A GONE GOOSE (1/29/63)

The wife of a bootlegger falls for a trumpet player in one of the clubs supplied by her husband

Robert Duvall, Kathy Nolan, Will Kuluva, Marc Lawrence, Richard Bakalyan

Written by Don Brinkley; Directed by Sherman Marks

GLOBE OF DEATH (2/5/63)

Ness tries to uncover a \$2 million dope shipment from the Far East

Phillip Pine, Barry Morse, Gilbert Green, Malachi Throne, Jerry Fujikawa, Cliff Osmond

Written by John Mantley; Directed by Walter E. Grauman

AN EYE FOR AN EYE (2/19/63)

Ness tries to bust an almost fool-proof scheme for selling illicit liquor involving hundreds of small merchants

Jack Klugman, George Voskovec, Frank Wilcox

Written by John D.F. Black; Directed by Robert Butler

JUNK MAN (2/26/63)

Ness jails a man for throwing a punch at him, only to learn that he is an undercover government drug agent

Pat Hingle, Joe De Santis, Edward Binns, Joan Chambers, Michael Constantine, Jerry Oddo

Written by Herman Groves; Directed by Paul Wendkos



Photo courtesy Hake's Americana & Collectibles

MAN IN THE COOLER (3/5/63)

Ness is doublecrossed by a man he released from prison to help him smash a liquor ring

Salome Jers, J.D. Cannon, Peter Whitney, Eddie Firestone, I. Stanford Jolley

Written by John D.F. Black; Directed by Ida Lupino

THE BUTCHER'S BOY (3/12/63)

A pair of World War I veterans are running an extortion racket
John Larkin, Frank Sutton, Francine York, Barney Phillips, H.M. Wynant, Jay Novello

Written by Harry Kronman; Directed by Allen Reisner

THE SPOILER (3/26/63)

A gangster returns from hiding in Brazil to retrieve hidden loot, and must avoid the clutches of Ness as well as another mobster

Claude Akins, Rip Torn, Tim Considine, Virginia Christine

Written by Tony Barrett; Directed by Laslo Benedek

ONE LAST KILLING (4/2/63)

Rival hoodlums doublecross each other, then throw false clues to Eliot Ness

Don Gordon, Harold J. Stone, Jeanne Cooper, Johnny Seven, Woodrow Parfrey

Written by Harold Gast; Directed by Allen Reisner

THE GIANT KILLER (4/9/63)

A convicted racketeer suspects that his son-in-law set him up
Paul Richards, Torin Thatcher, Peggy Ann Garner, Karl Lukas, Patty Regan

Written by George Eckstein; Directed by Leonard Horn

THE CHARLIE ARGOS STORY (4/16/63)

When Ness refuses to track down the son of a dying mobster, two of the man's Aides take up the search for their own reasons

Robert Vaughn, Kent Smith, Patricia Owens, Stefan Gierasch, Christopher Dark, Stanley Adams

Written by Harry Kronman, Robert Yale Libott

THE JAZZ MAN (4/30/63)

Ness impersonates a slain musician and travels to New Orleans to trace the source of narcotics being shipped to Chicago

Simon Oakland, Robert Erhardt, Jacqueline Scott, Cliff Carnell, Steven Geray, Robert Ellin, Robert Bice

Written by David Goodman; Directed by Vincent McEveety

THE TORPEDO (5/7/63)

Utilizing the failing nerve of an aging hitman, Ness is able to turn a pair of bootlegging operations against each other

Charles McGraw, John Anderson, Gail Kobe, John Milford, James Griffith

Written by Ed Adamson; Directed by Ida Lupino

LINE OF FIRE (5/14/63)

The mentally disturbed brother of a ganglord ignites a gang war
Sherwood Price, Ed Nelson, Joe De Santis, Ford Rainey, Grace
Lee Whitney, Richard Bakalyan

Written by Tony Barrett; Directed by Robert Butler

A TASTE OF PINEAPPLE (5/21/63)

Mobsters flee Chicago to establish alibis, leaving behind a psy-
chopathic war veteran hired to kill Ness

Tom Tully, Edward Binns, Jeremy Slate, Robert Yuro

Written by Will Lorin; Directed by Alex March

Related:

The Lucy Show: LUCY, THE GUN MOLL (3/14/66)

Lucy is hired by a federal agent to stand in for a lookalike night-
club singer who is the girlfriend of a just-released-from-prison
mobster

Robert Stack, Bruce Gordon, Steve London, Walter Winchell
(voice)

Written by Bob O'Brien; Directed by Maury Thompson

The Untouchables (1987 theatrical feature)

Kevin Costner, Sean Connery, Robert DeNiro, Andy Garcia,
Charles Martin Smith, Richard Bradford, Jack Kehoe, Billy
Drago, Brad Sullivan, Patricia Clarkson, Vito D'Ambrosio,
Steven Goldstein, Peter Aylward, Don Harvey, Robert Swan,
John J. Walsh, Del Close, Colleen Bade, Greg Noonan, Sean
Grennan, Larry Viverito Sr., Kevin Michael Doyle, Mike
Bacarella, Michael P. Byrne, Kaitlin Montgomery, Aditra Kohl,
Charles Keller Watson, Larry Brandenburg, Chelcie Ross, Tim
Gamble, Sam Smiley, Pat Billingsley, John Bracci, Jennifer
Anglin, Eddie Minasian, Tony Mockus Sr., Will Zahn, Louis
Lanciloti, Vince Viverito, Valentino Cimo, Joe Greco, Clem
Caserta, Bob Martana, Joseph Scianabò, George S. Spataro,
Melody Rae, Robert Miranda, James Guthrie, Basil Reale
Written by David Mamet; Directed by Brian DePalma

The Return of Eliot Ness (11/11/91)

Ness goes back into action when a G-man turns up dead in a
gangster moll's apartment and the post Prohibition power strug-
gle begins between the mob bosses

Robert Stack, Jack Coleman, Philip Bosco, Anthony DeSando,
Lisa Hartman, Charles Durning, Michael Copeman, Ron Lea,
Frank Adamson, Shaun Austin-Olsen, J. Winston Carroll,
George Chuvalo, Michael Kirby, Dwight Bacquie, Rummy
Bishop, Walker Boone, Frank Canino, David Clement, Cindy
Cook, Shaun Cowan, Tony Craig, Richard Curnock, Daniel
DeSanto, Louis diBianco, Bob Dickenson, Eric Fink, Rod
Heffernan, Doug Lennox, Jamie Jones, David Michael Mullins,
Nicholas Pasco, Bryan Renfro, Timm Zemanek

Written by Michael Petryni; Directed by James Contner

Made for television feature

SECOND SERIES - 41 episodes, Syndicated

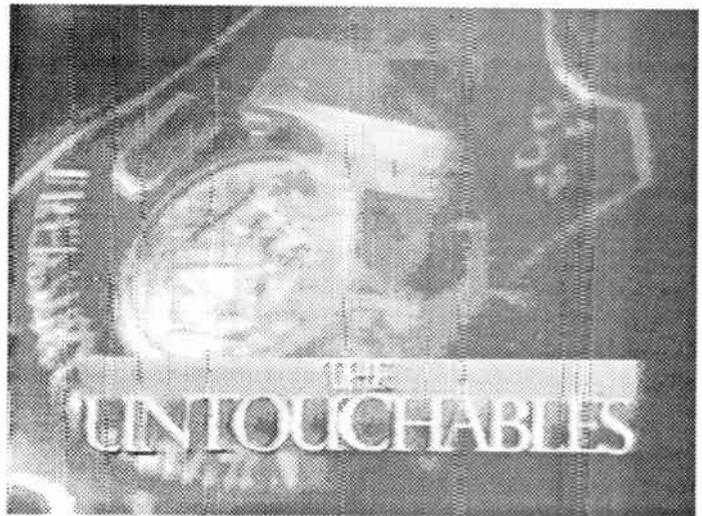
Season 1, 1993:

PREMIERE (2 hours)

Treasury Department agent Eliot Ness and Chicago mob boss Al
Capone begin their legendary battle for control of the streets of
Chicago

Michael Parks, Joe Gazaldo, Byrne Piven

Written by Christopher Crowe; Directed by Eric Laneuville



FIRST BLOOD

Ness is forced to question his mission against Capone when the
work of the Untouchables brings about the deaths of two men
Joe Gazaldo, David Pasquesi

Written by Jacob Epstein, Ken Solarz; Directed by Aaron
Lipstadt

MURDER INK (2 parts)

Ness and the Untouchables discover a corrupt chief of police
and reporter while plotting to shut down one of Capone's brew-
eries, and ultimately find a shocking web of illegal financial
deals involving very important men

Del Close, Earl Brown

Written by David Israel; Directed by James Quinn/Cliff Bole

DEAL WITH THE DEVIL

Capone expands his control of the streets of Chicago by helping
a struggling union leader fight a powerful local dairy

Philip E. Johnson, Ron Beattie, James Andelin

Written by Jack Thibau; Directed by James Quinn

A TALE OF TWO FATHERS (2 parts)

Capone and Ness find themselves unlikely allies in the desperate
search for a child killer

Danny Goldring, Robert Breuler, Peter Burns, Carla Tamburrelli,
Chuck Huber, David Pasquesi

Written by Andrew Mirisch; Directed by Steve DeJarnatt

THE SEDUCTION OF ELIOT NESS

Seduced by the promise of success and fame, Ness allows one
of his men to risk his life by infiltrating Capone's organization
Eden Atwood, Mark Morettini

Written by John Schulian; Directed by Colin Bucksey

CHINATOWN

A smitten Al Capone drags a beautiful Chinese woman into his
bloody, violent world... with tragic consequences

Ping Wu, Keone Young, Ser Shu Kuang, Joe Krowka, Vivian
Wu

Written by Jack Thibau, Steve Bello; Directed by John
Niolella

PAGANO'S FOLLY

Pagano risks everything when his innocent sister is forced into
prostitution by Capone's thugs

Monica McCarthy, Gary Houston, Shea Farrell, Ellen Karas,
Kara Zediker

Written by LeMar R. Fooks; Directed by Colin Bucksey

PRETTY BOY TOMMY IRISH

Ness struggles to save an ambitious young boxer from the poisonous influence of Al Capone's organization
Jeffrey Jenkins, Jenny Bacon, Steve King, Sam Barkan, Nathan Davis
Written by Jack Thibeaue;
Directed by John Nicolella

FRAMED

When the man who killed his wife is brutally murdered, Mike Malone is blamed for the crime
Kate Buddeke, Debra Sharkey, Paul Dillon, James Schneider, Kate Goehring, Bill Larson, Patrick Clear, Gene Janson, Michael Sassone, Kevin Michael Doyle, Donald Herion
Written and directed by Charles Robert Carner

ONE WAY STREET

Capone's glamorous life captivates a boy living in poverty, and Ness puts his own life on the line to keep the child from falling under the mobster's spell
Tracy Letts, Barbara E. Robertson, Lily Monkus, William J. Norris, Cristina Allan, Frank Dominelli, Rafer Weigel, Will Clinger, Kimberley Furst, George Carson
Written by Kenneth A. Rudman; Directed by Mario Di Leo

BETRAYAL IN BLACK & TAN

Ness teams with a black gambling kingpin in an effort to prevent Capone from taking over a numbers racket on Chicago's South Side
Ernest Perry Jr., Ken Earl, Candace Coleman, Jim Jackson, Cuba Gooding Jr.
Written by Michael Lazarou; Directed by John McPherson

A MAN'S HOME IS HIS CASTLE

Capone's brief affair with an unstable actress puts his entire family in danger
Marla Sucharetza, Tom Guarnieri, Christopher Pieczynski
Written by Jack Thibeaue; Directed by John Nicolella

HALSTED HOLLER

A Kentucky whiskey distiller and his family meet with disaster when they inadvertently cross paths with Capone
Tony Mockus, Harry Hutchinson, Fern Persons, Michael Nicolosi, Patrick Clear, Chelcie Ross
Written by Jack Thibeaue, Loyal Truesdale; Directed by Vern Gillum

ATLANTIC CITY

Capone clashes with Meyer Lansky and Charles Luciano just when he wants to forge a stronger bond between their operations
Marc Grapey, David Darlow, Thomas James White, Thomas C. Simmons, Eric Winzenried, Robert Wood, Joseph R. Ryan, Bill Vistein, Byrne Piven, Paul Amandes
Written by Steve Bello; Directed by John McPherson
Paul Amandes is the brother of series star Tom Amandes



Season 2, 1993-94:

STIR CRAZY

With Al Capone in prison, Ness and the Untouchables prepare an all-out strike against the Mob
George Dzundza, Rob Riley, John Malloy, John Beasley, Jon Polito
Written by Steve Bello; Directed by Vern Gillum

RAILROADED

While preparing for his boxing match against Capone, Ness and the Untouchables stage a daring attempt to catch Nitti with a shipment of Canadian liquor
George Dzundza, Mark Hutter, John Beasley, Gunnar Branson, J. Patrick McCormack, Neil Flynn
Written by Alfonse Ruggiero Jr.; Directed by John McPherson

THE CRUCIBLES

Capone's men attempt to arrange his early release from prison while Ness's wife and daughter are stalked by a crazed assassin
George Dzundza, Daniel Mooney, John Malloy, Minnie Martin, Afram Bill Williams, Ron Perlman
Written by Jack Thibeaue; Directed by Vern Gillum

CAPONE'S RETURN

In a last-ditch effort to defeat Chicago mayor "Big Bill" Thompson, Ness uses Capone's return from prison to turn Capone and Nitti against each other
Rob Riley, David Darlow, Marc Grapey, Thomas James White, Tom Guarnieri
Written by Loyal Truesdale; Directed by John McPherson

RADICAL SOLUTION

Determined to regain control of Chicago's streets, Capone targets for death the newly-elected mayor
Rob Riley, David Engel, Richard Henzel, Martin Charles Warner
Written by Brad Markowitz; Directed by Colin Bucksey

THE GENERAL

When Chicago is placed under martial law, Ness clashes with the military general who has been hand-picked to run the operation
Ronny Cox, Richard Pickren, Sam Denere, Nick Kusenko
Written by Jack Thibeaue; Directed by John McPherson

CUBA (2 parts)

While Ness celebrates a string of victories over the Chicago mob, Capone retakes control with an ambitious plan to expand operations to Cuba

Paula Korologos, Yul Vazquez, Ismael (East) Carlo, Rick Snyder, Mitchell Litrofsky, Ned Schmidtke, Lee R. Sellars, Tom Guarnieri, B.J. Jones

Written by Alfonse Ruggiero Jr./Steve Bello, Brad Markowitz; Directed by Colin Bucksey/John McPherson

ATTACK ON NEW YORK

Trying to stop a suspected Capone takeover of the New York Mob, Ness clashes with a politically ambitious New York prosecutor

Charles Martin Smith, Silas W. Osborne, Thomas James White, Marc Grapey, David Darlow

Written by Jack Thibreau; Directed by Aaron Lipstadt

MIND GAMES

Ness is led to believe that he has been in a coma for a year, his wife and child are dead, and Capone is in prison

Peter Syvertsen, Minnie Martin, Amy Carlson

Written by Steve Bello, Brad Markowitz, Barbara Nance; Directed by Mario Di Leo

THE SKIN TRADE

Robbins falls for a furrier's daughter who makes a deal with Capone in hopes of saving her father's business

Gina Gershon, Eric Simonson, Richard Fire, Gerry Becker

Written by Morgan Gendel; Directed by James Quinn

ONLY FOR YOU

A beautiful singer becomes a target when Capone's plan to take over a local radio station goes awry

Melissa Justin, Bruce Norris, Roger Mueller

Written by Sheldon Renan; Directed by Cliff Bole

LEGACY

A teen takes the law into his own hands after one of Capone's thugs gets away with killing the boy's policeman father

Robert J. Steinmiller Jr., Vince Viverito, Cory J. Barlog, Mary Kate Schellhardt

Written by Dan Peterson; Directed by James Quinn

STADT

Ness fears Malone is losing his mind when he becomes convinced that his nemesis, a Nazi thought to be dead, is murdering Germans in Chicago

Mark Lindsay Chapman, Hollis Resnik, Kevin Quigley, Mark Benninghofen

Written by Jack Thibreau; Directed by John McPherson

TIL DEATH DO US PART

Malone is targeted for murder by two gangland factions just as he reaches a decision to dramatically change his life

Karen Valentine, Minnie Martin, Michael Sassone

Written by Alfonse Ruggiero Jr.; Directed by Vern Gillum

THE LAST GAUNTLET

While transporting a teenaged prisoner, Ness learns how unfair the system can sometimes be when he finds out the truth about the boy's crime

Shannon Cochran, Matt Scharff

Written by David M. Wolf; Directed by John McPherson

FAMILY TIES

The Capone "family" loyalty is tested when Frankie Rio's younger brother blows his cool and kills a member of a rival gang

Carol Huston, Todd Tesen, Tony Mockus Sr., Paul Makkos, Tom Guarnieri

Written by David Shore; Directed by Vern Gillum



THE FEVER

The brutal murder of an old friend and his own son's serious illness force Al Capone to re-evaluate his life of crime

Joe Guzaldo, Tom Guarnieri, Roxann Biggs

Written by Steve Bello, Brad Markowitz; Directed by Danny Aiello III

VOYEUR

Ness falls for a beautiful call girl while investigating a blackmail racket linking Capone to several noted court judges

Famke Janssen, Kevin Gudahl, Tim Perot

Written by Jack Thibreau; Directed by Mario Di Leo

OMERTA

Untouchable Paul Robbins takes on the Old West when he travels to a frontier town to bring back a captured Capone thug

Jim Andelin, Gerald Prendergast, Tony Crane

Written by Loyal Truesdale; Directed by Cliff Bole

APOCALYPSE IN CHICAGO

Robbins defies Ness's orders and investigates Capone's connection to a plan to take over Chicago's railroads

Will Zahrn, Ned Schmidtke, Allen Hamilton, Mark Morettini

Written by Tim Iacofano; Directed by Tucker Gates

BURY MY HEART AT STARVED ROCK

While investigating the robbery of one of Capone's banks, Ness finds himself drawn to the Indian who committed the crime

Joseph Runningfox, Brian Frejo, Joe D. Lauck, Sean Grennan

Written by Morgan Gendel; Directed by Vern Gillum

DEATH & TAXES (2 parts)

With the end of Prohibition looming, Ness and the Untouchables launch an all-out assault against Capone

Byrne Piven, Al Ruscio, Ned Schmidtke, Darcy DeMoss, Gerry Becker, Darcy DeMers, Cathy Schenkelberg, Chic Vennera, Bernard Beck, Jeff N. Strong, Kyle Colerider-Krugh, Paul Cook, Richard Fire, Rick LaFond, Darren Bochat

Written by Steve Bello, Brad Markowitz/Alfonse Ruggiero Jr.; Directed by John McPherson/Tucker Gates



INTERVIEW: ROBERT STACK

Interview by Ed Robertson

TC: *It seems to me that you and the real Eliot Ness had at least one thing in common as a character trait.*

RS: What would that be?

TC: *Well, I know from reading your book [Straight Shooting; Macmillan, 1980] that one of the values you learned as a kid and as a young man was teamwork, and all that comes with teamwork -- loyalty, playing within the rules, reliance upon other members of the team. And having read the original book by Oscar Fraley, that's basically the essence of Eliot Ness.*

RS: Yes. I knew Oscar Fraley. He was a friend.

TC: *I also understand that you based how you played Ness on three people.*

RS: Right. You're talking about the three bravest men I ever knew -- Audie Murphy; Carey Loftin, the dean of Hollywood stunt men, and an old chum of mine; and Buck Mazza, my Navy roommate, and a decorated dive-bomber pilot. They were all the best in their fields, and they never bragged.

TC: *I realize I'm probably the 1,000th person to say this to you, but you certainly had the intensity of Eliot Ness nailed to a tee.*

RS: I made up my mind early on that the man had to be a counterpuncher. I could not be like Gene Barry with a cane in *Bat Masterson*. I could not be out there competing with the flashy guys in the pin-striped suits - the gangsters.

The real irony (and this may have been kicked around a thousand times) is the fact that, after four years -- although you don't realize that you're doing a show four years -- you "become" that character in the eyes of the audience. But I never thought I was Eliot Ness.

Prior to this, I got an Academy Award nomination [for *Written on the Wind*] for a part in which I'd played a maniac, and chewed the scenery, and beat up my wife, and tried to kill my best friend, and all of that. It was "over the top," if anything. And to go from that, to be criticized for being "The Great Stone Face"... [Laughs] somehow, it doesn't fit!

TC: *No, it's like night and day.*

RS: But, see, when you play the same part 120 times, that's what you "become" in television. And so inadvertently, all of a sudden, I "became" Eliot Ness.

But the show worked well, particularly in the first two years. Our best directors were Wally Grauman and Stu Rosenberg. Johnny Peyser was good, too. But Walter was really our best director, because there was always an offbeat "Sword of Damocles" hanging over the head of every character in his shows. There was always a tempo -- boom, bah-dah-dah, boom, bah-dah-dah -- and that's the story. When someone sits down, and says, "Tell me



what happened to you the last 20 years, Harry, and..." Wrong! Because, always in the wings, there's somebody with a knife, or a gun, or something. And that's what keeps people awake.

Essentially, the first two or three years, we had the best Jewish actors. We had the Actors Studio -- we had Joe Wiseman, Marty Balsam, Peter Falk. We had all the top actors on Broadway, coming in and doing our show as a lark. We had writers like Ben Maddow, who were motion picture writers -- because this was a whole new breakthrough in a medium they didn't know the first thing about.

Now, after a while, you couldn't buy those guys any longer, because around the fourth year, they weren't available. In other words, we were getting people the first few years who did it as a jaunt, as a tip of the hat. You go out in the open market back then and try to buy a Ben Maddow, good luck!

TC: *I know there were three main studios that Desilu had at the time -- Desilu/Cahuenga, Desilu/Gower [the old RKO studios], and Forty Acres. I also know there were several different producers over the course of each year, and different production crews, because you had a lot of shows to film each year -- I guess 30 or 32 shows a year, which is a lot, compared to today. Did you ever shoot more than one show at once?*

RS: We did once -- once or twice when we were losing one or two days each week. The shows started out five, then went to six, then went to seven days, and we were losing two days a week. All of a sudden, we started doing two at once. And I've got to tell you,

man, that's when you're really going crazy -- you don't know what your name is, where you're going.

We also filmed most of our stuff on the Forty Acres, and we shot occasionally, once maybe every week or ten days, at Gower. But most of the stuff was shot on our little Forty Acres "Chicago Street" -- in fact, they used to call us "The Fanatics," because that's where we lived, practically.

TC: *Yeah, and when you're working 18-hour days, you turn around, and it's three in the morning, and then you've got to be on the set at, what, seven or eight the next day...*

RS: It was terrible. Now, it didn't begin like that, but once we won everything -- as you know, we won six Emmy nominations, and four Emmy awards, that first year. And once you've got that fire in your belly, then you just keep trying to make it as good as you can. That's what winning an Emmy will do.

TC: *The story of how the original pilot -- I mean, the original two-parter on **The Desilu Playhouse** -- and how you became **Eliot Ness**, is kind of strange.*

RS: It's not strange at all, speaking as someone who comes from a motion picture background. We didn't do television.

But first, to get something straight -- because you mentioned the word "pilot." You may or may not know (and I hope you do know) that this was never a pilot.

TC: *Right -- it was intended only as a one-time show, just as many of the segments on **Desilu Playhouse** were "one-time only" shows.*

RS: That's right -- because you're one of the very few who do know this. And the word "series" was never mentioned contractually, because they wouldn't have gotten anyone to do it.

TC: *I understand that they wanted to ultimately release the two-parter as a feature in Europe.*

RS: That's true, called **The Scarface Mob** -- and that was going to be it. That's when Phil Karlson called me and said, "Kid, they're going to try to get you to do a series. Don't do it -- you'll hate yourself in the morning. Say you're a film actor, and you don't do that kind of crap. It's terrible."

That's when I went to Desi Arnaz, and I said, "Is it gonna be anything good?"

And he said, "Amigo, we're gonna make it the best damn show in all of television."

I said, "Okay, but if you screw it up, I'm gonna come back and shoot you!" Because, believe me, I was scared to death, and I sat up all night with Rosemarie (my wife) before I decided to do the series. And then I thought I was taking a terrific risk, anyway, because Bob Taylor, Barbara Stanwyck (before she did **The Big Valley**), and Henry Fonda (**The Deputy**), all these big movie stars, had done television, and they'd all fallen flat on their face! So, film people were scared about TV.

So the image I want to get clarified quickly is

that this was not something that was done with a proviso of doing a show, hoping it would go to series. They never had the guts to put into the contract anything having to do with a "series" -- they wouldn't have gotten any actor to do it. And as it was, neither the director, Phil Karlson, nor two of the major actors, Keenan Wynn and Bill Williams -- all of whom also came from film -- ever did do the series.

TC: *I know that you owned 25% of the show, and it sounds like you had a lot to say with the overall makeup, production, and running of the show.*

RS: That's correct, but the ownership doesn't have much to do with anything. You'll find that anybody who is the Big Daddy of any show in which they are the lead, without whom they cannot make the show, has an input. I like to think that I was brought up as a professional, by people like Clark Gable, and a few others, to be a pro, and to do your job, and not to interfere and bastardize the author's intention.

The thing I fought for was a quality. It was a very expensive show. We worked horrible hours -- in fact, they passed a labor law as a result of our show. We lost our camera operator, Wilbur Bradley, as a result of a heart attack. The show was a trial by fire. It was the most difficult television show at that time.

What Quinn Martin tried to do, at least the first year, was to make "motion pictures" for television, before that term was ever misused. For the first time, we brought motion picture technology (special effects, and stuff like that) to television, where it doesn't fit. It was like pouring a quart of water in a half-pint glass -- clinically, you just cannot do that.



And this is why everybody got sick, and ran down, and finally the show went off the air. I couldn't go a fifth year. I was just exhausted.

But we tried so damned hard after we won all those Emmys to make it special. And it was a very rare, breakthrough kind of a show that did not really work, or was designed for, television. At least, it didn't work in terms of "living with it," because it was not structurally viable. You could not long-run this show and work 18 hour days. But we tried so hard to make it good -- and this is, I know, not a great story, but I can remember working till two, and three, and four in the morning.

TC: *Although **The Untouchables** was considered one of the most shocking and violent shows on television of its time, by today's standards, it's kind of tame. But I think that's one of the reasons why the show still holds up -- there's a definite style to the way the violence is portrayed, or dramatized, compared to the sheer "blood and gore" that you often see in movies and on TV today. What are your thoughts on this matter?*

RS: I think portions of what you say are quite true. But I think that if you're going to get into the "violence on the show," we really ought to do it definitively. First of all, we should define what violence is, semantically. Some people call it "action," some people call it "violence." It's contingent upon the time frame, the mores, and the behaviors of the time. And as you say, as the years go by, things change. Now you have to go in there with *Die Hard 3*, or *Independence Day*, and unless you eviscerate and blow people's heads off, you're not going to get an audience.

Now, every time anybody gets into the cliché "violence on television," it gets into a semantic which has absolutely nothing to do with theater. It has to do with a clinical word which, again, if you use the proper rationale, can either be called "action" or whatever, so long as the audience is properly motivated to listen, or tune in, and empathize with the good guys winning.

I'll give you an example of what I'm talking about. I did a movie with John Belushi called *1941*, and he kept forgetting his lines. I said to him, "John, what's wrong?"

He said, "Mr. Stack, I --"

I said, "Don't call me Mr. Stack."

He said, "Okay, Bob. You know, my family was never around when I grew up. I mean, hell, you were the Man -- the guy with the hat. You were Eliot Ness. You were my authority figure."

I said, "Really?"

He said, "Yeah, and the same thing goes for Chevy Chase. You were the Big Man. You were the good guy. You were beating the crap out of the bad guys!"

Now, if you've got "violence" with Capone winning and beating Eliot Ness, that's a dangerous

premise. They had a long battle between psychiatrists claiming it was good and bad. Some said, "This is actually a catharsis for the average viewer -- instead of his punching the boss out in the mouth, he goes home, and watches Eliot Ness beat up Al Capone, and he doesn't have to resort to physicality." I could spend two hours on this very subject, because I've been through it, chapter and verse. But you simplify it by using the word "violence," because that's only one small detail of the whole mishmash.

They once tried doing a story about gangsters, which failed. Same kind of a premise. I told the producer the reason it doesn't work is that nobody gives a screw about the gangsters, or what happens to them, whether they lose their wives or kids -- they're a bunch of assholes. It doesn't matter what happens to them. You've got to have an "Eliot Ness."

Now, you talk about violence -- did you see the movie?

TC: *Yes, I did.*

RS: Okay. Remember when the brains and stuff were all over the wall? Remember the baseball bat sequence? Well, that's one scene we tried to get in our show for the better part of four years, and couldn't do it. They were marching to a different drummer. They were able to do all the things in the movie (because, of course, of it being a "motion picture") that we could not do on television because of Standards and Practices.

So you do have one point, in the nostalgic aspect of the fact that "it's an old-fashioned show and it ain't that violent" (except, obviously, for the machine guns and stuff). But the violence factor was vitiated, after much, much argument by psychologists and psychiatrists, as long as the end result was that the kids, or whoever was listening in, sided with the good guys against the forces of evil. I think that pretty much circumvents the "violence" factor. You cannot tell the story of Al Capone and do it with Chinese -- you do it with Italians, and you tell it like it was. So long as you happen to side with Eliot Ness against Al Capone, then I think that's okay.

TC: *You guys always won at the end. And the audience knew that was going to be the case every week.*

RS: And a lot of people empathized with that. As I told you -- I mentioned John Belushi, and I mentioned Chevy Chase. I mentioned others who found in this legendary, apocryphal character of Eliot Ness, the prototypical hero, that they "became" that character, in a sense, emotionally, and that they got their jollies out of psychologically kicking the crap out of Al Capone, as opposed to kicking the crap out of their boss, or their wives, or their kids, or whoever else... [Laughs.] At least, that's what one psychologist told me.

The only thing people seem to remember about *The Untouchables* is the so-called "violence." They forget the behavior pattern. They forget that entire



Stack's wife Rosemarie was a frequent visitor to the set, bringing "picnic" lunches for the couple to enjoy.

bowling leagues were scheduled around the show.

TC: Right. It was one of those shows that people dropped what they were doing every Tuesday night so they could watch it.

RS: And that's the only real determinant: Does it "work"? Does it work for an audience?

TC: I understand that driving those vintage cars could be a lot of trouble if you didn't know exactly what you were doing.

RS: Even if you did know what you were doing, nobody had any idea that the show was going to run as long as it would. They could've bought that whole fleet of cars for nothing, but instead, they rented the damned things every year.

Some of the cars had no brakes. I remember one time racing toward the camera in my 1930 Buick, when Boom! the brakes failed. All of a sudden, it was "We've got no brakes, hang on!" and Bo-ing! I went right through the sound stage wall.

Plus, some of the fellas who came out from New York had no idea of how to handle a stick shift. I remember one poor actor who'd been practicing all morning for his big scene -- driving the getaway car. The bad guys ran out and jumped in the car, and he gunned the motor and put 'er in gear -- only he'd stuck it so long, he put the car in reverse, and proceeded to knock down the camera, scatter the crew, and run right over the foot of the director...!

[Laughs.]

They weren't exactly "versed in action," as it were.

TC: Meaning, they weren't as accustomed to dealing with props and special effects and things like that, as film actors are.

RS: Right. But I must tell you, though, that those New York actors were also the greatest to work with. I'm not knocking Hollywood actors, but the stage actors were great because they always came prepared. We had little or no time for rehearsal, because we had to be on camera most of the time. And I would tell every one of them -- wonderful actors, like Steve Hill, who now does *Law and Order* -- I'd say, "Look, it's up to you. You're Legs Diamond -- you be good. The better you are, the better I'm gonna be. If you're lousy, I'm lousy. So, be wonderful -- do your homework!"

And this is why we got these guys. They'd say, "This guy Stack is nuts, he'll let you go. He told us that we're the stars."

I'd say, "You are the stars. The guys in the pin-striped suits are the stars. I'm the guy that kind of comes around and counterpunches. So you've got to be wonderful."

And they all were! That's why I killed myself staying up nights, because I had to get ready to be one-on-one with some of the best actors in America.

TC: You had a number of interesting, dramatic experiences with actual criminals that took place around the time of the show.

RS: Some years ago, Rosemarie and I went up to Lake Tahoe to see a friend of ours, Phyllis McGuire, perform at Cal-Neva. I believe we knew that she was, at the time, the girlfriend of Sam Giancana, a real-life "godfather" who was also a Public Enemy Number One. He was killed about six months after I indirectly met him.

After the show, we went backstage to visit Phyllis in her dressing room. At some point, we both had the same feeling that someone was watching us -- and in fact, we did notice what looked to be an eyeball peering through a crack in the door. Although it puzzled us why anyone would want to eavesdrop on our conversation, we proceeded as if nothing were the matter. (After we'd gotten home, we heard a report that "a notorious crime boss" had been seen at the nightclub.)

Some time later, when Phyllis dropped by to see us, Rosemarie told her we'd been aware that her boyfriend had spying on us all along. "I'm glad you didn't let on," Phyllis told us. "He would've turned purple if he knew you hadn't been fooled. As it was, that night he flew back to Chicago so he could tell all his friends that he'd really put one over on Eliot Ness!"

That gives you an idea of how slim the cleavage line between fantasy and reality sometimes is. The gangsters didn't believe *The Untouchables* was fic-

tion. Because here you had a man who could literally strike fear in the hearts of even the toughest mobsters, yet he couldn't resist acting like a five-year-old just so he could impress his buddies in Chicago. "I spied on Eliot Ness!"

TC: *Along the same lines, I know you once participated in an actual drug raid with the L.A.P.D. as part of a photo shoot for Look magazine -- although I must admit, after reading about that in your book, it seemed odd to me that the editors asked you to do that.*

RS: Not really -- because I come from a military family. My wife and I got the Jack Webb award last year for being supportive of the police department. My family's been in California for about 150 years, and we've always been supportive of all law enforcement, and/or the military.

Jack Webb used to ride around in the cars with the guys, and I'm also very "pro-cop." And towards that end, the editors knew that about me, and that's the reason why. It doesn't mean, "Just because you're an actor who plays a cop, you therefore think you're a cop." It merely means that this is where your heart line is: You don't like crooks. I never put my arm around John Gotti. I never said hello to Bugsy Siegel. I don't hang around, like some actors do, with all the crumb-bum gangsters. I never liked them.

And, as a consequence, it wasn't that difficult to play Eliot Ness. I never thought I was Eliot Ness -- it's just that my empathy went toward him, as opposed to figuratively "putting my arm" around the character of Marlon Brando in *The Godfather*, that's all.

TC: *You recently received yet another honor for your association with the show.*

RS: Yes. I was in Europe earlier this summer, where the show is still quite respected. I was in the south of France, where I was presented with their "Golden Angel Award," predicated upon lifetime achievement in television -- and that, in their case, is *Les Incorruptibles*, which still runs at one o'clock in the morning over there. They tend to dramatize and glorify their so-called "stars" until they are put away six feet under (which is not always what happens in this country).

TC: *Well, over the past ten years, especially with the popularity of Nick at Nite, there's been a genuine resurgence of interest in shows from the '50s and '60s. It's very funny -- things do have a way of coming back. It's very cyclical.*

RS: This doesn't relate to anything to do

with *The Untouchables* necessarily, but I find that the real interest in our profession, in terms of its "lifetime achievement," stems from the young. It stems, for instance, from the kids at UCLA/Film, who have much more interest and much more knowledge of film and television ... [Laughs.] than the people who've worked in it all their lives.

TC: *It does stem from the young, who are also the ones behind the many books and retrospective magazines on television that have grown in number over the years. It's really become a kind of growing genre.*

RS: Yes. Like for collectors, I suppose, and things like that.

TC: *What is the essence of The Untouchables? Why does it continue to appeal to audiences all over the world?*

RS: It was a morality play -- a vigilante story of seven guys against the world. And the reason it worked is because of the same reason that Clint Eastwood says, "Go ahead, make my day!" That's what Mr. Ness said to Mr. Capone. And these seven guys took on an impossible task -- suicidal, if you will -- of taking on Capone, who owned Chicago and all of the police.

That's the basic heart line of *The Untouchables*.

It was a morality play of the good guys versus the bad guys -- the diametric opposite of *The Godfather*, the most dangerous show ever made, that glorifies the gangsters. It was a story about the underdogs going in against City Hall and the crooks and the gangsters, and winning. That's what the story is about.

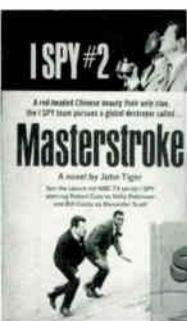


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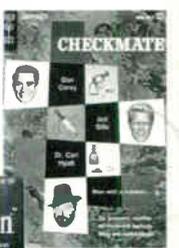
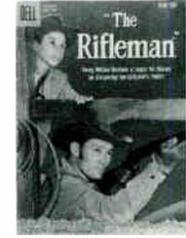


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