

THE QUARTERLY MAGAZINE FOR HOME ARCHIVISTS

# TELEVISION CHRONICLES

Number 3

\$4.95 U.S./\$5.95 Canada



*Also in this issue:*

## THE BEATLES

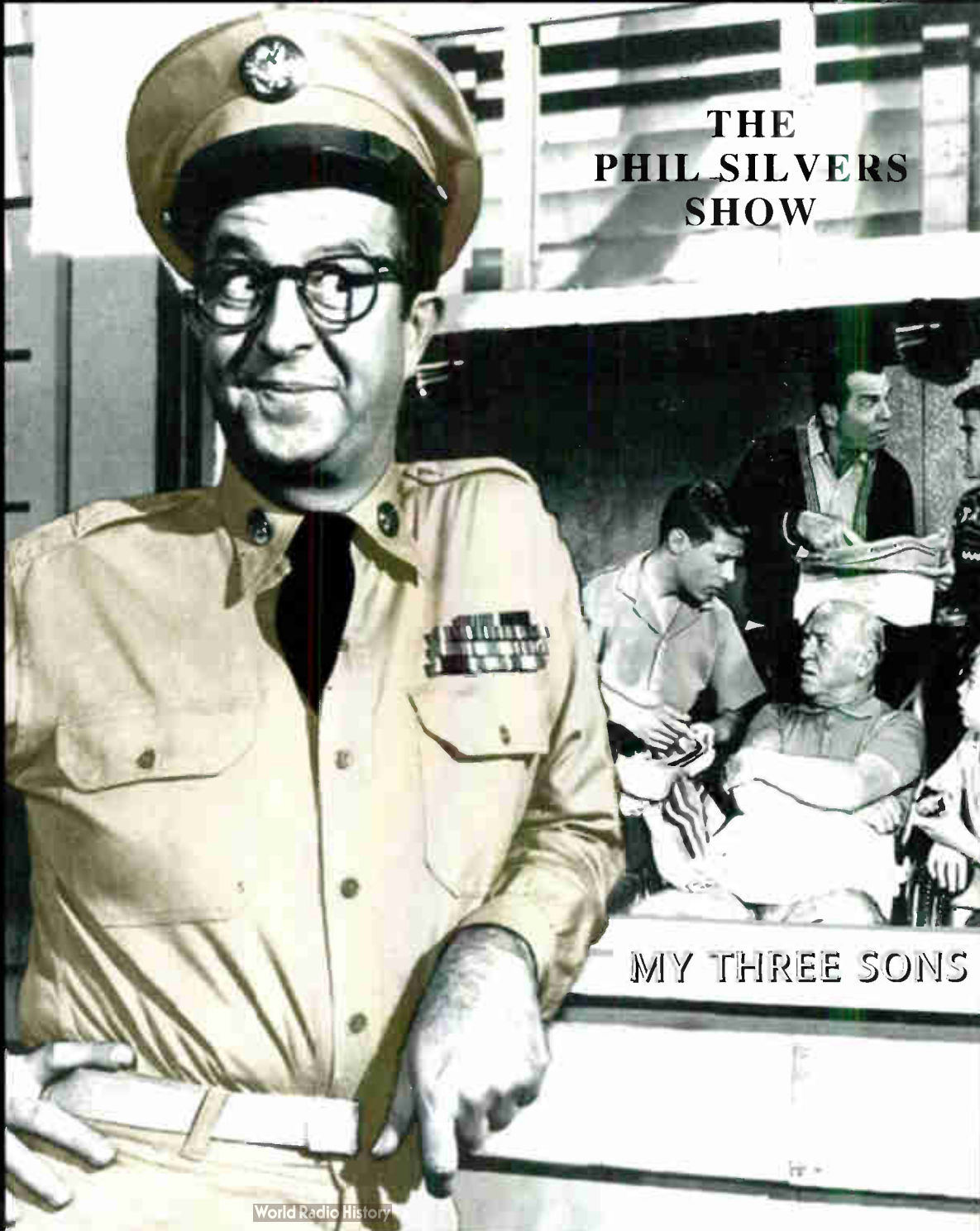
*The British invasion of  
Saturday mornings*

## CHECKMATE

*Two detectives and a  
shrink versus the criminal  
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## TRACKDOWN

*Robert Culp remembers his  
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**TELEVISION CHRONICLES**

A Rubber Chicken Publication

*Publisher*  
Donovan Brandt

*Managing Editor/Writer*  
Bill Groves

*Copy Editor*  
Barbara Kuehne

*Contributing Writers*  
Dan Falatico  
Saryl Radwin

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**TONIGHT'S THE NIGHT!**  
(ABC-TV 9:00 P.M.)



My sincere thanks to the cast: Fred MacMurray, William Frawley, Tim Considine, Don Gady and Stanley Livingston, the writers, and the entire production crew, headed by producer-director Peter Tewksbury, for their collective achievement in making "MY 3 SONS" a warm, wholesome television show, designed to appeal to all age brackets.

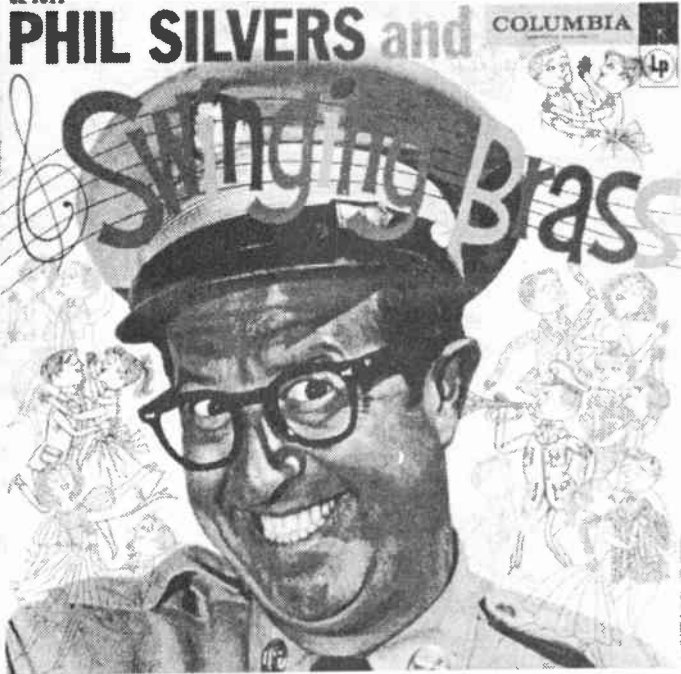
We invite the industry to view tonight the debut of "MY 3 SONS."

*Don Fedlerman*

P.S. Our special thanks to Chevrolet, the American Broadcasting Company and Columbia-Emlak Company for their enthusiastic cooperation.

From the collection of Stanley Livingston

CL 1011



Photos courtesy Hake's Americana & Collectibles

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## SIGNING ON

First, let me get the apologies out of the way. A great big, fat, humungous apology to Bruce Campbell for our having omitted his name from the list of acknowledgments in the last issue. He was most gracious in permitting us to invade his schedule for an interview, and we are deeply grateful for his input into the *Brisco County* feature.

Secondly, I apologize for the fact that the second issue was late getting out. It wasn't so much a case of poor planning as the floodgates suddenly opening, and me finding myself deluged with a lot of great stuff at the last minute that I didn't want to leave out. Believe me, it was worth the delay. I also apologize for the fact that this issue is running late (I knew I shouldn't have taken that desperately-needed vacation). Actually, if we hadn't eaten three weeks out of our schedule on the last issue, we'd be doing fine with this one. So when you figure that we're only going to be a week-and-a-half or so late with Number 3, we *are* gaining ground.

I'm also sorry for a number of typos in the second issue that really should not have gotten in. Many of them we did correct, but somehow they either didn't get saved or we somehow grabbed the wrong pile off of the desk and sent an uncorrected draft to the printer. Now, I would feel even worse about this blunder if I hadn't just perused an old issue of *Epi-log*, and read one of Bill Anchors' editorials explaining how he did exactly the same thing, so I guess it's not all that extraordinary a mistake. Another result of this error was the misidentification of Greg Ginsburg as "Steve" Ginsburg in the acknowledgements.

Finally (some friends have told me that I apologize too much. Sorry.), in the last minute frenzy to get the hard copy to the printer, our page count was over by six, and I had to start chopping. I hated to do it, but I had to cut a couple of interesting full-page illustrations that accompanied the *New Monkees* piece, including a list of bogus press conference questions that was referred to in the text. Having forgotten that this reference was there, I didn't think to remove it. I haven't gotten any letters on this, but in case some of you were wondering where the questions were hidden, that's what happened.

As for what's going on with *Television Chronicles*, I'm happy to report that feedback continues to be almost universally positive. We're working on a couple of national distribution opportunities, so hopefully those of you outside of Southern California will soon be able to direct your interested friends to an outlet that carries us rather than entrusting your own copy to other hands that might mangle it.

Please don't be hesitant to write. We want to hear what shows you'd like to see covered, what we're doing right, what we could do better, what we aren't doing that we should, etc. Just bear in mind a couple of points. First of all, some readers have the impression that we have some huge video archive going that we can use to help them with their own collections. As much I wish that were true (and perhaps someday, will be), it's just not the case. Most of what I get for research is either borrowed or taped off of the air and then recorded over after the credits have been transcribed. The best I can do is refer you to either The TV Connection or Eddie Brandt's Saturday Matinee, both of whose ads appear in *Television Chronicles*.

Also, please be patient if you're expecting a response from us to your correspondence. In addition to the already-heavy demands upon our time, as the circulation grows, it just becomes that much harder to stay on top of things. We're still small potatoes, folks, but when things get to be really cooking, and we can start spreading the work load more, we should be able to respond in a more timely manner. In the meantime, spread the word. That's what will determine how well we do, and it's what will allow us to increase the frequency of publication as well as perhaps expand into other areas, such as book publication or online services.

Bill Groves  
Managing Editor



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

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

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

Episodes will be listed in the order of broadcast, not production, except in the case of syndicated shows, in which case there is no uniform air date. Where an episode is designated as "unaired," this is in reference to the original run of the show. In most cases, such episodes will have eventually aired in syndication. Where sources of information conflict, the on-screen credits will have the final word, unless they are conclusively known to be in error. 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.

## ACKNOWLEDGEMENTS

*We wish to thank the following individuals and firms for their contributions to this issue:*

Tim Considine  
Mick Clews  
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Nicholas Saunders  
Dave Stein  
John Stephens  
T.J. Strahan  
Viacom  
Dave Zermeno

## CORRECTIONS TO ISSUE #2:

### *Jonny Quest* -

- The title of the second made-for-cable *Jonny Quest* feature has been changed from *Jonny's Global Impact* to *Jonny Quest vs. The Cyber-Insects* (announced air date: 11/19/95)

### *The Monkees* -

- Apologies to Jimmy Buffett for the misspelling of his name.
- As of the second season, Micky Dolenz is no longer providing the voice of Arthur on *The Tick*. That role has been taken over by Rob Paulsen (*Jonny Quest*).

Just received Ish #2 of your mag -- I bought it for the Monkees articles, and, yes, I did give you guys a plug in the September issue of "Monkee Business Fanzine". I have only read the first paragraph of the Jonny Quest article so far and already I'm STEAMING!!!

HOW can you say that the nearest literary antecedent for JQ is the Tom Swift series of books!?! It's perfectly obvious to anyone who has read them that the Rick Brant Science-Adventure books (published by Grosset & Dunlap from 1947 thru 1968) are the inspiration for JQ. The author, John Blaine, was a real person, Hal Goodwin, of genuine scientific background (see his entry in *Something About the Author* at your local library) which he brought in great detail to the series.

Rick Brant, of course, is the Jonny of the books, a 16-year-old boy who lives with his parents and sister on an island off the northern coast of New Jersey. Rick's dad, Hanson Brant, is a famous scientist and heads up a colony of scientists who live together on the island and work on new technology and, sometimes, government projects. All the plots involve science and new technology, with villains seeking to use it for evil, and the books take the characters around the world to exotic locations. In the first book, Rick inadvertently stumbles onto the bad guys' plot and is being beaten up by thugs when he is rescued by Don Scott, a big, strong ex-Marine returning from World War II. Scotty is only 17 but had lied about his age to join the Marines. When he accompanies Rick safely back to Spindrift Island and reveals that he's an orphan with no family and no place to go, Dr. Brant immediately hires him to keep an eye on Rick and to be a one-man security force for the Spindrift Colony. By the second book of the series, Rick and Scotty's travels take them to India, where they meet up with Chahda, a wily street urchin who becomes their guide. Chahda pops up in the most unexpected places in most of their

other adventures --- definitely the inspiration for Hadji. For comic relief, there's also Rick's dog, Dismal, and Rick's sister Barby, whom the boys tease unmercifully (but she's just as smart as they and always gets even!).

So there you have it ... Rick Brant is Jonny Quest, Hartson Brant is Benton Quest, Don "Scotty" Scott is Roger "Race" Bannon, Chahda is Hadji, and Dismal is Bandit.

Maggie McManus  
Monkee Business Fanzine  
Trenton, NJ

*Why do I get the feeling that when you get to the Monkees article, I'm going to be in biiiig trouble? Seriously, Maggie, it looks like you've got me. Sort of. You see, I did leave myself the tiniest of oops by using the word "probably," when I made the Tom Swift comparison. Furthermore, you hit the nail on the head when you said that it would be obvious to anyone who has read the Rick Brant novels would regard them as the inspiration for JQ. Fact is, I'd never even heard of them until your letter. Given the substantially higher exposure of *The Hardy Boys* and *Nancy Drew*, I thought that, by comparison, I was flirting with obscurity by even mentioning the Swift novels. In any case, given my ignorance of Rick Brant, coupled with Joseph Barbera's reference to the Swift books and his identification of Terry and the Pirates as the inspiration for Quest, plus the complete lack of mention of the Rick Brant books by Barbera and illustrator Doug Wildey in any of the materials I've researched, I don't think I deserve too strong a lashing. Though I could quibble on certain points, such as the age difference between Race Bannon and Don Scott, or the fact that both of Rick's parents are living and he has a sister, or that Bandit was a late addition to the Quest cast (originally, a monkey had been planned as Jonny's pet); nevertheless, I will concede that you have made a solid case for Rick Brant. While I'm not prepared to go out on a limb and state definitively that*

*Barbera or Wildey based the Quest concept on the Brant books (though, speaking from experience its possible that the "inspiration" was subconscious), I will say that I stand corrected insofar as my stated premise in the Quest piece; that of the nearest literary antecedent to the series. On that point, I concede.*

*And by the way, thanks for almost single-handedly rescuing the letters column in this issue. Come on, people, keep writing!*

The magazine is very good, is a great promise, but fodder that at all the fan to us a part where to find the postal address of the trade that for sale the videos of yours note, with to hope that you understand my letter and excuse me for my bad English, send you embrace.

Eliseo Valado  
Santa Cruz  
Republica Argentina

*Thanks for writing, Eliseo. Don't worry about your English. It's much better than my Spanish, which only allows me to generally follow the plotline of Santo movies. Feel free to write in Spanish, since I have plenty of friends who can translate for me. If I correctly understand your question, and others have asked the same one, you want to know if we might have classified ads for collectors to advertise videos that they have for sale or trade. The short answer is no, though, like so many other things, I won't say that we'll never do it. For now, though, while we're quarterly, it just doesn't seem practical. Since many items offered in such ads are available on a limited basis, by the time the ad comes out, the item may be long gone, especially if the ad has also been placed in other collector-oriented publications. And since there are several other such publications, I don't see a need for us to jump into that area.*





I want to thank you for the copy I received of the July 1995 issue of *Television Chronicles* in regards to the excellent articles on *The Monkees* and *The New Monkees*. These are among the best written articles on the Monkees TV series I've ever read. While never a fan of the New

Monkees, I thought the article on them was very good, and it confirms my impression that they were more victims of circumstances that were beyond their control, and I'm in agreement, and held this opinion before the fact, that if they had been given a different name and were allowed to grow creatively, their show would have had a better chance at surviving. The article has even piqued my interest in seeing tapes of the show.

Regarding Mr. Ross, I felt his interview was fascinating and enlightening in regards to his experience in the New Monkees, and I gained all-new respect for him and the other members of the band. They certainly deserved better than they got.

Thank you again for an entertaining and informative magazine.

Fred Velez  
Bronx, NY

*Thanks much, Fred. High praise indeed. For those unfamiliar with Mr. Velez, he is one of the foremost Monkees fans in the country, helping to organize a variety of fan events, such as conventions, and co-authored a feature on the show that appeared in Video Review some years back.*



## Is Your Set Complete?

As challenging as it can be to complete a collection of your favorite TV show episodes, it's still a snap to fill out your set of *Television Chronicles*. Back issues are just \$7.50 postpaid (\$9 Canada; \$13 International). Sample copies of our current issue are just \$6.50 (\$7.50 Canada; \$12 International), and of course subscriptions are a mere \$20 (\$35 Canada; \$42 International) for four quarterly issues.



#1 *Elvis, The Green Hornet, I Spy, Moonlighting, The Rifleman, T.H.E. Cat, Yancy Derringer*  
Interview: Curtis Armstrong.

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

**TV On the Bookshelf:**

*TV Land: A Guide to America's Television Shrines, Sets, and Sites*

by Robin Keats

\$12.95

St. Martin's Griffin



There's a tendency in our culture to look down upon, or at least fail to acknowledge our gratitude for, those citizens who work jobs that we could never see ourselves doing, yet which are important, if not essential, to our lives. Jobs such as trash collecting, sewer work, auto repair, and meat packing, for example, are occupations that require a particular mindset and/or stomach. Those of us who think of these tasks as being performed by lesser beings would do well to consider what life would be like without someone to perform them.

Ironically, we also tend to jealously disparage anyone who has a job that they really enjoy, especially if it pays them a lot of money, even if we enjoy the fruits of their labor. How much grumbling is done about the salaries of professional athletes, actors, rock stars, etc.? Yet we eagerly attend ball games and movies, and buy prepackaged music. The truth is that most of us would jump at the chance to have these kinds of careers.

Robin Keats, author of *TV Land*, is a case in point. During and after reading the book, the knee-jerk cliché comes forth, "This guy has waaaaaay too much time on his hands." Maybe. But if so, it is our good fortune that Mr. Keats has so much time available to him, as this book is a unique treat. If AAA is smart, they'll stock this volume alongside their own tourbooks. *TV Land* is an overview of sites around the U.S. (predominantly) that in some manner have impacted the culture through the medium of television. You will find sites that have been the basis for towns and institutions recreated for series, as well as those that have served as actual filming locations. There are assorted shrines, museums, theme parks, etc., all of which tap into our affection for this show or that.

*TV Land* takes us to such interesting tourist destinations as Mount Airy, North Carolina,

boyhood home of Andy Griffith, which served as the inspiration for Mayberry of *Andy Griffith Show* fame. Highlights of a trip to the town include the local cafe, barber shop, and Andy's boyhood home. There is also a touch of the macabre to be found at the Aunt Bee Memorial housed in the Mayberry Motor Inn.

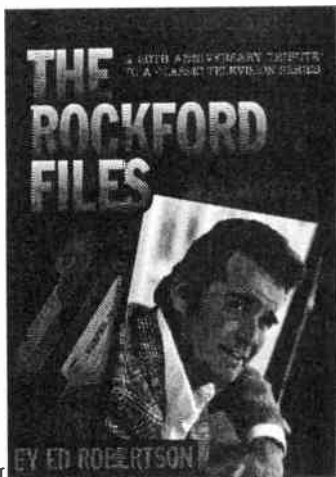
Other places of interest chronicled by Keats include The Waltons Mountain Museum in Schuyler, Virginia; Sesame Place, a theme park built around a *Sesame Street* motif, in Langhorne, Pennsylvania; Metropolis, Illinois, with its annual four-day Superman Celebration; the Southfork Ranch outside of Dallas; Nevada's Ponderosa Ranch; and the Flintstone-themed Bedrock City, near Arizona's Grand Canyon. In addition to these tourist-oriented destinations, Keats discusses a number of sites that were used for filming, some of which have, as a result of production, established a tourist trade, such as Old Tucson, the Los Angeles Arboretum, and various towns in Washington state that appeared on television in the guise of Twin Peaks. It's fun to imagine pulling a "Route 66," touring the country for no other purpose than to visit sites such as these.

In addition to the geographical material, Keats provides a number of supplementary lists of things such as "Western TV Land Grave Sites," where various TV stars have been buried; "Leading High Schools of TV Land," such as those appearing in *Mr. Novak*, *Beverly Hills 90210*, *Happy Days*, etc., both fictional and real; "Military TV Land," which itemizes the places where various TV characters were stationed during service to their country, such as Fort Apache (*Rin Tin Tin*), Fort Baxter (*Phil Silvers Show*), Camp Henderson (*Gomer Pyle*), etc.; and "Leading Newspapers" such as *The Daily Planet (Superman)*, *Los Angeles Tribune (Lou Grant)*, and *Los Angeles Sun (My Favorite Martian)*, to name a few. While not exhaustive, *TV Land* covers so many bases that it is impossible to itemize them all here.

Written with a spirit of fun and adventure, *TV Land* has carved out its own niche among all of the other books written on the subject of television. Any television fan planning a vacation would do well to pick up this one. More good news: Keats provides useful information such as admission prices, directions, and reservation information for the tourist sites listed, and they are almost all suitable for budget-minded travelers.



"This is Jim Rockford..." -  
*The Rockford Files*  
by Ed Robertson  
\$19.95  
Pomegranate Press



Confession time. I've never seen *The Rockford Files*. Nothing against the show, mind you. It's just that at that particular time in my life, for whatever reason, I happened not to tune in to that show. Oh, I can hear you *Rockford*-philes gasping, and preparing the obvious volley: "What business do you have reviewing a book about a show you've never seen?" Touché. However, aside from the fact that I had no one to hand the assignment off to, consider that I will be coming from a completely unbiased perspective in evaluating the book, thereby potentially making me uniquely qualified to assess its merits (are you buying this?). Actually, I *am* fully capable of reviewing the book on certain technical levels; comprehensiveness, for example. Many books devoted to specific TV series, though they may be outstanding in terms of documentation and scope, wimp out when it comes to the episode guides, listing only major cast members or omitting air dates and/or writer and/or director credits. Ed Robertson, however, who has previously given us *The Fugitive Recaptured* and *Maverick: Legend of the West*, has earned my undying respect by offering possibly the most comprehensive episode guide I've ever seen in any book. Robertson even outdoes TVC's episode guide format by including production numbers, guest cast character names, and even the phone messages that

opened each episode of *The Rockford Files*.

It could be said that the book is essentially an annotated episode guide. Rather than shoving the guide to the back, the episodic information is essential to the overall flow of the book. This structure is essentially the same as in Robertson's *Maverick* and *Fugitive* books. Following an account of the show's origins, the episodes are listed in broadcast sequence, with regular notes offering behind-the-scenes anecdotes relating to the particular episode or personnel involved in it, as well as updates regarding other contemporaneous events impacting the show. A regular inclusion is a breakdown of instances where the names of production personnel are used in the episodes as character names or as verbal props sprinkled throughout the dialogue.

Also included in the text is a blow-by-blow account of James Garner's legal wranglings with Universal over the proceeds from the show, and how the parties were reconciled at least enough to go forward with new *Rockford* movies.

While it may be possible for die-hard fans of the series to find fault with the book in regard to its coverage of this aspect or that, structurally the book is as good as it gets in terms of documentation and presentation. Perhaps the best compliment I can pay is that, after having read the book, I actually feel as if I *have* seen *The Rockford Files*.

## MODEL AND TOY COLLECTOR magazine

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**The Beatles** - 39 episodes, ABC

Regular Cast:

John Lennon - Paul Frees  
 Paul McCartney - Lance Percival  
 George Harrison - Paul Frees  
 Ringo Starr - Lance Percival

At the height of Beatlemania, and four years before *Yellow Submarine*, the marketing of the Fab Four took an unusual twist in this Saturday morning cartoon series, all but forgotten except by die-hard Beatles fans for many years until a brief MTV revival in the late 80s. Created by Al Brodax, the cartoons actually anticipated in many respects the music video form that would be in large part credited to the live-action *Monkees*. In fact, there are even suggestions of plotlines in *The Beatles* that would reappear in *Monkees* episodes (most notably, *Beatles* episodes IF I FELL and WAIT, which are echoed by *Monkees* episodes I WAS A TEENAGE MONSTER and ROYAL FLUSH, respectively), though it would seem to be an unlikely source of inspiration for *Monkees* writers (and it is doubtful that any

would admit to it, even if such were the case). Nevertheless, perhaps *The Monkees'* debt to the Beatles was even greater than what has been recognized. Similarly, in a 1986 article for *Beatles Video Digest*, Beatles scholar Stephen Shorten cited plot similarities to some *Beatles* episodes that turned up later in the cartoon adventures of *The Jackson Five*.

The format of the show is almost vaudevillian. Each episode includes two "adventures," each one bearing the title of whatever Beatles song



is showcased therein (often an edited version). Dividing the two stories are a pair of sing-a-longs (also edited, with onscreen lyrics), introduced by John, Paul, or George, with Ringo on hand as the prop man, dragging out some ridiculous apparatus intended to enhance the atmosphere of the





Photo courtesy Hake's Americana and Collectibles

These inflatable figures were among the relatively few examples of merchandising tied to the cartoon series, in contrast to the marketing of their flesh-and-blood counterparts.

song, though usually amounting to nothing more than a visual pun. There is also a series of blackout bits used to introduce the sponsors' commercials.

The voice talent behind the production was unusual in that the voices of the four Beatles were performed by two actors on as many continents. Prolific American Paul Frees, best known as the voice of Bullwinkle's nemesis Boris Badenov, and as Ben Grimm in the Hanna-Barbera *Fantastic Four* series of the late 60s, portrayed John and George (he also provided the voice and, yes, the head and hand of John Beresford Tipton, aka *The Millionaire*, in the late 50s), with Briton Lance Percival doing the Paul and Ringo parts. Frees recorded his dialogue in the U.S., while Percival performed his in the U.K., after which they were edited together. There was apparently no effort made to imitate the Beatles' voices, which

may have been purely a practical matter in that the project was probably something of a rush job, intended to capitalize on the Beatles' popularity before it might fade. Although Percival's Paul is passably similar to the flesh-and-blood McCartney, only Percival's rendition of Ringo really delivers the Liverpool dialect. Even so, its inflections are actually closer to George Harrison's than the real Ringo's. As John and George, Frees sounds nothing like the originals. In fact, his John sounds closer to another TV character he originated, the Pillsbury Doughboy. Percival's British heritage and familiarity with England's dialects no doubt accounts for the greater precision of his vocal characterization. On the other hand, one can well imagine the "powers that be" assuming that American kids probably wouldn't know one British accent from another.

Where the storylines are

concerned, the animated Beatles are taken around the world, finding adventure in locales such as Paris, Japan, Ireland, Hollywood, and London, not to mention outer space. There are fantasy sequences in which they portray, or become involved with, famous characters from literature or history such as The Three Musketeers, Captain Bligh, and Quasimodo, among others. As would be the case with The Monkees, they frequently encounter gangsters, monsters, cowboys, aliens, gypsies, spies, and every other sort of unusual character.

Some episodes also seem to foreshadow bits that would appear in The Beatles' second feature film, *Help!*, such as in IT WON'T BE LONG, where John is shrunken to doll size (though it happens to Paul in the movie); Ringo's encounter with a lion in I'LL GET YOU; and CAN'T BUY ME LOVE, in which a ring is



Photo courtesy Fred Frees

Can you find John, Paul, George, and Ringo all in this picture? The man standing next to Mr. Starkey is Paul Frees, who provided the voices for the cartoon versions of John and George.

responsible for John's induction into a Hawaiian ritual (Ringo is targeted for sacrifice in *Help!* because of a ring given to him).

Actually, the most interesting reference in the series comes in *HOLD ME TIGHT*, where George and Ringo chase a man, whom they believe to be carrying a bomb, around the Statue of Liberty. At one point, high atop the statue, George makes a grab for the suspected bomber, shouting at him, "You bloomin' saboteur!," a pretty obvious homage to Alfred Hitchcock's classic drama *Saboteur*, in which protagonist Bob Cummings has a

life-and-death struggle atop the same landmark.

Visually, the series' caricatures of the Beatles were quite good, more recognizable than the stylized psychedelic versions created for *Yellow Submarine*. Given the lack of concern for vocal similarity, it is interesting to note by contrast that in the animated concert scenes, certain subtle movements that were characteristic of the lads are accurately portrayed, most notably John's slightly bow-legged bouncing to the music, and Ringo's head bobbing as he plays the drums.

As for the lads' cartoon personalities, the characterizations are generally interchangeable. With the exception of Ringo, who has a clearly defined "part" (that of the goofball half-wit, far more exaggerated than what would later be portrayed by Peter Tork in *The Monkees*), the other three essentially play straight man to him. The cartoon Ringo is also given a signature dopey laugh that punctuates much of his dialogue.

Whereas the Fab Four themselves evolved, their animated personas did not, to any significant degree, although certain elements of the cartoon



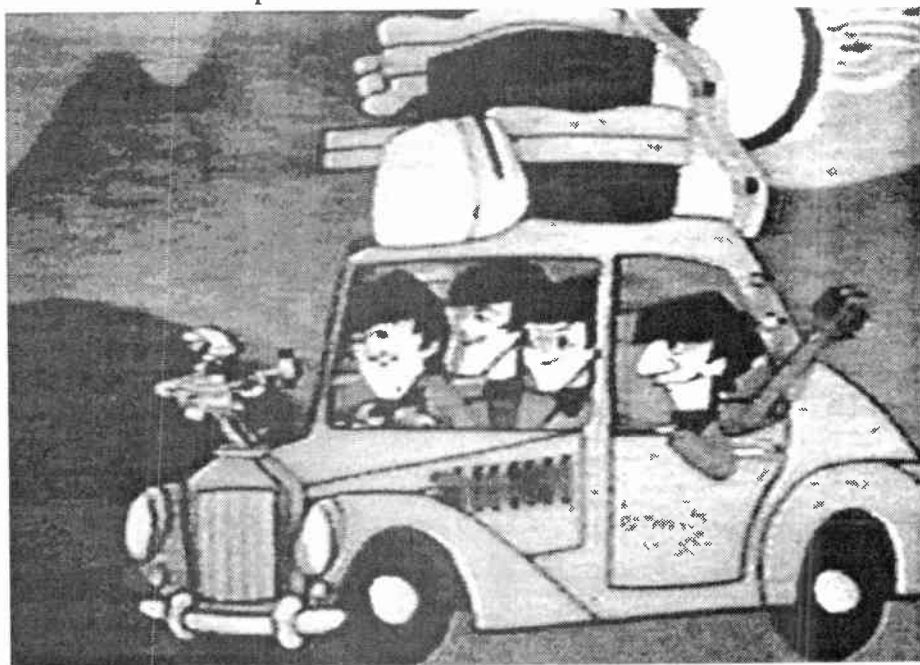


The singalong graphics were a combination of often cutesy pop art, photos, and slightly animated scenes with the Beatles cartoon images.

series did reflect the changes taking place in the music and pop culture. For instance, the opening credits sequences of the first two seasons showed the lads fleeing adoring fans. For the third, the emphasis was more on the audiovisual package, with psychedelic artwork combining with photos of the real Beatles under which the song "And Your Bird Can Sing" plays. For the most part, the cartoons remain the same in terms of characterization, humor, and musical interpretation. A couple of notable exceptions are *STRAWBERRY FIELDS*, which contains the most psychedelic visuals of the entire series; *I'M ONLY SLEEPING*, in which the bulk of the story is played out against a background of text, reflecting the storybook nature of the adventure; and *WAIT*, which has a definite "Fractured Fairy Tales" feel. Another interesting item is the singalong for "Eleanor Rigby," which very closely

resembles the sequence in *Yellow Submarine* that features the same song.

As the drug culture became more influential in the music and lifestyle of the Beatles, as well as 60s youth in general, it became increasingly incongruous to fit the Beatles' musical output into a cartoon format compatible with



Saturday morning sensibilities. Trying to force the "Bullwinkle"-style caricatures of the Beatles through humorous adventures to the tune of offbeat songs such as George Harrison's "Tomorrow Never Knows" or set against the bleak lyrics of "Eleanor Rigby" was clearly a losing battle, and the series wound to a quiet end, with reruns continuing for a couple of years beyond the actual cessation of production.

Although *The Beatles* cannot be compared to the quality of *Yellow Submarine* or any of the group's live-action features, it is fun for what it is, an energetic and unusual time capsule demonstrating the degree to which the four young Liverpudlians impacted the culture of the 60s.

Opening theme songs:

- "A Hard Day's Night" (instrumental bridge)  
w/"Can't Buy Me Love" (Season 1)
- "Help!" (Season 2)
- "And Your Bird Can Sing" (Season 3)

Closing theme song:

"A Hard Day's Night"

Air dates unavailable



**Season 1, 1964-65:**

**A HARD DAY'S NIGHT/I WANT TO HOLD YOUR HAND**  
Looking for a place to rehearse where they won't be bothered, the boys set up in a spooky Transylvanian castle/Trapped on an ocean liner with a frenzied group of girls, the boys hide in a bathysphere that takes them to the ocean floor, where they meet a lovesick octopus  
Directed by Graham C. Sharpe/Jack Stokes  
Singalongs: "Not a Second Time," "Devil in Her Heart"

**DO YOU WANT TO KNOW A SECRET/IF I FELL**  
While spending the night in an Irish cottage, the boys meet a leprechaun who offers them a pot of gold/John's brain is coveted by a mad scientist who plans to use it to activate his monster (reminiscent of *Monkees* episode I WAS A TEENAGE MONSTER)  
Directed by John Dunn/Ray Leach  
Singalongs: "A Hard Day's Night," "I Want to Hold Your Hand"

**PLEASE, MR. POSTMAN/DEVIL IN HER HEART**

The boys forage for food while waiting for manager Brian (real life manager Brian Epstein, presumably) to send money after Ringo squanders their funds on rings/While strolling through the Transylvanian forest, Ringo gets lost and encounters a witch who wants him for a husband  
Directed by Peter Sander/Graham C. Sharpe  
Singalongs: "If I Fell," "Do You Want to Know a Secret?"

**NOT A SECOND TIME/SLOW DOWN**

Followed aboard their jet by some crazed fans, the boys bail out, parachuting into the middle of a jungle/In honor of the Beatles' upcoming visit, a small Texas town renames itself Ringo Ravine, and Ringo's teasing of the other boys on the subject prompts them to put him on a wild horse to complete the trip  
Directed by Jack Stokes/Graham C. Sharpe  
Singalongs: "Baby's in Black," "Misery"

**BABY'S IN BLACK/MISERY**

Seeking shelter from a Transylvanian thunderstorm, the boys find all sorts of frights in an old castle/In foggy London, the boys visit a wax museum's chamber of horrors and meet the real Dracula  
Directed by Graham C. Sharpe/John Dunn  
Singalongs: "I'll Get You," "Chains"



**SO, WHETHER YOU GO FOR SWINGIN' SUPER-HEROES OR SMILIN' SPOOKS..ROCK'N'ROLL OR JUNGLE HI-JINX..YOU CAN'T GO WRONG WITH AMERICA'S BEST TV COMICS, ON ABC, AMERICA'S GREATEST TV NETWORK!**  
**And. TO TOP OFF ALL THE WAY-OUT WONDERMENT, WHAT COULD BE BETTER THAN THE EVER-POPULAR AMERICAN BANDSTAND STARRING DICK CLARK at 12:30!**



**YOU'VE REALLY GOT A HOLD ON ME/CHAINS**

The boys go in search of an albino rhino, but first meet a witch doctor/A blow to the head following a screening of *Mutiny on the Bounty* causes Ringo to dream that he's Captain Bligh

Directed by Jack Stokes

Singalongs: "Slow Down," "Honey Don't"

**I'LL GET YOU/HONEY DON'T**

The boys romp through the African jungle while on vacation/Through a fluke, Ringo becomes a rodeo bull-rider

Directed by Snav Sniekus/Graham C. Sharpe

Singalongs: "You Really Got a Hold On Me," "Any Time at All"

**ANY TIME AT ALL/TWIST AND SHOUT**

A painting in a Paris art museum inspires the boys to imagine themselves as The Three Musketeers/At a Paris modern art show, the boys try to inspire a pretty artist whose work isn't abstract enough to be successful

Directed by Jack Stokes/Tony Gearty

Singalongs: "I'll Be Back," "Little Child"

**LITTLE CHILD/I'LL BE BACK**

The boys tour a Texas Indian reservation, where they are captured by a young girl out to prove that her skills are equal to those of the boys in her tribe/Ringo is awarded a solid gold guitar, which is promptly stolen by a trio of musically frustrated yokels (also includes song "Ticket to Ride")

Directed by Graham C. Sharpe/Ray Leach

Singalongs: "Long Tall Sally," "Twist and Shout"

**LONG TALL SALLY/I'LL CRY INSTEAD**

Lost in a fog, the boys come to a creepy old castle, where John and Ringo do battle after trying on suits of armor that carry a curse/While in Japan, George's hand swells up from signing autographs, but the search for a doctor leads them to a karate studio instead

Directed by Tom McDonald/Graham C. Sharpe, Ron Campbell

Singalongs: "I'll Follow the Sun," "When I Get Home"

**I'LL FOLLOW THE SUN/WHEN I GET HOME**

The Beatles are easy pickings for a highwayman when their car breaks down/Seeking sanctuary from adoring fans, the Beatles duck into Notre Dame cathedral, where they are stalked by Quasimodo

Directed by John Dunn/Jack Stokes

Singalongs: "I'll Cry Instead," "Everybody's Trying to Be My Baby"

**EVERYBODY'S TRYING TO BE MY BABY/I SHOULD HAVE KNOWN BETTER**

In a Japanese village, the boys are mistaken for the reincarnated ancestors of some locals/The Beatles search for a new venue after the Rome theater where they were booked burns down

Directed by Graham C. Sharpe, Ron Campbell/Jack Stokes

Singalongs: "I'm a Loser," "I Wanna Be Your Man"

**I'M A LOSER/I WANNA BE YOUR MAN**

In Hollywood, Ringo attempts to launch a new career as a movie star, but is hired as a stuntman/In Rome, the boys buy a statue for a British museum, unaware that it's made of stolen gold

Directed by Jack Stokes/Snav Sniekus

Singalongs: "No Reply," "I'm Happy Just to Dance With You"

**DON'T BOTHER ME/NO REPLY**

While trying to depart Rome, the boys are pursued by a pair of thieves, one of whom bears a distinct resemblance to Oddjob/While relaxing in Hawaii, the Beatles are warned by a Charlie Chan-like detective to be on the lookout for Anyface, a notorious jewel thief who promptly turns up disguised as Paul

Directed by Jack Stokes/Ray Leach

Singalongs: "It Won't Be Long," "I Should Have Known Better"

**I'M HAPPY JUST TO DANCE WITH YOU/MISTER MOONLIGHT**

When their plane konks out over Italy, the boys parachute into Rome, where Paul becomes the object of affection of a dancing bear/On a cruise ship to Hawaii, the boys duck into a lifeboat to hide from some fans, only to find themselves adrift with a daffy astronomer

Directed by Bob Godfrey

Singalongs: "Don't Bother Me," "Can't Buy Me Love"

**CAN'T BUY ME LOVE/IT WON'T BE LONG**

John finds himself engaged to a Polynesian princess after he accepts a ring given to him by some local tribesmen/A Japanese scientist's shrinking formula reduces John to doll-size

Directed by Graham C. Sharpe, Ron Campbell

Singalongs: "Anna," "Mr. Moonlight"

**ANNA/I DON'T WANT TO SPOIL THE PARTY**

Paul is enticed aboard a Japanese ghost ship from which the others must rescue him/John is left at a New York art museum, while the others go to Greenwich Village in search of a wild party

Directed by Graham C. Sharpe, Ron Campbell/Frank Andrina

Singalongs: "Matchbox," "Thank You Girl"

**MATCHBOX/THANK YOU GIRL**

In Hawaii, John buys the group a collapsible travel trailer, in which they journey to a village being threatened by a volcano/The boys are put on a strict diet while in Paris after they're accused of growing fat on French cooking, so they sneak off to a fancy restaurant

Directed by Graham C. Sharpe, Ron Campbell/Snav Sniekus

Singalongs: "I Don't Want to Spoil the Party," "Help!"

**WITH LOVE FROM ME TO YOU/BOYS**

George is challenged to a surfing duel by a beach bully/A day of recreation is spoiled when a studio takes over the beach for a Mr. Hollywood contest

Directed by Graham C. Sharpe, Ron Campbell/Jack Stokes

Singalongs: "Please Mr. Postman," "I Saw Her Standing There"

**DIZZY MISS LIZZY/I SAW HER STANDING THERE**

While in Switzerland, John and Paul enter George in an iceboat race/John is challenged to a duel by a jealous flamenco dancer in Madrid

Directed by Graham C. Sharpe, Ron Campbell/Bob Godfrey

Singalongs: "Ticket to Ride," "From Me to You"

**WHAT YOU'RE DOING/MONEY**

On his way back from a fishing expedition, Ringo wanders into a Gypsy camp, where he becomes a prospective but unwilling bridegroom/Ringo, carrying the group's money, gets separated from the others at Coney Island

Directed by Graham C. Sharpe, Ron Campbell/Jack Stokes

Singalongs: "Dizzy Miss Lizzy," "All My Loving"

**KOMM GIB MIR DEINE HAND/SHE LOVES YOU**

The Beatles are given the "honor" of placing a flag bearing their likenesses atop a precarious Swiss Alp/The mysterious occupant of a cruise ship's Cabin 13 arouses the curiosity of the boys

Directed by Ray Leach/Snav Sniekus

Singalongs: "Bad Boy," "Tell Me Why"

**BAD BOY/TELL ME WHY**

A young boy tries to join the Beatles while the group is tobogganing through the Swiss Alps/While in Spain, the boys enter a burro in a horse race after they discover that he runs like the wind at the sound of their music

Directed by Graham C. Sharpe, Ron Campbell/Jack Stokes

Singalongs: "Please Please Me," "Hold Me Tight"

**I FEEL FINE/HOLD ME TIGHT**

While the boys visit a Hollywood studio, Paul accuses a famous leading man, and the industry itself, of being phony/During a visit to New York, George and Ringo pursue a suspicious character whom they believe is planning to blow up the Statue of Liberty

Directed by Jack Stokes/Barrie Helmer, Mike Jones

Singalongs: "What You're Doing," "There's a Place"

**PLEASE PLEASE ME/THERE'S A PLACE**

On a visit to Spain, Ringo plays matador to what he thinks is John and Paul in a bull costume, unaware that he's facing the real thing/While preparing for a television appearance, the group is blamed for the escape of a super-intelligent ape

Directed by Jack Stokes

Singalongs: "Roll Over Beethoven," "Rock and Roll Music"

**ROLL OVER BEETHOVEN/ROCK AND ROLL MUSIC**

The boys use the Mersey beat to free Paul from the affections of an elephant named Beethoven as they prepare to set sail back to England/Mistaken for a string quartet, the Beatles are booked to play at a royal reception in Europe

Directed by Jack Stokes

Singalongs: "I Feel Fine," "She Loves You"

**Season 2, 1965-66:**

(Only new episodes listed)

**EIGHT DAYS A WEEK/I'M LOOKING THROUGH YOU**

While visiting a movie studio, the boys meet a movie lover who's lost his ability to kiss, and a starlet who sets her sights on Paul/While exploring an Egyptian tomb, Ringo is turned into a ghost by a spirit who want the use of his body

Directed by Jack Stokes

Singalongs: "Run For Your Life," "Girl"

**HELP!/WE CAN WORK IT OUT**

The Beatles pursue a fashion thief through Paris and up the Eiffel Tower/While in Hollywood, the boys tangle with the "Soothsayer to the Stars"

Directed by Jack Stokes

Singalongs: "The Night Before," "Day Tripper"

**I'M DOWN/RUN FOR YOUR LIFE**

The boys are obligated to help replace a vat of wine in just two hours, because Ringo knocked it over in the first place/While visiting the Palace of Versailles, a blow on the head induces Ringo to dream that he is Marie Antoinette's consort

Directed by Jack Stokes

Singalongs: "Eight Days a Week," "Paperback Writer"

**DRIVE MY CAR/TELL ME WHAT YOU SEE**

The Beatles are drafted to act as a driving team for a bucket-of-bolts jalopy entered in an auto race/While the boys visit a monster makeup artist, a special machine alters their appearances

Directed by Jack Stokes

Singalongs: "Yesterday," "We Can Work it Out"

**I CALL YOUR NAME/THE WORD**

Ringo is forced by the others to release his pet frog, only to have a producer then offer him a movie deal for the gifted amphibian/The Beatles are condemned to be thrown to crocodiles by an Egyptian sheik after they see his harem girls without their veils

Directed by Jack Stokes

Singalongs: "She's a Woman," "Wait"





**ALL MY LOVING/DAY TRIPPER**

On a goodwill trip to India, the boys visit the local version of a charm school/After taking in a science-fiction movie, the Beatles are abducted by a tall, attractive alien in a flying saucer

Directed by Jack Stokes

Singalongs: "I'm Looking Through You," "Nowhere Man"

**NOWHERE MAN/PAPERBACK WRITER**

Out for a "healthy tramp in the woods nearby," the lads come upon a hermit's cave, and become the targets of its hostile resident/With a nod to *Rashomon*, a sleazy publisher wants each Beatle to write his version of how the group met

Directed by Jack Stokes

Singalongs: "And I Love Her," "Michelle"

**Season 3, 1966-67:**

(Only new episodes listed)

**PENNY LANE/STRAWBERRY FIELDS FOREVER**

Chagrined to find that their fans have switched their affections to secret agent James Blonde, the Beatles set out to foil a robbery in order to win them back/The lads try to brighten up the neighborhood where a group of orphans live

Directed by Jack Stokes

Singalongs: "Good Day Sunshine," "Rain"

**AND YOUR BIRD CAN SING/GOT TO GET YOU INTO MY LIFE**

The boys accompnay a gorgeous redhead who's out to capture an exotic singing bird in the name of "musical research"/Seeking escape from adoring fans in India, the Beatles are taught to free their spirits from their bodies by a swami

Directed by Jack Stokes

Singalongs: "Penny Lane," "Eleanor Rigby"

**GOOD DAY SUNSHINE/TICKET TO RIDE**

A series of mishaps has Ringo convinced that he's a jinx/The lads engage themselves in a variety of hobbies, such as George building a robot, and Ringo catching birds, of the tall, wingless, female variety

Directed by Jack Stokes

Singalongs: "Strawberry Fields Forever," "And Your Bird Can Sing"

**TAXMAN/ELEANOR RIGBY**

While paying their income taxes, mishandled money bags knock the boys unconscious, inducing a shared dream that they are fighting the Sheriff of Nottingham with Robin Hood/The Beatles stick up for an old woman being taunted by a group of children who think she's a witch

Directed by Jack Stokes

Singalongs: "Got to Get You Into My Life," "Here, There and Everywhere"

**TOMORROW NEVER KNOWS/I'VE JUST SEEN A FACE**

After falling down a well at Stonehenge, the four lads emerge in a subterranean, Aztec-type city/During a recording session, Ringo loses his singing voice, so the others take him to a haunted house in the hopes that he'll be scared back to normal

Directed by Jack Stokes

Singalongs: "She Said She Said," "Long Tall Sally"

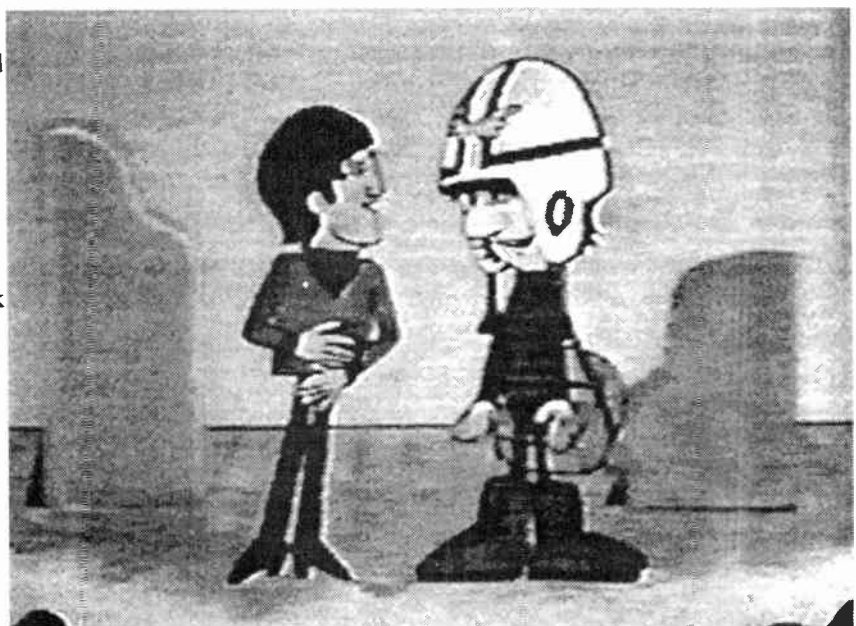
**WAIT/I'M ONLY SLEEPING**

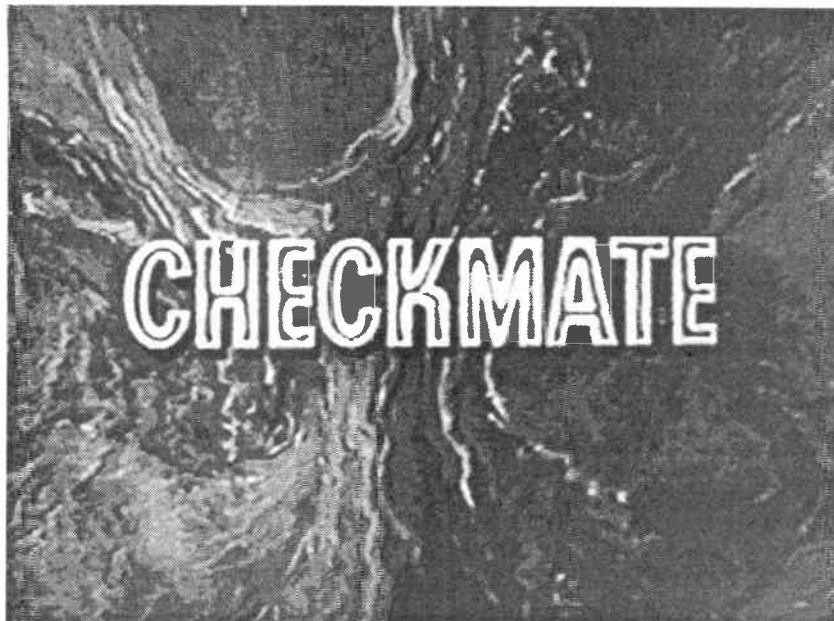
The Beatles try to return a prince to his castle before his evil prime minister forces the young monarch's beloved into marriage/After reading the legend of King Arthur to some children, John falls asleep and dreams of fighting a dragon with the king of Camelot

Directed by Jack Stokes

Singalongs: "Penny Lane," "Eleanor Rigby"

Subsequent seasons consisted entirely of reruns





**Checkmate** - 70 episodes, CBS

Credits:

Created by Eric Ambler  
Theme by John Williams

Regular Cast:

Don Corey - Anthony George  
Jed Sills - Doug McClure  
Dr. Carl Hyatt - Sebastian Cabot

Semi-regular:

Lt. Brand - Ken Lynch  
Chris Devlin - Jack Betts (Season 2)



The detective story has been a staple of popular culture at least since the introduction of Sherlock Holmes, the most adapted literary figure in movie history. Though occasionally there would be partnerships such as Spade & Archer (*The Maltese Falcon*), usually any second party involved with a detective would be relegated to the role of sidekick or sounding board (such as Dr. Watson), intended to give the lead character an opportunity to share his reasoning processes with the

audience without being tied to the first-person narrative format. Rare exceptions to this arrangement could be found in male-female teams such as Nick and Nora Charles (the *Thin Man* series) or Joel and Gerda Sloane (an MGM trilogy, beginning with 1938's *Fast Company*).

The classic detectives from literature were adapted to the silver screen in short order. In addition to Holmes, these included Boston Blackie, The

Lone Wolf, Nick Carter, Charlie Chan, The Saint, Philip Marlowe, Ellery Queen, Mike Hammer, etc. Similarly, when television came along, each of the aforementioned characters was eventually adapted, most of them before the medium was a decade old. Although the weekly format necessitated repeating characters, the detective pretty much remained a loner where investigations were concerned. That changed in the



fall of 1958 with the introduction of Warner Bros.' series for ABC, *77 Sunset Strip*.

Although *Strip's* lead character of Stu Bailey (portrayed by Efrem Zimbalist Jr.) had operated solo in two prior televised stories, for the series he was joined by partner Jeff Spencer, played by Roger Smith. Other partners were eventually added, as well. Although multiple partners might be utilized in a story via such devices as phone calls or rushing in at the last minute with the cops to the rescue, the plotlines generally remained focused on the work of a single detective.

This "tag team" format, combined with the youthful appeal of Edward Byrnes as the constantly hair-combing Kookie, made *77 Sunset Strip* a hit, so much so that soon clones began to appear. From *Strip's* creators, Warner Bros., came *Bourbon St. Beat*, *Surfside 6*, and *Hawaiian Eye* (following the cancellation, after one season, of *Bourbon St.*, two of its characters were split up and moved to *77 Sunset Strip* and the new *Surfside 6*). *Follow the Sun* was a failed example of another studio attempting to duplicate Warner's success in setting groups of detectives in exotic locales.

The most promising challenger to the team detective crown was a show that altered the format in subtle but significant ways. The title firm of *Checkmate* was ostensibly comprised of two detectives, but they were so regularly and effectively assisted by a hired "outside" criminologist that he was, for all intents and purposes, the third member of the firm, Checkmate, Inc.

The series was the creation of novelist Eric Ambler, whose

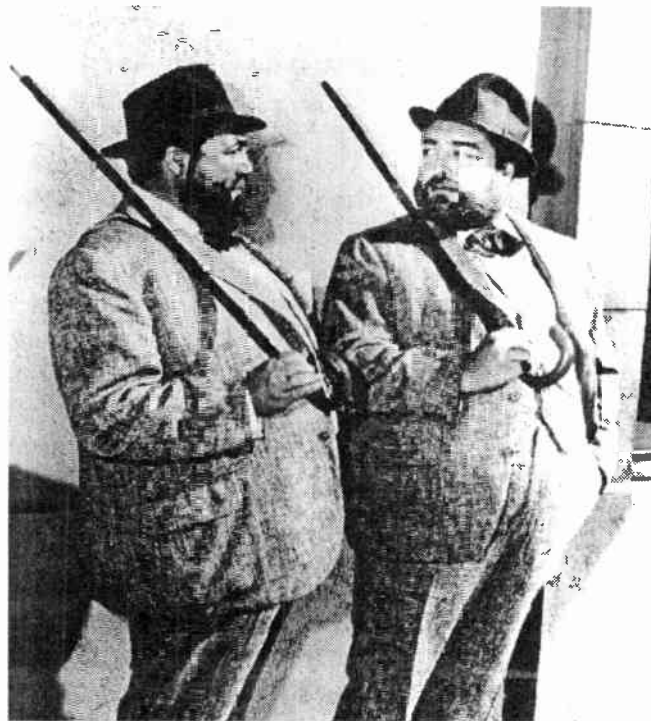
previous TV credits included two adaptations of his work in the CBS anthology series *Climax!* (EPITAPH FOR A SPY and JOURNEY INTO FEAR).

The director of Checkmate, Inc. is Don Corey, played by former *Untouchable* Anthony George. His partner is the youthful Jed Sills, portrayed by Doug McClure. Sebastian Cabot, who will probably be forever known by his later role of Mr. French on *Family Affair*, is cast as Dr. Carl

Hyatt, a psychologist whose specialty is the criminal mind. The operating philosophy of Checkmate, Inc. is that intervention at the proper moment can thwart criminal acts (usually murder) from occurring. This is in contrast to other detectives, who are hired to solve crimes after they have occurred. Consequently, those individuals who hire the trio are usually under some sort of threat.

In truth, the Checkmate philosophy is not so unique, and sounds more clever than the semantic gimmick that it is. Plenty of literary, film, and television detectives have been hired to prevent crimes of one sort or another, and frequently the clients of Checkmate have already been involved in or victimized by some crime prior to hiring the agency's services.

The show features a dynamic, jazzy theme by Johnny Williams, now known as Oscar-winner and former Boston Pops conductor



THE HUMAN TOUCH: Dr. Hyatt (Sebastian Cabot, on right) comes face to face with his "evil twin" (Ronald Long)

John Williams, whose movie work includes *Star Wars*, *Superman*, and just about everything Steven Spielberg has ever done; and whose TV work includes just about every series Irwin Allen ever made (*Lost in Space*, *Time Tunnel*, etc.). The show's opening credits are set against an image of different shades of paint (the image, like the series, is black and white) swirling together, as if representing the turbulence and conflicting emotions of the criminal mind (and perhaps anticipating the psychedelia of the forthcoming 60s drug culture).

The uniqueness of the show has less to do with the agency's credo than the fact that the stories are well written, the plots unusual, and the detectives do in fact operate as a team on the same cases. The feel of the show is different than that of other detective shows. This may be due to Ambler's relative

inexperience with the mystery genre. His writing tended to be more in the vein of the espionage thriller, so it may be assumed that he was not locked into the standard detective formula in his approach to the series. Aside from the team concept, *Checkmate's* other nod to the era's detective trend was to base the group's operations in San Francisco; not as exotic as Hawaii or The French Quarter, perhaps, but scenic nonetheless, and a departure from the old chestnuts of New York, Chicago, and even Los Angeles, *Sunset Strip* notwithstanding.

Examples of unusual storylines abound. In *THE PAPER KILLER*, the Checkmate, Inc. team is hired to watch over a cartoonist (Mickey Rooney) who is being tormented by physical manifestations of his own creation. JUAN MORENO'S *BODY* finds the detectives playing Perry Mason as they are implored to investigate a murder, an apparently open-and-shut case against a migrant worker who refuses to utter a word in his own defense. *THE MURDER GAME* has very much of an Agatha Christie feel as an old friend of Hyatt's, a renowned criminal lawyer (John Williams, who would later become the "other" Mr. French on *Family Affair* in Cabot's absence), hosts a dinner party at which he intends to murder one of his guests, challenging the men of Checkmate to prevent the killing while at the same time promising that they will ultimately condone it. In *THE HUMAN TOUCH*, a

brilliant criminal (Peter Lorre) is released from prison, then sets out to cleverly destroy Dr. Hyatt, who was responsible for putting him away, utilizing a double to frame him for murder.

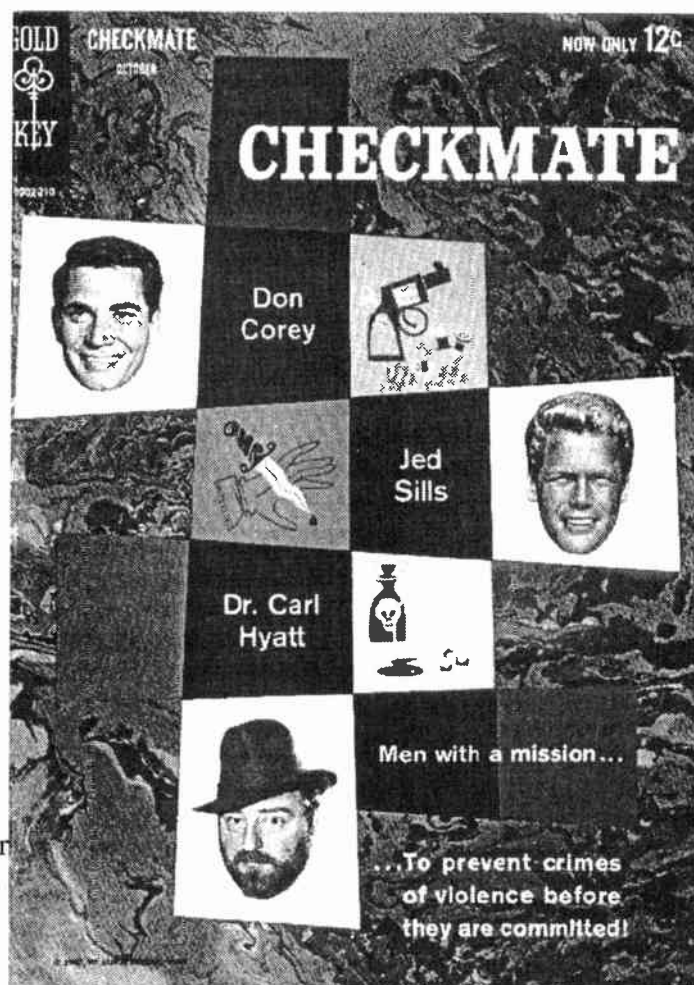
Adding punch to these stories are performances by many notable guest stars, in addition to those mentioned above. The series pilot, *DANCE OF DEATH*, features the presence of Cyd

Cloris Leachman (*THE MASK OF VENGEANCE*), singer Jimmy Rodgers (*MELODY FOR MURDER*), Eve Arden (*DEATH BY DESIGN*), Dana Andrews (*TRIAL BY MIDNIGHT*), Vera Miles (*THE CRIMSON POOL*), Walter Pidgeon (*DEATH BEYOND RECALL*), Jeffrey Hunter (*WAITING FOR JOCKO*), James Coburn (*A CHANT OF SILENCE*, also featuring Nick Adams), Tony Randall (*THE*

*BUTTON DOWN BREAK*), Sid Caesar (*KILL THE SOUND*), David Janssen (*RIDE A WILD HORSE*), Dorothy Malone (*THE HEAT OF PASSION*), Lloyd Bridges (*THE TWO OF US*), Ralph Bellamy (*PORTRAIT OF A MAN RUNNING*), Mary Astor (*SHADES OF HAMLET*), Charles Drake (*TO THE BEST OF MY RECOLLECTION*, also with Bill Bixby), Claire Bloom (*THROUGH A DARK GLASS*), Buddy Ebsen (*SIDE BY SIDE*), Jack Benny (with Otto Kruger and Tina Louise in *A FUNNY THING HAPPENED ON MY WAY TO THE GAME*), Elizabeth Montgomery (*THE STAR SYSTEM*, with Jack Lord), Patricia Neal (*THE YACHT CLUB GANG*, also featuring John Astin), George Sanders (*THE SOUND OF NERVOUS LAUGHTER*), and Angie Dickinson

(*REMEMBRANCES OF CRIMES PAST*).

Oddly, for a show of the quality of *Checkmate*, there are surprisingly few production credits of note, which is simply to say that the bulk of the material was handled by skilled journeymen writers and directors, as opposed to individuals who may have gone on to greater fame in movies, for instance. Perhaps



Charisse as a frightened ballerina. Other significant players featured in the series are Dean Stockwell (*THE CYANIDE TOUCH*), Inger Stevens (with Robert Vaughn in *INTERRUPTED HONEYMOON*), Joseph Cotten (*FACE IN THE WINDOW*), Lee Marvin (*JUNGLE CASTLE*), Charles Laughton (*TERROR FROM THE EAST*), Martin Landau (*MOMENT OF TRUTH* and *HOT WIND IN A COLD TOWN*),





the most notable director on the series was famed cinematographer-director James Wong Howe (STATE OF SHOCK and KILL THE SOUND). Several years prior to *Star Trek*, and decades before his emergence as an author, William Shatner contributed the story for THE BUTTON DOWN BREAK.

The men of Checkmate, Inc. had a valuable friend in the police department, Lt. Brand, played by veteran tough cookie Ken Lynch. Donna Douglas, soon to become immortalized as Elly May in *The Beverly Hillbillies*, joined the cast for a quartet of episodes near the end of the first season as Checkmate's receptionist-secretary, beginning with THE PAPER KILLER. In the second season, they occasionally put to use another outsider, an investigator named Chris Devlin (Jack Betts). Undercover work was his specialty.

Author Richard Meyers, in

his book *TV Detectives*, regards *Checkmate* as "the best (mystery/detective) series of 1960." Nevertheless, the show was canceled after two seasons. It had debuted with a Saturday night time slot that appeared formidable, going up against perennial favorites *Leave it to Beaver* and *The Lawrence Welk Show* on ABC (less problematic was

NBC's lineup of *The Tall Man* and *The Deputy*), yet it managed to hold its own. The show was ranked at 21 and won renewal for the 1961-62 season.. Even so, for its second season, *Checkmate* was moved to Wednesday night, opposite *Top Cat* and the first half of *Hawaiian Eye* on ABC, and *The Joey Bishop Show* and Perry Como-hosted *Kraft Music Hall* (ranked 24 and 25, respectively) on NBC. The more-or-less head-to-head competition with *Hawaiian Eye* and the continuing popularity of sitcoms and variety shows put

*Checkmate* itself in check, so to speak, a position from which it was apparently unable to play out of.

All but forgotten now, due in part to the greater notoriety achieved by Doug McClure and Sebastian Cabot in other projects (*The Virginian* and *Family Affair*, respectively), *Checkmate* deserves to be recalled as an above-average detective series. Whenever there comes a cable channel devoted to mysteries and detective stories, as doubtless there eventually will be, *Checkmate* should find a solid place in the lineup.



Doug McClure, Sebastian Cabot, and Anthony George as the men of Checkmate, Inc., seen here on San Francisco's famous Lombard Street.



**Season 1, 1960-61:**

**DEATH RUNS WILD (9/17/60)**

Jed and Hyatt visit a wealthy widow's ranch to solve a series of attempts on her life

Anne Baxter, Myron Healey, James Bell, Kenneth R. MacDonald, Frankie Darro

Written by James Gunn, John Kneubuhl; Directed by Jules Bricken

**INTERRUPTED HONEYMOON (9/24/60)**

A young bride asks Corey to investigate the mysterious disappearance of her husband after a phone call from an old friend

Robert Clarke, Inger Stevens, Robert Vaughn, Stanley Clements, Joe Waring, Valerie Allen, Paul Smith, Harry Harvey

Written by Michael Morris; Directed by Herschel Daugherty

**THE CYANIDE TOUCH (10/1/60)**

One of Hyatt's students plans the trial and execution of the man responsible for his fraternity brother's death

Dean Stockwell, Henry Jones, Steve Terrell, James Bonnet, James Johnson, Yvonne Craig, George Brenlin, David Wolfson

Written by Stirling Silliphant; Directed by Don Weis

**LADY ON THE BRINK (10/15/60)**

A high-strung woman begins to doubt her sanity after her testimony puts a professional killer in prison

Jane Wyman, Arthur Franz, Robert Osterloh, Henry Rowland, Wilton Graff, Olan Soulé, Robert Carricart, Edward Foster, Mary Tyler Moore

Written by Howard Browne, Joel Murcott; Directed by Frank Arrigo

**FACE IN THE WINDOW (10/22/60)**

An archeologist breaks off his engagement after being shaken by the sudden sighting of a man believed dead

Joseph Cotten, Julie Adams, Simon Scott, John Hoyt, Betty Lou Gerson, Doris Dowling, Phillip Ahn, Vinton Hayworth

Written by Leigh Brackett, Harry Kleiner; Directed by Robert Florey

**RUNAWAY (10/29/60)**

A woman comes to Checkmate claiming to be an endangered witness to a murder in New York

Anna Maria Alberghetti, Murray Matheson, Milton Parsons, Isobel Elsom, Grandon Rhodes, Jackie Russell, John Dennis, Sheila Bromley, Herb Ellis

Written by Dick Nelson; Directed by Don Medford

**TARGET: TYCOON (11/5/60)**

An oil baron is the target of a series of murder attempts, but there are multiple likely suspects

Charles Bickford, John Hubbard, Robert Wilke, George Mitchell, Madlyn Rhue, John Lupton

Written by Robert Yale Libott, Jonathan Latimer;

Directed by Frank Arrigo

**DEADLY SHADOW (11/12/60)**

A woman is terrorized by a mysterious figure tied to the death of her husband, a soldier

Margaret O'Brien, Richard LePore, Katherine Warren, Forrest Lewis, Joseph Corey, Tyler McVey, Michael Hart, Sue Ane Langdon, Weaver Levy

Written by Harold Clements, William P. McGivern; Directed by Don Weis

**THE DARK DIVIDE (11/19/60)**

A repressed woman's murder is planned by the darker side of her split personality

Barbara Rush, Irene Tedrow, Phillip Pine, John Berardino, Bob Hopkins, David McMahon, Raymond Greenleaf, Robert Carson, Elaine Walker, Donna Hayes, Lida Piazza

Written by James Gunn, Robert Bloomfield; Directed by Don Weis

**MOMENT OF TRUTH (11/26/60)**

While vacationing in Tijuana with Corey, Jed is suspected of murdering a girl with whom he'd arranged a rendezvous

Richard Conte, Victor Buono, Alex Montoya, Ilka Windish, Miguel Landa, Vito Scotti, Lisa Gaye, Armand Alzamora, Edward Colmans, Martin Landau, Felipe Turich, Nacho Galindo

Written by Leonard Heideman; Directed by Walter Doniger

**THE MASK OF VENGEANCE (12/3/60)**

Corey reluctantly agrees to guard an ambassador's daughter who ran down a Chinese boy, then claimed diplomatic immunity, from the dead boy's vengeful family

Janice Rule, Tod Andrews, Cloris Leachman, Ben Astar, Jane Chang, Tony Monaco, Gene Chan, Lawrence Ung, Ron Foster, Steve Conte, W.T. Chang, Hans Moebus

Written by Warner Law; Directed by Ted Post

**THE MURDER GAME (12/17/60)**

A retired, highly respected criminal lawyer invites Corey and Hyatt to his home, where he announces his plans to commit a murder and challenges them to prevent it

John Williams, Richard Anderson, Elizabeth Allen, Leo Gordon, Joe Mantell, Mildred Von Hollen, Diane Strom, Duane Grey, Joyce Jameson

Written and directed by Douglas Heyes



**THE PRINCESS IN THE TOWER (12/31/60)**

Jed receives a call from his old laundrywoman, who reports hearing one of her customers plot the death of another, but is herself murdered before she can identify them

Terry Moore, Philip Ober, Shirley Ballard, John Lasell, Naomi Stevens, Madge Blake, Maudie Prickett, Ruby Dandrige, Peter Leeds, Roy Jensen

Written by Halsey Malone, Betty Ulius; Directed by Herschel Daugherty

**TERROR FROM THE EAST (1/7/61)**

A minister expelled from Red China arrives in San Francisco, intent on foiling the planned assassination of a man known to assist Chinese refugees, but the minister becomes a target himself

Charles Laughton, Lisa Lu, Weaver Levy, Pilar Seurat, Victor Sen Yung, Guy Lee, William Yip, Willard Lee, Tommy Lee, Dale Ishimoto, Henry Fong

Written by Harry Kleiner; Directed by Herschel Daugherty

**THE HUMAN TOUCH (1/14/61)**

A brilliant criminal whom Hyatt helped put away has been released, and now begins an elaborate scheme to destroy him

Peter Lorre, June Vincent, Rebecca Welles, Ronald Long, Richard Bakalyan, Gordon Richards, Charles Horvath, Frank Gerstle, Jack Rice

Written by James Gunn, John Falvo, Peter Mamakos; Directed by Don Weis

**HOOR OF EXECUTION (1/21/61)**

A judge who sentenced a murderer to the gas chamber receives letters from a "Mr. Justice" predicting the jurist's death at the same hour as the condemned man's

James Gregory, Virginia Gregg, Larry Kert, David Garcia, Robert H. Harris, Sid Clute, Frank Sully, Cy Malis, Norman Crane, Barney Phillips

Written by Robert Yale Libott, Helen Nielsen; Directed by John English

**DON'T BELIEVE A WORD SHE SAYS (1/28/61)**

Checkmate is hired anonymously to protect an unidentified target from harm in the household of a wealthy widow

Mona Freeman, Judy Sanford, Russell Collins, Reta Shaw, Robert Rockwell, Norman Leavitt

Written by Robert C. Dennis, William Lindsay Gresham; Directed by Sidney Landfield

**LAUGH TILL I DIE (2/4/61)**

A comedian publicly ridicules a gangster, and soon after begins to receive threatening phone calls

Dick Shawn, Joanne Linville, Robert Emhardt, Jennifer Howard, H.M. Wynant, Ellen Willard, Stewart Bradley, Don Wilbanks

Written by Bernie Giler; Directed by Don Weis

**BETWEEN TWO GUNS (2/11/61)**

A mobster holds Jed and Hyatt hostage and orders Corey to bring his estranged wife and a package containing \$300,000 to him

Jack Warden, Beverly Garland, Donald Randolph, Ed Nelson, Bern Hoffman, Steve Peck, Jackie Russell, George Keymas, George Wallace, Linda Wong

Written by Harold Clements; Directed by John English

**A MATTER OF CONSCIENCE (2/18/61)**

A parolee is threatened by the son of the man he shot and paralyzed in a robbery 20 years ago

Gary Merrill, Ron Nicholas, Joseph Hamilton, Anthony Jochim, Edmund Hashim, Bruce Gordon, Josephine Hutchinson, Addison Richards

Written by Edmund Morris; Directed by Richard Irving

**MELODY FOR MURDER (2/25/61)**

Checkmate is hired to investigate death threats from a mysterious woman against a teenage singing idol

Jimmy Rodgers, George O'Hanlon, Everett Sloane, Claire Griswold, Harry Lauter, Abigail Shelton, Buck Harrington

Written by Stuart Jerome; Directed by Don Taylor

**PHANTOM LOVER (3/4/61)**

Corey poses as the cousin of a woman whose husband has allegedly confessed to killing her best friend and threatened to kill her

Bethel Leslie, Robert Lansing, John Bryant, Mary-Robin Redd, Jeanne Bates, Riza Royce, Herb Vigran, William Yip, Ollie O'Toole

Writer and director credits unavailable

**THE GIFT (3/11/61)**

Checkmate is hired to protect a fiery-tempered gypsy performer after threats on her life

Patrice Munsel, Stephen Bekassey, Frank Albertson, Dorothy Green, Celia Lovsky, Abraham Sofaer

Written by Irwin and Gwen Gielgud; Directed by Jules Bricken

**ONE FOR THE BOOK (3/18/61)**

A best-selling novelist feels that she is endangered as she works on a book about a 20-year old unsolved murder in a small town

Audrey Meadows, James Griffith, Paul Newlan, Donald Woods, Sylvia Marriott, Madge Kennedy, Norman Leavitt, Dan White, Jocelyn Brando

Written by Robert C. Dennis, Curtis Kenyon; Directed by John English

**THE PAPER KILLER (3/25/61)**

The creator of a popular adventure comic strip is attacked by a flesh-and-blood incarnation of his lead character

Mickey Rooney, Dianne Foster, Dennis Patrick, William Schallert, Donna Douglas, Allyson Ames, Betty Lou Gerson, Allen Pinson, Edwin Chandler

Written by James Gunn, Stuart Jerome; Directed by Don Taylor

**JUNGLE CASTLE (4/1/61)**

Jed and Hyatt travel to the home of a big game hunter, who is himself being hunted by an unknown killer

Lee Marvin, Patricia Donahue, Denver Pyle, John Sutton, Raymond Greenleaf, Leon Lontoc, Myrna Fahey

Written by Robert C. Dennis; Directed by Ted Post

**THE DEADLY SILENCE (4/8/61)**

A beautiful young deaf mute runs into Corey's apartment for protection after being chased by some men whose lips she read in a restaurant

Diana Lynn, Parley Baer, Donna Douglas, Dennis Rush, Clegg Hoyt, Tona Rosa, Allen Pinson, Jeanne Bates, Lennie Bremen, Percy Helton, Mike Mahoney, Hope Holiday, Ted Stanhope

Written by Harold Clements, Rik Vollaerts; Directed by Paul Stewart

**GOOD-BYE, GRIFF (4/15/61)**

A paroled friend of Corey's is disturbingly jealous of his wife's business success and of her boss, who obviously loves her

Harry Guardino, Simon Oakland, Lynn Bari, Julie London, Maggie Pierce, Donna Douglas, Kathleen Schoon, Bud Dashiell

Written by Steven Thornley, Sheldon Mark; Directed by Allen Miner

**DANCE OF DEATH (4/22/61)**

A ballerina calls upon Checkmate to protect her from a stalker she met in Mexico

Cyd Charisse, Lillian Bronson, Carlos Romero, Addison Richards, Argentina Brunetti, Peter Mamakos, Joey Faye, John Emery, Donna Douglas, Marc Wilder, Lorrie Richards

Written by Robert Yale Libott; Directed by Paul Stewart

**VOYAGE INTO FEAR (5/6/61)**

Corey sets sail as bodyguard to an alcoholic woman who is convinced that her husband wants her dead

Joan Fontaine, Scott Brady, Grace Field, Noel Drayton, Robert Webber, Abigail Shelton, Michael Dante, Sean Brian, David McMahan, John Craven

Written by Edmund Morris, Harold Clements; Directed by Jules Bricken

**TIGHT AS A DRUM (5/13/61)**

Hyatt is summoned to a military school by a cadet who wants him to prove that a gym instructor's death was murder, not an accident

Peter Lazer, Dan Duryea, Dennis Rush, Dabbs Greer, Tita Marsell, Vince Williams, Bob Slade, Phil Grayson, Frank Wilcox, Murray Alper

Written by Edwin Blum, Robert C. Dennis; Directed by Herschel Daugherty

**DEATH BY DESIGN (5/20/61)**

A successful dress designer is terrorized while developing a new line of clothes

Janet Lake, Eve Arden, Larry Gates, Patric Knowles, Barney Phillips, Barbara Wilson

Written by Sheldon Stark, Bob and Wanda Duncan; Directed by John Newland

**THE THRILL SEEKER (5/27/61)**

A woman whose husband died in a skydiving accident is accused by her mother-in-law of having murdered him

Susan Oliver, Esther Dale, David White, Paul Hartman, Harry Lewis, Don Oreck, Maudie Prickett, Bob Herrman

Written by Stuart Jerome; Directed by Don Taylor

**HOT WIND IN A COLD TOWN (6/10/61)**

Corey and Hyatt look into the behind-the-scenes factors tied to a movie stuntman's brush with death when a piece of safety equipment is moved out of place

Ricardo Montalban, Bette Garde, Martin Landau, Justine Smith, Norman Fell, Mai Gray, Jerome Thor, Pamela Curran, Allen Pinson, Harry Harvey Jr., Henry Brandt, Carmen D'Antonio

Written by James Lee Barrett, Dick Berg; Directed by Don Weis

**A SLIGHT TOUCH OF VENOM (6/17/61)**

A wealthy man who already feels threatened is terrified by the appearance of an empty reptile box on his lawn, accompanying a radio report that a deadly snake is missing from a local animal park

Forrest Compton, Susan Cummings, Rand Brooks, Barry Brooks, John Fiedler, Pat McCaffrie, Barbara Morrison, Sharyn Hillyer, Scotte Sloane, Gilbert Reade, Keenan Wynn

Written by Robert C. Dennis; Directed by Earl Bellamy

**STATE OF SHOCK (6/24/61)**

An elderly woman summons Checkmate, believing that someone plans to murder the wife of her nursing home's director

Nina Foch, Cheerio Meredith, Clem Bevens, John Alderman, Jeanne Bal, Warren Stevens, Fern Barry, Paul Comi

Written by Sonya Roberts, Robert C. Dennis; Directed by James Wong Howe

**Season 2, 1961-62:**

**PORTRAIT OF A MAN RUNNING (10/4/61)**

A longtime incumbent governor, in the midst of a new campaign, stages an assassination attempt, then calls in Checkmate to make it look legitimate

Ralph Bellamy, Oliver McGowan, Wright King, Chester Morris, Wendell Holmes, Patricia Huston, Lillian Culver, Robert Dornan, Frederic de Wilde, Robert Victor

Written by Richard Fielder; Directed by Elliott Silverstein

**THE BUTTON DOWN BREAK (10/11/61)**

A convicted killer threatens to kill Hyatt, who solved the crime, despite being in prison

Ina Victor, Tony Randall, Bill Bramley, Leo Penn, Bob Williams, Olan Soulé, John Nolan, Marianne Gabe, Jack Mann, John Zaremba, Paul Power, Tom Steele, Allen Pinson

Written by Lewis Reed, William Shatner (story); Directed by Paul Stewart

**THE HEAT OF PASSION (10/18/61)**

While on a forced vacation, Hyatt is targeted to be the patsy for a murder scheme concocted by the wife of a fishing lodge proprietor and her lover

Dorothy Malone, John Dehner, Ed Nelson, Lew Gallo, Steve Gravers

Written by Mann Rubin, Sonja Roberts; Directed by Ron Winston



**WAITING FOR JOCKO (10/25/61)**

An unbalanced man whose life fell apart after Hyatt recommended treatment for him plans revenge, intending to kill Hyatt on his birthday at the exact hour of his birth  
Jeffrey Hunter

Written by Juarez Roberts; Directed by Don Taylor

**THROUGH A DARK GLASS (11/1/61)**

A photographer is blinded while struggling with a man who demands some of the pictures she has taken of the ugly side of America

Claire Bloom, William Windom, Jan Peters, Katherine Squire, Les Tremayne, David Fresco, Richard Evans, Fern Barry, Audrey Swanson

Written by Richard DeRoy; Directed by Robert Ellis Miller

**JUAN MORENO'S BODY (11/8/61)**

Checkmate is hired to vindicate a migrant worker arrested for the murder of a wealthy landowner

Diana Lynn, Henry Jones, Ken Patterson, Perry Lopez, Stuart Nisbet, Charles Wagenheim, Vladimir Sokoloff, Katharine Warren, Michael Vandever, Philip Ober, Pilar Del Rey, Richard Hervey, Robert Victor, Tom Cound  
Written by Anthony Spinner; Directed by Tom Gries

**KILL THE SOUND (11/15/61)**

A ruthless but popular disc jockey refuses to leave the studio to take his vacation after receiving a phone threat from the man whose job he stole

Sid Caesar, James Lydon, Dianne Foster, Norman Burton, Lyn Thomas, Charles Seel, Robert Chadwick  
Written by Alfred Brenner; Directed by James Wong Howe

**THE CRIMSON POOL (11/22/61)**

Upon returning from Paris, an artist leaving behind a bad marriage to another artist visits a gallery and spots a nearly perfect copy of a Monet that she had once painted, displayed in place of the real thing  
Vera Miles, John Kerr, Jacques Aubuchon, Vitina Marcus, Leon Lontoc

Written by Richard DeRoy; Directed by Alan Crosland Jr.

**THE TWO OF US (11/29/61)**

Construction site sabotage is used in an attempt to kill a successful architect/builder

Lloyd Bridges, Audrey Dalton, Sam Hearn, Sheila Bromley, Stephanie Hill, Paul Langton, Jeane Wood, Barry Brooks, Barney Phillips

Written by Lewis Reed; Directed by Paul Stewart

**NICE GUYS FINISH LAST (12/13/61)**

After failing to win a promotion, an embittered police detective frames a lifelong enemy, whom he holds responsible, for murder

James Whitmore, Diana Van Der Vlis, Dennis Patrick, Alexander Lockwood, Lillian O'Malley, John Lasell, Milton Selzer, Leatrice Leigh, Alicia Li, Al Austin, LaRue Parlow, Tom Curtis

Written by Larry Cohen; Directed by Alan Crosland Jr.

**TO THE BEST OF MY RECOLLECTION (12/27/61)**

Suffering from a variety of inexplicable fears, an amnesia victim tells Checkmate that she fears that the husband she cannot remember will harm her

Laraine Day, Charles Drake, Helen Brown, Jack Finch, Bill Bixby, Francis DeSales, Robert Brubaker, JoAnne Moriarity, Jerry Dexter, Tyler McVey

Written by John McGreevey; Directed by Paul Stewart

**A FUNNY THING HAPPENED ON MY WAY TO THE GAME (1/3/62)**

A celebrity guest of honor at football festivities experiences several brushes with death

Jack Benny, Otto Kruger, Tina Louise

Written by Lewis Reed; Directed by Don Taylor

**THE STAR SYSTEM (1/10/62)**

A jealous movie star is suspected of wanting a young starlet dead for having an affair with her boyfriend  
Elizabeth Montgomery, Jack Lord, Emile Genest, Russ Conway, Gail Bonney, Carole Eastman, John Bryant, Barry Brooks, Lucille Curtis, Ted Bessell, David Landfield

Written by Richard DeRoy; Directed by William Graham

**THE RENAISSANCE OF GUSSIE HILL (1/17/62)**

Checkmate is called in to investigate the disappearance of an employee at a beauty farm

Eleanor Parker, Herschel Bernardi, Cliff Norton, Larry Blake, Sam Hearn, Harriet MacGibbon, Frank Scannell  
Written by Mark Rodgers, Oliver Gard; Directed by Ron Winston

**A VERY ROUGH SKETCH (1/24/62)**

Jed and Hyatt attempt to steer a gifted but violently temperamental student toward art as a means of expression after the boy's father is arrested for embezzlement

Dina Merrill, Keir Dullea, Robert Ellenstein, Glenn Turnbull, Dan Sheridan, Eve McVeagh, Louise Lorimer  
Written by Mann Rubin; Directed by Ron Winston

**THE YACHT-CLUB GANG (1/31/62)**

The owner of a yacht club calls in Corey and Jed after one of her members is nearly killed due to someone's tampering with his automobile

Patricia Neal, John Baragrey, Stephen Franken, Lucy Prentis, John Astin, Paul Tripp, Wilton Graff, Stacy Graham, George N. Neise

Written by Robert J. Shaw; Directed by Alex Singer

**DEATH BEYOND RECALL (2/7/62)**

A successful attorney who won acquittal for a gangster asks the gangster to have him killed as a return favor  
Walter Pidgeon, Kent Smith, Mary LaRoche, Harry Carter, Stafford Repp, Frank Gardner, Elaine Edwards, Byron Morrow, Allen Emerson, Tom Allen

Written by Max Erlich, Oliver Crawford; Directed by Herman Hoffman

**THE SOUND OF NERVOUS LAUGHTER (2/14/62)**

Jed performs in a play in which the leading man, who is trying to break off an affair with the playwright, is nearly killed onstage during a performance by a falling prop  
George Sanders, Margaret Phillips, John Emery, Chet Stratton, Ross Elliott, Harry Ellerbe, George Cisar, Patricia Kane, Patti Hobbs, Vince Williams

Written by Jonathan Latimer; Directed by Paul Stewart

**AN ASSASSIN ARRIVES, ANDANTE (2/21/62)**

A music teacher hires Checkmate to prevent her husband, a cellist, from being assassinated, but the man does not want the protection

Richard Conte, Signe Hasso, Werner Klemperer, John Alderman, Noah Keen, Jimmy Carter, Audrey Swanson  
Written by Sy Salkowitz, Anthony Spinner; Directed by Tom Gries

**REMEMBRANCES OF CRIMES PAST (2/28/62)**

A woman once lured by love into espionage is released from prison, and Corey tries to help her make a new start despite threats against her

Angie Dickinson, Anne Seymour, Joyce Van Patten, Stuart Nisbet, George Dockstader, Warren Stevens, Ben Wright, Ruth Wilhan, Ann Atmar, Marshall Reed, Mary Gregory

Written by Richard DeRoy; Directed by William Graham

**THE HEART IS A HANDOUT (3/7/62)**

Jed poses as a hobo to prevent the murder of a man who runs a shantytown

Myron McCormick, (Harry) Dean Stanton, Dabbs Greer, Sean McClory, Jay Adler, Gage Clarke, Jimmy Casino, Anne Benton, Robert Burton, Richard Bull, Eve Brent, Robert Patten

Written by Sy Salkowitz; Directed by Tom Gries

**A BROODING FIXATION (aka SHADES OF HAMLET; 3/14/62)**

A missing audio tape is the important clue in determining whether or not the death of an international figure was accidental, as it was ruled, or murder, as his son believes  
Mary Astor, Scott Marlowe, Frank Overton, Ford Rainey, Olive Sturgess, Nolan Leary, Maurice Manson, Russ Whiteman, Jeane Wood

Written by Mark Rodgers, Oliver Crawford; Directed by Robert Ellis Miller

**A CHANT OF SILENCE (3/21/62)**

Hyatt is trapped in a monastery, a silent order, when a pair of prison escapees hole up in it

Nick Adams, James Coburn, Alan Napier, Brendan Dillon, Leonard Geer, Roy Sickner

Written by Richard McCracken; Directed by William Graham

**TRIAL BY MIDNIGHT (3/28/62)**

As a judge teaching a criminology class focuses on a famous murder case, Corey and Hyatt sit in to prevent his murder by the hand of one of the students

Dana Andrews, Lori March, Philip Abbott, Kim Hamilton, G. Stanley Jones, Carolyn Craig, John McLiam, Fletcher Allen, Paul Geary, Sandra Gale Bettin, Donald Freed, Joe Scott

Written by Mark Rodgers; Directed by Alex Singer

**RIDE A WILD HORSE (4/4/62)**

Checkmate is dragged into a potentially deadly dispute between a rodeo performer, his girlfriend, and the girlfriend's brother

David Janssen, Suzanne Lloyd, Tom Reese, Donald Barry, Robert Colbert, Ed Peck, Roy Jenson, Ben Wright, Charles McCaulay, Roy Engel

Written by Harold Jack Bloom; Directed by Byron Paul

**SO BEATS MY PLASTIC HEART (4/11/62)**

Jed, Hyatt, and Chris Devlin investigate ominous packages sent to the founder of an artists' retreat that seem to indicate a threat on her life

Celeste Holm, Susan Oliver, Lee Phillips, Phillip Pine, Cathie Merchant

Written by Mark Rodgers; Directed by Bernard Girard

**IN A FOREIGN QUARTER (4/18/62)**

Hyatt and Jed investigate a Chinese woman whose husband claims she is having an affair that he learned of through hypnosis

Tod Andrews, Nobu McCarthy, James Hong, Teru Shimada, Gordon Kee, Warren Hsieh, Walter Hong Jr.

Written by Sy Salkowitz; Directed by Robert Ellis Miller

**REFERENDUM ON MURDER (4/25/62)**

A newspaper publisher is murdered after the paper comes out against a gambling referendum

Dan O'Herlihy, Oliver McGowan, Frank Maxwell, Bethel Leslie, Dorothy Green, June Michele, Breena Howard, Richard Hervey, Grazia Narciso, Don Hammer, Jeane Wood

Written by John Mantley; Directed by Lewis Allen

**THE SOMEDAY MAN (5/2/62)**

A former football star who runs a fitness club is pressured by thugs to whom he owes money to fix a game by influencing his young athletic protégé

Don Taylor, Julie Adams, Sandy Kenyon, George Petrie, Ron Randell, Joseph Hoover, Lillian Bronson, Robert J. Stevenson, Thomas McBride

Written by Richard DeRoy; Directed by Robert Ellis Miller

**RENDEZVOUS IN WASHINGTON (5/9/62)**

The head of a large foundation recruits Corey and Hyatt to safeguard the life of his new love, for whom he plans to leave his wife, and who is being threatened

MacDonald Carey, Kathleen Crowley, William Allyn, Anna Lee, Maxine Stuart, Fay Nuell, Robert Gallagher, Lucille Curtis, Russ Grieve, Peter Helm, Bart Patton, Barry Brooks, Ben Pollock

Written by Mark Rodgers; Directed by William Graham

**THE BOLD AND THE TOUGH (5/16/62)**

Checkmate is summoned to an historic ranch to look into the attempted murder of the property's owner, who is resisting a stockholder's attempts to subdivide the ranch for housing developments

Earl Holliman, Edward Binns, Stanley Adams, Paul Birch, Ellen McRae, Emily McLaughlin, Harry Carey Jr.  
Written by Dick Nelson, Reuben Bercovitch; Directed by Don Taylor

**WILL THE REAL KILLER PLEASE STAND UP (5/23/62)**

The men from Checkmate are hired to accompany three brothers on a train ride to the reading of their father's will, each convinced that one of his siblings plans to kill the other two

Milton Selzer, Stefan Schnabel, Daniel Ocko, Ilka Windish, Larry Ward, Oscar Beregi, Don Harvey, Ken Renard

Writer credit(s) unavailable; Directed by Ron Winston



**DOWN THE GARDENIA PATH (6/6/62)**

Hyatt substitutes for a no-show convention speaker, then he and Corey investigate the man's disappearance  
Susan Kohner, Ilka Chase, Don Dubbins, Joe De Santis, Dolores Quinton, Harvey Stephens, Warren Parker, Orville Sherman, Stephanie Hill, Evelyn Dutton, Annette Cabot

Written by Robert J. Shaw; Directed by Ralph Senensky

**SIDE BY SIDE (6/13/62)**

Chris Devlin poses as a song plugger in an effort to find out who is trying to kill a young singing star

Buddy Ebsen, Ed Nelson, Paul Carr, Judith Braun, Robert B. Williams, Edmon Ryan, Eddie Quillan, Tyler McVey, Charles Seel, Barbara Dane

Written by Mark Rodgers, Richard Fiedler; Directed by Robert Ellis Miller



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**My Three Sons** - 392 episodes, ABC/CBS

Credits:

Executive Producer - Don Fedderson  
Theme by Frank DeVol

Regular Cast:

Steve Douglas - Fred MacMurray  
Bub O'Casey - William Frawley (Seasons 1-5)  
Mike Douglas - Tim Considine (Seasons 1-5 and **THE FIRST MARRIAGE**)  
Robbie Douglas - Don Grady  
Chip Douglas - Stanley Livingston  
Ernie Thompson Douglas - Barry Livingston (Season 4 on)  
Sally Ann Morrison - Meredith MacRae (Seasons 4 & 5 and **THE FIRST MARRIAGE**)  
Uncle Charley O'Casey - William Demarest (Season 5 on)

Semi-regular:

Jean Pearson - Cynthia Pepper (Season 1 and **GOODBYE AGAIN**)  
Henry Pearson - Robert P. Leib (Season 1)  
Florence Pearson - Florence MacMichael (Season 1)  
Hank Ferguson - Peter Brooks (Seasons 2 & 3)  
Coach - Buck Young (Season 3)  
Fred Nagata - Keoni Khan (Season 3)  
Sudsy Pfeiffer - Ricky Allen (Seasons 1-3)  
Mrs. Pfeiffer - Olive Dunbar (Seasons 2 & 3)  
Mr. Pfeiffer - Olan Soulé (Seasons 2 & 3)



From the collection of Stanley Livingston  
This promotional postcard shows the original Douglas family members



## PART ONE - "THE MIKE YEARS": SEASONS 1 THROUGH 5 (ABC - B/W)

One of the most prolific producers in the early days of television was Don Fedderson. He was already producing *The Millionaire*, *The Lawrence Welk Show* and *Liberace* when he hatched the basic series concept that would evolve into *My Three Sons*. The idea was in collaboration with George Tibbles, who would go on to produce and write many of the episodes. While still fleshing out the storyline, they realized that they needed a star. They quickly settled in on getting Fred MacMurray and proceeded to a string of meetings to solidify the deal. What they ended up agreeing to was an unusual deal for MacMurray -- According to Production Manager, John Stephens:

"Fred got a rather nice sum of money, to put it mildly, for the first year. Then he had 50% of the profits, plus residuals. Now 50% of the profits meant not only the profits from the show itself, but all of the publishing rights and everything, and you know that theme song, written by Frank DeVol, did very well. And there were an awful lot of ancillary rights to that, and Fred, as I used to tease him, probably made more money per minute than anyone that has ever acted in television; at least up to that time, he did."

After the financial arrangements were established, there was still one more major hurdle to overcome -- MacMurray's work schedule. Upon hearing from Robert Young (*Father Knows Best*) of the rigors of the typical schedule, MacMurray backed out of the deal. A meeting was held at Fedderson's office wherein

Stephens made a suggestion that proved to bring MacMurray back into the fold. Stephens had heard how Clark Gable negotiated an 8:00 a.m. to 5:00 p.m. schedule that was strictly adhered to. Fedderson gave the OK and MacMurray accepted.

According to Stephens, "Fred's original deal was 8:30 to 5:00. That was on the set at 8:30, dismissed at 5:00. He worked 65 days during the year."

Stan Livingston recalls that "Fred spent much of his free time either fishing or at his ranch in Montana."

If you were trying to put together a family TV program, it would make sense to hire actors who would appeal to kids. Producer Don Fedderson put together a team that wreaked "family." Fred MacMurray had starred in the recent Walt Disney hits *The Shaggy Dog* and *The Absent-Minded Professor*. The oldest son, Mike, was played by Tim Considine, who had co-starred with MacMurray in *Shaggy Dog*, and had been also extremely recognizable to the Disney crowd by starring in the serial "Spin and Marty," which was a regular feature of *The Mickey Mouse Club*. Don Grady, who played middle son, Robbie, was actually one of the Mouseketeers and can be spotted in some of the "Spin & Marty" episodes. Even youngest son Chip, played by Stanley Livingston, while not immediately well-known to the viewing public, had significant experience via his numerous guest spots on the aforementioned *Ozzie and Harriet* show. The last piece of the puzzle was the irascible curmudgeon, William Frawley,

forever remembered as Fred Mertz from the mega-popular *I Love Lucy*.

The cast was assembled to perfection, yet this was not the cast originally envisioned. John Stephens describes some of the early shuffling:

"Here's the way the original casting went before we started rehearsal. Mike was played by Ryan O'Neal. Robbie was played by Bobby Diamond. Stanley was always Chip.

"Now, before we started rehearsals, Bobby Diamond's agent refused to give on their piece of the show. They wanted two-and-a-half percent of the show, and Fedderson gave no one, except for Fred MacMurray, any percentage of any show, ever.

"Then Peter Tewksbury was hired (to direct). He immediately fired Ryan O'Neal because he'd worked with him and didn't like him. We then had hired Billy Chapin to play the part of Robbie, and the first day of rehearsal, it lined up that way; with Ryan O'Neal, Billy Chapin, and Stanley Livingston. Peter Tewksbury then fired Ryan O'Neal the first day of rehearsal, and he then fired Billy Chapin the second day of rehearsal. "We, before we started the second day, hired Tim Considine to play Mike, and then we had readings at lunch the second day, and hired Don Grady to play Robbie. And that is pretty much it."

MacMurray's character, Steve Douglas, is an aeronautical engineer for the Universal Research and Development Company in the fictional midwest town of Bryant Park. Stephens recalls with amusement the diversity of Bryant Park, given its

geography. "The funniest thing of all is whatever we wanted to have in Bryant Park, we had. We had seaports, we had everything, you name it. I'm surprised we didn't have an Olympic games there. Whatever we needed. We had an ocean there. But it was a lot of fun.

Given the restrictions of MacMurray's contract, as well as other cast considerations, the production team had to jump through numerous hoops in order to complete the allotted number of episodes. John Stephens describes the technique:

"Our record was 13 different episodes in one day, and that's when Fred said, 'John, that's enough. That's enough.' It was a company the likes of which you'll never see again. And I had 26 scripts going in, and we just worked it all out, and certain scenes Fred could and couldn't be in. Some scenes we had a photo double for him. In some scenes, they had to play to mops and different things like that. Fred was gone. Then we had to bring actresses back.

"I remember we had Vera Miles in a show, and then she had to work with MacMurray. Then she left, and then she came back. She was doing a show at Disney, and she said, 'John, I've got to tell you something. My hair is shorter.' I said, 'Ah, no one'll notice that.' She said, 'Well, it's also a different color,' and I said 'Oh.'

"But you know something, in the twelve years of that show, we ran into this all the time, and we never got a letter on all the mistakes we made. It was terrible. We had a sick saying, that 'Look, if you die, we can work around it. If you break your arm or your leg, it'll wipe us out.' And we did have one

fellow, Wallace Ford, who did die on us. We just rewrote some stuff, and changed it around."

Tim Considine offers this perspective:

"It impacted everybody. I mean, people always say 'God, it must have been really hard,' and all that. And it was. But it was hard for everybody. It was hard for the prop department. It was hard for the camera crew, and the guys who lit everything, because it was all-- I mean everything had to match, you know. The light had to be coming from the same direction. Everything. The props had to be in the same place...

"And it was also a makeup nightmare. My hair had to be the same six months from now in a closeup as it was, and I... Had to kind of set my hair so that it would be the same. It was a real pain in the ass, that was. When I left *My Three Sons*, I vowed that I would never do that again, and I grew my hair down to my ass. Tied it back and never messed with it."

*My Three Sons* debuted with much fanfare on September 29, 1960. Fred MacMurray was one of the first major movie stars to make the jump onto the small screen. It was no small deal luring a star of his magnitude to the weekly grind of episodic television. It aired on the longtime number three commercial broadcast network -- ABC. Who would have thought that it would survive numerous transformations and cast changes and end up running for 12 (!!) years? It still remains the second-longest running sitcom in television history, behind *The Adventures of Ozzie and Harriet*, which ran for 14 years.

A major contributor to the first season was director Peter Tewksbury, who had already had a long and successful career as the director of another long-running sitcom, *Father Knows Best*. Tewksbury was instrumental in setting the tone of the series, as well as establishing the characters. He was a perfectionist who saw



From the collection of Stanley Livingston  
Unsafe at any age: Chip and friend (Debbie Megowan) in a commercial for Chevrolet, the sponsor.

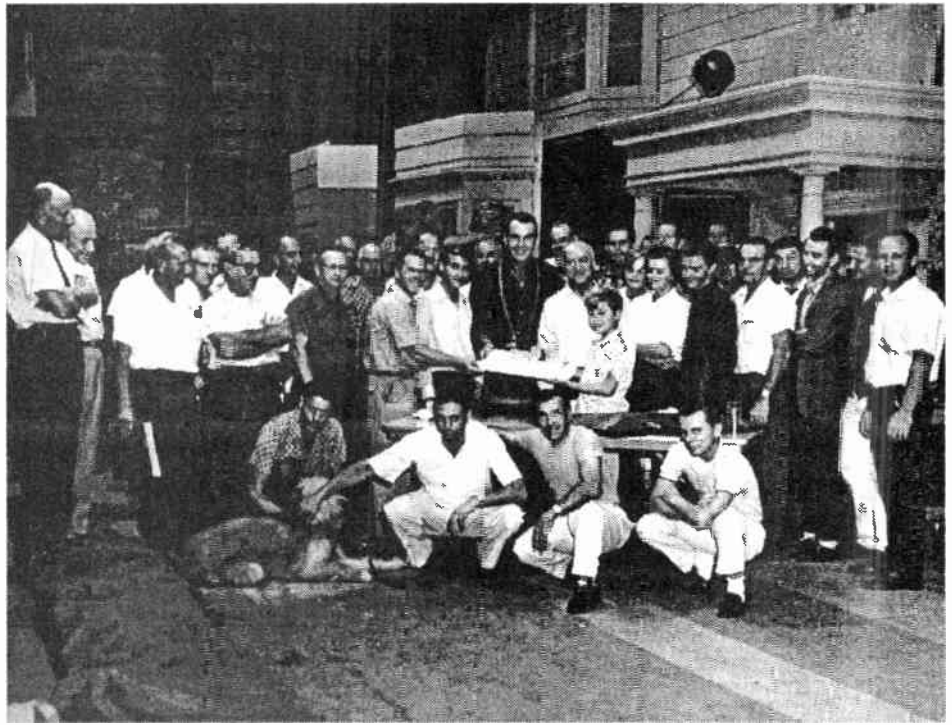


to every last detail of the show.

Unfortunately, this penchant for perfection caused Mr. MacMurray to work 95 days, instead of the agreed upon 65. Not a big deal for most companies, but MacMurray was paid \$5,000 per day for every day beyond 65. That was an astronomical figure in 1960 (not too bad for 1995, either). Couple this factor with the exaggerated attention to detail, and you have a show that is way over budget. Thus, Tewksbury was let go after only one season.

Due to the unique shooting schedule, it was necessary to hire a full-time director for an entire season to bring consistency and efficiency to the multiple-episode shooting days. For the second year, Richard Whorf was hired to direct. Onscreen, Whorf is probably best remembered as Sam Harris, George M. Cohan's business partner in the James Cagney musical *Yankee Doodle Dandy*. He is remembered by many as the director of the classic comedy *Champagne for Caesar*. Gene Reynolds directed seasons three and four, with the exception of one episode directed by cast member Tim Considine (unfortunately, Considine doesn't recall the name of the episode, and the missing documentation on many of the black & white episodes has prevented us from identifying it at this time), and James V. Kern directed the fifth season.

*My Three Sons* was really a hybrid of *Bachelor Father* and many of the other family shows of the day, such as *Father Knows Best*. Like *Bachelor's* Bentley Gregg, Steve Douglas was a single parent. However, in more typical TV fashion, the death of his wife created the situation. Divorce? Never! Especially not



From the collection of Stanley Livingston

The *My Three Sons* cast and crew.

in this super-wholesome series. In comparing Steve Douglas with Jim Anderson, of *Father Knows Best*, the natural assumption would be that dad was not a dope. That's accurate, however, the talented Mr. MacMurray had many an opportunity to display his dry, sophisticated, yet occasionally physical, comedic talents. The main arena that his talent was showcased was in his relationships with the opposite sex. Steve was an eligible bachelor, and many situations were concerned with his entanglements with aggressive women or dates arranged by the boys. This TV dad, an aeronautical engineer, naturally gave great advice.

As John Stephens recalls, MacMurray's fatherly advice was not always delivered with the cameras rolling:

"What was funny was a lot of the kids, and they were all dating at the time... Don and Tim would come in with stories of

their escapades from the night before. And Fred would be sitting there, 'You shouldn't have done that. You shouldn't have done that.' And it was so funny to hear him, 'Oh, no. I'd never do that. No, no. Never do that. Watch out, watch out. You never can tell what they're after. Watch out.'"

Yes, MacMurray gave great advice, but he also managed to steal a few scenes from those three sons and Grandpa, or rather, Bub.

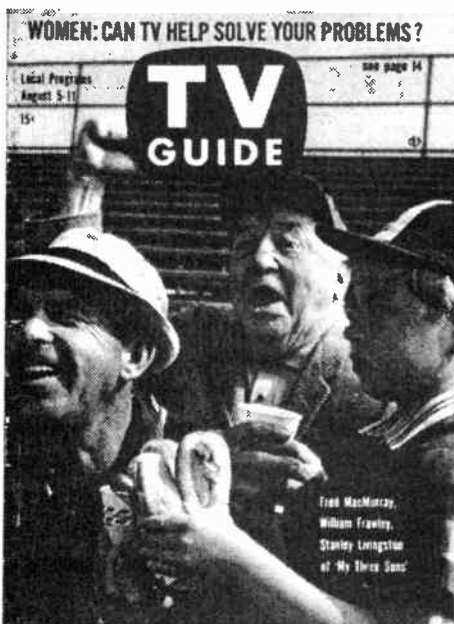
William Frawley made the difficult transition from playing the gruff, grumbly Fred Mertz to the gruff, grumbly William "Bub" O'Casey. Interesting that Frawley was chosen to be the surrogate mother to three young boys. Sheer genius. Even though he cooked, cleaned, did laundry and the grocery shopping, he had the obvious manliness that would prevent those "all boy" boys from running roughshod over him. In fact, he exhibited

just the right amount of love and affection that a grandfather, or, in some cases, a mother would. Although the Douglas family members never questioned his skill level (presumably, being average males, they wouldn't be in any position to criticize), John Stephens recalls one particularly amusing aspect of Frawley's performance:

"Frawley had to be the cook for the whole family. So he was there making salads and things like that. If you ever look at the way Bill Frawley cut a carrot, it's hysterical. He would actually see the carrot. He had no idea how to cut a carrot. And we in projection were just dying at that, but we never ever got a letter on that, ever. And he was supposedly the great cook. He had no idea what he was doing. Absolutely none."

As he did with other cast members, Frawley endeared himself to Stephens, which occasionally proved awkward:

"For some reason or another, because I love baseball, Bill Frawley took a liking to me. I remember, we had to go to the Quaker Oats convention, and it



From the collection of Stanley Livingston

was being held in Denver... Anyway, they're having this convention, and they were asking about Bill. I said, 'Look, I know what this man's like. The convention starts at 5:30. I would recommend that you have him on at 6:00, 'cause after that, forget it.'

"Bill Frawley, of all the drinkers I've been around in my life, I've never been around one that could ever hold more than Bill Frawley could. He'd start drinking one drink at-- from six to nine, different drinks from nine to twelve, just constantly, you know. I had to go with him. I was just hoping that he was breathing when he came out of the hotel room.

"We get to this place and get to the banquet, and this guy's going on and on, and he introduces (Frawley). He's going on and on, and the introduction's like five or ten minutes, and Frawley's getting madder and madder, and getting drunker and drunker, so finally he gets up. And here are all these really respectable 'Babbitt's' of the world, with their wives. It's a Quaker Oats convention. And Frawley says, 'I've been around a long time, but never, never in my life have I ever heard or seen it piled so high as that introduction.'

"And I said, 'Told you. We're leaving now. Goodbye.' And we left."

Son # 1, Mike, could have been anyone's first child. Mike was an achiever, a leader, and a bossy older brother to his younger siblings. Tim Considine was the prototypical late 50s-early 60s teenage boy. His appearance was neat, his demeanor was confident, and his manner poised and respectful. He probably drank a lot of milk. Mike was not a boat-rocker. He was a



From the collection of Stanley Livingston

member of the "establishment" who lorded his senior status over his kid brothers, and acted like the father when Steve would off on a mission to China or elsewhere for his engineering firm. However, this being a sitcom, typically some problem would complicate things, and Mike would require Dad to come home in the nick of time, or for Bub to pull his fat out of the fire. He really needed to be humbled every once in a while.

Considine himself recalled a particularly humbling experience involving a difference of opinion on the set with Fred MacMurray:

"I almost got off on the wrong foot with him. I know we had a kind of a confrontation early on in the first year, where both of us went away... Huffed. It had been in front of the crew. A creative difference was what it was. And I was very strong defending my position, and when I got back in my dressing room, I was sort of going over it and grousing, and saying, 'By God, I think that this is the way it should have been done' and da da da da da, you know, and 'I'm not gonna back off of it because of Fred MacMurray or anybody else,' you know. And when I got





From the collection of Stanley Livingston

to thinking about it, it seemed, 'Whoops. I think he *is* right. Wait a minute.' And I gritted my teeth and went and apologized to him, and I believe, I'm pretty sure I said something about it on the set as well when we next went on."

Middle son Robbie was the wild one. Don Grady had a passion for music that he brought to his character. Tim Considine recalls Grady as "Really talented. Really just a super-talented, real hard worker. Always a hard worker. He used to have this incredible discipline of being able to go up into his dressing room and work on music during our stuff. I always admired him for that. And he was a good kid. A really good kid."

Robbie was always playing an instrument, organizing a band, or just listening to rock 'n' roll. Later, as the series progressed,

both Chip and adopted brother Ernie would follow his lead. Robbie was also the best athlete in the family, demonstrated by his prowess on his high school wrestling team (his wrestling coach and fellow team members appear frequently in supporting roles); and, even though it did not manifest itself in the earliest episodes, Robbie had the best luck with the girls. After all, he was both

a musician and an athlete. Makes sense.

Robbie also was the most vocal member of the family, and not just as a singer. He was downright loud. Most of the infighting took place between either Mike and Robbie or between Chip and Robbie. Remember, we are dealing with a middle son, typically lost in the shuffle between the older, top dog brother and the younger, cute-as-a-button brother. He really needed the music and sports to break out and be noticed. Mission accomplished.

Youngest son Chip, whose favorite negative adjective to describe people was "clunky," was probably everyone's favorite. Small children have the ability to get your attention the quickest and tug at your heartstrings most easily. Stanley Livingston brought a poignancy to his

character that the series really needed. For the most part, this household ran so efficiently, and was filled with so much male love, that nobody seemed to miss the boys' deceased mother. Nobody, that is, except Chip. Numerous episodes dealt with his feelings of being motherless, and it is on those occasions that Bub switched into his maternal gear to aid his young grandson. During those first few years, Chip could not stand girls, although he was frequently the target of their affections. More likely, he was interested in frogs or hanging out with his pal, Sudsy, played by Ricky Allen.

In addition to a large regular and semi-regular cast, there were a number of significant guest stars on the show as well. Among those making early career appearances on the show were Beau Bridges and Marta Kristen (*Lost in Space*), but there were many veterans, as well, from familiar faces such as Richard Deacon (*Leave it to Beaver* and *The Dick Van Dyke Show*) to stars of the day such as George Gobel. On occasion, there was even the odd Hollywood legend, as Stephens relates:

"This actually happened. Jimmy Stewart, as you know, was a full colonel in the Air Force when he wound up getting out, and the fellow at the Air Force Reserve in Hollywood was a good friend of mine and we'd talk all the time.

"We were doing a show where we needed somebody to kind of push forward the idea that Robbie was an egghead and there's nothing wrong with being an egghead (ROBBIE WINS HIS LETTER). It was right after John Glenn had done his big thing. We tried to get John Glenn. We couldn't get him, and I was

talking to the fellow in Hollywood, saying, 'Gee, we really need somebody.' He said, 'How would you like Jimmy Stewart?' I said, 'What?!' He said, 'I'll tell you what,' he said, 'Jimmy Stewart is going to be on active duty for the next two weeks. We can assign him anywhere we want to. We'll assign him to your show.' I said, 'You will? You're kidding.' He said, 'No.' I said, 'What'll we pay him?' He said, 'You can't pay him anything.' But we had to pay at least SAG, so he said, 'Okay, you can pay him whatever scale is,' so that was \$70, 'and he'll have to donate it to the Air Force Academy.'

"So they tell Jimmy Stewart, and he and MacMurray were friends, so Stewart says, 'Fine. Fine, I'll do it.' And it was just like a two-day deal, and he comes in. And his agent was out of town. So he comes in, he does it, fine, fine. He's a real nice guy. And he leaves.

"And then all of a sudden, oh, about a month or so later, I get a phone call from his agent. His agent's going crazy. 'You want to be the head of Hollywood? You want to tell everybody you got Jimmy Stewart for \$70 a day?' And he went on and on.

"They tried to pressure Fedderson into donating \$50,000 to the Air Force Academy. We had a whole riot over that, and I told the truth and the Air Force guy was in there, said, 'No, we assigned him to your show,' and that was it."

In 1963, a new friend of Chip's appeared on the scene in the person of Ernie Thompson, played by Stanley's real-life brother, Barry Livingston. The complexion of the series was already beginning to change.

About the same time that

Ernie arrived, Sally Ann Morrison showed up as a new love interest for Mike, who had played the field since the departure of Jean Pearson (played by Cynthia Pepper) after the first season. The lovely young Meredith MacRae was Sally, Mike's new steady girl.

During the next two years, as Chip and Ernie's friendship grew, Mike and Sally's love deepened. Eventually, Mike and Sally were engaged and would be married.

In 1964, the first major cast change came about due to William Frawley's poor health. His drinking had always been a factor in his work schedule, as John Stephens relates:

"We had Bill Frawley, who usually couldn't work after lunchtime, he'd get so bombed. And sometimes, if he did, we'd have to put them in a master scene where Tim Considine had to stand next to him with his arm

around him, and when it was time for Bill Frawley to give a line, Tim had to hit him to wake him up. He'd fall asleep standing up. Well, that was a lot of fun."

Eventually, Frawley's habits caught up with him, as Stephens describes:

"I had to take Frawley on all of his physicals, and there was a (doctor) who was famous in Hollywood... If you could take one breath in five minutes, he would pass you. He didn't care.

"He took Frawley in there, and I'm sitting outside waiting, and this was when we're getting ready, I guess to go to the fifth season, and he came out to me, and he said, 'John, I can't pass this man. This man should be dead.'

"Now I didn't tell Bill anything about it, and we had a big meeting. This was the biggest gamble Don Fedderson ever took. We actually shot the first 13 shows of the season without



From the collection of Stanley Livingston

As Ricky Allen ("Sudsy") observes, Fred MacMurray and Stanley Livingston are given some behind-the-scenes knitting lessons by June Cole, Stanley's on-set "den mother" and mother of Mouseketeer Tommy Cole.



insurance on Bill Frawley. No insurance. We did everything we could to protect ourselves, but still, if anything had happened, it would have been a disaster. You know, Fedderson was a big gambler. We all learned that and so we all gambled. And then we realized that we had to do something. We told him. I had to tell him that he didn't pass the physical. There was nothing we could do."

William Demarest came in to play Uncle Charley O'Casey, Bub's brother. Uncle Charley was an old merchant marine seadog, cut out of the same rough, tough cloth as Bub. Demarest possessed the very hard edge that they needed to replace Frawley with.

Stephens recalls, "We tried to avoid there being any confrontation. We never had a scene with the two of them. We didn't want that, because they're both very, very strong-willed people, to put it mildly. They were really rough, tough guys. Unfortunately, Frawley came back in to pack some of his last clothing that he'd left there, and he saw Demarest and they had a



From the collection of Stanley Livingston  
William Demarest

few words which don't bear repeating.

Tim Considine recalls one other memorable quality of Demarest's:

"I'll never forget the time, in the first year, he did one of his patented pratfalls. It was frightening, it was so good, and hysterically funny. I mean, it was really funny. Oh, yeah. He was a great faller. By God, his feet went up in the air and it looked like he landed on his ass. He was funny as hell."

Uncle Charley could cook, sew, vacuum, clean and iron as well as, if not better than, his brother. They both crossed the gender boundaries before it became fashionable. Amazingly, there was not one speck of sexual ambiguity associated with either character. They were men's men doing "women's work" before the women's movement picked up speed. This transition was the foreshadowing of many more changes to follow.

Meanwhile, eldest son Tim Considine was stretching his creative legs. With his brother, John, he wrote two episodes, *THE SYSTEM* and *GOODBYE AGAIN*. The latter of the two he remembers as particularly noteworthy:

"*GOODBYE AGAIN* was quite a revolutionary show, because I believe it was the first one that ever really used flashbacks extensively as a part of the plot, and with the same cast members done years before. And we built a show out of that. And other shows did it later, but I think we were the first... *GOODBYE AGAIN*, you know, utilized the old girlfriend, Cynthia Pepper, and we sort of relived our past. You know, it was interesting to see people who had grown and whatever, right next to each other,



From the collection of Stanley Livingston  
Barry Livingston

you know? And one year right next to the other. Bing-bing, you know, going back and forth. It was kind of an interesting show."

Considine was not the only Douglas sibling to try his hand as a writer. Co-star Don Grady co-scripted two episodes, *FIRST, YOU'RE A TADPOLE* and *TRAMP AND THE PRINCE*. Of the former, he confesses that part of his motivation in writing the episode was the crush he had on Meredith MacRae, who was playing Mike's girlfriend, Sally Ann Morrison. Grady was able to indulge himself by writing into the story a scene in which Robbie kisses her.

John Stephens related one instance in which even the stage crew got involved in the creative process, when a young Latin electrician meekly offered a script he had written for the show. Despite his never having written anything before, the script was deemed to be excellent, and was filmed (though Stephens doesn't recall the title), with surprisingly few changes necessary. Despite

encouragement from Stephens and others, the electrician never wrote another one.

Eventually, Tim Considine was allowed to take the next creative step and actually direct an episode. Although he doesn't recall the title (sitcom titles were rarely used for reference by anyone other than editors in those days), he does remember an interesting encounter that followed his directorial debut:

"Because I was the eldest, and the first one to be over 18 and out of school, out of the grasp of the school system... And because Frawley was too old, and MacMurray was too smart to work long hours, guess who worked the longest hours. I was the first one there and the last one to leave, for quite some time.

"But when I directed the show... they gave me a day off the next day, which I never had a day off. But on this particular occasion, the day after our show wrapped, my show wrapped, I came in way late after lunch, which was really unusual, and the guest star of that particular show, the one after the one I directed, was Gloria Swanson.

"So our assistant director, Sid Sidman, was walking her from the cafeteria back to the stage, or from somewhere back to the stage, when I happened upon them. And Sid introduced us, and she was a wee little bit of a thing. And, of course, I knew who she was and I was really impressed. And Sid said to her, 'As a matter of fact, Tim directed the last show. Just finished directing the show yesterday,' and of course, I swelled up like a balloon and was very proud, and she said, 'Isn't that cute?' and smiled up at me, thereby deflating me. I mean, she didn't say it mean or anything, it was just



From the collection of Stanley Livingston TV's *Dennis the Menace*, Jay North, presents Tramp with one of several Patsy awards he would win during the run of *My Three Sons*.

funny. 'Well, isn't that cute?'"

The combination of his character growing up and his off-camera exploration of other talents lead to Considine's departure from the series. As he explains it:

"I wanted to leave the show because I was tired of acting in it, 'A.' 'B,' I could have stayed and would have stayed if I had enough to direct. I told them that,



From the collection of Stanley Livingston  
Cynthia Pepper

but I really-- that was the second part. The first part was 'I'm going to leave.' I mean, I gave them a year's notice, so it was no hissy fit or anything. I just said that I did not intend to come back.

"And as the year approached, I changed agents, got a very hardnosed agent, and he really-- I think he offended Fedderson, who I never was really close with. So I don't know... But I think he just offended him.

"In any case, the position was hardened at 'half the shows or we walk.' And there was a time when it might have washed, but when they sold the show to another network, which was a big surprise, when CBS bought it, then CBS didn't want to rock the boat that much, and so it was out of the question. And my guy just said that's the only way. And I went with it.

"That was okay. Whatever. 'Cause I had decided I was... Kind of written into a corner. I felt that I-- My character had evolved, or devolved, into, rather than being a part of the humor, was just sort of standing around making snide remarks about the humor.

"I was no longer in a dating situation. They had engaged me, and that took a lot of plotlines away from me. And... The humor sort of went away from me. And I enjoyed the comedy. I enjoyed all of it. And I felt that my character was just, you know, sort of used up. And I just didn't think it would be that fulfilling to portray Mike any longer that way.

"I would have stayed had I been able to direct enough of them, and had it been left to me, I probably would have said less than half, but I had changed agents, and this was the guy, and I gave him the ball and he ran with it.



"I can tell you, even though I miss acting, and missed it, missed the people I was with, I never regretted doing it. Never. I learned more by growing my hair long, and I learned who I was. Equally importantly, I learned who I wasn't."

Despite their limited exposure in the years since they were produced, the episodes of "The Mike Years," are highly regarded by those involved with the series.

John Stephens asserts, "The black & whites are classics, and... We tried to have some kind of a message, but it wasn't preachy and it wasn't corny."

Tim Considine offers a similar perspective:

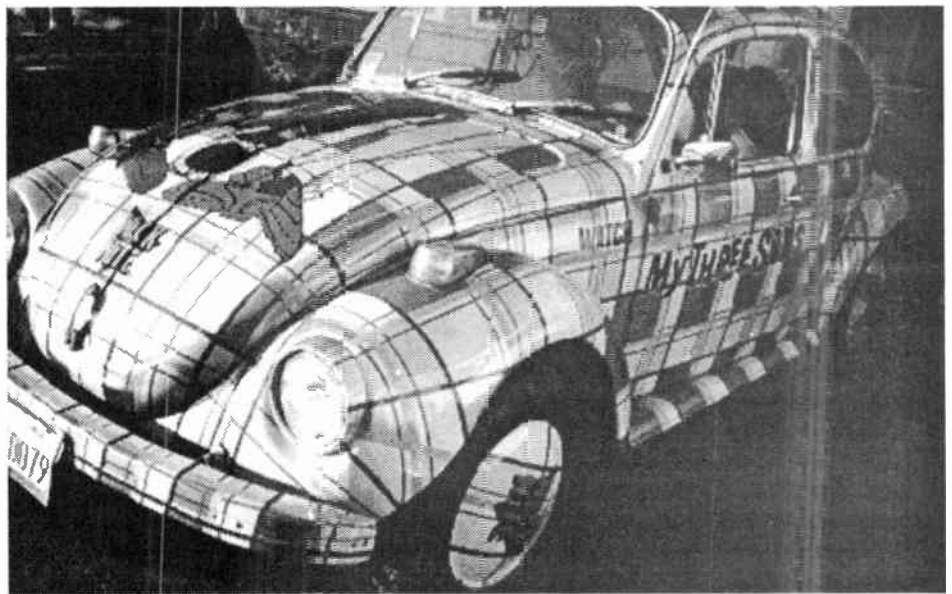
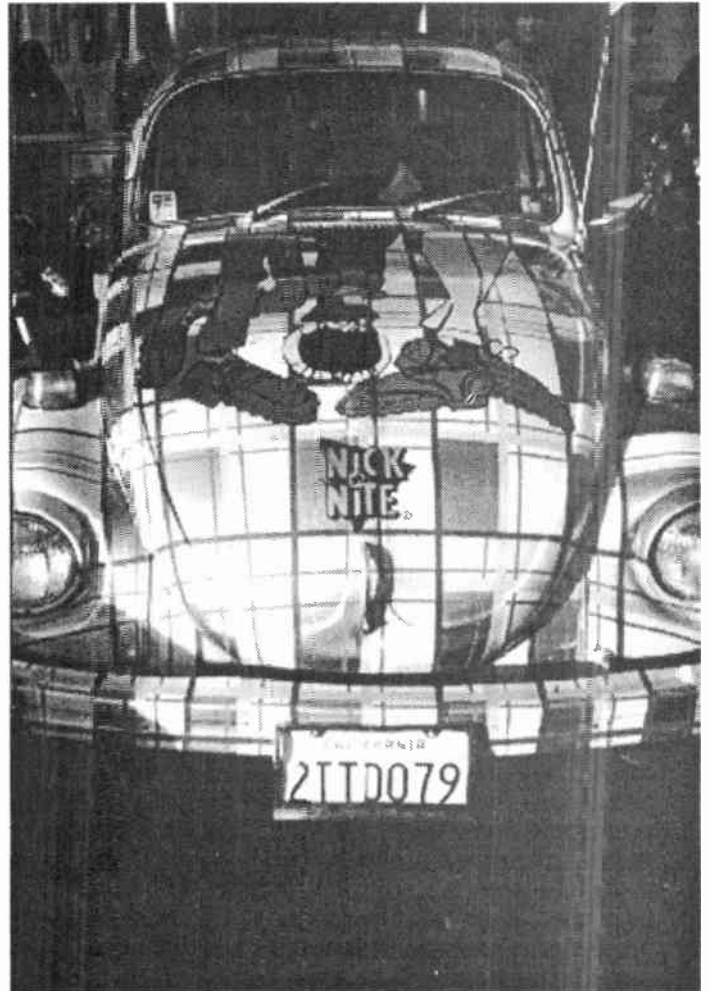
"I think it was a pretty good show. I really do. I feel fortunate to have been on it. I think-- I'm a little prejudiced. I think the first five years were... just incredible. I think we hit more home runs the first year. I think we had a little higher batting average the second and third year. Then I think it kind of trailed off a little bit... But I do know it was a pretty damn good show. And it had real nice values, and its heart was in the right place. I tell you it had a hell of a good bunch of people making it."

That really brings us up to Part Two. Up until now, *My Three Sons* was a model of consistency. It set the pattern for its long run by virtue of its simplicity of humor and life in Bryant Park. The characters were likeable and the story lines believable. The style of the series would stay constant, but the changes were many in the last seven years.

Stay tuned for **Part Two, The Ernie Years**, coming in the next issue of *Television Chronicles*, along with an interview with Chip Douglas

himself, Stanley Livingston.

- Dan Falatico



From the collection of Stamey Livingston  
When Nick at Nite ran episodes from the first five seasons, this Volkswagen was one of the more unusual promotional items devised.

*Editor's note: Documentation on the black & white episodes of My Three Sons, as well as for the last season and a half of color episodes, has been very difficult to come by. Although the directors were hired for the entire season, there were exceptions, such as when Tim Considine directed an episode or when second season director Richard Whorf took ill and Production Manager John Stephens filled in. Since neither Mr. Considine nor Mr. Stephens recall which episodes they directed, I have indicated that credits are "unavailable" on those for which we have not gotten documentation, rather than place a blanket credit for each season.*

**Season 1, 1960-61:**

**CHIP OFF THE OLD BLOCK (9/29/60)**

Steve is introduced to an attractive marriage-minded bachelorette, and Chip, who has a similar problem, offers advice

Patricia Barry, Debbie Megowan, George Neise, Harlan Warde, Bette McMahon

Written by George Tibbles; Directed by Peter Tewksbury

**THE LITTLE RAGPICKER (10/6/60)**

The neighborhood spinster becomes worried about the Douglas boys when she sees Chip looking like a dirty urchin and asking for rags, and Bub singing a drinking song

Marjorie Eaton, Charles Thompson, Lois January

Written by David Duncan; Directed by Peter Tewksbury

**BUB IN THE OINTMENT (10/13/60)**

Being cook, dishwasher, housekeeper, launderer, and mother of three sons isn't easy for a grandfather

Cast and credits unavailable

**COUNTDOWN (10/20/60)**

A typical Monday morning, when the Douglas family routine is like a missile launch at Cape Canaveral

Written by David Duncan; Directed by Peter Tewksbury

**BROTHERLY LOVE (10/27/60)**

A case of mistaken identity finds Robbie fighting with Mike over a girl, but it is difficult for Steve to teach his sons that violence solves nothing with a pugnacious father-in-law at hand

Cheryl Holdridge, Beau Bridges, Ronnie Sorensen

Written by Paul West; Directed by Peter Tewksbury



From the collection of Stanley Livingston



**ADJUST OR BUST (11/3/60)**

"Adjust or bust" is Steve's motto when he invites a General to dinner, only to find himself driving around in Mike's hot rod.

Richard Deacon, Bill Urban, Carl Christie, David Weaver, Kate Murtah, Andrea Ofstad

Written by Peter Tewksbury, James Leighton; Directed by Peter Tewksbury

**LADY ENGINEER (aka ENGINEER; 11/10/60)**

Steve is enamored of his new business associate, an attractive woman who is strictly business

Dorothy Green, John Gallaudet, Barbara Fuller, Sam Flint, Ellen Atterbury

Written by Dorothy Cooper; Directed by Peter Tewksbury

**CHIP'S HARVEST (11/17/60)**

Thanksgiving Day's turkey dinner is threatened when the electricity is short-circuited throughout the neighborhood

Monty Ash, Penny Kunard, Sheila Rogers

Written by Peggy Phillips; Directed by Peter Tewksbury

**RAFT ON THE RIVER (11/24/60)**

A lonely Chip builds himself a raft in the backyard on which he and Steve spend (part of) the night, pretending to float down the Mississippi

Written by Paul West; Directed by Peter Tewksbury

**LONESOME GEORGE (12/1/60)**

After an out-of-town business trip, Steve tiptoes quietly through the house only to find someone in his bed

George Gobel, Michael Quinn, Nelson Olmsted, Julia Hall, Florence Thompson, Betty Bronson, Ollie O'Toole

Written by James Allardice; Directed by Peter Tewksbury

**SPRING WILL BE A LITTLE LATE (12/8/60)**

Robbie feels the tug of romance, which subjects him to teasing by other family members

Marta Kristen, Ronnie Sorensen, Ron Anton, Judy Charbonneau

Written by Jack Laird; Directed by Peter Tewksbury

**MY THREE STRIKERS (12/15/60)**

Steve's three sons call a meeting at which they demand a raise in their allowance

Written by Arnold and Lois Peyser; Directed by Peter Tewksbury

**THE ELOPEMENT (12/22/60)**

Mike and the girl next door arouse the suspicion of concerned Bub and Steve when secret plans are made and they are seen with suitcases

Robert P. Lieb, Florence MacMichael, Joseph Hamilton, Christina Corbin, Richard Franchot

Written by Phil Leslie, John McGreevey; Directed by Peter Tewksbury

**MIKE'S BROTHER (12/29/60)**

Constant comparison to Mike leaves Robbie feeling inferior and angry, and Steve faces the consequences

Russ Whiteman, Russell Duke, Arthur Lovejoy

Written by John McGreevey; Directed by Peter Tewksbury

**DOMESTIC TROUBLE (1/5/61)**

When Bub is suddenly called out of town, Steve seeks an agency to get temporary help, unaware that he may be recruiting a wife

Anne Seymour, Patti Regan, Dorothy Konrad

Written by Peter Tewksbury, James Leighton; Directed by Peter Tewksbury

**BUB LEAVES HOME (1/12/61)**

Steve's second cousin arrives for a visit, and Bub feels that he is being replaced

Mary Jackson, Jamie Forster, George Dunn, Mark Tanny

Written by Arthur Dales, John McGreevey; Directed by Peter Tewksbury

**MIKE IN A RUSH (1/19/61)**

A pre-rush fraternity party finds both Mike and his girlfriend in the middle of a complex situation

Andrew Colmar, Bill Hale

Written by James Menzies, Diane Honodel; Directed by Peter Tewksbury

**THE BULLY (1/26/61)**

When Chip is bullied by a classmate and fights back, he learns an early lesson in how to get along with people

Hank Stanton, Mary Adams, James Collier

Written by Robert Bassing; Directed by Peter Tewksbury

**ORGANIZATION WOMAN (2/2/61)**

Steve's visiting sister is appalled at the manner in which the household is run, and sets out to set it right in Steve's absence

Cast and credits unavailable

**OTHER PEOPLE'S HOUSES (2/9/61)**

When Robbie visits Hank Ferguson's lush mansion, he envies Hank, his private room, the immaculate house, and especially Hank's own phone

Cast and credits unavailable

**THE DELINQUENT (2/16/61)**

While Mike tries to build a surprise for his girlfriend, she becomes increasingly jealous and suspicious

Cast and credits unavailable

**MAN IN A TRENCH COAT (2/23/61)**

On a dark night when Steve and Bub are away, Robbie and his date are frightened by a man in a trench coat

Cast and credits unavailable

**DEADLINE (3/2/61)**

The humdrum-looking sports page of the school paper nets Mike a one-shot assignment as Sports Page Editor, and he tackles the job with gusto

Charlotte Stewart, Beau Bridges, Woodrow Chambliss, Mary Slade, Don Voyne

Written by David Duncan; Directed by Peter Tewksbury

**THE LOSTLING (3/9/61)**

A leg of lamb and a baby girl are misplaced, and both turn up in the Douglas house

Marilee Phelps, Opal Euard, Robert Marchand, May Heatherly, John Lawrence, Alec Victor

Written by David Duncan; Directed by Peter Tewksbury

**OFF-KEY (3/16/61)**

Broken piano keys leave the Douglas men in a frenzy with how-to-do-it books

Cast and credits unavailable



From the collection of Stanley Livingston

**SMALL ADVENTURE (3/23/61)**

On a quiet Saturday morning, Bub noses comfortably under his blankets, until a loud explosion and moving furniture get him up for the day

Paul Trinko, Ken Christy

Written by Dorothy Cooper Foote; Directed by Peter Tewksbury

**SOAP-BOX DERBY (3/30/61)**

Unaware of each other's problems, Steve and Robbie engage in what seem to be widely-varied projects

Ralph Story, Judy Charbonneau, Paul Engle, Richard McKenzie, Fred B. Sherman, Joe Higgins

Written by John McGreevey; Directed by Peter Tewksbury

**UNITE OR SINK (4/6/61)**

Spending money is "money to spend," according to Robbie and Mike, but Steve, as the financial source, wants to know why they don't earn it

Malcolm Atterbury, Robert Gothie, Ann Morgan Guilbert, Bill Idelson, Pearl Shear

Written by Art Friedman; Directed by Peter Tewksbury

**THE WILEY METHOD (4/20/61)**

A professor of history, who believes in teaching history by having the students live it, is the class idol at Robbie's high school

Chris Warfield, Marjorie Eaton, Peter Brooks, Perri Sinclair, Sally Merlin, Thorpe Whiteman

Written by John McGreevey; Directed by Peter Tewksbury

**THE NATIONAL PASTIME (4/27/61)**

Baseball is the favorite sport in the Douglas household, yet Chip's Little League uniform lies discarded in the trash

William Leslie, Ruth Marion, Paul Conrad

Written by Theodore and Mathilde Ferro; Directed by Peter Tewksbury

**THE CROAKER (5/4/61)**

A persistent amphibious friend wins Bub's affection and attention, possibly because the frog resembles Uncle Clancy O'Casey

Cast and credits unavailable

**THE MUSICIAN (5/11/61)**

Robbie's new girlfriend, a classical pianist, lives a refined and elegant life, which causes Robbie to turn a critical eye on his home life

Cast and credits unavailable

**THE HORSELESS SADDLE (5/18/61)**

An ornery pony is the star of the show, along with a battered old saddle that the Douglases can't seem to be rid of

Betsy Jones-Moreland, Debbie Megowan, Harvey Johnson, Don Lloyd

Written by Arthur Kober, Peter Tewksbury, James Leighton; Directed by Peter Tewksbury

**TRIAL BY SEPARATION (5/25/61)**

With graduation day a week away, Mike and his girlfriend face the question of separation

Cast and credits unavailable

**THE SUNDAY DRIVE (6/1/61)**

A neighbor's idea of a quiet drive in the country is altered by a station wagon load of Douglases

Robert P. Lieb, Florence MacMichael, Jill Leman

Written by A.J. Carothers; Directed by Peter Tewksbury

**FIRE WATCH (6/8/61)**

Growing pains are Mike's lot as he looks down his nose at "the children," Robbie and Chip

Candy Moore, William Boyett, "Tiger" Fafara

Written by Paul West; Directed by Peter Tewksbury

**Season 2, 1961-62:**

**BIRDS AND BEES (9/28/61)**

When Chip announces that Tramp is a father, with six puppies, Steve is concerned because he has never "explained things" to his son

Joan Taylor, Hank Stanton

Written by George Tibbles; Directed by Richard Whorf

**INSTANT HATE (10/5/61)**

The "good neighbor" policy gets a real workout when Bub, Steve, and the kids tangle individually with every member of the new family across the street

Cast and credits unavailable

**THE CRUSH (10/19/61)**

Mike has found a girl at college, but when he brings her home to meet the family, she makes a bee-line for Steve

Cast and credits unavailable

**TRAMP - THE HERO (10/26/61)**

Chip's friend has a new German Shepherd, trained to do everything, which reminds Chip of how dumb and stupid Tramp is

Cast and credits unavailable



**A PERFECT MEMORY (11/2/61)**

An old high school romance comes to town for the day and calls for Steve while he is out, prompting him to try and locate her

Cast and credits unavailable

**BUB'S LODGE (11/9/61)**

Bub and Mike are at odds with each other because both are trying to get into different, exclusive clubs

Cast and credits unavailable

**LESSON IN ANY LANGUAGE (11/16/61)**

Bub's room has just been painted, so he decides to sleep in Mike's bed and wakes up mysteriously speaking Spanish

Cast and credits unavailable

**THE UGLY DUCKLING (11/23/61)**

Robbie is heading for an "F" in World Literature when the teacher assigns a beautiful newcomer as his study partner

Cast and credits unavailable

**CHIP'S COMPOSITION (11/30/61)**

Faced with an assigned composition titled "What My Mother Means to Me," Chip makes a courageous effort to improvise by borrowing neighborhood mothers

John Gallaudet, Natalie Masters, Lyla Graham, Keith Taylor

Written by Glenn Wheaton, Elroy Schwartz; Directed by Richard Whorf

**MIKE IN CHARGE (12/7/61)**

Steve and Bub are both called out of town, and Mike urges them to leave him in charge, only to find that the role of "mother hen" is not as easy as it looks

Peter Brooks, Natalie Masters, June Walker, Mae Williams

Written by George Tibbles; Directed by Richard Whorf

**BUB GOES TO SCHOOL (12/14/61)**

Bub resents being excluded from any questions other than "Where's my shirt?," so he enrolls in school

Harriet MacGibbon, Robert Cleaves, Wayne Winton, Jerry Ziesmer

Written by Paul David; Directed by Richard Whorf

**ROBBIE'S BAND (12/21/61)**

The Douglas household is racked by discordant practice sessions of Robbie's band, until Steve steps in to help

Andrew Colmar, Skip Torgenson, Bob Dunlap, Dick Bellis, Allen Breneman

Written by Robert O'Brien; Directed by Richard Whorf

**DAMON AND PYTHIAS (12/28/61)**

When Robbie and his friend Hank decide they want to join a club at school, Robbie insists that he does not want to join Mike's old club

Cast and credits unavailable

**CHIP LEAVES HOME (1/4/62)**

Chip feels ignored by his family, and decides to do them all a favor by running away from home

Howard Caine, Pat Patterson, Jack Powers

Written by Joanna Lee; Directed by Richard Whorf

**ROMANCE OF SILVER PINES (1/11/62)**

Steve takes a week's vacation from the family, only to find that he's not missed around the house

Jan Clayton, Irene Ryan, Ed Begley, Dal McKinnon

Written by Jack Laird; Directed by Richard Whorf

**BLIND DATE (1/18/62)**

Two blind dates, confused phone calls, and mixed-up names create a tangled evening for Robbie and Mike

Andrew Colmar, Marjorie Stapp, Trudi Ziskind, Carole Costello

Written by George Tibbles; Directed by Richard Whorf

**SECOND TIME AROUND (1/25/62)**

An old girlfriend reappears in Steve's life with a plan to rekindle his interest

Patricia Barry, Wally Brown, Richard Reeves, George Cisar, Sheila Rogers

Written by Kitty Buhler; Directed by Richard Whorf

**THE GIRLS NEXT DOOR (2/1/62)**

The Douglases become attentive neighbors, with the exception of "sorehead" Steve

Cast and credits unavailable

**BUB GETS A JOB (2/8/62)**

A "Domestic Slaves, Arise" article is read by Bub, and arise he does

Cast and credits unavailable

**LE PETIT STOWAWAY (2/15/62)**

Chip takes action when he finds out that he can't go on the already-planned trip to Paris

Bert Remsen, Louis Mercier, Ted Roter, Jenö Mate, Bill Erwin, Beatrice Richter, Arlette Clark

Written by Dorothy Cooper Foote; Directed by Richard Whorf

**ROBBIE VALENTINO (2/22/62)**

Bub decides to make the most of an opportunity when Robbie's science class is the subject of an educational film

Nancy Kulp, additional cast unavailable

Written by Paul David; Directed by Richard Whorf

**THE MASTERPIECE (3/1/62)**

Chip tries to snow his teachers so that he can win an art contest

Cast and credits unavailable

**HOLIDAY FOR TRAMP (3/8/62)**

The Douglas family goes to the train station to meet Steve, but when they prepare to leave, they can't find Tramp

Cast and credits unavailable

**THE BIG GAME (3/15/62)**

Robbie finds out that he won't be able to play in the big game unless he passes the math exam

Cast and credits unavailable

**CHIP'S PARTY (3/22/62)**

Chip faces the question: "If you won't have a birthday party for your friends, what kind of friend are you?"

Cast and credits unavailable

**CASANOVA TROUBLE (3/29/62)**

Steve's friend asks him to come up with a solution when she thinks that her daughter is dating an older man

Cast and credits unavailable

**THE PENCIL-PUSHER (4/5/62)**

Chip puts his father into the uncomfortable position of defending the importance of his profession

Cast and credits unavailable

**INNOCENTS ABROAD (4/12/62)**

The arrival of one of Steve's boyhood chums causes unexpected excitement within the Douglas household

Cast and credits unavailable

**ROBBIE THE CADDY (4/19/62)**

Robbie comes up with a questionable idea for a moneymaking scheme

Cast and credits unavailable

**COINCIDENCE (4/26/62)**

Steve's wish for a calm life without kids sends him on a chaotic journey

Cast and credits unavailable

**AIR DERBY (5/3/62)**

Robbie enters a competition and wants to win, while Steve roots for his son's opponent

Cast and credits unavailable

**TOO MUCH IN COMMON (5/10/62)**

Mike realizes that he and his girlfriend are in a rut, so he decides to make a move

Cast and credits unavailable

**CHUG AND ROBBIE (5/17/62)**

Robbie is the victim of a dangerous case of hero-worship

Cast and credits unavailable

**GOOD INFLUENCE (5/24/62)**

Steve pushes Chip to go on a week-long vacation with a boy he really doesn't like

Cast and credits unavailable

**HIPPOPOTAMUS' FOOT (5/31/62)**

Mike faces disciplinary action at the hands of the Board of Regents and the Dean

Cast and credits unavailable

**THE KIBITZERS (6/7/62)**

The Douglas' home is a seething mess of problems caused by someone's mysterious interjection

Cast and credits unavailable

**Season 3, 1962-63:**

**WEEKEND IN TOKYO (9/20/62)**

Steve takes his three sons on a trip to Tokyo, where they each make new discoveries

Caroline Kido, James Yagi, Steven Ohigashi, Miyoshi Jingu

Written by George Tibbles; Directed by Gene Reynolds

**ROBBIE'S EMPLOYMENT SERVICE (9/27/62)**

Robbie goes into business only to be challenged by his younger brother, Chip

Cast and credits unavailable

**TRAMP'S FIRST BITE (10/4/62)**

Tramp, a thoroughbred coward, is framed

Cast and credits unavailable

**MOMENT OF TRUTH (10/11/62)**

Mike, always on the lookout for a new delightful femme dish to enjoy, has his eye on the campus queen

Cast and credits unavailable

**DAUGHTER FOR THE DAY (10/18/62)**

Chaos erupts in the Douglas household when an out-of-town visitor catches Steve unprepared

Suzanne Cupito, Stanja Lowe, Barbara Lyon

Written by Shirl Gordon; Directed by Gene Reynolds

**THE GHOST NEXT DOOR (10/25/62)**

Chip and his buddy see a Halloween spook in the neighbor's vacant house while trick-or-treating

Cast and credits unavailable

**PRETTY AS A PICTURE (11/1/62)**

The entire Douglas home is thrown into turmoil when everyone falls in love simultaneously

Cast and credits unavailable

**WHAT'S COOKING? (11/8/62)**

A cooking contest at school has Chip in a small uproar as he realizes that he has no mother to submit any recipe

Cast and credits unavailable

**CHIP'S LAST FIGHT (11/15/62)**

When some older kids set up a private club, Chip tries to join up

Cast and credits unavailable

**STEVE GETS AN "A" (11/22/62)**

Robbie's in a dilemma with a big date scheduled the same weekend he is supposed to be writing a history theme

William Sargent, Mimsy Farmer

Written by True Boardman; Directed by Gene Reynolds

**HEAT WAVE (11/29/62)**

Chip and his friend encounter heat-frayed tempers while collecting for a paper drive, especially after they accidentally "collect" some important papers of Steve's

Bartlett Robinson, Anjanette Comer, Billy Beck, Templeton Fox, Kenneth Grover

Written by Paul David; Directed by Gene Reynolds

**THE BEAUTY CONTEST (12/6/62)**

Mike's elation over being elected to judge the beauty contest is short-lived, as his girlfriend is a contestant

Cast and credits unavailable



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**DOCTOR IN THE HOUSE (12/13/62)**

Steve hurts his back and is convinced that there is only one doctor who can help him

Cast and credits unavailable

**GOING STEADY (12/20/62)**

Steve and an attractive widow who is the mother of Robbie's high school girlfriend join forces to try and convince the teens that going steady is unwise at their age

Lola Albright, Marta Kristen, Madge Kennedy, Mimi Walters, Scotty Morrow

Written by A.J. Carothers; Directed by Gene Reynolds

**MOTHER BUB (12/27/62)**

When a friend reminds Chip that he is motherless, he decides that no one cares about him

Cast and credits unavailable

**HONORABLE GRANDFATHER (aka CHINESE BIRTHDAY; 1/3/63)**

Chip's boredom is relieved when Steve's friend invites him to a birthday celebration for his "Honorable Grandfather"

Cast and credits unavailable

**HOW TO IMPRESS A WOMAN (1/10/63)**

Mike believes that he is a ladykiller and falls head-over-heels in love with an older woman

Cast and credits unavailable

**ROMAN HOLIDAY (1/17/63)**

The boys learn the difference between "chow" and "ciao" when Steve takes them to Rome on an assignment, but Steve seems unusually solemn during the trip  
Peggy Mondo, Russ Conway, Shari Castagna, Jacques Sorel, Carlo Tricoli, Alex Giannini, Aladdin  
Written by Douglas Tibbles, Gail Ingram Clement;  
Directed by Gene Reynolds

**FLASH BACK (aka SMITTEN BY NOSTALGIA; 1/24/63)**

Steve encounters an old-fashioned "sweet sixteen" who reminds him of someone from his high school days, and he pressures Robbie to take her out  
Joyce Bulifant, David Macklin, Lois Roberts, Meg Wyllie

Written by Dorothy Cooper Foote; Directed by Gene Reynolds

**THE DREAM BOOK (1/31/63)**

Steve dreams of being chased by a man carrying a trumpet after a man in the office tries to get him to join a combo as a saxophonist

Cast and credits unavailable

**BIG CHIEF BUB (2/7/63)**

The Cub Scouts need a new den mother, so Chip comes up with the solution: his grandfather

Cast and credits unavailable

**THE CLUNKY KID (2/14/63)**

Chip is overcome with loneliness when his friend begins to spend all his time with a new boy in the neighborhood  
Cast and credits unavailable

**CAGED FURY (2/21/63)**

Bub's long-awaited rendezvous with "Old Roy," the biggest catch in the lake, is thwarted when he is placed under quarantine in the Douglas house, along with Robbie and his wrestling team

Bill Quinn, Ivan Bonar, Terry Reno, Karen Lawrence, Heather North, Larry Merrill, Paul Geary, Tom Masters, Wayne Adams, Glenn Perry, Brian Stone

Written by Austin Kalish, Elroy Schwartz, George Tibbles; Directed by Gene Reynolds

**MAKE WAY FOR YESTERDAY (2/28/63)**

Robbie becomes defensive about his family when a girl laughs at Bub's light-bulb-pitching antics

Cast and credits unavailable

**ROBBIE WINS HIS LETTER (3/7/63)**

Robbie is ostracized as an egghead for being an outstanding science student

James Stewart

Additional cast and credits unavailable

**HIGH ON THE HOG (3/21/63)**

When Robbie and his friend complain of being broke, another student offers them a pig to fatten in a profit-sharing plan

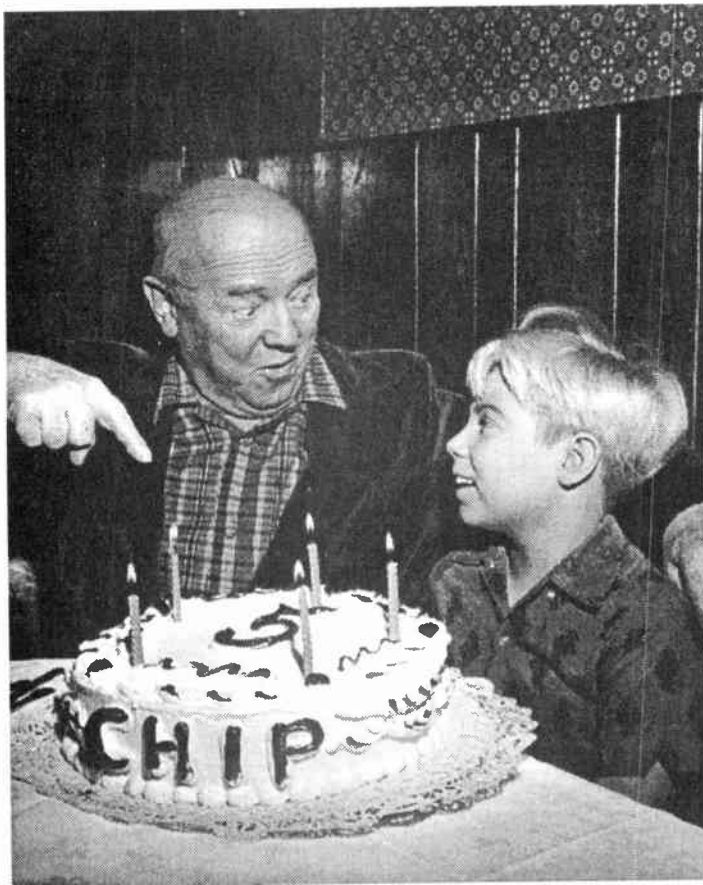
Cast and credits unavailable

**FIRST THINGS FIRST (3/28/63)**

Mike feels guilty because his Air Reserve squadron has a mission failure during the only volunteer exercise he didn't attend

Pamela Austin, Kathy Bennett, Larry Merrill, Stephen Lodge

Written by John McGreevey, Ron Alexander; Directed by Gene Reynolds



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Ten points to anyone who can figure out the significance of this cake. It obviously wasn't Chip's (or Stanley's) age (unless it was reeeeeeally stale), and if it was referring to the number of seasons, why is his name on it?

**BUB'S BUTLER (4/4/63)**

Inveterate contest buff Bub finally hits the jackpot, a \$1,000 prize in a TV competition  
John Williams, Karen Lawrence, Paul Kent, Joe Scott, Tommy Alexander, Jimmy Gaines  
Written by George Tibbles; Directed by Gene Reynolds

**FRANCESCA (4/11/63)**

While Steve and Bub are away, Chip, Robbie, and Mike face the problem of caring for a wild bird and a frightened girl

Anita Sands, Maurice Manson  
Written by Ernest Chambers, Gail Ingram Clement;  
Directed by Gene Reynolds

**THE RUG (4/18/63)**

Steve lays down the law to Chip, warning him that he'll be grounded for a month the next time he loses or misuses someone else's property

Sarah Selby, Irene Tedrow, Lisa Seagram, John Truax  
Written by Gail Ingram Clement; Directed by Gene Reynolds

**THE SYSTEM (4/25/63)**

Mike learns the importance of indirect questioning as a tool of industry in his college psychology class

Pamela Austin, Linda Marshall, Charlotte Stewart, Francie Karath, Templeton Fox, Aleta Rotell  
Written by Tim and John Considine; Directed by Gene Reynolds

**LET'S TAKE STOCK (5/2/63)**

Robbie's economics teacher gives each student a mythical \$10,000 to invest to teach them about stocks  
Raymond Bailey, Mike Minor, Robert Brubaker, John Alvin, Robert Gibbons

Written by Michael Morris, Larry Markes; Directed by Gene Reynolds

**TOTAL RECALL (5/9/63)**

Bub is inexplicably nettled by the news that his old classmate, now a famed baseball manager, is returning to town to receive an award

Werner Klemperer, Betty Bronson, Rusty Lane  
Written by Elon (Eldon?) Packard, Stanley Davis, George Tibbles; Directed by Gene Reynolds

**WHEN I WAS YOUR AGE (5/16/63)**

Bub constantly deplors the youth of the nation and their laziness as he reminds his three charges "When I was your age..."

Ed Platt, Robert Hoffman  
Written by Ernest Chambers; Directed by Gene Reynolds

**CHIP'S WORLD (5/23/63)**

Chip, ordered not to leave the house until Steve's important report is picked up by a Mr. Johnson, spots a runaway toddler needing help  
Cast and credits unavailable

**EVENING WITH A STAR (5/30/63)**

Chip reads a news item about someone winning a date with an actress, and gets the idea of raffling off a date with the big star

Cast and credits unavailable

**THE DATE BUREAU (6/6/63)**

Robbie is determined to avoid blind dates after being stuck with a girl who is inept at conversation as well as dancing

Cast and credits unavailable

**BUB'S SACRIFICE (6/13/63)**

Bub has his troubles, his new neighbor, Mrs. Carlson, being anything but the least of them

Cast and credits unavailable

**FOUND MONEY (6/20/63)**

The family is so engrossed in searching for a missing valuable stamp that they ignore Chip's announcement that he's getting rich

Cast and credits unavailable

**Season 4, 1963-64:**

**ALMOST THE SOUND OF MUSIC (9/19/63)**

Robbie is swept up in the rock & roll craze and enters his own song in a competition

Cast and credits unavailable

**SCOTCH BROTH (9/26/63)**

The family inherits a castle in Scotland, and the whole family travels to Europe to see their inheritance

Cast and credits unavailable

**DIDJA EVER HAVE ONE OF THOSE DAYS (10/3/63)**

Steve's day becomes a comedy of errors, making him wish he'd never gotten out of bed

Cast and credits unavailable

**DEAR ROBBIE (10/10/63)**

Robbie is chosen to write an advice column for the school newspaper, but Steve gets caught in the middle when a baffling love letter arrives

Cast and credits unavailable

**A CAR OF HIS OWN (10/17/63)**

Robbie needs his own car to impress a new girl and does some fancy wheeling and dealing to get it.

Cast and credits unavailable

**HOW DO YOU KNOW (10/24/63)**

The question of real love is explored when Mike announces his intentions regarding his girlfriend

Cast and credits unavailable

**MY FRIEND ERNIE (10/31/63)**

Chip and Ernie find some old treasure maps, but get lost in the woods when they go treasure hunting

Cast and credits unavailable

**THE END OF THE YOU KNOW WHAT (11/7/63)**

Chip and Ernie experiment with Galileo's Law of Gravity, and conclude that the end of the world is near

Dayton Lummis, Donald Elson, Hal J. Todd  
Written by James Allardice, Tom Adair; Directed by Gene Reynolds

**THE TOUPEE (11/14/63)**

Bub's in a panic to cover his bald spot when the sister of an old buddy comes to visit

Viola Dana, Owen McGiveney, Bert Holland  
Written by Austin Kalish, Elroy Schwartz; Directed by Gene Reynolds

**THE EVER POPULAR ROBBIE DOUGLAS (11/21/63)**

Robbie confuses diplomacy and personality when he runs for the Student Council and tries to win over a new girl  
Jan Stine, Linda Foster, Russ Conway, Lee Henry, Kim Hamilton

Written by Ernest Chambers, Gail Ingram Clements;  
Directed by Gene Reynolds



- THE PROPOSALS (11/28/63)**  
Mike gets cold feet when he decides to propose marriage, his bungling attempts further confuse the issue  
Cast and credits unavailable
- STEVE AND THE VIKING (12/5/63)**  
Steve is chosen to nursemaid the attractive daughter of a visiting dignitary  
Cast and credits unavailable
- PAR FOR THE COURSE (12/12/63)**  
Robbie decides to take up Steve's favorite sport to get back in his good graces  
Cast and credits unavailable
- WINDFALL (12/19/63)**  
Chip comes to the rescue of a trapped dog and receives a reward, which leads to newfound popularity with his club members  
Cast and credits unavailable
- TOP SECRET (12/26/63)**  
When Steve is handed a top secret assignment, Bub is beside himself with curiosity  
Cast and credits unavailable
- WILL SUCCESS SPOIL CHIP DOUGLAS (1/2/64)**  
Chip pretends to be sick in order to avoid being in the school play  
Cast and credits unavailable
- SECOND CHORUS (1/9/64)**  
Mike and Sally think that Steve is involved with a nightclub singer and feel obligated to intercede  
Cast and credits unavailable
- NEVER LOOK BACK (1/16/64)**  
Steve is invited to his 25-year college reunion, but Bub is dubious about the old gang being as Steve remembers  
Cast and credits unavailable
- MARRIAGE BY PROXY (1/23/64)**  
Mike thinks twice about marriage and babies when he helps a friend's expectant wife whose time has come  
Cast and credits unavailable
- THE CHAPERONE (1/30/64)**  
Bub chaperones Robbie and his friends when they decide to have a costume party  
Cast and credits unavailable
- MY FAIR CHINESE LADY (2/6/64)**  
Robbie is chosen to help Americanize a traditional Chinese girl who is soon to meet her very hip American/Chinese fiancé  
Cast and credits unavailable
- HOUSE FOR SALE (2/13/64)**  
The family is excited when Steve travels to Hawaii on business until they realize that they may all move there permanently  
Cast and credits unavailable
- THE STONE FROG (2/20/64)**  
Chip believes in a magical stone frog, and as coincidences stack up, the magic is hard to deny  
Christopher Dark, Phirope Nazir, Richard L. Hittleman, Kamala Devi  
Written by Ed Jurist; Directed by Gene Reynolds
- STAGE DOOR BUB (2/27/64)**  
Bub gets the "fever" to return to showbiz when an old buddy appears at the playhouse theater  
Pert Kelton, Jerry Hausner, Tim Graham, Bruce Riley, Gordon Hudgins  
Written by George Tibbles, Robert Welch; Directed by Gene Reynolds
- FISH GOTTA SWIM -- BIRDS GOTTA FLY (3/5/64)**  
Mike feels that Sally should learn how to fish, since the entire family are avid fishermen  
Doris Singleton, Judi Thor, Jennie Lynn, Patricia Morrow  
Written by Austin Kalish, Elroy Schwartz; Directed by Gene Reynolds
- CHERRY BLOSSOMS IN BRYANT PARK (3/12/64)**  
A beautiful Japanese girl, Mike's old flame, comes to town to test her old feelings for Mike before she can be sure that she loves another  
Caroline Kidd, Lisa Lu  
Additional cast and credits unavailable
- WHAT'S THE PRINCESS REALLY LIKE (3/19/64)**  
Steve's high school sweetheart returns to town as a princess and the Douglases are invited to a reception in her honor  
Cast and credits unavailable
- THE PEOPLE HOUSE (3/26/64)**  
Steve invites an interior decorator to consider the Douglas home as an entrant in the "Beautiful Home" contest  
Cast and credits unavailable
- THE TREE (4/2/64)**  
Bub joins a woman's group in the neighborhood to save his favorite tree from being torn down  
Cheryl Holdridge, Paul Barselow, Mary Adams, Adrienne Marden, Monty Margetts, Templeton Fox, Darren Dublin  
Written by Howard Snyder, Jack Harvey; Directed by Gene Reynolds
- THE SUBSTITUTE TEACHER (4/9/64)**  
Robbie's class gives the new substitute teacher a really hard time  
Mabel Albertson, Jimmy Boyd, Bob Diamond, Christopher Connelly, Jan Norriss, Hope Summers, Danny Lockin, Linda Foster  
Written by George Tibbles; Directed by Gene Reynolds
- MIKE WEARS THE PANTS (4/16/64)**  
Mike and Sally find it difficult to stick to only one decision about marriage  
Beau Bridges, Indus Arthur  
Written by Douglas Tibbles; Directed by Gene Reynolds
- THE GUYS AND THE DOLLS (4/23/64)**  
Mike meets a mute girl and tries to collect money for an operation she desperately needs  
Martin Sheen, Mike Minor, Mary Young, James Victor, Sylvia Marino, Bruce Riley, Daryl Morris, Concepcion Sandoval  
Written by John McGreevey; Directed by Gene Reynolds
- THE BALLAD OF LISSA STRATMEYER (4/30/64)**  
When Robbie's team gets slaughtered one too many times, their girlfriends decide to ignore the boys until they win  
Cast and credits unavailable

**TRAMP GOES TO HOLLYWOOD (5/7/64)**

Tramp gets "discovered" and goes to Hollywood for an audition and film test

Phillip Pine, Joy Harmon, William Stevens, Kevin Brodie

Written by Glenn Whetton, Mannie Manheim; Directed by Gene Reynolds

**ADVENTURE IN NEW YORK (5/14/64)**

Mike and Robbie decide to take a song they wrote to New York City and present it to a publisher

J. Pat O'Malley, Joe Mantell, Sandra Gould, Maurice Manson, John Holland, Sidney Clute, Charles Lampkin

Written by Ed James, Seaman Jacobs; Directed by Gene Reynolds

Song "A Broken Heart Gets Better" by Don Grady and Gary Abrams

**HUCKLEBERRY DOUGLAS (5/21/64)**

After reading *Tom Sawyer*, Ernie and Chip go off to the river to reenact the adventures

Jennie Lynn, Joel Fluellen, Luke Ellis, Kim Hamilton

Written by George Tibbles; Directed by Gene Reynolds

**GUEST IN THE HOUSE (5/28/64)**

Steve is roped into boarding a delinquent for a week, so the boys put on their armor, ready for battle

Cast and credits unavailable

**Season 5, 1964-65:**

**CARIBBEAN CRUISE (9/17/64)**

Steve and Robbie find that business and pleasure sometimes mix when they take a Caribbean cruise

Cast and credits unavailable

**A SERIOUS GIRL (9/24/64)**

Robbie, Ernie, and Bub find that women are full of surprises and not all of them are pleasing

Marta Kristen, Russ Bender, Natalie Masters, Ronnie Haran, Hank Jones, Pitt Herbert

Written by John McGreevey; Directed by James V. Kern

**THE PRACTICAL SHOWER (10/1/64)**

Mike's practical ideas meet sentimental resistance when Bub plans a bridal shower for Sally

Ezelle Poule, Shirley O'Hara

Written by Gail Ingram Clement; Directed by James V. Kern

**DUBLIN'S FAIR CITY (2 parts; 10/8/64, 10/15/64)**

Bub decides to use his winning raffle ticket to take the Douglases to Ireland to visit his relatives

Jeannette Nolan, Mariette Hartley, Robert Emhardt, John McLiam, Ollie O'Toole, Brian Wood, Dal McKennon, Sandra Wirth, Sean McClory

Written by George Tibbles; Directed by James V. Kern

**ONE OF OUR MOOSE IS MISSING (10/22/64)**

Steve brings a business associate home for a quiet weekend of work, forgetting a prior commitment to the Cub Scouts

Kim Tyler, Allyn Joslyn, Kevin Brodie, Brian Corcoran, Kyle Cihadin

Written by Ed James, Seaman Jacobs; Directed by James V. Kern

**LADY PRESIDENT (10/29/64)**

Political overtones arise in the Douglas house when Steve becomes escort to a visiting congresswoman

Joan Vohs, Betsy Jones-Moreland, Jennie Lynn, Lewis Martin, Brian Corcoran, Gregory Irvin

Written by James Allardice, Tom Adair; Directed by James V. Kern

**A TOUCH OF LARCENY (11/5/64)**

Chip and a friend get a lesson in honesty (and dishonesty) from the school bully, who volunteers tips on swiping lunches

Maxine Semon, Hope Summers, Templeton Fox, Shirley Melline, Donald Curtis, Carleton Young

Written by Arnold and Lois Peyser, George Tibbles; Directed by James V. Kern

**GOODBYE AGAIN (11/12/64)**

Mike's life is complicated by the return of his old girlfriend, whom he can't bring himself to tell that he is engaged to Sally

Cynthia Pepper

Written by John and Tim Considine; Directed by James V. Kern

**THE COFFEEHOUSE SET (aka ROBBIE WORKS "THE COFFEE HOUSE SET"; 11/19/64)**

Robbie becomes a smash as a singer-guitarist while his family struggles to bring him back from stardom

Tina Cole, Jamie Farr, Gloria Talbott, James Seay, Hank Jones, Carol Connors

Written by John McGreevey; Directed by James V. Kern

Songs "Where Did the Years Go?" and "Dodge City Walk" by Don Grady and Edmund Hartmann

**THE LOTUS BLOSSOM (11/26/64)**

At the Lotus Blossom Cafe, Steve is impressed by the timid and beautiful proprietress, and arranges a dinner party to help her overcome her shyness

Benson Fong, Shelby Grant, Beulah Quo, Lee Henry, Jeanne Arnold, Hap Holmwood, Pamela Fong, Grant Lipton, Lisa Lu

Written by John McGreevey; Directed by James V. Kern

**FIRST YOU'RE A TADPOLE (12/3/64)**

Robbie consults Sally about his latest heartthrob, whom he's sure he's too young for

Mike Minor, Charla Doherty, Robert Leader, Grace Lenart

Written by Don Grady, Gary Abrams; Directed by James V. Kern

Song "The Frog" performed by the Livingstons, written by Don Grady and Gary Abrams

**YOU'RE IN MY POWER (12/10/64)**

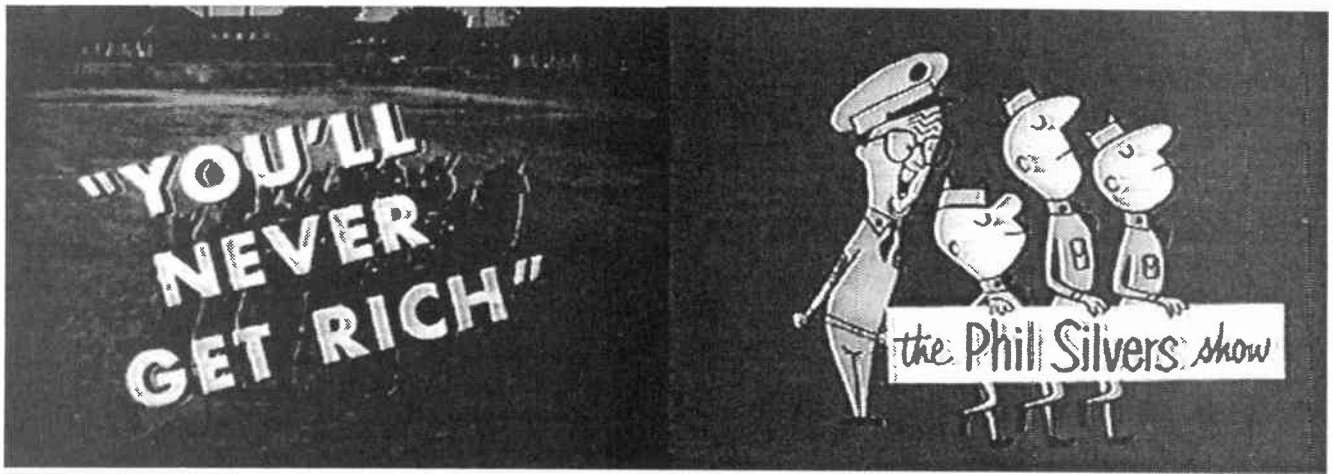
Robbie and a pal participate in a hypnosis experiment, which leads to a chain reaction when they later try it on Uncle Charley

Ann Marshall, Sandra Descher, Mary Jane Saunders, Dianne Libb, Booth Colman, Evelyn Scott, Barbara Perry, Donna Russell, Reva Page

Written by Dean Hargrove; Directed by James V. Kern



- THE IN-LAW WHAMMY (12/17/64)**  
It's a comedy of errors when Mike sets out to make an impression on his future father-in-law  
Sebastian Cabot, Charles Fredericks, Barry Brooks, Orville Sherman, Gil Lamb, Paul Barselow  
Written by Danny Simon, Milt Rosen; Directed by James V. Kern
- ROBBIE AND THE NURSE (12/24/64)**  
Robbie doesn't mind being hospitalized with a broken leg when a nurse in training lavishes attention on him  
Cast and credits unavailable
- DIVORCE BRYANT PARK STYLE (12/31/64)**  
When their best friends' marriage heads for the rocks, Mike and Sally pause for second thoughts about their own forthcoming wedding  
Cast and credits unavailable
- A WOMAN'S WORK (1/7/65)**  
Steve fills in for vacationing Bub and discovers that there's more to running a household than he'd imagined  
Cast and credits unavailable
- HERE COMES CHARLEY (1/14/65)**  
Help arrives unexpectedly as the Douglasses are in the midst of problems with the housekeeper hired to pinch-hit for Bub  
Cast and credits unavailable
- CHARLEY AND THE KID (1/21/65)**  
A young engineer finds his long-lost half-Korean daughter, who becomes Charley's shadow while staying temporarily at the Douglas house  
Cast and credits unavailable
- HE WANTED WINGS (1/28/65)**  
Robbie buys an antique aircraft to impress his new girlfriend, but as it becomes more airworthy Steve becomes concerned  
Cast and credits unavailable
- BE MY GUEST (2/4/65)**  
Social seas become turbulent as the Douglas family is scrutinized by the members of the country club they might join  
Cast and credits unavailable
- LADY IN THE AIR (2/11/65)**  
Steve takes more than a professional interest in the plane he is preparing for a long solo journey and the lady aviator planning to fly it  
Cast and credits unavailable
- HAWAIIAN CRUISE (2/18/65)**  
Steve cancels a trip to Hawaii, and to make up for the loss, Charley and the boys stage a Hawaiian luau in the back yard  
Cast and credits unavailable
- THE TEENAGERS (2/25/65)**  
Chip dates an "older woman," and Robbie finds his ideas misinterpreted when the Douglas boys face the troubles of growing up  
Cast and credits unavailable
- MEXICO OLÉ (3/4/65)**  
The family goes to Mexico, and while everyone else is relaxing, Robbie learns the custom of chaperoning  
Cast and credits unavailable
- FOUNTAIN OF YOUTH (3/11/65)**  
Charley accompanies Robbie to a reading by an old vaudeville pal, who fails to recognize Charley  
Cast and credits unavailable
- IT'S A DOG'S LIFE (3/18/65)**  
Disappearing blueprints and home-baked cookies can't both be blamed on Steve's absent-mindedness  
Cast and credits unavailable
- THE SURE THING (3/25/65)**  
A thoroughbred race horse loses her mascot, a rabbit, causing her speed to be off, but when she hears Robbie sing the mascot problem is solved  
Cast and credits unavailable
- CHIP THE TRAPPER (4/1/65)**  
Chip feels that he should join the employed, and takes his friend in as a partner in the trapping business  
Cast and credits unavailable
- STEVE AND THE COMPUTER (4/8/65)**  
A computer interferes with wedding plans when it selects different mates for Mike and Sally  
Cast and credits unavailable
- TRAMP AND THE PRINCE (4/15/65)**  
Tramp causes confusion in two households when he runs away from home for fear of a cat  
Guest cast unavailable  
Co-written by Don Grady; Director credit unavailable
- CHIP O' THE ISLAND (4/22/65)**  
An unexpected legacy is responsible for a trip to the tropical island of Coco Fuji for Uncle Charley, Robbie, and Chip  
Cast and credits unavailable
- THE GLASS SNEAKER (4/29/65)**  
Chip meets a group of vaudevillians, and loses his sneaker in a Cinderella-like adventure  
Cast and credits unavailable
- ALL THE WEDDINGS (5/6/65)**  
Preparations for Mike and Sally's coming nuptials get confusing when Sally's mother takes over  
Buck Taylor, Richard Reeves  
Written by John McGreevey; Directed by James V. Kern
- THE LEOPARD'S SPOTS (5/13/65)**  
Sally has her hands full when her glamorous cousin comes to visit after being expelled from three colleges  
Cast and credits unavailable
- UNCLE CHARLEY AND THE REDSKINS (5/20/65)**  
Charley gives a family of Owananee Indians permission to hold ceremonies on their ancient tribal grounds, now the Douglas back yard  
Cast and credits unavailable



**The Phil Silvers Show (You'll Never Get Rich) - 144 episodes, CBS**

**Credits:**

Created by Nat Hiken  
 Directed by Al DeCaprio

**Regular/Semi-regular cast:**

Master Sgt. Ernie Bilko - Phil Silvers  
 Cpl. Rocco Barbella - Harvey Lembeck  
 Pvt. Sam Fender - Herbie Faye  
 Col. John Hall - Paul Ford  
 Pvt. Duane Doberman - Maurice Gosfield  
 Sgt. Rupert Ritzik - Joe E. Ross  
 Cpl. Henshaw - Allan Melvin  
 Pvt. Dino Paparelli - Billy Sands  
 Pvt. Zimmerman - Mickey Freeman  
 Nell Hall - Hope Sansberry  
 Sgt. Grover - Jimmy Little  
 Sgt. Sowici - Harry Clark  
 Sgt. Pendleton - Ned Glass  
 Pvt. Kadowski - Karl Lukas  
 Pvt. Palmer - P. Jay Sidney  
 Pvt. Mullen - Jack Healy  
 Pvt. Gomez - Bernie Fein  
 Pvt. Dillingham - Walter Cartier  
 Lt. Anderson - Jim Perry  
 Pvt. Gander - Tige Andrews  
 Pvt. Fleischman - Maurice Brenner  
 Chaplain - John Gibson  
 Sgt. Joan Hogan - Elisabeth Fraser (Seasons 1-3)



“HI YARUP!” Sound familiar? Does it conjure up an image of a bespectacled, balding, bellowing, boastful, bilker? If so, you probably remember *The Phil*

*Silvers Show* and its animated opening title. The original title, *You'll Never Get Rich*, chosen by series creator Nat Hiken, came from a line in the song “You’re

In the Army Now,” was dropped after a few weeks in favor of *The Phil Silvers Show*, to pay tribute to the star responsible for the show’s growing popularity and





Phil Silvers as Sgt. Bilko, seen here flanked by Elizabeth Fraser and Paul Ford.

success. A hilarious and clever satire, it rightfully holds its place in history alongside more recent classic sitcoms, such as *All In The Family*, *The Mary Tyler Moore Show*, and *M\*A\*S\*H*, perhaps the show which, through its Hawkeye character, most and best keeps the legacy of Bilko alive.

The series revolves around the escapades of Master Staff Sergeant Ernest G. Bilko, (Serial #RA15042699), in charge of the Motor Pool in the 3rd Platoon of Company B, 24th Division, U.S. Army, at Fort Baxter in Roseville, Kansas (though in the fourth season, the unit was relocated to Camp Fremont, Grove City, CA). Sgt. Bilko is the eternal dreamer, constantly concocting schemes to get rich quick and avoid hard work. Although he is supposed to be operating a motor pool where army vehicles are serviced, Bilko is in fact more involved in organizing dog races, poker games, and lotteries, all under the nose of his superior, Col. Hall. Bilko's a combination hustler, rascal and wiseguy. Loud, brash, fast-talking, extremely

resourceful, and seemingly indestructible, he could talk his way out of almost any situation; hence his name.

Nat Hiken, according to Executive Producer Edward J. Montagne, thought up the character of Ernest G. Bilko to represent an "honest (earnest) cheat," which, after all his manipulating, he really was, because in the end his schemes never truly cheated anyone. Contrary to rumor, the name was not, according to Mr. Montagne, based on real-life minor league baseball player Steve Bilko, although Nat and Phil were great sports fans, which would be reflected in some of their casting decisions. As for the middle initial "G," Mick Clews, president of England's Phil Silvers Appreciation Society, once heard British author David Thomas, co-author of *Bilko: The Fort Baxter Story*, say it stood for "greedy" though no one else associated with the show can confirm this.

So, in Bilko, you have a larcenous, opportunistic, selfish, huckster. But, in the tradition of some of our best-known and loved TV characters, such as Ralph Kramden and Archie Bunker, for example, although Bilko may be gruff and tough on the outside; ultimately and usually he's harmless and soft-hearted. Perhaps, just as viewers found a way to care about Archie in spite of his bigoted remarks, or Ralph, even though he was often insensitive to Alice, they liked Bilko, despite his cynicism and methods, because, as Silvers mused, "People could relate to Bilko because inside everyone is a con man wiggling to sneak out."

Generally, you find that Bilko never fleeces the really likeable

characters, often defends the defenseless, and occasionally even reveals a conscience. He is protective towards his "motley crew," from the dim-witted slob, Doberman, to the unworldly Barbella. For example, he saves Doberman's pride and money after card sharks swindle him out of \$500 (*THE CON MEN*); he outfoxes a military court to save a chimpanzee that, because of a stupid army error, was inducted as a private (*THE COURT-MARTIAL*); and he calls off the deal he made to secretly tape rocker Elvin Pelvin singing, and sell the recording to the highest bidder, when he hears on it an original song Elvin has written and dedicated to the platoon (*ROCK 'N' ROLL ROOKIE*).

But Bilko is in perpetual revolt against authority figures of all kinds and derives special pleasure in outsmarting his immediate superior, Colonel Hall. Perhaps this explained the special appeal of the show to the many male viewers who were GI's and veterans. Who among them couldn't relate to the "little guy against the system" theme or remember, with a tear and a laugh, the frustrating bureaucracy, craziness, and frequent inefficiency of the military?

Then there's Bilko's appeal to kids. Gerard Jones, in his book about television, *Honey, I'm Home*, interestingly and wisely, observes, that "Like any kid, Bilko is officially powerless, subject to the arbitrary edicts of his moronic superiors. But like a superkid, like every kid's dream self, he was a master at getting his own way, at lying and subverting authority, at throwing the system into chaos and then slipping to safety with a huge grin on his face. He was Bugs Bunny in a uniform."

So, how or where to find such a character as Bilko? Who could play someone so unsavory and also make him refreshing, funny and appealing? Well, if ever the adage "He was born to play the role" was applicable, Phil Silvers is the prime example.

Ironically, as much as everyone says that Silvers was Bilko, and the show an extension of him, many portray Silvers off-camera as somewhat different from that on-camera persona. For example, Allan Melvin, ("Cpl. Henshaw") in an interview with the *The TV Collector*, once described the Bilko star as "... kind of serious and withdrawn. He wasn't that breezy guy, Bilko." Bruce Kirby, ("Pvt. George Chickering") recalled that "Phil was very nice and generous. He was very unassuming, polished, gentlemanly, and stylish."

The youngest of eight children, Phil was born in 1911 as Philip Silversmith, to Orthodox Russian Jews. Early on, he exhibited singing ability, and performed around Brooklyn, for fighters at a local gym, for movie house audiences when the projector broke down, and at local kiddie shows. When he was almost 12, Gus Edwards (who also discovered Eddie Cantor and George Jessel) found young Phil singing on Coney Island Beach. A few days later, Phil was hired to be in *Gus Edwards' School Days Revue* vaudeville act, making his debut at the famous Palace Theater in Manhattan.

Phil toured with Gus for a few years, until his voice changed. He then joined the comedy team of Morris and Campbell, a married couple who were, in Phil's words, "the George Bums and Gracie Allen of the day," and stayed with

them until he was 20 years old. Silvers next teamed with another vaudeville act, which included Herbie Faye ("Pvt. Fender" on the show), who became Phil's friend and mentor, teaching him the fundamentals of stage comedy. After that, Silvers headed to the Catskills, where he became an emcee and social director for various hotels. It was here that he met another of his life-long pals, Jack Albertson (Oscar winner for *The Subject Was Roses* and star of TV's *Chico and the Man*), and together they performed in one-acts,



sketches, and musicals.

In 1932, Silvers and Albertson were hired by the famous Minsky Burlesque theater, for its road show, but Jack soon left to pursue serious acting. Phil went on to become Minsky's "top banana," earning \$250 per week, and it was in burlesque that he honed his improvisational skills and brash approach to comedy. He also began wearing lensless horn-rimmed glasses onstage to add something to his sort of blank face; all beneficial training for his eventual role as Bilko.

Silvers continued in burlesque for a few more years. After Minsky's, he moved to the Gaiety Theater, working with, and idolizing, the former-boxer-turned-comedian, Rags Ragland. Around the same time, Silvers' friend, lyricist Sammy Cahn, recruited him to help make some one- and two-reel theatrical shorts. But Silvers was feeling unappreciated, unfulfilled and underpaid. For years, he had also been gambling; cards, horses etc., another trait he would bring to the formation of the Bilko.

In 1939, Silvers left burlesque and opened on Broadway in the lead of *Yokel Boy*. Although the show failed, MGM gave him a \$550 per week contract, but they didn't use him and soon allowed it to lapse. He made his film debut in 1940's *The Hit Parade* for Twentieth-Century Fox, and did 23 films between 1942 and 1945, but always in subordinate, or as he called them, "Blinky," roles. He joined his friend Frank Sinatra for a 1945 USO tour overseas and, upon return, was the headliner in various nightclub engagements. Then, in late 1947, he won the lead in the Broadway show *High Button Shoes*, which earned him rave reviews. In 1948, he hosted a *Kraft Music Hall* without much fanfare.

In 1951 he continued to win critical acclaim with his comedy genius, starring in the Broadway show *Top Banana*, which also featured his old pals, Herbie Faye and Jack Albertson. Silvers' role in the show was ironic, considering the upcoming Bilko vs. Berle TV ratings battle, since *Top Banana's* main character was based on Milton Berle.

Then, in 1954, as Silvers tells it in his 1973 autobiography *This Laugh Is On Me*, a CBS producer



named Irving Mansfield asked him to be the emcee at the annual radio and TV correspondents show in Washington, DC, for President Eisenhower, Vice-President Nixon, the Cabinet (everyone but John Foster Dulles, who was in Europe), and the Supreme Court Justices. Silvers' expert comic timing was evident and impeccable that night. He let the tension build as he took his time beginning his routine. Then, after surveying the crowd of dignitaries, he asked mildly of the President, "Who's minding the store?" Ike loved it.

Later in the show, when a phone rang during his clarinet playing and, as Silvers described it, "Some Secret Service men fell on it as if were a grenade," distracting the audience from him, he looked off to the wings, as if taking a phone message and said, "Hello. Who? What? Oh yes." He then turned to the President again and said, "It's long distance from Mr. Dulles. He says he'll talk to anybody!" The entire crowd roared.

As it happened, Hubbell Robinson, Jr., CBS' vice-president in charge of programming, was also in the audience, also laughing robustly. Three days later, Phil's agent called to inform him that CBS wanted to develop a half-hour situation comedy around him. Interestingly, a *Time* magazine article (12/12/55) reports that NBC had approached him much earlier to star in some Spectaculars, but Silvers refused, preferring a steady gig and money. Initially Silvers was skeptical of the CBS offer, afraid that their writers wouldn't understand his humor and style. But then they said the magic words, "Nat Hiken," and the rest

is history.

A few years younger than Silvers, Nat Hiken had spent seven years as a writer for Fred Allen's radio show, then worked on Milton Berle's radio show and Martha Raye's TV series, as well as doing lyrics and sketches for some Broadway revues. He and Silvers sat and brainstormed for five months. The first idea Hiken came up with was Phil as a platoon sergeant in an American camp, but Phil didn't like it, regarding it as being too much like Abbott and Costello doing dumb drills, guys bumping into each other and their pants falling down. They also considered and discarded such concepts as: manager of a baseball team, manager of a prizefighter, a busybody brother-in-law, a hotel bellboy, and a Turkish bath attendant. Finally, as Edward J. Montagne recalls, Hubbell Robinson called and asked, "What happened to the sergeant?" and it hit home. In

Phil's autobiography he muses, "Why not a sergeant? He was the reincarnation of all my previous lives: the boy who was protected by Kid Posy, the press agent in *Yokel Boy*, (and all my Broadway characters). I was predestined to be Bilko.

I would be a scamp again, this time protected by the uniform of the U.S. Army."

Once the matter was decided, Nat created the sergeant character in such a way that every little movement, every line was perfectly honed to Silver's comic temperament. Hiken also based some ideas on his own experiences as a soldier in the service during World War II, and then took a refresher course by visiting Fort Dix several times.

Silvers was actually under contract to CBS for a year-and-a-half before the program went on the air and in that time, because Silvers' mother never saw him on TV, she kept giving him money to eat. He took it because he knew she would never understand that he would get paid for work nobody saw.

Hiken and Silvers filled out the supporting cast with a diverse group of well-trained actors, unusual characters, and sports world figures to give the show an



An unlikely romeo; Doberman (Maurice Gosfield) in the presence of beauties.

“earthy army-private realism.” Former boxing champ Rocky Graziano (who had played Martha Raye’s boyfriend on her show previously, also as a result of Nat Hiken’s casting) not only helped cast his fight friends, but his real name, “Rocco Barbello” (later changed to Barbella) was used for an actual character. For example, Graziano brought in his old fight manager, Jack Healy to play Pvt. Mullin; Walter Cattier, a middle-weight fighter, began as a stand-in, then became a regular (“Pvt. Dillingham”); and Pvt. Paparelli was played by Billy Sands, a former umpire, who went on to play Harrison “Tinker” Bell on *McHale’s Navy*.

Paul Ford (“Col. Hall”) was selling insurance until he was 40 years old, then decided to become an actor. He worked in radio and theater, and when he was hired for the part on *Bilko*, happened to

also be playing a Colonel in *Teahouse of the August Moon* on Broadway. He played both military roles concurrently for awhile. Of course, among his many memorable character roles is that of the perpetually-flustered Mayor Shinn in the movie version of Meredith Willson’s *The Music Man*.

For “protection,” Silvers brought in his old vaudevillian mentor, Herbie Faye, to play the part of Pvt. Fender. Faye would later appear in a similar military supporting role in *Gomer Pyle, USMC*.

There was also an open call for an actor to play the part of a fat, sloppy private. When Maurice Gosfield showed up, they knew they had found their slob. With his sadsack face, which they thought looked like a doberman pinscher, they named him Doberman, giving him the

first name of Duane for “a touch of class.” Later, Gosfield was also the voice of Benny The Ball in the cult cartoon *Top Cat*.

Reportedly, while audiences seemed to delight in Doberman, Silvers didn’t think much of Gosfield, feeling that he had no discipline, as demonstrated by his often coming late to rehearsals, a pet peeve of Phil’s. Silvers, it seems, was also offended by his perpetually stained ties, drooping pants, bad table manners, his fogging out on lines and cues, and his bloated ego. Silvers said of Gosfield, “He began to have delusions. He believed he was a comedian.”

Early on, Phil had hired comedian Buddy Hackett, whom he had always impressed by, to be his assistant corporal. They had met in the Catskills, and Silvers felt he could bounce a lot of comedy off of him. Hackett accepted, but two days before filming withdrew for a Broadway play. Interestingly, Hiken was relieved, as he felt that Silvers was throwing Hackett all the good lines and therefore was not effective as *Bilko*. As a result, Harvey Lembeck moved up to become Corporal Barbella.

Allan Melvin, who appears as Cpl. Henshaw, went on to additional fame as Barney Hefner in *All In the Family* and as Sam the butcher on *The Brady Bunch*, among other roles. Mickey Freeman (“Pvt. Fielding Zimmerman”) is still doing stand-up comedy today, all over the world. He recalled his audition: “I was on Imogene Coca’s own show (after she and Sid did *Your Show of Shows*), playing her boyfriend. CBS saw me and they called my agent and, (because) I always looked very young, asked, ‘Is he a man or a boy?’ They asked my agent to



Photo courtesy Hake’s Americana & Collectibles

A promotional fan pushing Amana refrigerators, which carries the show’s original title, *You’ll Never Get Rich*.



send me down and I went in and read the opening line for the opening show. I didn't read for Zimmerman, just did a general audition. And they said, 'See, he's a real comedian.' And I am a stand-up comic to this day. And ten days later, they called and I got the part."

Nicholas Saunders played Capt. Barker, second-in-command to Col. Hall. Saunders is also still active in the theater today, and is one of the foremost interpreters of Russian plays for Broadway. Regarding his involvement with the show: "I (was) one of the pioneers of live television when it started in 1947. I was on *Martin Kane*, *Private Eye* and *Sgt. Ross*. I came in and tried out for Capt. Barker, and it was supposed to be a one-shot, but they liked my work and decided to write Capt. Barker in. (Eventually) I did about 33 (episodes).

Bruce Kirby, who played Pvt. George Chickering (featured in *WHERE THERE'S A WILL* and *HIS HIGHNESS, DOBERMAN*) and is the father of comic actor Bruno Kirby, is still acting in films and TV. He discussed how he came on board: "I got an audition with Nat when Joe Cates and others recommended me after seeing me on *The Jackie Gleason Show*. When they first cast me for *WHERE THERE'S A WILL*, I was only supposed to be leaving the army, but they liked me so much, they wrote me into the rest of the episode. Nat also liked me enough to put me in a lot in his next show, *Car 54, Where Are You?*"

Among other notables associated with the show are Neil Simon, who was a staff writer for awhile; Bill Dana (before his "Jose Jimenez" days) who was employed as the clapper holder



(the guy who says "Take one... Take two...") and occasionally appeared in an episode; Joe E. Ross ("Sgt. Ritzik"), who was later hand-picked to star in *Car 54*; and Tige Andrews, well-known for his role as Captain Adam Greer on *The Mod Squad*, was a regular on *Bilko* as Pvt. Gander, one of the background motor pool guys.

Among its innovations, the show is also considered to be one of the first to use black actors as a matter of course. It was important to Silvers that the TV platoon look genuine and reflect the real U.S. army, which by then was being integrated. Regulars included P. Jay Sidney, Terry Carter (*Battlestar Galactica*), Bill Gunn and Billie Allen.

A kinescope pilot was shot and delivered. CBS loved it; William Paley called it "money in the bank." They bought it and filmed about six episodes before finding a sponsor. It was shown to the R.J. Reynolds company, who loved it and came on as a sponsor, with ads for Camel cigarettes. Edward Montagne

recounts the game plan of Esty Advertising for their client: "Esty agreed we could use commercials in the show, integrate them as part of the show. Nat Hiken wrote these commercials for four years, even when he left, after the second season. He used to call me and ask 'Where are you going to break the show?,' and I'd tell him and he'd write a spot so we'd blend from the story into the commercial.

True blue *Bilko* fans notice, much to the happiness of R. J. Reynolds, the ways in which the cigarettes are worked in. For example, invariably someone is always stealing *Bilko's* Camels. Similarly, when Schick signed on as a sponsor, the platoon stopped shaving with razors and lather, switching instead to electric. They also started using lighters instead of matches for their smokes, as Schick also manufactured the Bic lighters.

The series finally premiered on CBS, on Tuesday, September 20, 1955, at 8:30 p.m. The show had an undistinguished beginning, as it came on midway through

NBC's perennial hit, *The Milton Berle Show* (and his alternates Martha Raye and Bob Hope), whom no one had beaten for six years. Even though Phil was happy with the outcome of the first episode, which drew a Nielsen rating of 14.6 against Berle's 23.6, the second week's results were worse: Silvers' 14.4 vs. Berle's 28-6. Silvers "felt helpless."

Then Executive Producer Montagne convinced CBS to change the show's time, moving it up to 8:00, from 8:30, which they did, beginning November 1st. But this still didn't allay Phil's concerns, at first. As he stated in *This Laugh Is On Me*, the time change "... meant that we had to break the NBC listeners' seven-year habit of tuning in at eight. If they hadn't switched to us in the middle of their favorite show, why should they switch at the beginning?"

Nevertheless, it worked. On November 29th, *Bilko* moved up to a 27.4 rating vs Berle's 27.8 and by December *Bilko* surpassed Berle, which no one else had done, eventually knocking him off the air! Berle phoned Phil (they were long-time friends) and called him "a rat," but he wasn't really bitter. In fact, he retired with a contract paying him a hefty sum *not* to work on any other network.

By Emmy time, the show's dismal beginning was all but forgotten as it won five Emmys for 1955, with Silvers picking up two himself, for Best Actor and Best Comedian. The series continued to flourish, building its audience and critical support, winning Best Series and Best Comedy Writing Emmys in 1956 and 1957 as well.

Montagne describes what it was like putting the show

together: "We'd read on Monday, and start rehearsing on Tuesday, Wednesday, block on Thursday, and shoot on Friday, at 3:00 p.m. in front of an audience. The first year, we shot at Dumont studios on 3rd Avenue and 67th Street. In rehearsal, we used a studio over Lindy's Deli. At the end of the first year, we moved down to 26th Street, where a stage has been built specifically for us, as before it was too complicated, with Local 1 handling the live shoot and Local 52 in charge of the stage, or film part. On the show, we had as many as 14 sets, it was a difficult arrangement, but we did it as a legitimate show.

As mentioned in *The Great TV Sitcom Book*, by Rick Mitz, "Except for major scenery changes or mechanical breakdowns, the show was filmed nonstop. Three cameras were used; if one ran out of film they used the other two." This is the way it was when shot in front of a live audience.

Later on, about sixty some-odd shows in, as Montagne recalls, "Nat was getting tired, and we weren't getting scripts till Wednesday to shoot on Friday." So, beginning with *BILKO GOES 'ROUND THE WORLD*, it was no longer shot with a live audience.

The change took place then because movie producer Mike Todd, who was in the episode (which simultaneously promoted and spoofed his epic *Around the World in 80 Days*), refused to do it in front of an audience. As Mickey Freeman ("Pvt. Zimmerman") recollected, "... so it was done in a studio and we discovered it was so easy and so good ... (we decided to do it like this from now on)."

Silvers discusses this episode in his book: "The next day Nat and I realized we'd produced an

excellent sequence without an audience. After we got over the shock, we had the same reaction: Who needs an audience? For three years we'd struggled through the weekly hassle of the warm-ups, nonstop filming in sequence, tension and turmoil because we didn't want to look silly in front of an audience. From then on we shot each scene separately, including the closeups, out of sequence. And we could swear at each other as much as we wanted."

As part of the new process, they would take shows up to various nearby Army installations, such as Governor's Island, and screen them in front of real GIs. Sometimes it was Mickey Freeman doing the warm-up, sometimes other cast members, and sometimes Dick Van Dyke (more on his early appearances on the show later). A sound man suspended microphones over the GI audience and, as the film rolled, their laughter was recorded. It was genuine, not the canned laugh tracks used at the time (for which they, too got some critics' flack in the beginning), and the result was similar to an audience seeing it live.

"The army," according to Edward Montagne, "... was completely cooperative. I had to take a couple of shows to the Pentagon for viewing before we went on the air, and we ran the first, and they laughed very hard. At the end of the second show, the Secretary of War got up and said, 'We've got nothing to worry about here,' so we were home free."

As for other aspects of what made this show tick, staff writer Leonard Stern, who had also written for *The Honeymooners* and *The Steve Allen Show*, offers



this: "My memories are extraordinarily pleasant, because it was such a successful, well-organized show. Nat (was incredibly) tenacious. He was really a workaholic. He would show up at six in the morning and work until it was time to direct, then come back after staging the show and work with Billy Friedberg until completion or exhaustion, whichever came first." On Nat Hiken's writing genius and supervision of writers, he adds "He was very gracious, but every time he did a re-write, it was always dramatically improved. He didn't arbitrarily re-write, but he just would do a polish (and then) 'Why didn't I think of that, that line, how ingenious?,' or he'd make a switch in the storyline that enhanced it tremendously. He had a phenomenal feeling for the show. It was an extension of Phil's thoughts, philosophy. Together, they were one."

During the first year, a friend of Hiken's, also a writer, died of a heart attack, which made Nat take stock and say "They're not going to kill me." So before the end of the first season, he turned over the head writing position to his assistant, Billy Friedberg. Hiken still okayed the writers' outlines, and reworked, cut and polished their scripts. But by 1957, he had relinquished his producer's role as well, and sold his interest in the show.

It's also fascinating to look back and see how many notables got their start or did some of their earliest work on *The Phil Silvers Show*. For example, Dick Van Dyke starred in *HILLBILLY WHIZ*, about a Southern mountain boy who could hit the bullseye on a firing range with rocks, prompting Bilko to try and sell him to the N.Y. Yankees (Silvers

got pals Yogi Berra, Whitey Ford, Phil Rizzuto and others to make their TV debut for this), and *BILKO'S COUSIN*; Alan Alda, who had been just a background extra in *DOBERMAN, THE CROONER*, "starred" in *BILKO, THE ART LOVER* as the son of a shipping tycoon, who would rather be an artist than work in his father's business; Dick Cavett appears as an extra in a college classroom scene in *BILKO'S GODSON*; Larry Storch, later of *F Troop* fame, is seen in *BILKO'S BOPSTER*, playing a musician; Charlotte Rae, star of many TV series and commercials, most notably *The Facts of Life*, was featured in *THE TWITCH* (she was also a cousin of Nat Hiken's); and Fred Gwynne, star of *Car 54, Where Are You?* and *The Munsters*, was found in an advertising agency, but gave it up for acting, appearing in *EATING CONTEST* and *IT'S FOR THE BIRDS*

According to Mick Clews, Oscar-winner George Kennedy to this day credits Phil Silvers for getting him his break in show business. Mickey Freeman ("Pvt. Zimmerman") elaborates: "George Kennedy was an army officer, attached to our group as an army man. His job was to keep us army. He would say (things like) 'You can't wear that fruit salad...' But then he had trouble with his back and was discharged from the army. And then CBS hired him as a civilian and then he worked with us." Mick Clews takes up the account: "... George Kennedy was appointed as technical advisor to pinpoint what MPs would actually do, etc. And he got talking to Phil and was given a break on the show."

Nicholas Saunders ("Capt. Barker") recalls that Kennedy "asked me if I could be of some

help to him because he really wanted to act. He was very happy to be my MP." So, Kennedy was given a break, and appeared as an extra, an MP, in many episodes, including *BILKO RETIRES FROM GAMBLING*, where he has one line, and *WEEKEND COLONEL*, the very last episode.

Others who appeared include Tom Poston, Julie Newmar, Gretchen Wyler, Barnard Hughes, Dina Merrill, Peggy Cass, Robert Morse and Orson Bean.

While there are many episodes that are regarded timeless, superior or just simply adored, the one episode that everyone, including Silvers, seem to unanimously agree upon as the best, and their favorite, is *THE COURT-MARTIAL*, guest-starring Zippy the chimp as a simian Army inductee. As Nicholas Saunders, Nicholas Saunders recalls, "I (as Capt. Barker) was the one who made it possible for him (the monkey), because it was called the 'Barker's System,' the fact that he's rushed through. Also, the part with the telephone was all Phil's idea, i.e. where the monkey, by chance, grabbed ahold of the phone and Silvers ad-libbed 'Oh, he's calling another lawyer'."

Staff writer Leonard Stern (who later went on to *Get Smart!*), also cites this episode: "... it endures. It's a classic."

At the outset, Silvers was apprehensive about this episode, knowing how animals can make monkeys out of an actor, but after the problems were resolved (Zippy loved phones, and at one point, he picked it up. When the show receptionist took back the phone to make a call, he bit her!), and Silvers found ad libs that played off the chimp's unpredictable behavior, he

declared the show to be "... the funniest half-hour situation comedy ever done on television."

As for other episodes, the November 16, 1966 issue of *Variety*, in its review of MARDI GRAS, wrote: "It's a topflight laugh segment with Silvers as the focal point and a whale of a creative job by Nat Hiken and his staff... the plot's a throwaway, but there's a lot of business between the script and the final shooting, and this is where Hiken and Silvers shine... The Hiken-Silvers team show themselves masters of creating hilarious situations. Back this up with the best all-around casting job since... the Broadway version of *Guys and Dolls*, a fast-paced and good-quality filming job, and you wind up with a top-notch in every sense..."

In reviewing the first episode of the fourth season, GOLD FEVER, *Variety* (10/ 1/58) claimed that "Phil Silvers and Bilko are by now interchangeable names for the same man, and the fictional handle seems to be gaining ground... There's plenty of life in the old con artist yet, as well as in this outlandish saga of a highly imaginary, but recognizable, peacetime army. Season's inaugurer was a real rollicker, giving clear evidence that the Bilko show is going to be a tough baby to beat in its timeslot..."

Which brings us to the move from Fort Baxter to Camp Fremont for the fourth season. Edward Montagne admits: "That was my idea and it was a lousy idea. I had hoped that... by doing this, we could get different people into it. I had hoped by that time we could broaden the show somewhat, but by that time we (had) told all the jokes.

It was also at this time that the show moved from Tuesdays at

8:00PM to Fridays at 9:00PM. CBS was trying to latch onto the older, more grown-up audience, as westerns and adventure shows had been riding into town in full force during the previous two years and pulling big numbers, especially among younger viewers. Although Bilko's ratings weren't what they used to be, the show still did well.

In 1959 CBS decided to cancel the show. One explanation offered for the decision seems to be, ironically, because of its very success, which is to say that the network foresaw the potential for large income from syndication, if it moved quickly to package the reruns, on the theory that stations wouldn't buy reruns if new episodes were being produced.

Edward Montagne recalls that "CBS did offer the show a fifth year, and offered R. J. Reynolds the opportunity to sponsor the entire show, but Sam Northcross, the advertising agency executive representing Camels, turned the offer down. Later he said he regretted his decision."

Whatever the case, by all accounts, Silvers was devastated. He had delivered Emmys, big ratings, and rave reviews; and felt that the network was selling him out for quick cash. It pretty much dampened his enthusiasm for any future television, although he did appear in some specials and made a number of guest appearances, before taking on his second series, the short-lived *New Phil Silvers Show*, in which he played a Bilko-like character in a factory setting.

As testament to the show's durability, acceptance, universality and popularity, it continues to be a huge hit in syndication today, all over the world. This is confirmed by Mick Clews, who heads up The

Phil Silvers Appreciation Society, which claims members from the United Kingdom, Australia, Holland, France, etc., representing all racial groups and social backgrounds, and some as young as 8 years old! Clews cites a recent survey in England of the top 100 cult shows of all time, including *Star Trek*, *Doctor Who*, etc. *The Phil Silvers Show* came in number one.

Now that there's a *Sgt. Bilko* feature film due out next year, with Steve Martin in the lead, there will be renewed interest in the TV series in the U.S., above and beyond the many die-hard fans who have remained loyal and addicted to the show. Although Martin's comedic gifts and even talent for drama are widely respected, many are naturally skeptical about his taking on such a role. Without being unfairly critical of a film no one has yet seen, it is Martin himself who has best summarized the problem, while also paying tribute to the source material.

In an interview with NBC's *Today* show, Martin discussed his own reservations about effectively stepping into Phil Silvers' shoes. He related how someone had encouraged him, pointing out that, for instance, lots of actors have played Hamlet. Martin's response:

"Yeah, but no one *is* Hamlet."

- Saryl Radwin



## Season 1, 1955-56:

### AUDITION SHOW (8/26/55)

Bilko and the other inhabitants of Fort Baxter are introduced in this unsyndicated pilot  
Michael Dreyfus

Written by Nat Hiken, Phil Silvers

### NEW RECRUITS (aka THE NEW PLATOON; 9/20/55)

Sgt. Bilko, fresh from a poker fiasco and in search of a new bankroll, is assigned a new platoon in the hope that the new responsibility will reform him

Michael Dreyfus

Written by Nat Hiken

### EMPTY STORE (9/27/55)

Sgt. Bilko rents an empty store in nearby Roseville and refuses to tell why, causing a big boom in real estate

Michael Dreyfus

Written by Nat Hiken

### WAC (aka PERSONAL TRANSPORTATION; 10/4/55)

Sgt. Bilko and a WAC sergeant vie for the right to have a personal jeep at their disposal

Barbara Barry, Jane Dulo

Written by Nat Hiken, Arnold Auerbach

### THE HORSE (10/11/55)

Sgt. Bilko and sidekicks buy an ailing racehorse they think can be cured and turned into another Native Son

Bob Shawley, John Alexander

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### A.W.O.L. (10/18/55)

Sgt. Bilko, in Chicago to pick up an AWOL soldier, crashes some pre-nuptial "ceremonies" instead

Lilia Skala, Hanz Schumm, Olga Fabian, Pat Hingle, Jean Mowry, Carol Keyser, Rudolph Weiss

Written by Nat Hiken

### BOXER (10/25/55)

Sgt. Bilko discovers a former Golden Gloves champion in his platoon, but the boxer's girlfriend won't let him fight

Hollis Irving, Johnny Seven, Terry Carter, Barbara Barry, Bill Hellinger, Dodie Goodman

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### THE HOODLUM (11/1/55)

An insubordinate soldier who wants to be busted to a civilian holds up Sgt. Bilko's drive to become "Soldier of the Month"

Paul Porter Jr., Louise Golden

Written by Nat Hiken

### MARDI GRAS (aka THE MOTOR POOL MARDI GRAS; 11/8/55)

Sgt. Bilko decides to teach a lesson to a society girl who refuses to reign as queen of the Motor Pool Mardi Gras

Constance Ford, Russell Hicks

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### EATING CONTEST (11/15/55)

Sgt. Bilko bets on one of his motor pool GIs in a Fort Baxter eating contest

Fred Gwynne, Barbara Barry, Janet Ward, Bern Hoffman, Murray Hamilton

Written by Nat Hiken, Arnold Auerbach

### THE CENTENNIAL (aka 100TH ANNIVERSARY; 11/22/55)

Col Hall orders the new Special Services officer at Fort Baxter to put a stop to all gambling in the camp

Temple Texas, Al Checco

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### BIVOUAC (aka SICK CALL ERNIE; 11/29/55)

In order not to go on a bivouac, Sgt. Bilko feigns a rare disease and manages to get hospitalized, then soon wishes he hadn't

Philippa Bevans

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### SINGING CONTEST (aka SINGING PLATOON; 12/6/55)

Sgt. Bilko enters his motor pool platoon in a singing contest with first prize a free trip to Miami

Louise Golden, Bob Dixon

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### THE TWITCH (aka THE LECTURE; 12/13/55)

Sgt. Bilko is ordered to corral Fort Baxter soldiers for a lecture on Beethoven to be given by an officer's wife

Charlotte Rae, John Stephen

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### REUNION (12/20/55)

Sgt. Bilko discovers that Army life is not so bad after all

Kem Dibbs, Arthur Tell, John Anderson, Henry Beckman

Written by Nat Hiken, Arnold Auerbach

### RICH KID (aka THE PLATOON'S SALOON; 12/27/55)

Sgt. Bilko sets his sights on the purchase of a saloon when a rich recruit joins his platoon

Mark Rydell, Barbara Barry, Jane Dulo, Dodie Goodman, Henry Lascoe

Written by Nat Hiken

### HOLLYWOOD (1/3/56)

Sgt. Bilko goes to Hollywood to serve as technical advisor for a film of the battle of Kabuchi Island in which he participated

Jule Styne, Bill Dana, Bob Dryden, David Sheiner, Eric Fleming, Malcolm Beggs, Billy Greene, Howard Smith, Jim Dolen, Ralph Stantley, Bruce Davis

Written by Nat Hiken

### INVESTIGATION (aka THE BIG INVESTIGATION; 1/10/56)

When Sgt. Bilko hears that Congress will probe into military waste, he turns Fort Baxter into a picture of abject poverty

Ralph Dunn, Howard Freeman, Nina Olivett

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### KIDS IN TRAILER (aka OPERATION DIAPERS; 1/17/56)

Diaper-changing stumps Sgt. Bilko when he babysits in a trailer so that a GI and his wife can take a three-day furlough

Casey Peyson, Eileen Merry, Dickie Belton

Written by Nat Hiken, Terry Ryan, Barry Blitzer

### REVOLUTIONARY WAR (aka REVOLUTION; 1/24/56)

When he learns that his great, great uncle served on General Washington's staff, Sgt. Bilko decides to reform and become an officer

Charles McClelland, Edith King, Richard Bishop, Ford Rainey

Written by Nat Hiken, Terry Ryan, Barry Blitzer



Photo courtesy Hake's Americana & Collectibles

**ARMY MEMOIRS (2/21/56)**

Sgt. Bilko is busted to private when three fellow non-coms, refusing to be fall guys any longer, tell Col. Hall of Bilko's misdeeds

Barbara Barry, Nicholas Saunders

Written by Nat Hiken, Harvey Orkin, Barry Blitzer

**MISS AMERICA (2/28/56)**

A bashful soldier's white lie convinces Sgt. Bilko that a potential Miss America lives right near Roseville, Kansas

Will Abel, Judith Lowry, Jack Orrison, Ann Helm, Malcolm Beggs

Written by Nat Hiken, Arnie Rosen, Coleman Jacoby, Terry Ryan, Barry Blitzer

**THE COURT-MARTIAL (aka THE CASE OF HARRY SPEAKUP; 3/6/56)**

Red-faced officers blame Sgt. Bilko when a chimpanzee is accidentally inducted into the U.S. Army

Zippy the Chimp, Terry Carter, John Boruff, Edmond Lyndeck, Joey Faye, Bob Lieb, Bill Van Sleet, Charles Rae King

Written by Nat Hiken, Coleman Jacoby, Arnie Rosen

**FURLOUGH IN NEW YORK (3/13/56)**

Sgt. Bilko tries to avoid his girl, Sgt. Joan Hogan, while on furlough in New York, but ends up sharing a steam bath with her

Barbara Barry, Billie Allen, Stanley Simmonds, Kay Lyder, Fay Morley

Written by Nat Hiken, Terry Ryan

**THE BIG URANIUM STRIKE (3/20/56)**

While conducting a uranium hunt on Ft. Baxter, Sgt. Bilko makes a strike directly beneath Col. Hall's living room

Mary Boylan

Written by Nat Hiken, Tony Webster, Coleman Jacoby, Arnie Rosen

**BILKO AND THE BEAST (3/27/56)**

Col. Hall sends for a hard-boiled sergeant to ride herd on soft-living Sgt. Bilko and his platoon

George Matthews, Don Manmer

Written by Nat Hiken, Tony Webster, Coleman Jacoby, Arnie Rosen

**THE PHYSICAL CHECK UP (aka PHYSICAL; 4/10/56)**

Afraid he might be given a medical discharge, Sgt. Bilko even tries a 20-mile hike to prove he's physically fit

John Griggs, Don Douglas

Written by Nat Hiken, Coleman Jacoby, Arnie Rosen

**RECRUITING SERGEANT (4/17/56)**

Sgt. Bilko gets a 40-1 tip on a horse from an ex-GI whose life he saved in Okinawa, but he can't get away to place a bet

Bob Shawley, Bill Hinnant, Eric Fleming, Tony Galento, Paul Lipson, Robert Carricart, King Calder

Written by Nat Hiken, Tony Webster, Terry Ryan

**HAIR (aka THE BARBER SHOP; 4/24/56)**

Sgt. Bilko decides to do something drastic about his bald head when Sgt. Joan Hogan starts dating a wavy-haired corporal

Michael Enserro, Johnny Seven

Written by Nat Hiken, Terry Ryan, Barry Blitzer, Arnold Auerbach

**TRANSFER (1/31/56)**

Irked by his commanding officer's restrictions, Sgt. Bilko asks for a transfer, but finds that happiness doesn't come so easily

Bob Hastings, Zachery Charles, Bob Lieb, Jay Berney

Written by Nat Hiken, Vincent Bogert, Harvey Orkin

**THE REST CURE (2/7/56)**

Sgt. Bilko persuades a whole Army camp to act crazy, hoping to get sent to a rest camp during a heat wave

David White, Nick Saunders

Written by Nat Hiken, Vincent Bogert, Harvey Orkin

**DINNER AT SOWICI'S (2/14/56)**

Afraid that Sgt. Joan Hogan is softening him up for marriage, Sgt. Bilko decides to show her how married couples really live

Toni Rohmer, Darryl Richards, Charles Purcell, Dodie Goodman

Written by Nat Hiken, Harvey Orkin, Barry Blitzer



**THE CON MEN (5/1/56)**

Sgt. Bilko tries to educate Pfc. Doberman in the ways of card sharps, but his pupil keeps finding new ways to lose money  
 Grant Richards, Danny Dayton, Sally Mansfield  
 Written by Nat Hiken, Tony Webster

**WAR GAMES (5/8/56)**

Sgt. Bilko is caught in the middle between a wedding and Army maneuvers  
 Eddie Bruce, John Dutra, Don Keefer, Carol Veazie  
 Written by Nat Hiken, Arnold Auerbach

**BILKO IN WALL STREET (aka BUTTERWORTH, BUTTERWORTH & BUTTERWORTH; 5/15/56)**

Sgt. Bilko takes Wall Street by storm as he helps a former Army buddy get ahead fast in a big banking house  
 Edwin Phillips, Morton L. Stevens, Richard Barrows, Wyrley Birch, Jack Sheehan  
 Written by Nat Hiken, Tony Webster

**Season 2, 1956-57:****PLATOON IN THE MOVIES (9/18/56)**

Sgt. Bilko takes over an Army film unit and produces a musical comedy training film, complete with WAC dancing girls  
 Billie Allen, Matt Crowley, James Mischler, Ed Cooper, Alice Yorman, Virginia DeLuce  
 Written by Nat Hiken, Tony Webster, Billy Friedberg

**IT'S FOR THE BIRDS (aka THE \$64,000 QUESTION; 9/25/56)**

Sgt. Bilko discovers a quiz show winner, but his discovery gets a bump on the head and forgets everything he knows  
 Fred Gwynne, Joe Verdi  
 Written by Nat Hiken, Billy Friedberg

**BILKO GOES TO COLLEGE (10/2/56)**

Sgt. Bilko's first move at Schmill College, where he's supposed to teach motor pool techniques, is to make a 1000-to-1 bet  
 Robert Strauss, Harry Holcombe, Joey Walsh, McLean Savage, George McIver, Sid Raymond, William Hickey, Robert Morse  
 Written by Nat Hiken, Leonard Stern, Tony Webster, Billy Friedberg

**THE GIRL FROM ITALY (10/9/56)**

Sgt. Bilko takes a cue from the plot of "My Fair Lady" to help a friend find romance  
 Anna Rosselli, Sal Dano, Jessie Checco, Augusta Mirichi, Dino Terranova, Louis Badolatti, Edith King, Ty Perry  
 Written by Nat Hiken

**THE FACE ON THE RECRUITING POSTER (10/16/56)**

Sgt. Bilko chooses a handsome soldier for a new recruiting poster, but by accident, Pfc. Doberman gets picked instead  
 Eric Fleming, Barbara Barry, John Boruff, Nelson Olmstead, Tom Poston  
 Written by Nat Hiken, Tony Webster, Leonard Stern, Billy Friedberg

**BILKO'S WAR AGAINST CULTURE (10/23/56)**

A beautiful blonde WAC lieutenant is assigned to Fort Baxter to divert the men's minds from gambling  
 Dina Merrill, Mara McAfee  
 Written by Aaron Rubin, Phil Sharp, Nat Hiken

**THE SONG OF THE MOTOR POOL (10/30/56)**

Sgt. Bilko finds a new song for the Army Motor Corps, but is struck dumb when the Signal Corps uses the same melody for its song  
 Terry Carter, David White, Frank Tweddle, Billie Allen  
 Written by Nat Hiken, Billy Friedberg, Tony Webster, Leonard Stern

**BILKO'S ENGAGEMENT (11/6/56)**

Sgt. Bilko becomes engaged to Sgt. Joan Hogan because of a mix-up in boxes from a jewelry shop  
 Doreen McLean, Harry Stanton, Philippa Bevans, Viola Roach, Virginia deLuce, Billie Allen, Terry Carter, Barbara Barry  
 Written by Nat Hiken, Leonard Stern, Billy Friedberg, Tony Webster

**A MESS SERGEANT CAN'T WIN (11/13/56)**

Sgt. Bilko tries to help a pal by losing money on purpose, but finds he can't lose a bet no matter how hard he tries  
 Joe E. Ross, Beatrice Pons, Barbara Barry, Harry Gresham  
 Written by Nat Hiken, Tony Webster, Billy Friedberg, Leonard Stern

**DOBERMAN'S SISTER (11/20/56)**

Sgt. Bilko tells a buddy that Pfc. Doberman has a beautiful sister, then finds himself believing his own story  
 Terry Carter, Lorraine Cole, Jackie Loughery  
 Written by Nat Hiken, Billy Friedberg, Leonard Stern

**WHERE THERE'S A WILL (11/27/56)**

Sgt. Bilko sets out to help a buddy collect part of an inheritance, but ends up outwitting his friend and himself  
 Bruce Kirby, Terry Carter, Harry Bannister, Bert Thorn, Abby Lewis, Martha Greenhouse, Ben Lackland  
 Written by Nat Hiken, Leonard Stern, Tony Webster, Billy Friedberg

**BILKO'S TAX TROUBLE (12/4/56)**

Kansas income tax investigators call in Sgt. Bilko by mistake, and ask him to produce his records for the year 1953  
 Alan Hewitt, Dan Frazer, Terry Carter, Barbara Barry  
 Written by Nat Hiken, Leonard Stern, Tony Webster, Billy Friedberg

**MINK, INCORPORATED (12/11/56)**

Sgt. Bilko starts a mink farm at Fort Baxter to pay back the \$100 he borrowed from the platoon and lost on a horse race  
 Terry Carter, John Griggs  
 Written by Nat Hiken, Leonard Stern

**SGT. BILKO PRESENTS ED SULLIVAN (12/18/56)**

Sgt. Bilko goes to New York, thinking he has been engaged to star in a big production number on *The Ed Sullivan Show*  
 Ed Sullivan, Ray Bloch, Marlo Lewis, John Wray  
 Written by Nat Hiken, Billy Friedberg, Terry Ryan

**BILKO GETS SOME SLEEP (12/25/56)**

With the aid of the camp psychiatrist, Sgt. Bilko reforms, sleeps well, and is so nice that everyone becomes suspicious of him

Nelson Olmstead, Billie Allen, Barbara Barry, Robert Webber, Stanley Simmonds

Written by Nat Hiken, Tony Webster, Billy Friedberg

**THE BLUE BLOOD OF BILKO (1/8/56)**

Sgt. Bilko changes minds of Philadelphia blue-bloods who won't let a father (a sergeant) attend his son's marriage to their daughter

Harry Holcombe, Raymond Bramley, Nancy Kenyon, Fred Herrick, Ann Flood, McLean Savage, Steve Douglas, Marjorie Gateson, Ty Perry, Ben Lackland, Efrem Zimbalist Jr., Julie Christy, Harry Pederson

Written by Nat Hiken, Billy Friedberg, Tony Webster

**LOVE THAT GUARDHOUSE (1/15/57)**

It's all-out war when Col. Hall tries to keep mess Sgt. Ritzik, who is carrying \$1500 in his pocket, out of Sgt. Bilko's clutches

Tom Poston, Ed Cooper, Frederick O'Neal, Beatrice Pons, Billie Allen, Barbara Barry

Written by Nat Hiken, Billy Friedberg, Arnie Rosen, Coleman Jacoby

**SGT. BILKO PRESENTS BING CROSBY (1/22/57)**

Bing Crosby drops in to entertain Sgt. Bilko and his friends at Fort Baxter

Bing Crosby, John Dorrin, Everett Crosby

Written by Nat Hiken, Billy Friedberg, Arnie Rosen, Coleman Jacoby

**BILKO GOES TO MONTE CARLO (1/29/57)**

Sgt. Bilko goes to Monte Carlo with a foolproof gambling system and a bankroll donated by his friends with which to test it

Written by Nat Hiken, Billy Friedberg

**BILKO ENTERS POLITICS (2/5/57)**

Sgt. Bilko runs Pfc. Doberman for mayor of Roseville when the incumbent doesn't build a plush servicemen's center

Humphrey Davis, Charles Jordan, Harry Gresham, Edith Gresham

Written by Nat Hiken, Billy Friedberg, Coleman Jacoby, Arnie Rosen

**BILKO'S TELEVISION IDEA (2/12/57)**

A sagging TV comic, in search of a new show idea, visits Fort Baxter and finds Sgt. Bilko waiting for him with script in hand

Danny Dayton, Zachary Charles, Howard Petrie, Dagmar, Sidney Kay, Stanley Simmonds

Written by Nat Hiken, Billy Friedberg

**THE SON OF BILKO (2/26/57)**

Sgt. Bilko acts like a father toward an orphaned draftee, until the draftee opens his bag of practical jokes

Melville Ruick, Sherry Windsor, Ann Helm, Art Barnett, Frances Rainer, Joe Silver, Buzzy Martin

Written by Nat Hiken, Billy Friedberg, Arnie Rosen, Coleman Jacoby

**ROCK 'N' ROLL ROOKIE (aka ROCK 'N' ROLL RECRUIT; 3/5/57)**

The Army sends rock 'n' roll star Elvin Pelvin to Ft. Baxter to escape screaming fans and assigns him to Sgt. Bilko's platoon

Tom Gilson

Written by Nat Hiken, Billy Friedberg

**BILKO'S BLACK MAGIC (3/19/57)**

A GI marooned on a Pacific isle since 1942 gets the cold shoulder until Sgt. Bilko sees him collect \$7,456.38 in back pay

Gerald Hiken

Written by Nat Hiken, Tony Webster, Billy Friedberg

**BILKO GOES SOUTH (3/26/57)**

In order to spend a winter week in Florida, Sgt. Bilko and his platoon volunteer for a special project, but don't read the fine print

Bob Lieb, John Boroff, Nelson Olmstead, John Griggs, Jay Barney, Tina Louise

Written by Nat Hiken, Billy Friedberg, Lou Meltzer

**BILKO GOES 'ROUND THE WORLD (4/2/57)**

An uproarious satire on the hit motion picture "Around the World in 80 Days"

Mike Todd, John Studer, Lee Papell, Tomi Romer, Judy Sanford, Ira Lewis

Written by Nat Hiken, Billy Friedberg, Tony Webster



From the collection of Bruce Kirby  
Pvt. George Chickering, played by Bruce Kirby (father of Bruno Kirby), arrives with feathered friend in hand in WHERE THERE'S A WILL. Bringing up the rear is Harvey Lembeck ("Cpl. Barbella"), and Allan Melvin "Cpl. Henshaw") observes from behind Silvers.



**THE MESS HALL MESS (4/9/57)**

Sgt. Bilko steals a French chef's casserole recipe to enter in a cooking contest, despite the fact that the dish is a family secret

Jon Silo, Suzanne Caubaye, Nick Saunders, Bobby Alford

Written by Nat Hiken, Billy Friedberg, Tony Webster

**THE SECRET LIFE OF SERGEANT BILKO (4/16/57)**

Sgt. Bilko gives a newspaper reporter a run for his money when the reporter tries to prove GIs are leaking vital Army secrets

Phil Coolidge, Henry Lascoe, Otto Hewlitt

Written by Nat Hiken, Billy Friedberg, Terry Ryan

**RADIO STATION B-I-L-K-O (aka RADIO STATION W.B.B.H.; 4/23/57)**

Eager, as usual, for cash, Sgt. Bilko sets up a radio station, using Army equipment, to replace the closed-down Roseville station

Billie Allen, Larry Fletcher, Charles Mendick, Frank Thomas Sr., Toni Rohmer

Written by Nat Hiken, Billy Friedberg, Terry Ryan

**BILKO, THE MARRIAGE BROKER (4/30/57)**

Sgt. Bilko and his cronies decide that the only way to humanize "eager beaver" Lt. Wallace is to get him married

Biff McGuire, Virginia DeLuce, Constance Ford

Written by Nat Hiken, Billy Friedberg, Coleman Jacoby, Arnie Rosen, Terry Ryan

**BILKO ACRES (5/7/57)**

When rumors fly that Fort Baxter is to be abandoned, Sgt. Bilko buys adjacent swampland cheap, hoping to resell at a big profit

Harry Gresham, Joe Sullivan, Mary Boylan, Richard Wagner, Janet Fox

Written by Nat Hiken, Billy Friedberg

**THE BIG SCANDAL (5/14/57)**

The Colonel's wife is involved in a big scandal just because Sgt. Bilko decides there is money to be made in hypnotism

Julie Newmar, Heywood Broun Jr., Lee Pappel

Written by Nat Hiken, Billy Friedberg, Tony Webster

**BILKO'S PERFECT DAY (5/21/57)**

Sgt. Bilko does not realize until it is too late that his day of good fortune has finally arrived

Beatrice Pons, Bob Hastings, Paul Lipson, Danny Dayton

Written by Nat Hiken, Billy Friedberg, Terry Ryan

**THE COLONEL BREAKS PAR (5/28/57)**

Col. Hall, world's worst duffer, shoots 18 holes of gold 11 under par with his eyes closed - and with the help of Sam Snead

Sam Snead, Barbara Barry

Written by Sydney Zelinka, Andrew Russel, Nat Hiken, Billy Friedberg

**SHOW SEGMENTS (aka SHOW ELEMENTS; 6/4/57)**

A collection of outtakes trimmed from the show due to length

Ed Sullivan, Sammy Smith, Charles Cooper

Written by Nat Hiken, Billy Friedberg

**HIS HIGHNESS, DOBERMAN (6/11/57)**

Sgt. Bilko burns when Pfc. Doberman is thrown out of the house of the girl he loves by her millionaire parents Martha Greenhouse, Virginia Morgan, Humphrey Davis, Ben Lackland, Nick Saunders, Bruce Kirby  
Writer credits unavailable

**Season 3, 1957-58:****BILKO'S MERRY WIDOW (9/17/57)**

Sgt. Bilko throws together a production of *The Merry Widow* in an effort to capture a sizeable grant from a local civic organization

Margaret Hamilton

Written by Nat Hiken, Billy Friedberg

Filmed during second season

**BILKO F.O.B. DETROIT (9/24/57)**

Sgt. Bilko, in Detroit to pick up a consignment of trucks for the Army, puts fun ahead of business

Raymond Bramley, Fred Herrick, Jack MacGregor,

William Hickey, Horace Cooper, Harrison Dowd

Written by Sydney Zelinka, A.J. Russell

**HILLBILLY WHIZ (10/1/57)**

N.Y. Yankee stars and a famous sportscaster are featured in a rollicking baseball story

Yogin Berra, Whitey Ford, Lulu Belle, Phil Rizzuto, Gil McDougald, Red Barber, Dan Topping

Written by Coleman Jacoby, Arnie Rosen

**BILKO'S VALENTINE (10/8/57)**

Sgt. Bilko uses his wiles to get an assignment at Sumter, S.C., in order to bring his girlfriend back to the WAC

Jessica Jones, Gordon Polk, Philippa Bevans, Guy Repp, Irene Champlin, Kay Lyder, Nydia Westman

Written by Phil Sharp, Terry Ryan

**THE BIG MAN HUNT (10/15/57)**

Sgt. Bilko comes within a pen's scratch of receiving as a gift part ownership in a diamond mine

Joe Brown, Pete Gumeney, Ed Ryan, Sam Schwartz, Bob Gist, Otto Hulett, Bert Freed

Written by Phil Sharp, Terry Ryan

**BILKO'S DOUBLE LIFE (10/22/57)**

On furlough in New York, Sgt. Bilko is mistaken for his double, a multi-millionaire named Herbert Penfield III

Wyrley Birch, Eda Heinemann, Paul Lipson, Danny Ocko, Horace Cooper, John C. Beaher, Woody Broun,

Eileen Letchworth

Written by A.J. Russell, Sydney Zelinka

**SGT. BILKO PRESENTS (10/29/57)**

The Bilko genius for raising money from unsuspecting suckers takes a beating when he can find no "angels" to back his play

Gordon Polk, Karin Wolfe, Philippa Bevans, Larry Fletcher, Edith King, Daryle Richard, Alice Yourman, Eddie Andrews

Writing credits unavailable

**PAPA BILKO (11/5/57)**

When a young girl he met in France decides to visit him in the U.S., Sgt. Bilko finds it difficult to explain why she calls him "Papa"

Fannie Lyde, Charles Andre, Claudia Crawford,

Madeline Morka

Written by Billy Friedberg, Sydney Zelinka, A.J. Russell

**BILKO TALKS IN HIS SLEEP (11/19/57)**

Sgt. Bilko causes his own undoing when he divulges his gambling secrets in his sleep to his Army rivals Virginia de Luce

Written by Billy Friedberg, Terry Ryan, Phil Sharp

**CHEROKEE ERNIE (11/26/57)**

Sgt. Bilko discovers, in a treaty, a flaw which would give Oklahoma back to the Indians

Ira Lewis, Wyley Hancock, John Anonia, Narissa Nickle, Kay Strozzi, Fred Herrick

Written by Arnie Rosen, Coleman Jacoby, Phil Sharp, Terry Ryan

**BILKO BUYS A CLUB (12/3/57)**

Their minds set on easy money, Sgt. Bilko and his cronies set out to establish a nightclub on the outskirts of Fort Baxter

Charles Mendick, Peter Turjin, Mary Boylan, Florence Anglin, Eddie Andrews, John Boruff, Harry Gresham

Written by Phil Sharp, Terry Ryan

**LIEUTENANT BILKO (12/10/57)**

Sgt. Bilko upsets the Pentagon when he discovers that, through some error, the Army has failed to cancel his battlefield commission

John Boruff

Written by Sydney Zelinka, A.J. Russell

**BILKO AT BAY (12/17/57)**

The necessity for money for a furlough in New York sets little wheels clicking in Bilko's fertile mind

Henry Lascoe, Dulcie Cooper, Olga Fabian, Phil Coolidge, Miriam Goldina

Written by A.J. Russell, Terry Ryan, Sydney Zelinka

**BILKO'S BOYS TOWN (12/24/57)**

Ordered to stay away from Las Vegas' gambling tables, Sgt. Bilko organizes a boys' camp at Fort Baxter to raise some extra cash

Daryle Richard, Kippy Campbell, Nelson Olmstead, Lillian Schaaf, John Studer, Sandy Kenyon, Nick Saunders, Bobby Alford, Anne Petoniak, Alice Yourman, Ken Rapieff

Written by Phil Sharp, Terry Ryan

**BILKO AND THE FLYING SAUCERS (12/31/57)**

In order to keep a date with a beautiful young singer in Washington, Sgt. Bilko starts seeing flying saucers Constance Ford

Written by Coleman Jacoby, Arnie Rosen

**BILKO AND THE COLONEL'S SECRETARY (1/7/58)**

Sgt. Bilko handpicks the WAC to replace Col. Hall's secretary, a move he soon wishes he had never made Dorothy Stinnette, Lester Mack

Written by Phil Sharp, Terry Ryan, A.J. Russell, Sydney Zelinka

**DOBERMAN THE CROONER (1/14/58)**

When it's discovered that Pfc. Doberman owns a million-dollar voice, Sgt. Bilko is quick to become his manager Jack Hartley, Nelson Olmstead

Written by Neil Simon

**BILKO PRESENTS KAY KENDALL (1/21/58)**

Bilko tries to sucker Kay Kendall into one of his money-making schemes

Kay Kendall

Written by Neil Simon, Terry Ryan

**BILKO'S COUSIN (1/28/58)**

The Bilko blood proves quite thin when Sgt. Bilko's country cousin, Swifty, arrives at Fort Baxter Dick Van Dyke, Catherine Payne, Truman Smith, Howard Wierum

Written by Terry Ryan, Phil Sharp

**BILKO'S PIGEONS (2/4/58)**

Sgt. Bilko is told to get rid of Fort Baxter's carrier pigeons, which he has secretly trained to be cash-winning racing birds

Pud Flannigan, Ralph Dunn, Phil Faversham

Written by Phil Sharp, Terry Ryan

**CYRANO DE BILKO (2/11/58)**

Sgt. Bilko talks himself onto the brink of disaster when he makes a marriage proposal to a woman he doesn't love

Lee Meriwether, Earl Rowe, Kay Medford, Norman MacKaye

Written by Terry Ryan, Phil Sharp

**THE COLONEL'S REUNION (2/21/58)**

When Col. Hall launches an "all-out war" on Sgt. Bilko's gambling activities in camp, the sarge decides to fight back

Howard St. John, Madleine Clive

Written by Coleman Jacoby, Arnie Rosen

**BILKO SAVES RITZIK'S MARRIAGE (2/28/58)**

Sgt. Ritzik's marriage to Emma is brought to the brink of divorce by Sgt. Bilko, who then proceeds to save the day Beatrice Pons, Temple Texas, Walter Greaza

Written by Arnie Rosen, Coleman Jacoby

**BILKO, THE ART LOVER (3/7/58)**

Sgt. Bilko plays peacemaker in a fight between a wealthy father, who wants his son to be a shipping tycoon, and his son, who wants to be an artist Alan Alda, Nelson Olmstead, Staats Cotsworth, Leonard Elliott, Larry Fletcher, Helen Service, Art Ford

Written by Phil Sharp, Terry Ryan

**BILKO, THE GENIUS (3/14/58)**

Sgt. Bilko, catapulted by mistake into the ranks of the Army's intellectuals, introduces them to the fine art of gambling by science

Mason Adams, David Sheiner, John Boruff, Graham Jarvis, John Buckwalter, Archie Smith, Phil Foster

Written by Arnie Rosen, Coleman Jacoby

**BILKO, THE MALE MODEL (3/28/58)**

Sgt. Bilko tangles with Madison Avenue when his "common, friendly" face puts him in high demand as a fashion model

Eric Rhodes, Reynolds Evans, David White, Pete Benzoni

Written by Arnie Rosen, Coleman Jacoby

**THE COLONEL'S INHERITANCE (4/4/58)**

Sgt. Bilko, always looking for a "killing," takes a flier in the stock market with \$5000 of the Colonel's money Bob Dryden, Charles Rae King, Henry Lascoe, Milo Boulton, Maurice Shrog

Written by Phil Sharp, Terry Ryan, Paul Jordan



**BILKO'S HONEYMOON (4/11/58)**

To cash in on an all-expenses-paid vacation, Sgt. Bilko dresses Pvt. Paparelli as a WAC and attempts to pass him off as Mrs. Bilko  
Gretchen Wyler, Norwood Smith, Beatrice Pons, Mary K. Wells

Writing credits unavailable

**BILKO'S CHINESE RESTAURANT (4/25/58)**

Soon after Sgt. Bilko opens a Chinese restaurant, the Pentagon orders him and his platoon to the miserable island of Macoochi

John Lee, Ken Boyer

Written by Arnie Rosen, Coleman Jacoby

**OPERATION LOVE (5/2/58)**

Fort Baxter WACs, angry at boyfriends for spending too much time gambling with Sgt. Bilko, have themselves transferred to other camps

Philippa Bevans, Parker McCormick, Evelyn Russell, Grant Code, Peggy Cass, Shirley Blanc, Stephanie Elliot

Written by Arnie Rosen, Coleman Jacoby, Terry Ryan

**BILKO'S TV PILOT (5/9/58)**

Sgt. Bilko climbs aboard the television "Western" bandwagon and produces a pilot film starring Pfc.

Doberman

Alexander Scourby, John Graham, Wynn Pearce, Jane Dulo

Written by Arnie Rosen, Coleman Jacoby

**BILKO RETIRES FROM GAMBLING (5/16/58)**

Sgt. Bilko gets the drubbing of his life when Col. Hall hires a card expert to stack the deck in a poker game

Paul Draylin, Fred Stewart

Written by Arnie Rosen, Coleman Jacoby

**BILKO'S VACATION (5/23/58)**

So that he can get a free vacation at Dimmeldorf Lodge, Sgt. Bilko sells his whole platoon and Col. Hall on vacationing there

Joe Leon, Fred Stewart

Written by Terry Ryan, Neil Simon

**BILKO'S INSURANCE COMPANY (5/30/58)**

An ill-advised "maternity benefits" plan wipes out Sgt. Bilko's efforts to set himself up in the insurance business

Orson Bean, Rain Winslow

Written by Arnie Rosen, Coleman Jacoby

**BILKO'S PRIZE POODLE (6/6/58)**

Sgt. Bilko hitches his wagon to a dog in an effort to win a \$10,000 dog show prize, but unfortunately his entry is only a mongrel

Edith King, Barnard Hughes, Diane Deering, Bruce Evans

Written by Neil Simon, Terry Ryan

**BILKO'S SCHOOL DAYS (6/13/58)**

Sgt. Bilko happily sees much grist for his gambling mill in the news that Fort Baxter is opening a school for 1500 new recruits

Casey Allen, Jim McLaughlin, Frank Marth

Written by Neil Simon, Terry Ryan

**JOAN'S BIG ROMANCE (6/27/58)**

Sgt. Joan Hogan decides, once and for all, that Sgt. Bilko should be taught that she is more important than his poker games

Richard Derr, Ed Hanley, Joe Toner, Betty Benee, Jane Dulo

Written by Terry Ryan

**Season 4, 1958-59:****GOLD FEVER (9/26/58)**

Hopeful of striking gold in California, Sgt. Bilko gets an unused military base reopened and moves a whole Army camp out west

George L. Smith, Tom Ahearn, Katherine Payne

Writing credits unavailable

**BILKO'S VAMPIRE (10/3/58)**

Sgt. Bilko tries to cure gullible Sgt. Ritzik of watching horror movies by convincing him he his turning into a vampire

Otto Hulet, Walter Klavin, Beverly Laurence, Beatrice Pons, Casey Peyson, Paul Reed, Nelson Olmstead, Phil Greenwald

Writty Neil Simon, Terry Ryan

**BILKO'S DE LUXE TOURS (10/10/58)**

Sgt. Bilko takes the worst financial beating of his career when he invests his platoon's money in the transportation business

Ethel Remy, Ken McEwen, Susan Steell, Paul Lilly, Eda Heinemann

Written by Coleman Jacoby

**BILKO, THE POTATO SACK KING (10/17/58)**

Ex-Sgt. Bilko gets up to his ears in unsold potato sacks when he leaves the Army to become sales manager for a burlap bag company

Herb Volland, Erin O'Brien Moore, Dick Keith, Lisa Laughlin, Melissa Weston

Written by Neil Simon, Terry Ryan

**BILKO VS. COVINGTON (10/24/58)**

Sgt. Bilko meets his match in the person of an even more astute sergeant who threatens Bilko's gambling empire

Keefe Brasselle, House Jamison, Undine Forrest, Iggy Wolfington, Sho Onodera

Writing credits unavailable

**BILKO JOINS THE NAVY (10/31/58)**

Sgt. Bilko and two buddies don Navy garb to get into a sailors' crap game, but wind up on an aircraft carrier bound for Alaska

Walter Greaza, Jeri Archer, Marian Colby, John Perkins, Jim Miller, Gene Randall, Larry Douglas, Jean Carson,

Tom Gilson, Frank Thomas Jr., Clint Young

Written by Neil Simon, Terry Ryan

**BILKO'S BIG WOMAN HUNT (11/7/58)**

Love, in the person of a pert dancing teacher, hits Sgt. Bilko so hard that he goes to the police for help

Hildy Parks, Eddie Bruce, Ed Hanley, Elliott Reid, Horace McMahon, Paul Lynde

Writing credits unavailable

**BILKO AND THE CROSBYS (11/14/58)**

Bilko fantasizes that he is the father of Bing Crosby's boys

Gary Crosby, Philip Crosby, Dennis Crosby, Lindsay Crosby

Written by Neil Simon, Terry Ryan

**BILKO'S ALLERGY (11/21/58)**

Sgt. Bilko faces a crisis when he develops a mysterious allergy to playing cards and learns he must give up poker

Nelson Olmstead, Frank Thomas Sr., Marsha Rivers

Written by Arnie Rosen, Coleman Jacoby

**BILKO AND THE CHAPLAIN (11/28/58)**

When the Camp Fremont chaplain frustrates Sgt. Bilko's social life, the two of them wind up in a San Francisco jail

Betty Benee, Harold Huber, Donald Barry

Written by Arnie Rosen, Coleman Jacoby

**BILKO PRESENTS THE MCGUIRE SISTERS (12/5/58)**

Bilko sets up an agency to recruit namesakes of famous acts for the camp

Mickey Rooney, The McGuire Sisters

Written by Phil Sharp, Terry Ryan

**BILKO'S SECRET MISSION (12/12/58)**

Sgt. Bilko turns a secret mission to Yucca Flats, Nevada, into a romp at the gaming tables of Las Vegas

Wynn Wright, Richard Keith, Bill Martel, Al Hodge, Royal Beal

Writing credits unavailable

**BILKO'S GIVEAWAY (12/19/58)**

Sgt. Bilko wins top prize on a quiz show, but has to figure out how to dispose of his loot since he can't pay the taxes on it.

Matt Crowley, Morey Amsterdam, Joyce Miles, Frank Albertson, Larry Fletcher, Joey Trent

Writing credits unavailable

**BILKO AND THE MEDIUM (12/26/58)**

Sgt. Bilko stages a seance for gullible Sgt. Ritzik in an attempt to advise Ritzik on how to spend his money

Jory Remus, Charlotte Rae, Freemond Hammond, Abby Lewis, Don Cassow, Beatrice Pons, Fred Stewart, Kirby Smith, John Seymour

Writing credits unavailable

**BILKO'S BOPSTER (1/2/59)**

When a bop drummer is assigned to his platoon, Sgt. Bilko immediately sees himself touring Europe with an all-Army jazz group

Ronnie Graham, Josip Elic, Larry Storch, Mickey Deems

Writing credits unavailable

**BILKO'S HOLLYWOOD ROMANCE (1/9/59)**

Sgt. Bilko invades Hollywood when a publicity agent picks him as the ideal soldier to become a movie star's newest flame

Julie Wilson, Leon Belasco, Frank Maxwell, Sydney Smith, Bill Fletcher

Writing credits unavailable

**KEEPING IN STEP (1 hour special; 1/23/59)**

Bilko finds out that a movie is about to be made about him, and he becomes concerned about who is to play him

Diana Dors, Sidney Chaplin

Writing credits unavailable

Broadcast live

**BILKO'S GRAND HOTEL (1/30/59)**

Sgt. Bilko enters the hotel business, but as soon as he starts to make money, two of his soldier buddies burn down the hotel

Irwin Corey, Arthur Kohl, Jane Dulo, Fred Herrick, House Jamison

Writing credits unavailable

**BILKO'S CREDIT CARD (2/6/59)**

Sgt. Bilko dreams up a diners club for GIs only, but runs into trouble when all his customers are called out on maneuvers

Marcel Hillaire, Bruce Brighton, Isabella Hoopes, Joseph Kallini, Dorothy Dolliver, Ben Yaffee, August Merighi, Al Hodge

Writing credits unavailable

**VIVA BILKO (2/13/59)**

Sgt. Bilko and three buddies visit Mexico where bandits take their uniforms and wear them while holding up a bank

Harold Huber, Leonardo Cimino, John Anania, Henry Beckman, Leon Belasco, Danny Ocko, David Kurlan, Carlos Montalban, Bert Thorn, Roy Monsell, Joe Beruh, Dan Ades, Arny Freeman

Writing credits unavailable

**THE COLONEL'S PROMOTION (2/20/59)**

Trying to help his colonel get promoted, Sgt. Bilko decides to wangle Col. Hall into the President's golf foursome

Claude Harmon, Royal Beal, Larry Douglas

Written by Arnie Rosen, Coleman Jacoby

**BILKO'S SHARPSHOOTER (2/27/59)**

Sgt. Bilko tries to promote a sharpshooter into a modern Annie Oakley, but love gets in the way

Peggy Cass, Leo Liebman, Bill Bramley, Terry Carter

Writing credits unavailable

**BILKO'S FORMULA 7 (3/6/59)**

Sgt. Bilko tries to market a mixture of applejack and crankcase oil that he claims will remove wrinkles from a person's face

Tom Noel, Beatrice Pons, Larry Fletcher, Natalie Schafer, Steven Ellsworth, Mary Cooper

Writing credits unavailable

**BILKO'S APE MAN (3/20/59)**

Sgt. Bilko dresses Doberman in a gorilla suit and has him wrestle another soldier in an attempt to break into the movies

Kenneth Vaughn, Edith King, Beatrice Pons

Writing credits unavailable

**WARRANT OFFICER PAPARELLI (3/27/59)**

Fed up with whip-cracking officers, Sgt. Bilko has one of his own men promoted to officer's rank

John Alexander, Madeline Clive

Writing credits unavailable

**BILKO'S GODSON (4/3/59)**

Sgt. Bilko, suddenly named a godfather, goes all out to enroll his godson in Stanford's class of 1977

Paul Lipson, Gordon Peters, Norwood Smith, Joe E.

Marks, Ken Brauer, Doro Morande, Norma Leary

Written by Neil Simon, Terry Ryan

Dick Cavett appears as an extra in a classroom scene





Photo courtesy Hake's Americana & Collectibles

A British board game.

**GUINEA PIG BILKO (4/17/59)**

A tranquilizer makes Sgt. Bilko change his ways, but his men seize this opportunity to take over his gambling empire

Dan Frazer, Jim Boles

Writing credits unavailable

**BILKO, THE BUTLER (4/24/59)**

Seeking to meet a wealthy family through the USO, Sgt. Bilko accepts a dinner invitation, but ends up eating with the servants

John McGovern, Eileen Merry, William Woodson, Harry Holcombe, Leo Liebman, Peggy Allenby, Nancy Guild, Peggy Fenn, Sloane Simpson

Writing credits unavailable

**RITZIK GOES CIVILIAN (5/1/59)**

Emma Ritzik makes her mess sergeant husband leave the Army to escape Sgt. Bilko, but the Ritziks end up asking Bilko for help

Beatrice Pons, John C. Becher, Parker McCormick, Charles Mendick, Abby Lewis

Writing credits unavailable

**BILKO'S SMALL CAR (5/8/59)**

Sgt. Bilko goes into the auto business after necessity forces him to convert an Army jeep into a small foreign-looking car

Richard Farmer, Phil Robinson

Writing credits unavailable

**DOBERMAN, MISSING HEIR (5/15/59)**

Doberman becomes a millionaire, but to Sgt. Bilko's sorrow, refuses to part with a penny of his new-found wealth

Ronald Long, Herb Evers, Jane Kean, Lucy Landau, George Turner

Written by Arnie Rosen, Coleman Jacoby

**BILKO'S CASINO (5/22/59)**

Sgt. Bilko thinks his ship has come in when he stumbles on the one place in California where gambling is legal Melville Ruick, Sloan Simpson, Ferde Hoffman, Murray Matheson, Doro Merande

Writing credits unavailable

**THE COLONEL'S SECOND HONEYMOON (5/29/59)**

Sgt. Bilko takes a week off from Army life, but makes the mistake of picking the same vacation spot as Col. Hall

T.J. Halligan, Sandy Scott, Bill Fort

Written by Arnie Rosen, Coleman Jacoby

**BILKO IN OUTER SPACE (6/5/59)**

Determined to start a poker game, Sgt. Bilko lures two men into a dummy space chamber where they can be alone for three days

Paul Lynde

Written by Neil Simon, Terry Ryan

**THE BILKO BOYCOTT (6/12/59)**

When the men of Camp Fremont rebel against his gambling tactics, Sgt. Bilko starts a campaign to separate the WACs from their earnings

Philippa Bevans, Jane Julo, Kathy Ross, Jane Kean

Writing credits unavailable

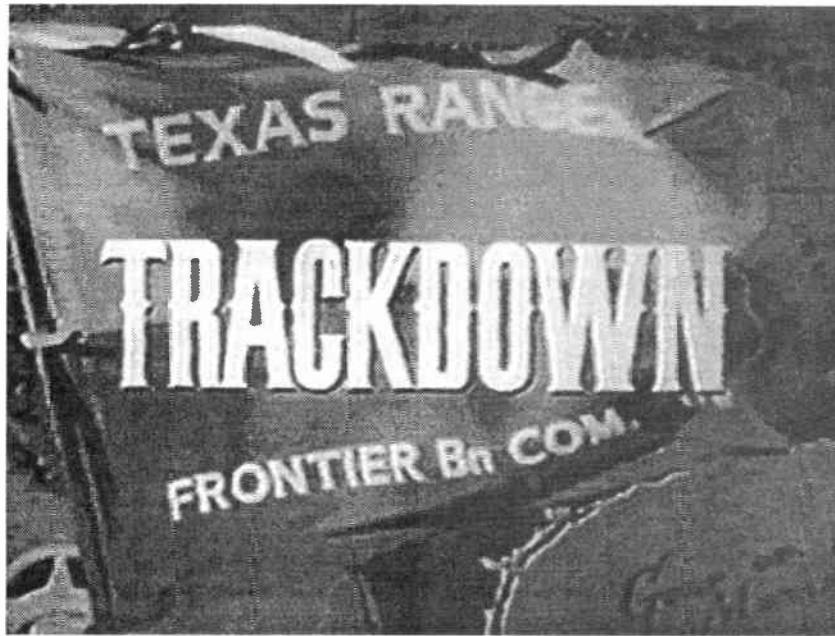
**WEEKEND COLONEL (6/19/59)**

During Col. Hall's absence, Sgt. Bilko brings in an exact twin of the Colonel's, who turns the officer's club into a gambling casino

Jane Dulo

Written by Neil Simon, Terry Ryan

George Kennedy appears as an extra



## Trackdown - 71 episodes

### Credits:

Series created by John Robinson  
Produced by Vincent M. Fennelly

### Regular cast:

Hoby Gilman - Robert Culp  
Henrietta Porter - Ellen Corby  
Ralph - Norman Leavitt (Season 2)  
Tenner Smith - Peter Leeds (Season 2)

### Semi-regular:

Joe Wise/Jess, the Bartender - Rusty Wescoatt  
Aaron Adams - James Griffith  
Penny Adams - Gail Kobe (Season 1)  
Dr. Jay Calhoun - Addison Richards (Season 2)

When one recalls the major TV western actors of the 50s and 60s, the list is easy to compile: James Arness, Clint Eastwood, James Drury, Chuck Connors, Clint Walker, Lorne Greene, Michael Landon, Hugh O'Brian, Gene Barry, even Steve McQueen. Yet only the most devoted fans of the genre are likely to include Robert Culp, who made his debut in CBS' *Trackdown*. In that the series was Culp's first, and

helped establish him as one of the finest actors the medium has ever presented, it is odd that it has been so thoroughly misplaced in the attic of the TV-viewing public's memory.

*Trackdown* was conceived by its creator, John Robinson, to be a western version of the hit TV (and radio, previously) series, *Dragnet*, which he and Jack Webb cultivated into what would become a cultural icon. Whether



Robert Culp as Texas Ranger Hobo Gilman.

this was, even conceptually, a good idea soon became a moot point, thanks to a fortuitous casting decision that would nevertheless mean the downfall of the original premise.

In the early 50s, while attending the University of Washington at Seattle, Robert Culp was entered, via a taped audition, into an acting competition, the prize of which was a role in an episode of *The*



*Philip Morris Playhouse on Broadway*, a radio anthology series produced in New York. Essentially, the program was an ancestor of *Star Search*, offering promising thespians the opportunity to perform with established actors, following which each newcomer's performance was judged and scored. Culp's score was high enough to merit a return appearance as one of four finalists. The final competition involved the remaining entrants each doing a fifteen minute scene with veteran actor Everett Sloane. Culp was crowned champ, and received a dual prize. In addition to a gold medal, he won a meeting with an agent from the William Morris Agency, which to an aspiring actor was by far the more attractive prize. In Culp's case, it proved to be especially valuable, because the agent he met with was one Hillard Elkins, who had only just graduated from "the mailroom." "Hilly" Elkins saw the promise of Culp's talent, and signed him. Occasional professional interruptions notwithstanding, the two have maintained their business relationship and friendship in the years since.

After achieving stage success, first in Off-Broadway productions and then Broadway, Culp was lured to the West Coast to shoot an episode of *Dick Powell's Zane Grey Theatre* called *BADGE OF HONOR*, which was the pilot for the *Trackdown* series. When the pilot was received enthusiastically, Culp was reluctant to abandon his burgeoning Broadway career for a television series, but contractually he had committed himself.

The pilot introduces Culp as a former Texas Ranger who lost

his taste for confrontation during the Civil War. He returns from the carnage and finds his home town in the grip of an ex-Confederate tyrant who kills one Ranger and threatens to kill anyone who succeeds him. Hoby is moved to take up the challenge, though reluctantly.

One interesting feature of the pilot is that Hoby doesn't carry a gun. Instead, he has an odd little item that he "picked up in Tennessee." It is a leather thong, with four 30-30 slugs welded together on the end. With it, Hoby is able to knock the weapon out of a gunman's hand or render



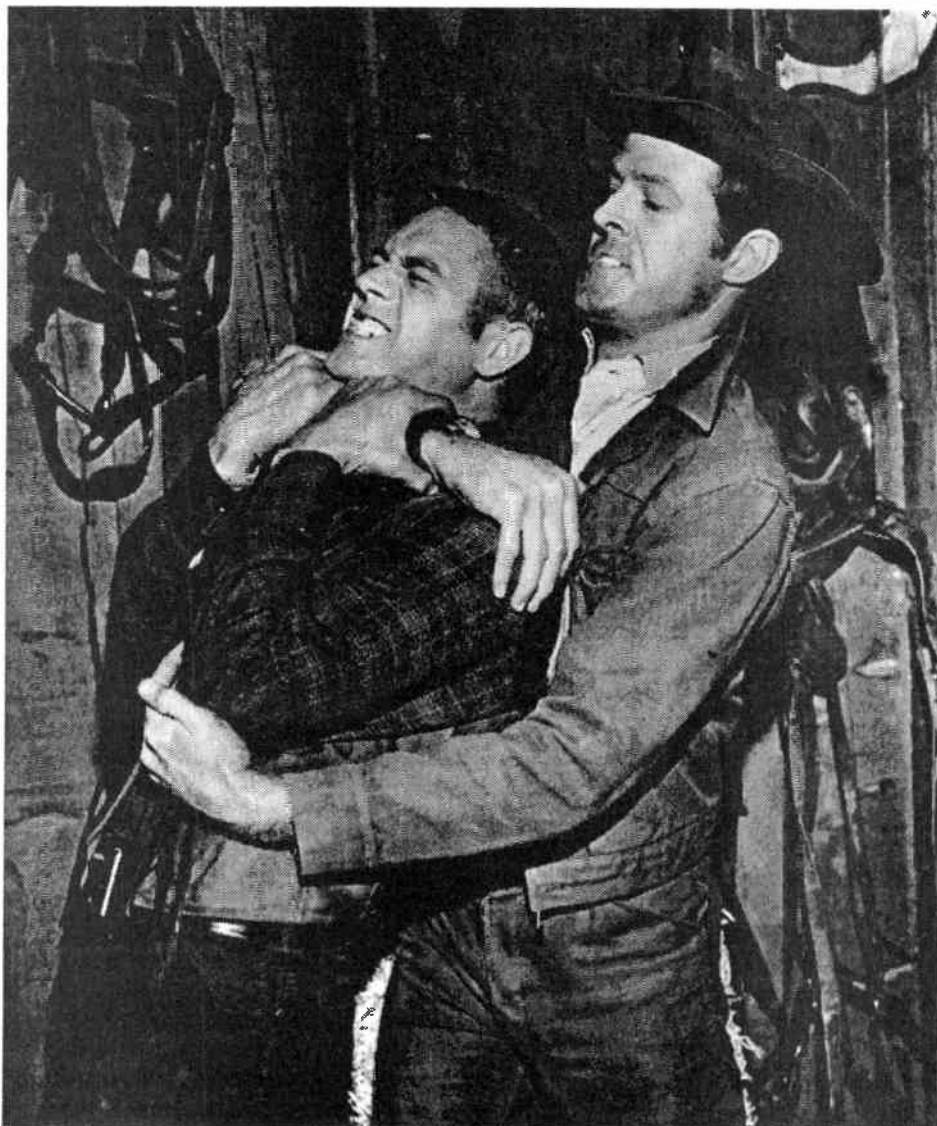
an adversary unconscious. The image of David vs. Goliath comes to mind. This little novelty was essentially part of a trend that was developing wherein TV western heroes carried some sort of tricked-out weapon, usually some sort of modified gun. The show's creators realized the limitations of the gimmick and dropped it before going forward with the series. Although Culp liked the device, upon reflection, he agreed with the decision. His appreciation for the "thong" was rather ironic in that Culp generally disliked gimmicks, and would

later turn down the lead roles in *The Man From U.N.C.L.E.* and *T.H.E. Cat* because of what he considered to be their reliance on gimmicks. The decision to give Hoby Gilman a gun would also prove to be a rare instance where the star and producers saw eye-to-eye.

According to publicity, and a tag that appeared at the end of many *Trackdowns* (other episodes would bear the Ranger credo that appears prior to the episode guide accompanying this feature), the series was officially endorsed by the Texas Rangers, and was based on actual case histories from their files. Although Culp was never aware of any factual basis for any of the scripts, such a claim did mirror the familiar *Dragnet* line "The story you've just seen is true..." and it may be that, to the extent that *Dragnet* utilized true accounts, so did *Trackdown*. In any case, there was a similarity of presentation, as many of the *Trackdown* episodes feature a similar authoritative narration.

Ironically, whereas Culp resisted and worked against the "*Dragnet* rhythm," one aspect of the series actually became more *Dragnet*-like as the series progressed. In the first half or so of the first season, Hoby Gilman spends his time in a variety of locations throughout Texas, meting out justice wherever it's required. Beginning with *THE JUDGE*, he was given a regular supporting cast and a "beat," the town of Porter, Texas. According to the scripts, Hoby is filling in as sheriff after the death of the town's previous lawman.

Doing her part to make Porter a decent place to live is Henrietta Porter, the feisty proprietor of the local newspaper, *The Porter Enterprise*. Henrietta is played by



Robert Culp and Steve McQueen hash out a difference of opinion in *THE BROTHERS*.

Ellen Corby, who is probably best known to TV viewers as Grandma Walton. James Griffith appears as the town barber, Aaron Adams, a bachelor who lives with his sister, Penny, played by Gail Kobe. Griffith and Kobe had both appeared in the series debut episode (*THE MARPLE BROTHERS*), but in other roles. Rusty Wescoatt was cast as the saloon's bartender, Joe Wise. Although he would still go out on the trail from time to time, Hoby now had a place to regularly hang his hat.

More cast changes came in the second season. Norman

Leavitt was added to the cast as "Ralph," assisting Hoby in the sheriff's office. Eight weeks into the second season, Peter Leeds came onboard as gambler Tenner Smith (*ENTER TENNER SMITH*). Steadily, his character would have an increasing impact on the scripts, whereas others were phased out. Aaron Adams, for instance would not appear after *THE SETUP*, and his sister, Penny, made no appearances in the second season (although Gail Kobe returned in another guest role in *SUNDAY'S CHILD*). The final semi-regular character to be added was Doc Calhoun, played

by Addison Richards.

The relentlessly cold relationship between Culp and producer Vincent Fennelly was, to some extent, reflected in the inconsistent quality of the scripts. Some were exceptional, whereas others were quite bland. Culp, having also done some writing, contributed a script (*BACK TO CRAWFORD*), a sequel of sorts to the series debut episode, *THE MARPLE BROTHERS*, that was filmed starring his then-wife, Nancy Asch, and his friend, Warren Oates, though it was not aired before the show was canceled. Other series highlights include *THE TOWN*, written by Sam Peckinpah and featuring the talents of Lee Van Cleef and Stuart Whitman; *THE BOUNTY HUNTER*, starring Steve McQueen, which was the pilot for *Wanted Dead or Alive*; *BROTHERS*, also starring McQueen (as identical twins), and bolstered by a fine supporting performance by the always-solid Richard Devon, who appeared in several *Trackdowns*, and *HARD LINES*, which guest-starring James Coburn and Beverly Garland, with Coburn playing a role similar to one Culp would later play in an episode of *The Rifleman* (*THE HERO*).

*Star Trek* fans would find the multiple appearances by DeForest Kelley of interest. He appeared in a quartet of episodes, in different roles that were evenly scattered through the two seasons, beginning with *END OF AN OUTLAW*. Other notable guest stars include *Perry Mason's* William Talman (*LIKE FATHER*), Vic Morrow (*MAN AND MONEY*), Michael Landon (*THE PUEBLO KID* and *DAY OF VENGEANCE*), Keye Luke (*CHINESE COWBOY*), Henry Hull (*THREE-LEGGED FOX*), Warren Oates (*BAD JUDGMENT*, *FEAR*, and the aforementioned



BACK TO CRAWFORD), Rita Moreno (with Chill Wills in *THE SAMARITAN*), and Virginian-to-be James Drury (*STRANGER IN THE TOWN*).

It may be that the very intensity of Culp's performance as Hoby Gilman, which today makes the series among the most interesting of the period to watch, simply didn't live up to the model of the cowboy hero that had been embraced up to that time by the public. Culp's portrayal of Hoby Gilman is more laconic, harder-edged than the more familiar, ratings-garnering western figures of the day. Gilman may be compared to Vic Morrow's Sgt. Chip Saunders in *Combat* (in which Culp later appeared [HILL 256]). Both portrayals show men tired of conflict, but duty-bound to confront it.

Following the cancellation of *Trackdown*, Culp went through a dry spell in terms of acting before eventually becoming hot as a guest performer on shows such as *The Rifleman* (for which he also wrote the two part episode *WASTE*), *Combat*, *The Outer Limits*, and even *The Man From U.N.C.L.E.* prior to landing his second series, the landmark *I Spy*. This was followed by such feature films as *Bob & Carol & Ted & Alice*, *Hannie Caulder*, and *Hickey & Boggs*, which reunited him with his *I Spy* co-star, Bill Cosby, and put him in the director's chair.

In the early 60s, Culp starred in the first "movie of the week" ever made, *The Hanged Man*, for Universal and NBC. Over the years, he has starred in more movies of the week than any other actor, including the virtually forgotten *Houston, We've Got a Problem*, which dramatized the Apollo 13 disaster from the perspective of the ground crew



From the collection of Robert Culp  
Pitching the sponsor's product to a fellow performer (who, a few years later, was up for a major role in a Hitchcock picture).

two decades before the current Ron Howard blockbuster.

In 1994, he reprised his role of Kelly Robinson for the reunion telepic *I Spy Returns*. He continues to be in demand as a guest star, having appeared on such recent hit shows as *Wings*, as an ex-astronaut with a Keith Moon lifestyle, and as a crime cartel leader on *Lois & Clark*. On the big screen, he received glowing reviews for his appearance as the President in 1994's *The Pelican Brief*. He

continues to write and is presently cultivating additional directing projects.

Though it is understandable that Culp would be known primarily for *I Spy*, memorable guest shots, and *The Greatest American Hero*, it is unjust that *Trackdown* has not been more widely circulated. Hoby Gilman may not be as well known as Bronco Laine, Lucas McCain, or even Josh Randall, but he carved out a unique place in the annals of television westerns.

# TRACKDOWN

*"No man in the wrong can stand up against a fellow that's in the right and keeps a-coming."*

--Texas Rangers credo that appeared in some episodes' closing credits

## **Zane Grey Theatre: BADGE OF HONOR (pilot; 5/3/57)**

Ex-Ranger Hoby Gilman returns to his home in Crawford, Texas, to find the town under the fist of a powerful and embittered ex-Confederate with plans to establish his own state, and who has murdered a Ranger in front of the townspeople

Gary Merrill, Tom Tully, Peggy Webber, Dick Gardner, Mike Ragan, Walter Coy, Bill Henry, Bill Leicester, Richard Devon

Written by John Robinson; Directed by Arthur Hiller

## **Season 1, 1957-58:**

### **THE MARPLE BROTHERS (10/4/57)**

Four outlaw brothers take over a Texas town, and hold the women and children as hostages

James Griffith, James Best, Don House, Jan Merlin, Gail Kobe, Roy Engel, Tom Pittman, Sheb Wooley, Stephen Ellsworth, Phil Phillips, June Kenney

Written by John McGreevey; Directed by Thomas Carr

### **LAW IN LAMPASAS (10/11/57)**

The citizens of a small town are persuaded by flimsy evidence to convict an innocent man of murder

James Lydon, James Anderson, John Cliff, Fintan Meyler, Vaughn Taylor, Frank Ferguson, Don Kennedy

Written by Norman Jacob; Directed by Thomas Carr

### **SAN SABA INCIDENT (10/18/57)**

While transferring prisoners cross-country, Hoby is stalked by a man who wants to kill one of his charges

Margaret Hayes, Rex Reason, Guy Wilkerson, Mort Mills, Chris Alcaide, Robert Karnes, Bob Burrows

Written by D.D. Beauchamp; Directed by Donald McDougall

### **EASTON, TEXAS (10/25/57)**

Investigating a robbery, Gilman immediately suspects a man that everyone in town thinks is innocent

Dabbs Greer, Barry Kelly, Dee Carroll, Harvey Stephens, Robert Foulk, Frank Sully, Gale Robbins, Ned Glass, Bob Hinkle

Written by John Robinson; Directed by Thomas Carr

### **LIKE FATHER (11/1/57)**

After capturing a ruthless killer, Hoby can't seem to convince the man's 15-year-old son that his father's no good

William Talman, Malcolm Broderick, James Seay, Don Diamond, Nolan Leary, Howard Negley, James Nolan, Cynthia Leighton, Evelyn Underwood

Written by John Robinson; Directed by John English

### **SWEETWATER, TEXAS (11/8/57)**

A tough dance hall queen and her gambling boyfriend help Gilman trap a brutal killer and stagecoach robber Valerie French, Ray Danton, Paul Birch, Arthur Space, Paul Richards

Written by Norman Jacob; Directed by Don McDougall

### **ALPINE, TEXAS (11/15/57)**

Hoby undertakes to bring law and order to an untamed town whose citizens allowed a Ranger to be murdered Ian MacDonald, Virginia Christine, Robin Raymond, Dick Wessel, Robert Bice, Robert Griffin, Frank Richards, Paul Engle, Neyle Morrow

Written by Fred Freiberger; Directed by Thomas Carr

### **SELF DEFENSE (11/22/57)**

A young widow startles Gilman by boldly announcing that she is going to kill her husband's murderer, regardless of a jury's verdict

Constance Ford, Stacy Harris, Richard Webb, Eve Miller, Fred Kruger, Mike Ragan, Terry Frost, Helen Jay

Written by John Robinson; Directed by Thomas Carr

### **END OF AN OUTLAW (11/29/57)**

Hoby and a fellow Ranger stage a showdown with a vicious gang that has waged a two-year reign of terror John Anderson, John Baer, Willard Sage, Bill Henry, DeForest Kelley, James Gavin, Mario Siletti, Jack Hogan, Woodrow Chambliss, Jack Finch, Jann Darlyn

Written by Curtis Kenyon; Directed by Thomas Carr

### **LOOK FOR THE WOMAN (12/6/57)**

Asked to look after a bank robber's sister, Gilman almost gets killed for his efforts

Phyllis Avery, William Phipps, Lawrence Dobkin, Ross Elliott, Ray Teal

Written by Daniel Ullman; Directed by Donald McDougall

### **THE TOWN (12/13/57)**

Hoby pursues a killer into a town that turns out to be one big setup for his own murder

Lee Van Cleef, Stuart Whitman, Gloria Saunders, Cappy Carey, Alan Wells, John Reach, Richard Reeves,

Richard Hale, Roy Barcroft, Ric Roman, Kem Dibbs, George Keymas, Jim Chandler

Written by Sam Peckinpah; Directed by Donald McDougall

### **MAN AND MONEY (12/27/57)**

Gilman tricks a wounded bank robber into leading him to the stolen loot

Vic Morrow, Anna Navarro, Victor Millan

Written by Daniel Ullman; Directed by Donald McDougall



**THE REWARD (1/3/58)**

Dispatched to deliver some reward money, Hoby learns that the man he is to give it to has disappeared  
Jay Novello, Pernell Roberts, Val Dufour, John Doucette, Virginia Christine, Robin Raymond, Russell Bender, Richard Garland, K.L. Smith  
Written by Fred Freiberger; Directed by Donald MacDougall

**THE FARRAND STORY (1/10/58)**

Looking for a missing man, Gilman and a local sheriff uncover a love triangle that resulted in murder  
Carole Mathews, Walter Reed, Grant Richards, Judith Ames, Richard Webb, Howard Dayton, Walter Coy, Bernadine Hayes, Max Wagner  
Written by John Robinson; Directed by Donald MacDougall

**RIGHT OF WAY (1/17/58)**

Hoby intercedes on behalf of a young man accused of murdering a rancher, in danger of being convicted on scant evidence  
Harry Harvey Jr., Robert Cornthwaite, Dan Barton, Ed Platt, Barbara Wilson, Forrest Lewis, Harry Tyler, Lane Chandler, Craig Duncan  
Written by Don Clark; Directed by Donald MacDougall

**THE WITNESS (1/24/58)**

To save a friend accused of murder, Gilman tries to bring in a blind and paranoid fur trapper, the only witness to the crime  
Harold J. Stone, Jacques Aubuchon, Sam Edwards, John Damler, Joe Perry, Malcolm Atterbury, Dabbs Greer  
Written by Christopher Knopf; Directed by Thomas Carr

**THE TOLL ROAD (1/31/58)**

An embittered former mayor is murdered after hiking the fees on his toll road to avenge himself on the town that rejected him  
Will Wright, Trevor Bardette, Bill Erwin, Parley Baer, John Cliff, Harry Hickox, David McMahan, Donald Gamble, David Halper  
Written by Fred Freiberger; Directed by Donald MacDougall

**THE YOUNG GUN (2/7/58)**

Hoby goes undercover and helps a young man break out of jail so as to reveal his accomplices in a bank robbery  
Corey Allen, Karen Sharpe, Bill Henry, Christopher Dark, Robert Anderson, Dennis Moore, Norman Leavitt  
Written by Daniel Ullman; Directed by Thomas Carr

**THE WEDDING (2/14/58)**

A spinster's announced wedding to a prominent local man is thwarted when the intended groom turns up dead, and robbed of \$10,000  
Virginia Gregg, June Vincent, Robert Burton, John Harmon, Frank Cady, Kem Dibbs, Isabel Withers  
Written by Sidney Marshall; Directed by Donald MacDougall

**THE TRAIL (2/28/58)**

Victimized by a rattlesnake and an escaped prisoner, Hoby finds himself accused of aiding in the man's escape  
Elisha Cook Jr., Harry Bellaver, Didi Ramati, Walter Maslow, Sherwood Price, Ted De Corsia, Tom B. Henry  
Written by John Robinson; Directed by Donald MacDougall

**THE BOUNTY HUNTER (3/7/58)**

Gilman teams up with bounty hunter Josh Randall in tracking down a swindler who appears to have become a murderer as well  
Steve McQueen, Jean Willes, Karen Scott, George Neise, Barbara Fuller, Kenneth MacDonald, Parker Garvie, Herb Vigran, Stacy Harris  
Written by John Robinson; Directed by Donald MacDougall  
Pilot for *Wanted Dead or Alive*

**THE JUDGE (3/14/58)**

A corrupt judge shields his son from the law when Hoby tries to bring him to justice for a shooting  
Steve Terrell, John Litel, Kasey Rogers, Nolan Leary  
Written by John Robinson; Directed by Donald MacDougall

**THE HOUSE (3/21/58)**

Gilman searches for a young blind woman's mother, but finds only a reclusive husband claiming that the woman left him  
Judith Ames, Jacques Aubuchon  
Written by John Robinson; Directed by Thomas Carr

**THE BOY (3/28/58)**

Hoby tries to protect a young boy who witnessed the murder of his mother and has identified her killer  
John Crawford, Lawrence Dobkin, Adrienne Marden, Terry Frost, King Donovan, Tom Noel  
Written by John Robinson; Directed by Thomas Carr



**THE PUEBLO KID (4/4/58)**

A young man with a reputation as a gunslinger is challenged by a man who has eyes for his girl  
Michael Landon, George Brenlin, Sally Fraser, Ken Mayer, James Pernel, Harry Hickox, Henry Rowland  
Written by Frank Burt; Directed by Donald MacDougall

**THE WINTER BOYS (4/11/58)**

Gilman looks after a trial witnessed who turned in his outlaw partners for the reward  
Tom Pittman, Nick Adams, Doris Singleton, Richard Devon, Harry Lauter, Charles Seel, Terry Frost  
Written by Frank Burt; Directed by Donald MacDougall

**THE MISTAKE (4/18/58)**

A murderer admits his guilt to Hoby, but only after being acquitted of the crime on the basis of Gilman's testimony  
James Best, Bruce Gordon, Joe Mell, Roy Engel, Pierce Lyden  
Written by John Robinson; Directed by Donald MacDougall

**THE DEAL (4/25/58)**

A professional gunman finds a lost boy, and offers to return him to his parents in exchange for permission to rob a bank  
James Westerfield, John Crawford  
Written by John Robinson; Directed by Donald MacDougall

**THE JAILBREAK (5/2/58)**

A condemned murderer with hostages demands that Hoby surrender himself to him  
DeForest Kelley, I. Stanford Jolley, John Litel, Nolan Leary, Ned Glass  
Written by John McGreevey; Directed by Donald MacDougall

**THE END OF THE WORLD (5/9/58)**

Hoby tries to calm a town's hysteria, whipped up by a doomsday prophet running a scam  
Lawrence Dobkin, Dabbs Greer, Claudia Barrett, Richard Hale, Neyle Morrow, Bob Williams, Grace Albertson  
Written by John Robinson; Directed by Donald MacDougall

**THE BROTHERS (5/16/58)**

An identical twin, not believing the worst about his brother, helps him stay out of Gilman's custody on a murder charge  
Steve McQueen, Rebecca Welles, Richard Devon, Ian MacDonald, Tim Graham  
Written by D.D. Beauchamp; Directed by Donald MacDougall

**THE GOVERNOR (5/23/58)**

Following the murder of a fellow Ranger, Hoby is assigned to guard the Governor against a suspected assassination plot  
Frank Wilcox, Robert E. Griffin, Terry Frost, Bob Gothie, B.G. Norman, Wilbur Mack, Vic Perrin, Amzie Strickland, Troy Melton, Don Kennedy, Richard Bartell  
Written by Fred Freiberger; Directed by Donald MacDougall

**Season 2, 1958-59:****KILLER TAKES ALL (9/5/58)**

A woman's lack of emotion upon hearing of her husband's death results in multiple suspects in the man's murder  
Nancy Gates, Don Durant, Whit Bissell, Guy Wilkerson, Katharine Warren, Forrest Lewis, Russ Scott  
Written by Norman Jacob; Directed by Donald MacDougall

**OUTLAW'S WIFE (9/12/58)**

Gilman tries to protect a woman from harassment by the town when she returns after having eloped with an outlaw  
Diane Brewster, Richard Crane, Kathryn Card, Marjorie Bennett, Dorothy Adams, George Mitchell  
Written by Frank Burt; Directed by Donald MacDougall

**CHINESE COWBOY (9/19/58)**

A persecuted Chinese laundry man takes a stand against the bullies who are trying to destroy his business  
Keye Luke, Don Gordon, Keith Richards, Fred Sherman, Len Hendry, Damian O'Flynn  
Written by Bob Barbash; Directed by Donald MacDougall

**THE SETUP (9/26/58)**

Hoby has trouble pinning a bank robbery on his prime suspect, due to a witness giving the man a solid alibi  
Douglas Fowley, King Donovan, Jan Arvan, Joe Forte, Jason Johnson, Henry Carr  
Written by John Robinson; Directed by Thomas Carr

**A STONE FOR BENNY FRENCH (10/3/58)**

A clan of backwoodsmen plot to take Gilman's prisoner away from him in order to collect the reward  
Strother Martin, Wallace Ford, Richard Devon, Hugh Sanders, Gordon Polk, James Goodwin, Mike Monahan, Russ Scott, Carol Henry  
Written by Christopher Knopf; Directed by Donald MacDougall

**TRAPPED (10/10/58)**

Taking shelter from a storm, Hoby finds himself sharing a lonely cabin with two criminals  
Virginia Grey, Ross Elliott, John Berardino, Bill Erwin, Lester Dorr  
Written by D.D. and Mary M. Beauchamp; Directed by Donald MacDougall

**A MATTER OF JUSTICE (10/17/58)**

Gilman is faced with releasing a known killer because no one is willing to testify against him lest they be killed by his friends  
Steve Brodie, Larry White, Regis Toomey, Bob Nichols, Virginia Christine, Alan Wells, Kasey Rogers, Russ Bender, Max Wagner  
Written by David Lang; Directed by Thomas Carr

**ENTER TENNER SMITH (10/24/58)**

A group of angry cowboys want Hoby to hand over a gambler they believe cheated one of their friends, then wounded him in an argument  
George Brenlin, Walter Sande, Bob Tetrick  
Written by John Robinson; Directed by Donald MacDougall



**THE AVENGER (10/31/58)**

Gilman investigates the theft of a mine payroll, and is unsure that the dead prime suspect committed the crime  
George Neise, Barbara Lawrence, Charlie Gray, Marjorie Owens, Dennis Moore, Henry Hunter

Written by Fred Freiberger; Directed by Thomas Carr

**THE SCHOOLTEACHER (11/7/58)**

A bullying gunslinger taunts a schoolteacher into carrying a gun, then challenges him

Robert Cornthwaite, Harold J. Stone, Jean Howell

Written by Fred Freiberger; Directed by Thomas Carr

**THE DEADLY DECOY (11/14/58)**

A drifter brings a body into town, claiming it to be that of a wanted killer, but only a one-armed ex-Ranger can make a positive identification

Ed Kemmer, Chris Alcaide, Than Wyenn, Tom Fadden, Tom McKee, Hal K. Dawson, Neyle Morrow

Written by George F. Slavin; Directed by Donald MacDougall

**SUNDAY'S CHILD (11/21/58)**

Gilman runs into difficulty enforcing a court order of child custody, especially when Tenner Smith becomes involved

Gail Kobe, James Best, Dick Elliott, Bill Fawcett, Tim Graham

Written by Maurice Tombragel; Directed by R.G. Springsteen

**DAY OF VENGEANCE (11/28/58)**

When a man hated by the townspeople is killed, his ex-convict brother comes looking for the murderer

Michael Landon, Francis J. McDonald, Jean Allison, George Keymas, Robert R. Stephenson

Written by Daniel Ullman; Directed by R.G. Springsteen

**THREE-LEGGED FOX (12/5/58)**

A long-in-the-tooth outlaw, just released from prison, reunites with his equally "mature" former cohorts in another bank robbery

Henry Hull, Robert Armstrong, Peter Brocco, Ray Teal, Hank Patterson, Guy Wilkerson, Sam Flint

Written by Christopher Knopf; Directed by Donald MacDougall

**THE KID (12/12/58)**

While trying to apprehend a burglar, Hoby shoots a 16-year-old boy who has never been in trouble with the law  
Jack Kruschen, Vivi Janiss, Dabbs Greer, Jonathan Hole, Joe Mell

Written by John Robinson; Directed by Thomas Carr

**GUILT (12/19/58)**

A man panics and plots Gilman's murder upon learning that a man he framed for murder has been released and is returning

Ted de Corsia, Regis Toomey, Don Gordon, Forrest Lewis, David Post

Written by Christopher Knopf; Directed by Donald MacDougall

**EVERY MAN A WITNESS (12/26/58)**

A fake lynching, intended to make a murder suspect talk, goes awry and the suspect ends up dead

Ed Platt, Kasey Rogers, Walter Coy, Pepe Hern, Kenneth MacDonald, Fred Sherman, Dick Ryan

Written by George F. Slavin; Directed by Lawrence Dobkin

**MCCALLIN'S DAUGHTER (1/2/59)**

An 11-year-old girl tips Hoby off to a robbery that ends in murder, with the girl's father the prime suspect  
Anna Marie Nanasi, Russ Conway, Barbara Eiler, Charles Boaz, Russell Thorson

Written by Sidney Marshall; Directed by Arthur Hilton

**BAD JUDGMENT (1/28/59)**

Gilman has difficulty convincing a witness to testify against a murderer due to fears for his family

Lee Farr, Jean Howell, Mort Mills, Warren Oates, King Calder, Joe Crehan, Don Lloyd

Written by D.D. and Mary M. Beauchamp; Directed by Donald MacDougall

**TERROR (2/4/59)**

While trying to determine the source of a local typhoid epidemic, Hoby finds himself accused of spreading the disease

Addison Richards, Adrienne Marden, Frank Ferguson, Karl Swenson

Written by D.D. and Mary M. Beauchamp; Directed by Donald MacDougall

**THE FEUD (2/11/59)**

Investigating a shooting death, Gilman falls into the midst of a 17-year feud between families

Lillian Bronson, Charles Cooper, Trevor Bardette, Helen Wallace, James Lydon, Gary Gray, Adeline De Walt Reynolds

Written by John McGreevey; Directed by R.G. Springsteen

**THE SAMARITAN (2/18/59)**

Hoby frees a stranger from a bear trap, only to find himself caught, and abandoned by the man he had helped, an outlaw

Chill Wills, Rita Moreno, Charles Aidman

Written by D.D. and Mary M. Beauchamp; Directed by R.G. Springsteen

**THE GANG (2/25/59)**

Gilman returns to Porter from an assignment and finds the town in the grip of an outlaw gang

Nick Adams, George Brenlin, Gordon Polk, Addison Richards, Michael Fox, Gene Persson, A.J. Corso, Charles Tannen, Paul Jasquin

Written by John Robinson; Directed by R.G. Springsteen

**THE THREAT (3/4/59)**

A mild-mannered man demands \$10,000 from the Porter bank, or else a series of bombs placed around town will begin to detonate

Lloyd Corrigan, Michael Fox, Mel Carter

Written by John Robinson; Directed by Thomas Carr

**HARD LINES (3/11/59)**

A Confederate Civil War hero stirs up the town against a returning deserter

James Coburn, Beverly Garland, DeForest Kelley

Written by Don Brinkley; Directed by Donald MacDougall

**FEAR (3/18/59)**

Hoby is stalked by the eldest brother of a man he was forced to kill

Harold J. Stone, Gordon Polk, Warren Oates, Paul Von Schreiber, Tim Graham

Written by Christopher Knopf; Directed by Thomas Carr

**STRANGER IN THE TOWN (3/25/59)**

In an open letter to the people of Porter, a newly-released convict announces that he is going to kill Gilman to avenge the death of his outlaw brother, shot Hoby some years earlier

James Drury, Clark Gordon, John Hackett, Paul Carr, Adam Williams, Forrest Taylor, Kathryn Card, Reed Howes

Written by Daniel Ullman; Directed by Donald MacDougall

**THE PROTECTOR (4/1/59)**

Gilman comes upon a town that is a haven for criminals, who pay off the sheriff in return for his protection

Grace Raynor, Russell Thorson, Richard Jaeckel, Paul Brinegar, John Harmon, Sid Clute, Jason Johnson, Ken Mayer, John Cliff

Written by Fred Freiberger; Directed by R.G. Springsteen

**FALSE WITNESS (4/8/59)**

A pretty girl tells Hoby that she witnessed a murder, and that the man convicted of it is innocent

Bethel Leslie, Pat Donahue, James Lydon, Ed Kemmer, Addison Richards

Written by Don Brinkley; Directed by Arthur Hilton

**THE TRICK (4/15/59)**

Gilman is helpless to protect Tenner Smith, the target of an ex-con and a hired gun who plan to goad him into a gunfight

Edgar Buchanan, Nick Adams, Harry Tyler

Written by David Lang; Directed by R.G. Springsteen

**THE EYES OF JERRY KELSO (4/22/59)**

Hoby interviews a girl who "thinks" she killed a traveling salesman, and mysteriously laughs when the victim's name is mentioned

Carleton Carpenter, Judith Braun, Ed Platt, Fred Easley, Addison Richards, Jonathan Hole, Malcolm Atterbury, Emil Sitka

Written by John Robinson; Directed by R.G. Springsteen

**GIFT HORSE (4/29/59)**

Two clever bank robbers come to town and convince Ralph that they are his long-lost uncles

Will Wright, James Burke, Michael Fox

Written by Christopher Knopf; Directed by Thomas Carr

**THE VOTE (5/6/59)**

A couple comes into Porter preaching women's suffrage, managing to stir things up and collecting money for the cause

Jim Seay, Barbara Eiler, Rodney Bell, Bruce MacFarland, Gregg Walcott, Kathleen O'Malley

Written by Fred Freiberger; Directed by Donald MacDougall

**THE UNWANTED (5/13/59)**

An odd religious sect is accused of practicing witchcraft and hexing the town of Glenville

Dorothy Adams, Rhys Williams, Walter Brooke, Hal K. Dawson, Tom Wilde, Robert La Varre, Lia Wagner, Paul Engle, Roy Barcroft

Written by Fred Freiberger; Directed by Donald MacDougall

**TOSS UP (5/20/59)**

A woman is caught in a blood feud between her husband and her brother

Jean Howell, Scott Forbes, Lee Farr, Amelita Sol, John Anderson, Mike Steen, Carol Henry, Robert Crossen

Written by Fred Freiberger; Directed by Donald MacDougall

**INQUEST (unaired)**

An alcoholic wifebeater is killed, possibly by his wife's first husband, a lifelong friend of the local sheriff

Robert Burton, Russ Conway, Dorothy Adams

Written by D.D. and Mary M. Beauchamp; Directed by Arthur Hilton

**BACK TO CRAWFORD (unaired)**

A childhood sweetheart of Hoby's now threatens to kill his sister as revenge for the death of her outlaw husband by Gilman's hand

Nancy Asch, Peggy Webber, King Calder, Charles F. Seel, Warren Oates, Donald A. Losby Jr., Robert B. Williams, Richard Bartell, Larry Turner, Evelyn

Wanderwood, Guy Teague

Written by Robert Culp; Directed by R.G. Springsteen  
Sequel to THE MARPLE BROTHERS

**QUIET NIGHT IN PORTER (unaired)**

A senile old woman's petty thievery leads to a murder by her two sons

DeForest Kelley, Don Durant, Helen Kleeb, Addison Richards

Written by Donn Mullally; Directed by Donald MacDougall

**BLIND ALLEY (unaired)**

Hoby helps an outlaw's victim, now blinded, cope with his disability and bring the fugitive to justice

Robert Driscoll, Richard Devon, Susan Oliver, Dennis Cross, Howard Wright, Bob Anderson, Ella Ethridge

Written by S.L. Maita; Directed by Donald MacDougall

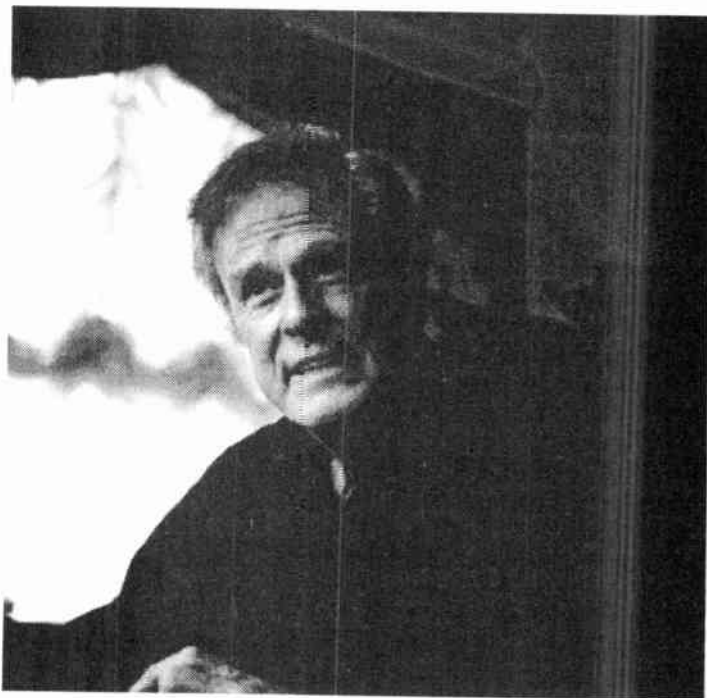




## INTERVIEW: ROBERT CULP

**TVC:** *Let's begin by discussing your career prior to the advent of **Trackdown**.*

**RC:** I had had a tremendous amount of pure blind luck as an actor when I first went to New York. My mentor in New York when I first went back there was Howard Lindsay (*Life With Father*). He gave me a job out of the goodness of his heart carrying a spear, so to speak, in a play called *The Prescott Proposals*, about the first woman ambassador from the United States to the United Nations, and Katharine Cornell played this role. I think it was the last thing she ever did. Lorne Greene came down from Canada for his first job in the United States. He played an Edward R. Morrow-type person who came to interview her, they fell in love, there was a murder, and a lot of folderol. It didn't do very well, lasted about three months on Broadway. Out of that I got enough unemployment to write my first play. Then I entered this period of just terrible nothingness-- My wife was supporting us-- and one day I read in the newspaper that some gink in the village was casting the minor Russian classic *He Who Gets Slapped* by Leonid Andreiev. I had seen this play in college done by somebody else and I said "My God, that's my part!" And I had lusted after this part ever after, and I just tucked it away, saying "Boy, if I ever get the chance..." Well, I found out that this guy had no cast. He was doing the equivalent of *Hamlet*, on a lightweight level, and he had no cast! It takes place backstage in a one-ring circus, family-owned circus outside Paris. I think it's just before the First World War; either just before or just after it, I can't remember which. In any case, I bent heaven and earth. Everybody I had known; my teacher, Herbert Berghof; Uta Hagen, his wife; everybody at the Studio; their Studio, not the Actors Studio, where I had been studying for the past year. I marshaled all my forces and everybody called this poor guy and said "You gotta see this actor." Anyway, lap dissolve... I went in, I read, I blew 'em away. Got the role, and we were in rehearsal-- we were having some arguments about my interpretation-- and he said, "The only reason I ever saw you was to get these people to stop calling me." I had gotten his theater started with this play. I was putting in seats, for Christ sake, the night before we opened. This put me on the map. I had met a guy, whose name is Hillard Elkins. Hilly became my manager with this play. I'm still with him. It's forty-something years later, and we're still together. Hilly brought everybody in town down to see this thing. I got tremendous reviews, and it kick-started my career. I went from that to doing *Diary of a Scoundrel* at the Phoenix... the whole world of off-Broadway began to open up for me. I'd already done Broadway. It was a strange world then. There was no off-off-Broadway. That hadn't been created yet. It was simply on-Broadway and off-



From the collection of Robert Culp

Robert Culp today.

Broadway, all delineated by Equity. How many seats were there in the house? That simple. Circle in the Square was off-Broadway, across the street from us. We were the Actors Playhouse, and it's still there, by the way, and so is Circle in the Square, but Circle in the Square was always more successful. Anyway, I got 'em started. All of a sudden, everybody wanted to give me a job. It's one of those things that happens when an actor gets hot, and I was hot. I said, "I don't care where it is. I don't care who it is. If they're gonna pay me, I'm gonna go do it. I'm starving to death. Give me some money!" So I came to Hollywood for the first time and... there was a thing called *Matinee Theatre*. This tiny little man-- He was a very handsome, very small man who ran *Matinee Theatre*. It was one hour, every day, *live* at noon! It was an hour show, like the *United States Steel Hour*, every day at noon. I did two of those, and sandwiched in-- I got a call from New York, from Hilly. He said, "Go over and see these people at Four Star." I said, "What's Four Star?" He said, "It's a little company, you know. It's a little company produces this little TV show. They do this thing called *Zane Grey Theatre*. They want to see you about doing one." *Zane Grey Theatre* was a staple of television; a very high-class staple of television for its time, and it was hosted first by Dick Powell. He was my first contractual boss, and a finer gent never drew breath. We had crossed paths once before. I walked in and met this very, very nice grey-haired gentleman who was producing the show, and his first question to me

was "Do you ride?" And I said, "Do I ride? Come on, ask me a real question." And I didn't at all. And I walked out of the place with the job. I suppose someone mentioned to me that it was a job with special qualifications, but I didn't pay any attention. I just wanted to get in, get out, and get on with it, back to New York. They quickly saw that I couldn't ride, so they faked that with a double in the few scenes in *BADGE OF HONOR* so that it wasn't too embarrassing. The riding part of it is terrifically important doing a western. Your identity is based on how well you ride. And I didn't at all. I got back to New York and the thing was on the air, but before it was on the air I got a call from Hilly-- No, I got a call from the Morris office, he didn't want to call me. Somebody at the Morris office says, "Pack your bags. Your going to California to do a series." I said, "I am not! What the hell are you talking about?" He said, "Don't be silly, man. You did a pilot. They sold the pilot. You're gonna go do it."

**TVC:** *You weren't aware that it was intended as a pilot when you did it?*

**RC:** I said, "What's a pilot?"

**TVC:** *Oh, I guess not.*

**RC:** Well, I sort of knew what a pilot was. I wasn't altogether stupid, but they were rare and nobody did 'em and they all happened on the West Coast and I wasn't... And I was not gonna leave Broadway. Everybody was starting to say if I stayed in New York, I would *own* Broadway! I was that rare a bird in those days, 'cause my base was very broad. So finally the guy said, "Look, you're going to California and you're gonna do this thing, or..." I said, "What are my options?" He said, "Well, there's one. You can go to England, because they'll f--in' sue you. You won't be able to work here." So I packed my bags very begrudgingly, and I said, "Okay, I'll give 'em six months. I'll go and do one year, and I'll make some money and then that's it." Well, I got out here and walked in the door to meet the producer of *Trackdown*, and the cat had leather shoes on, and he had them both crossed up on his desk, facing me at the door when I walked in. I'm a fairly astute judge of body language. I walked in the door and I said, "I'm in a *lot* of trouble with this dude." He was mean as a snake, this bird, and hated the sight of me when I walked in the door. And he was right, because we really were fire and water. He had been given a mandate by Powell, the network, and John Robinson, who created the series, who created *Dragnet*, that this was a western *Dragnet*, up to and including the cadences of speech. That didn't even occur to me in the pilot. You could feel the rhythm, but it didn't mean much to me and I didn't pay much attention to it, because if there's one thing I will not take, it's the equivalent of line readings, from anybody. I learned that early, long before I went to New York. It has to do with the first adage, which is "Don't adopt anyone else's rhythm." It is

the first no-no you learn from the first director you get. And I was passionately an adherent to this notion about rhythm, because I know what rhythms are. For example, no one has ever been able to imitate me. You can imitate almost any actor, but nobody has ever successfully imitated my voice. Can't be done. Because I don't have a set cadence. My speech now is pieces of a lot of other people that I've picked up. I mean, you and me talking, you will hear Cosby in my voice, for example, but at that point I was pure, blind, naked me, and I wasn't gonna take John Robinson's line readings. I'd change 'em. I'd turn 'em around every time. Well, that meant that the producer and I-- He was gonna take flack for it from somebody, somewhere, and he was gonna try to pass it on to me, and that's where we really hit loggerheads. This guy, how he got to be a producer I will never know. The point was, we were really-- We didn't like each other. We didn't talk.

**TVC:** *I do remember reading in a *Starlog* interview you did during *Greatest American Hero* that there were significant, shall we say, "creative differences" on *Trackdown*.*

**RC:** In the first couple of episodes, there were tremendous differences of opinion about wardrobe. I started out with a half-duster which hit me mid-thigh. I found out it was in my way all the time, and I didn't like the way it sat on me when I was on a horse. By the way, when I came back out for the series, I had, I believe, a week and a half before we started to shoot. Maybe two weeks. Fat Jones Stables supplied all the horses for all of the shows at Four Star. I went out to Fat Jones Stables, and they put me up on several different horses, and I would come home and my soon-to-become wife; second wife, with whom I had four children, but we weren't married at that moment. She took one look at my backside: "Oh, Jesus, Honey..." And she didn't know any better; she put alcohol on it.

**TVC:** *Whoa.*

**RC:** Oh, man. I jumped about ten miles. My ass was raw hamburger. By the time we were shooting the first episode, I was in pretty good shape. I was a trained athlete since junior high school. I had a good image of what I'm doing in my head. I was a pole vaulter. You have to be able to see pictures in your head to be a pole vaulter, or high jump, which was my second event. On horseback, you gotta be good at it. Also, I was out to impress my grandfather. He was still alive then, and I didn't want to embarrass myself in front of him. So by the time I finished the series, the guys who were in the know around the stables said, "You set a horse better than anybody in this business today, except Joel McCrea. Joel McCrea can outride you, but you're up with rest of them, nose to nose."

**TVC:** *I understand you bucked the trend in the selection of your gun.*



RC: There were two. We only had two, the whole damned series. Once I knew I wasn't gonna use that gimmicky thing with the thong on the end of it that we had in the pilot, I didn't know exactly what I was gonna use as my gun. I was resisting the idea in my own mind, although nobody discussed it with me, about using a Peacemaker, which is the weapon of choice on every other television show. Long barrel, short barrel, whatever, it's kinda boring. Well, I never said anything to anybody, but the prop man came up to me one day, and said, "Come here, I wanna show you something." And he took me over to his prop box, and he pulled out this gun. He said, "This is different from any gun that anybody else is carrying on television. It's legitimate. A lot of guys carried it. Although most of them carried .44s, this is a .38." The .38 was what caused the gun to be made in the first place and given as a gift to Grand Duke Alexei of Russia, who appeared, as a matter of fact, in last summer's *Maverick*. That character appeared. He was a real person. He really did exist, and the Grand Duke Alexei hunted throughout the west and traveled with a big entourage. It was a Smith & Wesson Russian Model #3. They called it the Russian Model because it was the one that had been made with very fancy engraving and given, a brace of them, to the Grand Duke Alexei as



From the collection of Robert Culp

Culp's personal transportation more resembled that of James Garner's *Nichols* than Hoby Gilman's.

publicity for S&W. It was a top break. That was what made it very special. Also, it made it somewhat undependable, because that top break, through normal wear and tear, sometimes would come loose on you and cause the gun to explode.

TVC: Top break, meaning that the top of the gun opens forward...

RC: Yeah, instead of the cylinder coming out to the side the way it does on a Colt, on a Peacemaker, or a Pioneer. So I carried those all the way through.

TVC: *I read in Gary Yoggy's book, **Riding the Video Range**, that you practiced on your own private shooting range to become proficient, and that you even had the gun modified.*

RC: Yes. An extra piece of metal was welded on the hammer to make it flatter, so I could get to it. You couldn't fan the regular hammer on a Russian Model #3. It was so stiff. You could scarcely get it back, and you certainly could never fan it, and I did a lot of that. I think I'm the only guy I know of who in the course of business could fan three and make it sound like one. I did that. It's on film. Somewhere. It's in an episode. To draw and fire and fan the next two, one with your thumb and one with your little finger, and make it sound like one shot, that's fanning three. It's not really fanning, but you do one normally, and then fan right on top of it, two, three. I did it once, only once. I spent the next ten takes trying to get it in closeup, but I couldn't do it. I could not do it with regularity. I have done it more than once, but not on film.

TVC: *So now you're filming **Trackdown**. You're riding, you've got your gun, what next?*

RC: Another thing that will endear a producer to an actor and bind them together with hoops of steel is for the producer to walk up to the actor and say, "I just came from the dailies. You walk like a fag!" I had two choices. I could either punch the bastard or ignore him, which is what I usually did. I simply ignored people and went my own way. But I got home that night, and I said, "Jesus, it's a stretch. I know it's a stretch. I'm really reaching for it physically. Maybe I've gone too far." So I tripped back in my head. I said "I've gotta find something quick. I gotta find it overnight." And I'm walking back and forth across this stupid little apartment that my wife and I had, and trying stuff out, and I hit one. And she said "What's that?" And I said "That's Marlon in *Waterfront*." There's one scene where he walks across the roof to the pigeons, and he had this incredible walk that he had picked up which was a fighter's walk. And it works if I've got the Cuban heels on. The boots had Cuban heels. It doesn't work if you had, like, tennies on, ordinary shoes. But raising your foot up just that much further... It has to do with scuffing your heels and rocking on the balls of your feet at the same time. It's as complicated as moonwalking. Sammy Davis never could do it,

and he could do anybody. He tried to imitate my walk from *Trackdown*. He never could. But I will tell you that, years after, Cosby said, "Boy, you had yourself a walk in that *Trackdown*." So I said, "Nobody can fault me on this one. I've seen Marlon do it. I'm gonna do it." So that became my walk. And it worked. I had one other I used, which was a modified John Wayne, when I was mad at somebody, but most of the time it was Marlon on the roof. It's a very laid back, slouchy kind of a thing, which really became the key to the character.

**TVC:** *About how far into the series did you hit upon this?*

**RC:** It was about the third episode.

**TVC:** *It sounds as though your transition from stage to camera happened so quickly that it gave you little opportunity to adjust your acting style accordingly. How did you weather that?*

**RC:** Guy Roe was my cameraman. Guy Roe taught me how to act for film. One day, we were about halfway through the first season, they called lunch, and Guy came over to me and put his arm around my shoulders. He said, "Can I talk to you for a minute?" I said, "Sure, Guy. What?" He took me behind the set. Everybody else was gone, the stage was empty, and we sat there. I don't know what he said, but what he said was less is more. I mean, that's basically what the man said, "Less is more. You're from the stage. I still see it." He was right. He could see the wheels. I mean, essentially, that must be what he said to me, although he was very, very kind, because he liked me, and I revered him and he knew it. Once we had this rapport, he and I, I began to look through the camera more and more. It was parallax view in those days, so you didn't have to look through the lens. You had the little box on the side, which gave you pretty much the picture, but it wasn't exact. And he began to teach me. Why the light was over here instead of over there, and why the light only went up so far on the wall instead of all the way to the ceiling, and so forth, and so forth, and little by little I began to fall in love with the camera, which really was the last clearing away of all the obstacles about me and writing, and, finally, directing.

**TVC:** *You got along with the crew, but not with the producer. How about Dick Powell?*

**RC:** As with every television series beginning its first year, you shoot a bunch of episodes, praying to God you're doing the right thing and that you're on track with the material, and then comes the opening of the season, maybe as much as three to four months later, after you're done shooting. That has not changed. It's the same today as it was then, although you don't get on an airplane, a rubber band airline, and fly all over the country to local radio and television stations and newspapers to do your PR work the way they did then. Now, all of that is brought to *you* by the network. In those days, however, you covered three or four or five markets, max, because you were plumb tuckered out by that time. And you would travel

from city to city. I got to Boston, I think, first, with a woman publicist whom I did not know well, and I guess she assumed that I knew what I was doing. And I didn't. And so I was candid, and my candor came out extremely negative when it was printed. I'd never been much interviewed for anything before in my life. Certainly not to try to give my own feelings about, or my own criticism of, some project that I was in. Well, this stuff hit the press, and before it even reached Los Angeles, the PR woman called Four Star PR, Four Star PR called up to Mr. Powell, and Mr. Powell called me. I don't know exactly what he said to me on the phone, but he in effect tore me a brand new asshole. But the fascinating part of it to me is not that I made a mistake, not that he bawled me out for it and set me straight... You never do that. You only talk on safe ground. You, for God's sake never, before the fact, issue anything that can be interpreted as a negative edict that someone can even twist further when they print it. Not only is it not done, it's suicidal. And he explained this to me *forcefully*, like a Commanding Officer. And rather than get angry with him, rather than lose my temper with him the way I did with Vince Fennelly, because Fennelly's attitude toward me was unreasoning... This was reasoned, and it made utter sense. And I felt like a total idiot, and I simply said, "Yes, Mr. Powell. No, Mr. Powell, and I will *never* do it again. I'm terribly sorry. It was inadvertent." And his relationship and mine never grew into anything, you know, close, but it was one of mutual respect from that point forward. It took a terrible mistake on my part to cause us to share as much caring and intelligence as we had about this project and about Four Star in general. And about him. He was terrific. What a guy. What a man. I think probably everybody who knew him who is still among us will say the same thing about him. When he was gone, nobody could say anything but superlatives about him. He was one of the finest executives that ever lived. Imagine that from a band singer. By the time we finished the first year, Fennelly and I had worked out the relationship whereby we both knew we hated each other, so to get the job done, we simply avoided one another. The scripts for *Trackdown* were a cut above most. Among them, as I'm sure you've seen, was one by Peckinpah. At that time, I'd never met him. It's called *THE TOWN*. He wrote it, handed it in, we did it, and the name didn't mean anything to me, and I didn't pay any attention one way or another until much later. When you get to the hour form, there really isn't very much difference between the hour form and a feature film. It's different now, but in those days, pre-Steven Bochco, if you were gonna do an hour, you were still expected to come up with *a* story. Not six little stories; one strong story big enough to carry



the hour. It's very hard to do. But for half an hour, all you need is one scene. It's just like a comedy. All you need is a lot of folderol, and then one punch line; essentially that is the structure. It isn't much, but it's all we got, folks. I went to John Robinson's house and talked to him a couple of times to try to get his mindset on all of this. I was trying to talk him out of doing this *Dragnet* s---. Not that *Dragnet* isn't terrific. It's wonderful, but it's wonderful for Joe Friday, not wonderful for Hoby Gilman. I couldn't do that and live with it, because I can't live inside of that limitation. He provided good punchlines, John Robinson... and he did write an awful lot of them for the first year. Eventually all the *Dragnet* stuff went out the window. I just kept stepping on that rhythm 'til everybody else gave up. The second year there were more and more writers that came in, until John only did a few, because he was busy doing other stuff. Anyway, by the time we were hitting the end of the first year, Hilly Elkins, who is no dummy, sprung it on me that he was arranging to bring in McQueen, and would that be okay with me. And what was I gonna say, anyway? 'Cause I knew Steve in New York, and I was one of the few people in the world who said *then* "This guy's gonna be a movie star." And I said, "Well, good luck." So he came in and did two. The first one, *THE BOUNTY HUNTER*... was, I believe, deliberately set up as a pilot. The second one (*THE BROTHERS*) was just to fill in with, to give him a little more experience on film or doing westerns, playing the two brothers. I don't remember either one of them very well. By the time we were in the second year, Steve was starting his first year of *Wanted Dead or Alive*. Inasmuch as we were doing half-hour shows, what happened in the second year of *Trackdown* was, we used the same *Wanted Dead or Alive* photographic unit. Same camera crew, same crew in every way, and the same western streets, as a matter of fact. We would shoot three days, then the same unit would shoot three days on *Wanted Dead or Alive*. And then I'd come back in and we would do three more days of *Trackdown*. An episode was three days. That was the schedule for the second year. The first year, we shot straight through, broke early, and the second year obviously took much longer. We shot the first year in half the time. So I had a long period of time off between the first year and the second year.

TVC: *And that's when you became acquainted with the Texas Rangers?*

RC: That was rather like a weekend. I was invited to go down and participate in some stuff. I went down twice. Once I went to a celebration of some sort. It was a Sunday morning breakfast kind of thing out on the trail, which was actually on somebody's ranch. On that morning, we did go out and shoot together, this guy who was their deadliest dude, the one they were all afraid of. I sat and talked with him and I drew with him. I had blanks, and he had live ammo. I'm not gonna be

wandering around some party with live ammo in my gun, for God's sake, but I wasn't gonna go without blanks so that I could fool around. Once in awhile I would do gun tricks and stuff for some benefit or something, because I was very good at that. Two things that I remember vividly; one is I taught McQueen when he showed up and asked me to help him with fast draw. I taught him a couple of the basic gimmicks, exercises I guess you'd have to call them, that were taught to me by Rod Redwing and Aarvo Ojala, the two fastest guns in Hollywood. Rod was working off-and-on as a gunsmith and stuff for Stenbridge, which was the big gun rental house in town.

TVC: *Right. It was James Stenbridge who customized the rifle for The Rifleman.*

RC: Yes. And Ojala was a little teeny Swede, of all things. The man was five foot if he was an inch. I taught McQueen the basic rules and exercises, three or four of them, no more, that Aarvo and Rod Redwing taught me, and I said, "Go away and practice." Two days later, he showed up and could outdraw me. Well, he outdrew me once, but that's when I gave him the nod. I said, "You draw first. You go for it, and I'll see if--" and he beat me to the draw. But there was no ammunition and so forth, and he never did it again. When I was finished with *Trackdown*, I went over and had a second rig built in '59-- this was the *third* rig that Aarvo built for me, and with the old *Trackdown* rig that I had brought along with me to Aarvo's shop, we practiced together and he had a dummy rigged up at 30 feet, and a clock, and I could draw and fire and hit the target dead in the heart in 18 hundredths of a second. By the way, Aarvo Ojala was the man with his back to the camera, who drew and fired and missed for 20 years in the opening teaser of *Gunsmoke* against Arness.

TVC: *Let's talk a little about the format change in Trackdown late in the first season.*

RC: Ellen Corby came in toward the end of the first year as the feisty little newspaperwoman, and she was terrific. She was a joy to work with, and she had a crush on me, and said so, finally. And we both kidded about it and so forth, 'cause I was married and had a child. Anyway, I had seen Ellen in several different films. Ellen has a lovely little role in *It's a Wonderful Life*. She's one of the people who come to the bank, in the run on the bank that George finally stops. She's one of the people who goes along with him and only takes a certain amount of money. Anyway, Ellen came in as the newspaperwoman. The woman who ran the hotel was Gail Kobe. Also in the first year was the barber, which was Jimmy Griffith, and in the second year, two things happened. One, I got a "Chester." In other words, Matt Dillon's Chester. I got a guy to run the jail for me while I wasn't there in Porter. The whole thing was supposed to be set

- in Porter, Texas, starting the second year.
- TVC:** *You're referring to Norman Leavitt's character, Ralph.*
- RC:** Yeah, Norm Leavitt. Norm Leavitt played a sort of a dimwitted dude who cleaned up around the jail. Norm really did play him that way, as opposed to Chester. Chester was the wily nitwit on *Gunsmoke*, who had more sense than anybody gave him credit for, but Norm played it straight. The other important addition to the cast was Peter Leeds. Peter Leeds was brought in (ENTER TENNER SMITH) as an itinerant gambler. I think he bought a part interest in the saloon. He was good with his little Derringer, but he didn't pull it out very much. Primarily, he was there as a source of information, and pressure to put on Gilman. Peter was an absolute joy to work with. This was such a pressure cooker. I don't know who was responsible for it, whether it was me or the material itself. I guess it was me.
- TVC:** *Well, with your extensive actor training, and also having been a writer, I'm sure you had a much firmer vision of the dramatic elements than what they were used to dealing with in terms of "cowboy" actors. So many of them...*
- RC:** Very easygoing.
- TVC:** *Yeah.*
- RC:** Just hit the marks and deliver the words. But I was trying to make this thing better. Yes, the pressure came from me, obviously, when I think back on it now. Peter Leeds had done a lot of comedy, and I'd done a lot of comedy, but I didn't do any in *Trackdown*. There was just very little opportunity to do anything that was funny. Doing a television series at all is like politics. It really is the art of the possible. What can you do with the material that you're given? *I Spy* is a perfect example, because we had no other place to go. Everything that made *I Spy* terrific was an accident of putting Cos' and me together, because the material was mediocre, 99% of it. Okay, 98. I wrote two percent. I wrote more than that. I wrote seven episodes. I wrote the pilot, and six.
- TVC:** *Let me ask you about that, because you refer to it (SO LONG, PATRICK HENRY) as the pilot, which I know was the first episode to air, but I was defining pilot as the first episode produced. Wasn't that AFFAIR IN T'SIEN CHA?*
- RC:** That was the first one produced, and it was so bad that the network was going to pass on the series or replace *Cosby*.
- TVC:** *Really?*
- RC:** Until Sheldon Leonard finally showed the network one of mine, *SO LONG, PATRICK HENRY*, that was in post-production. It wasn't even finished. The key to *I Spy*'s success was that Sheldon was gonna shoot thirteen, period. He had the money. He wasn't gonna put it in his pocket or in the bank. He promised me he was gonna shoot thirteen, so I went home and wrote four. I didn't tell anybody, I just wrote 'em, and I handed 'em in just as fast as I could. The two guys who were the writer-
- producers, not Sheldon...
- TVC:** *Morton Fine and David Friedkin.*
- RC:** ... Friedkin and Fine were the two writer-producers. They knew right from wrong. They could read a script, for Christ sake. Also, they didn't want to fight with me. At that point, I was a star waiting to do his next television series. I was hotter than hell, and everybody was asking me to do their television pilot. The guy who gave me my first real important break, on *The U.S. Steel Hour*, live, his name will come to me in a second... a lovely, sweet man, created *Man From U.N.C.L.E.* for me.
- TVC:** *Oh, Norman...*
- RC:** Norman Felton. Norm Felton created *Man From U.N.C.L.E.* for me, and I refused. I turned it down. I wouldn't do it, because I knew it was going to be gimmicks, gimmicks, gimmicks. The second I heard the idea for *I Spy*, I said, "This is it! This is the one!" We were so lucky to get Bill. Sheldon was lucky to get me, and then he was lucky to get Bill. It was the goddamdest confluence of luck I've ever heard of in my life. Bill couldn't act then, and I couldn't carry the load. I couldn't do it alone. I couldn't make this thing work alone. It had to be what it was. It had to be fifty-fifty. It wasn't designed to be that. It was supposed to be Marshal Dillon and Chester. And at the first read-through, I ran around to the producers' offices and I said, "Boys, it's fifty-fifty or it doesn't work. That's the structure. You know, Bill's gotta come up." Which meant I had to go down. Bill knows this. I'm not telling anything out of school. I had to scale back what I would normally do, and stay close with Bill. What that did was weld us together. In other words, Bill has said many times in the press, "Bobby could have buried me, because he was an actor and I wasn't, then." But we stayed so close together that we began to realize who we were, and we loved each other. I mean I love that man, and he loves me, to this day. And that's where it fell into place, and it was off of that that the comedy began to spring, because, God knows, Bill can find something funny in a bush! So that was a perfect example of material dictating what we did, because there wasn't anywhere to go except it had to be up, because the material was terrible, most of it. Except for the pieces I wrote. I wrote stories. When I had written seven, I turned to Bill and I said, "I'm done, Babe. I can't do it again. I'm out. I'm out of gas! I'm tired." In the three years we shot *I Spy*, we had twelve days off.
- TVC:** *Wow.*
- RC:** Twelve days off in three years, by actual count. I counted them.
- TVC:** *How about Trackdown's guest stars? Does anyone really stand out in your mind?*
- RC:** I had come to the conclusion, looking around, as guys will do, as *writers* will do, all their lives as professionals... Good ones try to pit themselves



against the best dead writers or the best of the really good writers that are writing contemporaneously *with* them. You certainly get that feeling very strongly from the old-timers like Hemingway and Fitzgerald, Faulkner and so forth. They were constantly comparing work of guys who were working then to Tolstoy, Dostoyevsky, Gogol, and so forth. Actors do the same thing. I thought I had it pretty well sewn up. Clint Eastwood hadn't come along yet. He and I are exactly the same age, but he hadn't shown up yet. I don't know where he was, but he was gettin' ready. And I looked around while I was doing *Trackdown*, and I felt very sanguine about what I saw, because I knew who I was. I knew what I could do. And I knew that, as an actor, I had the broadest base going. I came from farce comedy all the way to Shakespeare, and Ibsen and Chekov. There wasn't anything at that point, any form, that I hadn't played and played well. One day, shooting a *Trackdown*, a guy walked on the set who was taller than me, his shoulders were wider than mine, he had a funny walk to him, very very different, very special, and he had just enough of a... interesting, goofy face that it was not normal, not regular, certainly not an Arrow collar ad, but still extremely handsome. And that was James Coburn. And I said, "Oh-oh. Look out. New kid in town."

TVC: *That would have been in HARD LINES, with Beverly Garland and DeForest Kelley.*

RC: The thing that tickled me the most, but it was in the first year, toward the end of the first year... In that same *U.S. Steel* that I did for Norman were two other actors that were going to be pivotal in my life: Paul Mazursky, not as an actor but as a director, later would write and direct *Bob & Carol & Ted & Alice*; and Warren Oates. I also met Warren on that *U.S. Steel Hour* and discovered before the two weeks of rehearsal were up that we were cousins. We didn't have any proof of it, but it was almost inescapable because we both had immediate ancestors, Shannons, from Tennessee, and from the same county in Tennessee. It's not possible that we weren't related. So Warren and I kind of, like, stayed in contact in New York. Warren didn't know what to do about New York vs. California, because... Just prior to this by a couple of years... all the live production, almost all of it, in New York went to film. They did that to avoid kinescopes, obviously. So they shot 'em on film and found a way to broadcast film successfully that was-- We're still talking black and white, here. Then, almost immediately, everybody went to Los Angeles. *You Are There* went to Los Angeles. And at that point, all the actors in New York, young guys like myself, Warren, and so forth were saying "Well, Jesus, should I stay here, because the stage is here, or should I go to Los Angeles? I don't know what to do?" So, I kept saying to Warren on the phone-- We talked all the time on the phone during the first year of

*Trackdown*. And I said, "Listen, I think you ought to come out here. I'm serious. I mean, I know I can get you on this show, but I think it's happening out here. I think this is really where it's gonna happen for television," and, you know, for movies, obviously. So he showed up, and I didn't know what to do. I didn't know how to get around Vince Fennelly. I wasn't gonna hit him head-on with Warren. I wanted to be damned sure that I got him on in the right role and I kept trying to get advance copies of the scripts and stuff, so I could find something for him that he'd really be right for. Well, one did finally show up, and he did get the part, and he became almost a regular. Warren did four or five *Trackdowns*. And now we come to the piece de resistance. This business of writing had gotten more and more urgent with me, and I said if I can get around Vincent at all... I found it very difficult to butter him up after all the grief I had caused him. Also, you know, Steve walked in. The second Steve walked in, oh, they assigned Fennelly to Steve McQueen. He was producing both shows. He was producing *Trackdown* and *Wanted Dead or Alive* simultaneously. He didn't know who to hate worse, Steve or me. I was difficult. Steve was impossible! Steve was impossible!

TVC: *There was one script of yours produced on Trackdown (BACK TO CRAWFORD). Did you submit others?*

RC: No. I wrote that early on; halfway through the second year, handed it in. Finally, we're coming down toward the end of the season, and I was really getting ants in my pants, and I was furious with Fennelly, as usual. I said, "What the hell? You haven't even given me the courtesy of a response, for Christ sake?" He said, "It's on the schedule." I said, "What do you mean, it's on the schedule?" "It's on the schedule. We're gonna shoot it." And then he gave me some sort of a kiss-cuff, backhanded compliment. He said, "It's that good." This man had a tremendous ego. I wasn't making it easy. Then I started to narrow in. I said, "There's only one thing. I want Warren to play the part of so-and-so, and I wrote the guest star role... for my wife!" Fennelly just said, "Okay." And then I just took a deep breath and held it, hoping that the goddam thing would work, because nothing of mine had ever been shot before. I must tell you that there isn't anything like the thrill of seeing something that you've written *work* onscreen. It was the best *Trackdown* we made. It guest-starred my wife of ten years, Nancy, and Warren Oates, who was nothing short of wonderful, made the picture work.

TVC: *How do you view the place of Trackdown in the panorama of TV westerns?*

RC: There's something you should know. PR forms itself. It formed itself then. In those days, also, there was a tremendous problem in separating

one western from another because at one point there were 36 of them on the air. When I was doing *Trackdown*, it was up over 30. Unbelievable. Anyway, the thing that differentiated *Trackdown* from the others in terms of PR was that Gilman was "the method cowboy." He was dubbed "the method cowboy," and *Trackdown* was "the thinking man's western." That's the way the PR goes down and those were the little catchwords that stuck-- "the method cowboy"-- kiss of death.

**TVC:** *I think that's actually what appealed to me when I first saw some episodes. There's an intensity to your performance that you just don't get from the other cowboy stars of the day.*

**RC:** No, you don't. I never could explain. I felt, and I still feel, that compared to the rest of the 36 westerns that were on the air, that the guy I see in *Trackdown* is more attractive in terms of appeal to an audience than 90% of the rest of what is seen, and yet it was only on two years and we never had numbers.

**TVC:** *What was the immediate impact of *Trackdown's* cancellation?*

**RC:** I was 27 when we started, and we shot the series for two years. I thought I was a star. I had every reason to believe I was a star. I knew I was terrific. There he was up on the screen every week. This happens to everybody, by the way. Then, you come off of the series, and you try to get your next job. And it took me a solid year of absolutely nothing. I couldn't get a job in my chosen profession for a year after *Trackdown*. I was down to doing fairs and rodeos. There was a guy then who regularly wandered the halls of the Morris office talking to actors, especially the actors who were in westerns. He was a booker for fairs and rodeos. That was his business. And I signed with him. A lot of guys signed with him. My series was not on the air anymore, but it was still in syndication, still running. And I was doing fairs and rodeos. It was humiliating-- I was an actor, for God's sake. I'm telling you, the first time I did it... I'm never afraid of anything, never have been afraid of anything. And I got on the airplane to go to this gig, and I saw the palms of my hands sweat. Never done that before. Or since. I finally got a guy to teach me to trick ride, so I could add that to my act. I told stupid stories and did gun tricks. Good gun tricks. *That* I was good at. I finally called Elkins and said, "Get out here." He came out from New York. I gave him the plane ticket, and I was broke. I had a family coming along, and we were living from hand to mouth. And I said to him, "Something's happened. Nothing can explain this." Hilly Started poking around town, trying to find out what the hell had happened. I mean, I was hot *before* the goddammed series, coming off of Broadway. What he discovered was that Vincent Fennelly had so poisoned the ground all over this city, which was much smaller then, that nobody wanted

to hire me. That simple. So I went to writing instead. That's when I really sat down and started to write. Seriously. I knew I could do it, because I had done it on *Trackdown* in that one episode, BACK TO CRAWFORD, and it was arguably the best episode that we did. I thought so, and a lot of other people did, too. It wasn't as pure a *Trackdown*, but always the best shows we did were not pure *Trackdown*. They were always anomalies, as was this one. Anyway, the guy had gotten his revenge for my being a recalcitrant young actor filled with hubris. He got his revenge, and I paid for it, boy did I ever. Shortly after that 1959 dry spell, I began to work again, and as I did, people forgot about Vincent Fennelly, and I began to build my career as an actor. I got a new agent, who got me three pictures, back-to-back, which was very influential, and I built myself a career doing difficult character roles on other people's television series, which you allegedly weren't supposed to do if you were trying to have a career in film in those days. Today people go back and forth if they are character people, and it doesn't make much difference. But still, leading actors and actresses are not supposed to do episodic television. You're just not supposed to. I became the highest paid actor still doing other people's television series until *I Spy* finally showed up.



BACK TO CRAWFORD: Culp and his then-wife, Nancy Asch, co-starred in a story written by the *Trackdown* star himself.



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