

EXCLUSIVE INTERVIEWS: LLOYD BRIDGES AND STANLEY LIVINGSTON

TELEVISION CHRONICLES

Number 4

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MY THREE SONS

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SIGNING ON

Boy, is my face red. I should have known better than to go on record last issue about how we were catching up, publication schedule-wise. Although we got the material to the printers without too much delay, we were in for a nasty surprise. It turned out that the way in which we'd formatted the graphics for our cover was causing the printer's computer to crash. Diagnosing and overcoming the problem lost us about two weeks, so #3 was even later than #2. Oh well, live and learn. Recent upgrades in our hardware and software should result in far less trauma to the digestive system during the final phase of preparation. Even so, all I'll say this time is that with any luck you're reading this in early January.

Along similar lines, the crunch to get everything has consistently amounted to a last-minute frenzy of formatting, hair-pulling, and screaming at those little error messages that computers are so fond of tormenting people with. I've already apologized for the overlooked typos and such that result from this, but it bears mentioning again, because since #2, we've had the services of Barbara Kuehne, who generously volunteered to serve as copy editor. She's done a splendid job, but through no fault of hers, a number of errors have still gotten in. It's my fault! I did it!! There, I feel so much better. The fact is that because of the last-minute nature of a lot of the work, a great deal of the material has not ever crossed her desk. So for those who have been as appalled as I have been when coming across misspellings, screwy syntax, or faulty punctuation (usually the result of an edit that wasn't proofread afterwards); if you've looked at our credits, seen Barbara's name as Copy Editor, and concluded that she's doing a lousy job... well, you're just wrong, okay?!

Now for the good news. Get ready to turn on, tune in, and log on. TVC now has a Worldwide Web site. Our address is: <http://www.general.net/tvchronicles>. You can check out what's in any of the issues you might have missed, and back-issue prices, plus you can leave questions or comments for us.

Another thing that has us excited is the way in which a number of talented writers have approached us desiring to write for TVC. In addition to the more-or-less in-house talent we've cultivated in the persons of Mary Jo Hanold, Saryl Radwin, Dan Falatico, and Scott M. Skelton (whose Night Gallery feature in this issue is a kind of "Reader's Digest" version of a book he's been working on for some time), there have been some already-published authors who have stepped forward, as well. Those currently working on articles for TVC include Robert Phillips, whose Roy Rogers book is reviewed in this issue; Ed Robertson, author of tomes on The Fugitive, Maverick, and The Rockford Files (reviewed in our last issue); and Gary Yoggy, whose Riding the Video Range was reviewed in TVC #2. Gary is currently working on a book covering medical shows, and his piece will be a kind of preview of that work.

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.

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Melody Patterson
Museum of Television and Radio
Phil Rawlins
John Stephens
Larry Storch
Viacom
Warner Bros.
Fred Ziv

CORRECTION TO ISSUE #3:

The Phil Silvers Show -

- Contrary to some sources utilized for the article, we have been informed by Silvers' family members that his given name was Silver, not Silversmith

Views From the Couch: Letters From Our Readers

You may want to revise your verdict on the production credits of *Checkmate* ("surprisingly few of note... as opposed to individuals who may have gone on to greater fame in movies"). Stirling Silliphant went on to write *In the Heat of the Night*, *Charly*, *The Poseidon Adventure*, *The Towering Inferno*, etc. Leigh Brackett was a distinctive writer of numerous science-fiction novels and movies including *The Big Sleep*, *Rio Bravo*, and *The Empire Strikes Back!* Harry Kleiner wrote classic film noir such as *Fallen Angel* and *The Street of No Return* as well as later classics like *Bullitt* and many others, including *Carmen Jones* and *Fantastic Voyage*. Robert Florey was a very interesting director of mainly B-films, about whom much has been written, whose credits span the years 1927-1950. Jonathan Latimer has written a number of classic mystery novels as well as many classic movie mysteries such as *The Big Clock*, *Alias Nick Beal*, *The Glass Key*... William P. McGivern, too, is famous for many novels made into well known noirs -- such as *The Big Heat* and *Odds Against Tomorrow*. Ted Post later directed the 2nd Planet of the Apes film, the 2nd Dirty Harry film, *Hang 'Em High*, and the terrific Burt Lancaster Vietnam movie *Go Tell the Spartans*. Tom Gries contributed to Sam Peckinpah's landmark series *The Westerner*, one episode of which formed the basis for his later critically acclaimed film *Will Penny* -- arguably Charlton Heston's finest hour. Douglas Heyes later wrote the script for *Ice Station Zebra*, etc. William Lindsay Gresham was one of those sad writers whose dark vision -- notably *Nightmare Alley*, another noir classic -- was mirrored by his own depressed life. James Lee Barrett found huge success in the movie business, credited with the likes of *Smokey and the Bandit*, *The Greatest Story Ever Told*, *Shenandoah*, and *The Green Berets*. Howard Browne, Don Taylor, Larry Cohen, and William Graham are other *Checkmate* alumni who, though they may indeed have risen

no higher than "skilled journeymen" are nonetheless (sic) not quite as anonymous as most laborers in series television.

Robert Neville
Hollywood, CA

No argument here, Robert, though perhaps I understated their contributions. My main point, however, was simply that, given the quality of Checkmate, it seemed odd that there arose no Sam Peckinpahs, Richard Donners, and so forth from its production; filmmakers who have gone on to become household names. Certainly many of those you cite are recognizable to dedicated movie and/or television fans. Florey, for instance, may be most recognizable to Marx Brothers fans for having co-directed Cocoonuts. Tom Gries will, of course, also be familiar to fans of his Rat Patrol series. As for myself, I'm a fan of Douglas Heyes (his Night Gallery episode, THE DEAD MAN, is one of the most chilling things I've ever seen). There is no denying that some of these constitute a television elite, but by and large, the average audience member is not going to recognize the names, though they will know the work.

Home yesterday after a busy pre-Xmas day at work, I found a large yellow envelope. I was thrilled to see it contained the first 3 issues of *Television Chronicles* - it is everything I hoped it would be and more. To think these issues could contain articles on my two favorite musical groups, The Beatles and Monkees, and then to find an article on my favorite western (spoofer??!) *Brisco County* was certainly more than I should have expected. I love the book reviews and hope that at some stage you will have room for TV video release reviews too.

I purchased *Epi-Log* regularly and am sad to hear of its demise. I felt there were problems - I also regularly subscribe to *TVC (Television Collector)* and enjoy it immensely. Your publication fits in snugly with the best!!! Keep up

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Toluca Lake, CA 91602

the good work and even if I have to mortgage the cat (if we had one!) I would, to renew when the time comes.

Terry Toner
Christchurch
New Zealand

Glad you're enjoying it, Terry. Do us a favor and spread the word "down under," would you? Of course, I realize that "down under" usually refers to Australia. Would "down under and off to the side" be more accurate? We do, in fact, anticipate doing reviews of the type you mention, but as yet we haven't set up a system whereby we're on the mailing lists of the various video companies offering such releases.

My husband and I just finished reading the third issue of your wonderful magazine and I had to write and tell you how much we enjoyed it! I look forward to each issue because I always find there is an article on a show I have either completely forgotten about or never knew existed or I get to happily revisit an old favorite.

I particularly enjoyed the article on *My Three Sons* and can hardly wait for the next issue to read about the last few seasons. Also want to mention how much I enjoyed the articles on *Checkmate* and *Trackdown* with the Robert Culp interview. Hope to see more celebrity interviews in future issues. They really add a lot to the article.

If you take requests, I would love to see articles on two of my favorite shows, *The D.A.* and *Assignment Vienna* with Robert Conrad. How about an interview?

Thanks again for the great magazine. Keep up the good work.

Rosie Dickson
Los Angeles, CA

TV On the Bookshelf:

The Complete Directory to Prime Time Network and Cable TV Shows 1946-Present

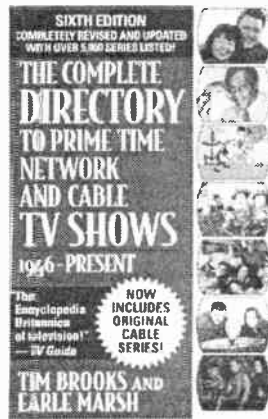
by Tim Brooks and Earle Marsh
Sixth edition
\$23
Ballantine

There's a scene in Steve Martin's debut movie, *The Jerk*, where his character jumps up and down, shouting, "The new phone book's here! The new phone book's here!" TV buffs may be excused for behaving in a similar manner at the arrival of the latest edition of the Brooks-Marsh *Directory*. The literary equivalent of a bowl of pistachio nuts, one can spend hours looking up listings for shows that were personal favorites yet may have been forgotten by the public at large. I remember once winning a trivia question on the radio because I had the *Directory* on hand to tell me the name of the high school in Room 222 (Walt Whitman High). The prize itself wasn't nearly as gratifying as the feeling I got from having the answer so readily available.

As reflected by the title, Brooks and Marsh have broadened the scope of the volume to include series produced for, or first appearing on, cable networks, such as USA's *Counterstrike* or Nickelodeon's *Ren & Stimpy Show*. On the down side, there is some inconsistency here, as other cable series are not included (*Mystery Science Theatre 3000*, *The Larry Sanders Show*, and *Philip Markowe, Private Eye*, for example), unless they have subsequently aired on broadcast networks (such as *Tales From the Crypt* and *It's Garry Shandling's Show*). Also missing are certain British imports such as *Fawlty Towers*, *A Bit of Frye and Laurie*, *Absolutely Fabulous*, *Doctor Who*, *Are You Being Served?*, and the various mystery series that are a staple of the Arts & Entertainment network, though some of these do receive brief mention in the listings devoted to the networks themselves.

This criticism aside, the book is extraordinarily reader-friendly in its presentation, listing the original broadcast schedules and cast members with their designated characters. Returning from previous editions are such features as an introductory history of television and a variety of appendices which provide scheduling charts going back to the earliest years of television; a year-by-year breakdown of Emmy winners; lists of top rated shows by season; and lists of spinoffs, reunion telecasts, series based on movies, series that also appeared on the radio, and hit theme songs.

The Brooks-Marsh *Directory* may be viewed as the companion volume to *Leonard Maltin's Movie and Video Guide*, a perennial favorite. Unlike Maltin's work, however, the wait between editions is greater than a mere twelve months, which merely increases the anticipation level.



Captains' Logs: The Unauthorized Complete Trek Voyages
by Edward Gross and Mark A. Altman
\$19.95
Little, Brown

It's because of the Edward Grosses and Mark Altmans of the world that *Television Chronicles* will likely never do a *Star Trek* feature. Not that we wouldn't enjoy doing it, but

there is just no way that we're going to beat these guys to the punch. Therefore we must be content to bring to the attention of TV fans in general the arrival of a book worthy of note beyond the Neutral Zone. *Captains' Logs* is actually the offspring of earlier works titled *Captains' Logs* and *Captains' Logs Supplemental*. In its latest incarnation, the material is presented in a form bordering on encyclopedic. For the last couple of decades, there has been no dearth of publications devoted to the world of *Trek*, a legacy which includes the spawning of *Starlog* magazine, which, like *Star Trek*, has produced its own impressive progeny. This volume is a handsome representation of that devotion.

Captains' Logs shows itself to be a labor of love, but without the breathless amateurism that marks much of what has appeared in the past on the subject of *Star Trek*. Not content to merely slap together an episode guide or two, throw in a selection of photos unique only in their latest configuration, and call it a book, Gross and Altman present a detailed background on the principals, most notably *Trek's* creator, Gene Roddenberry, segueing into the production of *Star Trek*. An episode guide follows that is fully comprehensive in terms of basic information, and the entries are augmented with notes pertaining to each individual show. The oft neglected animated series is also represented by an episode guide, as is *Next Generation*. Even the unproduced *Star Trek II* series, which ultimately gave way to *Star Trek - The Motion Picture*, is given an episode guide of sorts, as the planned storylines are summarized for the reader. There is a section devoted to each of the feature films, and the "convention years" bridging the various projects are thoroughly covered. Although the book winds up with chapters on *Deep Space Nine* and *Voyager*, Gross and Altman have thankfully resisted the temptation to include partial episode guides for these series still in production.

Curiously, many of the black & white photographs in *Captains' Logs* are from non-*Trek* productions, presenting cast members as they appeared in other projects. For instance, accompanying the listing for original *Trek* episode M1R1 is a shot of William Shatner and Kim Darby (who guest-starred in the episode) appearing together in a later TV project, *The People*. DeForest Kelly is shown in western garb in a photo representing the many such roles he played prior to landing the part of Dr. McCoy. The choice of such photographs may be due to licensing issues (bearing in mind the book's subti-



tle); however, it may simply be that the authors, wishing to break the mold, decided to offer something visually different than what has appeared in every other *Star Trek* book and magazine. There is also an attractive section of color photographs featured as the volume's centerpiece that includes production stills, photos of convention appearances by various cast members, and a select group of magazine covers (the cover of *Starlog* #1 is conspicuously absent, however).

In short, for those who enjoy *Star Trek*, but not enough to grab up everything that has the slightest connection to it, this is the one to get.

Roy Rogers

by Robert W. Phillips

\$55 (\$58 postpaid)

McFarland & Company, Inc. Publishers

Box 611, Jefferson, NC 28640

Though not a book about television, per se, Robert Phillips' *Roy Rogers* offers an exhaustive profile of one of the major figures in the rise of the medium in the 50s. With thoroughness bordering on obsessive, Phillips would do the CIA proud with his documentation of every aspect of the man born Leonard Sly in Cincinnati, whose screen exploits spawned a merchandising frenzy second only to Disney.

Like a private eye giving his report, Phillips begins with a year-by-year breakdown of Rogers' life (as well as that of his wife, Dale Evans). However, there is far more to Roy Rogers than simple biographical material. In fact, if one is flipping through the nearly 400 pages, it would be very easy to miss the biographical sections altogether, for what follows is a detailed chronicle of every aspect of the Roy Rogers phenomenon.

A "Musicography" details the vast record output of Rogers, including session dates and breakdowns of the backup musicians where known. Rogers' "Radio History" follows; a similar record of his broadcast performances, supplemented with a transcript of an actual *Roy Rogers Show*, sponsored by Goodyear.

The Filmography is broken down into categories: "Non-Starring Roles as Len Slye," "Non-Starring Roles as Dick Weston," "Non-Starring Roles as Roy Rogers," "Starring Roles," "Other Films" (shorts and cameos), and "Documentary Films." Of special interest to TVC readers is the next section, "Television History," which includes a detailed episode guide of *The Roy Rogers Show* (to be the subject of a TVC profile next issue, contributed by Roy Rogers author Phillips), followed by "Miscellaneous Television Appearances" on shows such as *The Gabby Hayes Show*, *This is Your Life*, assorted variety shows, and guest or cameo roles on series such as *The Muppet Show*, *Wonder Woman*, and *The Fall Guy*. Of course, the section also includes a mention of Roy's TV commercials, such as one for Nestle's Strawberry Quik, a transcript of which appears.

It is at this juncture that Phillips goes clearly beyond the bounds of the average reader's expectations, for what follows is a "Comicography," chronicling every Roy Rogers comic

book appearance, organized by publisher, and even including storylines. Following a "Photographic History," there is a section covering Roy and Dale "In Commercial Art," which reviews artist-by-artist the various ways in which the cowboy couple has been rendered in the comics as well as in other illustrative media. Among those discussed are notable comic artists John Buscema and Alex Toth.

Other sections focus on Roy's cowboy apparel; his horse, Trigger; and the vast number of collectibles bearing his name and/or likeness. An appendix provides everything from Roy's business addresses over the years to dogs he's owned. An extensive bibliography and footnotes complete the text package, and photos are liberally sprinkled throughout.

Regardless of one's degree of affection for the person and/or career of Roy Rogers, there's a certain fascination in poring over the details of a showbiz life. Robert Phillips' *Roy Rogers* provides a cornerstone for the devotion of anyone considering himself or herself to be a fan of "The King of the Cowboys."



Roy Rogers says:

"KEEPS YOU IN THE PINK!"

- Makes luscious pink strawberry flavor milk.
- Makes glorious pink sodas and floats, too!
- Fortified with Vitamins C, B₁, and Iron to keep you in the pink of health.
- * Great imitation strawberry flavor, tastes just like real strawberries.



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See Roy Rogers, Dale Evans and Trigger on Television every week.

© 1967 Nestle, Inc.





F Troop - 79 episodes

Regular cast:

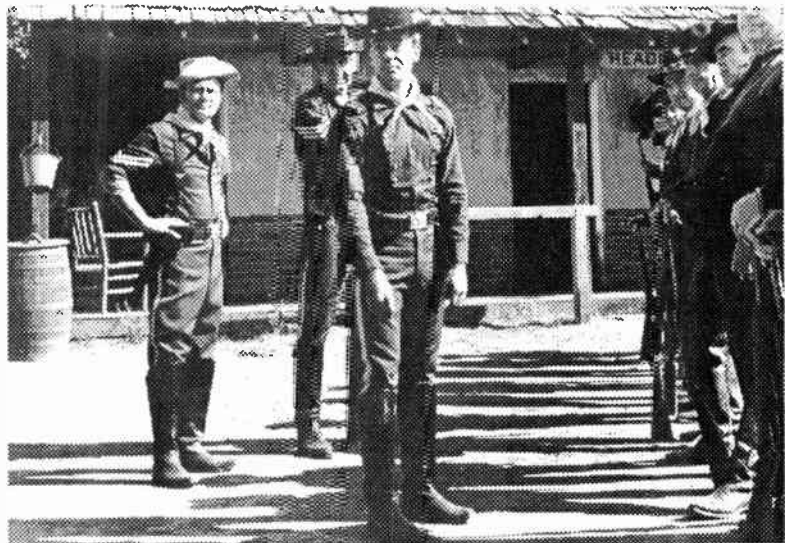
Sgt. O'Rourke - Forrest Tucker
 Corporal Agarn - Larry Storeh
 Captain Wilton Parmenter - Ken Berry
 Wrangler Jane - Melody Patterson
 Hannibal Dobbs - James Hampton
 Trooper Duffy - Bob Steele
 Chief Wild Eagle - Frank de Kova
 Roaring Chicken - Edward Everett Horton (Season 1)

Semi-regular:

Trooper Vanderbilt - Joe Brooks
 Medicine Man - J. Pat O'Malley
 Crazy Cat - Donald Diamond
 Pete, the Bartender - Benny Baker
 Trooper Hoffenmueller - John Mitchum
 Trooper Duddleson - Ivan Bell

One of the more successful comedy westerns on television (successful being defined as lasting more than one season), debuted in 1965 and ran two seasons. *F Troop* is a farcical western set in a Kansas Union camp in the post-Civil War days (causing some to debate whether it could truly be called a "western").

Mythical Fort Courage is named for the equally mythical General Sam Courage, a renowned war hero portrayed in *OUR BRAVE IN F TROOP* by Cliff Arquette (better known to TV audiences as his alter-ego, Charley Weaver). The fort is manned by a bumbling group of



Ken Berry is front and center as the hapless Captain Parmenter

undisciplined cavalry men and led by a commanding officer who isn't exactly a genius himself. In the pilot, *Scourge of the West*, the story of Captain Wilton Parmenter and *F Troop* is told (narrated off-screen by William Conrad). Parmenter gets his command quite by accident, when as a private in charge of the officers' laundry, his allergies get the better of him and he sneezes, the vocalization of which sounds something like "Charge!", sending the retreating troopers in the wrong direction (towards the enemy) thereby foiling the Confederate forces and leading to a Union victory. As a reward for his supposedly brilliant

military feat, Parmenter is promoted to captain, awarded the Medal of Honor and assigned to command *F Troop* at Fort Courage. While receiving his medal he is pricked by the pin, earning him the Purple Heart. He becomes the first soldier to "get a medal for getting a medal," and eventually becomes known as the "Scourge of the West."

Sergeant Morgan Sylvester O'Rourke and Corporal Randolph Agarn together operate "O'Rourke Enterprises," an illegal and highly profitable company dealing in Indian souvenirs manufactured by the Hekawi, a friendly Indian tribe. O'Rourke and Agarn are always

on the lookout for a quick buck and have a different scheme going in each episode, always under the nose of Captain Parmenter.

Of course, every hero has a love interest, and Captain Parmenter's is Jane Angelica Thrift, known to all as Wrangler Jane. Jane, who is suspiciously similar to Calamity Jane, is the proprietress of the Primrose Gap Trading Post and post office at the fort. Though beautiful and innocently sweet, Jane has a one-track mind which is always working on a way to railroad Parmenter into marrying her. However, Jane is probably the smartest of the group and is better with a gun than any of our heroes at Fort Courage.

Part of the show's success could be attributed to the excellent cast. Forrest Tucker, who plays O'Rourke, had a long history in entertainment starting in burlesque theater as a teen. When he found his way to Hollywood, he made his niche in the cinema in such films as *Boston Blackie Goes to Hollywood*, *The Yearling*, *Sands of Iwo Jima*, *San Antone* (with fellow Trooper Bob Steele), *The Deerslayer*, *Auntie Mame*, and *The Crawling Eye*.

Larry Storch who had appeared in *Forty Pounds of Trouble*, *Sex and the Single Girl*, and *The Great Race*, originally auditioned for the roll of O'Rourke, but when he came to the dressing room, he saw that Forrest Tucker was already there reading for the same part. He later commented to his wife that Tucker "looked like a polar

bear with garters on." He felt that with Tucker there, "I'm not going to be any Sergeant O'Rourke." He recalls Tucker had commenting "... that there's a Corporal around. There's got to be somebody underneath." With Tucker's push, Storch got the role of Corporal Agarn, a role created just for him.

When Storch was asked if there was particular influence that he used to develop the character, he replied, "I was always influenced by Phil Silvers and Jackie Gleason." Of Forrest Tucker, "... He was one of the most generous actors... If a line sounded better coming out of you... he said, 'You take it.'" According to Storch, Tucker always did what was best for the show and the other actors. "We all looked out for each other, took care of each other as best we could."

The comedian had started his career with an ability to do impressions of popular actors. His knack for foreign dialects came to use in *F Troop* while playing his relatives from around the world (his favorite "foreign" roles were in THE SINGING MOUNTIE and EL DIABLO).

Ken Berry, who plays Captain Wilton Parmenter, had been in show business ever since his teenage years when he toured with Horace Heidt's Youth Opportunity Caravan. His first appearance on television came in the mid-fifties on Arlene Francis' *Talent Patrol*. From there, he went to a spot on *The Ed Sullivan Show*, several small roles in television comedies and wound up as a regular on *The Ann Sothern Show* and *The Bob Newhart Show* (Newhart's short-lived variety show from the early 60s). As Parmenter, Berry, a fine dancer, did his own stunts and took particular care in setting them up. For one episode, he was supposed to keep reading a letter while tripping and falling over everything in his path. Associate Producer (and director of seven second season episodes) Phil Rawlins recalls that Berry "came in early, worked it all out and it was filmed in one take."

Melody Patterson, the sweet-faced youngster of the cast, was only fifteen-and-a-half at the time, and had done about seven shows before Warner Bros. found out that she was younger than

they had thought. ABC had liked her so much, though, that it was decided she be kept on in spite of her age. She herself developed the character of Wrangler Jane, who really was ahead of her time as an independent business woman who could outgun and outride her male companions.

When asked how she got the role, she replied, "It was fate!" It seems that they had been testing for the part but hadn't been able to cast it. Her agent got her an interview, but they didn't give her a script for *F Troop*. Instead they handed her a scene from one of her favorite movies, which happened to be *Calamity Jane* with Doris Day. Knowing the part by heart, she did so well that she wound up becoming the one chosen to play Wrangler Jane, whose primary interest in life is landing Wilton Parmenter, though he rarely seems fully aware of her dedication to the cause.

Speaking of rarely aware, another of the characters is Fort Courage's extremely near-sighted (okay, nearly blind) lookout. The poor eyesight of Trooper Vanderbilt (Joe Brooks) results in some rather comical routines, including tackling a potbellied stove in one episode and spotting Indians that turn out to be turkeys in another. After conquering the turkeys, which supply the troopers with a tasty dinner, it is commented that Vanderbilt is getting better. "The last time he reported Indians, it turned out to be buffalo. At least turkeys have feathers."

Joe Brooks, who plays Vanderbilt, started out in the business as a stuntman. He had been doing stunts for Charles R. Rondeau, one of *F Troop's* directors, and came to try out as an extra, but was singled out for a more extensive part. Brooks recounts how Rondeau told him, "We gotta do something to make you look like a nut." Brooks "did the hair and hat thing" and they gave him the glasses.

It was first suggested that he interview for the part of the cook, but he wound up trying for the part of the lookout instead. "It had an extra three shticks in the pilot." He remembers bumping into Forrest Tucker, who told him, "If the pilot sells, you're in. They loved you in the rushes." He remembers playing catch with Bob Steele, another



Forrest Tucker and friend

veteran of numerous film credits who plays Trooper Duffy, a "survivor of the Alamo." Steele's prior credits included *Of Mice and Men*, *The Big Sleep*, *Rio Bravo*, *Pork Chop Hill* and *Requiem for a Gunfighter*; and, for three years and 20 pictures he was one of Republic Pictures' Three Mesquiteers.

Other members of F Troop's group of misfits include Private Hannibal Shirley Dobbs (James Hampton), the musically-challenged company bugler whose "talents" actually save his Hekawi friends in *Carpetbagging Anyone?*; Trooper Hoffenmueller (John Mitchum, brother of actor Robert), who speaks only German; and Trooper Duddleson (Ivan Bell).

James Hampton, who once played William Randolph Hearst on *Death Valley Days*, told the story of how he came to be a part of the cast. He had finished doing an episode of *Gunsmoke* and everyone went to a restaurant near Universal City. He met a casting director for Warner Bros. who set him up with an audition for a part in a new show. He knew nothing about *F Troop* until he was handed a script. When he saw the title and premise, he knew that it had to be an omen, for on April Fool's Day of 1959, he had entered the military, becoming a part of the real F Troop, 6th Armored Cavalry. He got the part that day.

We now come to the other side of the coin, the Hekawi. This nutty group of Indians happen to be just as inept as the Troopers. They even have their own nearly blind lookout. The Hekawi are in cahoots with O'Rourke and Agarn in numerous moneymaking schemes that result in humorous, albeit at times far-fetched, situations. The Hekawi are a peaceful tribe. So peaceful, in fact, that they claim to have invented the peace pipe. They also spout many wise sayings, such as, "You show me squirrel with acorn, I show you happy moose."

In REUNION FOR O'ROURKE, Chief Wild Eagle (Frank de Kova), the long-suffering leader of the tribe explains how the Hekawi got their name. According to Wild Eagle, the tribe was originally from Massachusetts, but had to leave when "Pilgrims ruin neighborhood." His people kept traveling west until eventually they fell off a cliff. The

Chief recounts, "Medicine man say to my ancestor, 'I think we lost. Where da heck ah we?'" thus giving the tribe their name.

Like O'Rourke, Wild Eagle has his second-in-command, in the person of Crazy Cat, played by Don Diamond. Crazy Cat is always hoping for a short-cut to becoming chief in the Hekawi souvenir business that they have going with O'Rourke and Agarn. No stranger to television, Diamond had previously appeared in *The Adventures of Kit Carson* as Carson's sidekick, El Toro, and played Corporal Reyes in the *Zorro* series of the fifties.

One early first season semi-regular in the Hekawi tribe is medicine man Roaring Chicken (Edward Everett Horton), an "Eastern Indian." Horton, of course, was beloved for many film roles, including *Top Hat* and *Lost Horizon*, and made his mark on television by providing the narration to the "Fractured Fairy Tales" segments of Jay Ward's *Bullwinkle Show*.

While the Hekawi are a peaceful tribe, the Shugs are not, and they occasionally make appearances to shake things up for cavalry and Hekawi alike. In *HERE COMES THE TRIBE*, for instance, they bring trouble for Parmenter. After he rescues Wild Eagle's daughter from a fierce Shug warrior, tradition requires that he marry the girl, which of course results in schemes to delicately extricate him from his dilemma.

One thing in particular seems to be unanimous between stars and producers alike when discussing the show; that it was the most enjoyable production they have ever worked on. Cast members were like family to each other and many friendships developed that are still intact today.

"Everyone looked forward to coming to work every week," says James Hampton. Their "chemistry as human beings came through on the show... The cast got along very well, did the holidays together. Bob Steele taught me how to fish and golf."

Hampton states that the only other show he worked on that had that kind of camaraderie was *Gunsmoke*. "*F Troop* spoiled me." He thought that "all shows were like *F Troop*."

Phil Rawlins says of *F Troop*, "It



Photo courtesy Hake's Americana & Collectibles
A writing tablet featuring the principal cast (Left to right: Forrest Tucker, Larry Storch, Melody Patterson, and Ken Berry).

was the most fun two years of my life. We started at 7:30AM and laughed all day until 6:00PM." The former stuntman-turned-producer, recalls how none of the actors ever left during scenes in which they were not involved. "They were afraid they might miss something." The actors were called to their scenes by a little horn attached to the camera.

Rawlins also points out that the shooting schedule for the show was short by today's standards. The show was rehearsed on Monday (which amounted to a read-through of the script) followed by writers "doctoring" the problem areas. The show was shot on Tuesday, Wednesday and Thursday. Friday was saved for clean-up and an "early start for a long weekend."

F Troop features a lot of physical gags such as pratfalls (especially by Parmenter) and the destruction of parts of the fort. In *HERE COMES THE TRIBE*, Agarn and O'Rourke borrow an old routine from the "Road" pictures with Bob Hope and Bing Crosby. While trying to rescue an Indian maiden from the Shugs, they play the patty-cake game which ends up with the bad guys knocked out.

Clever dialogue abounds as well. One running parlay of lines involves Parmenter every time he is referred to as the "old man." He always responds, "What old man?" Viewers are treated to



The Hekawis: Don Diamond as Crazy Cat relaxes (at left, leaning), while Chief Wild Eagle (Frank de Kova, seated at right) tends to business.

a battle of lines between Storch and guest star Joyce Jameson in *MARRIAGE, FORT COURAGE STYLE*. In this episode, there is a dream sequence in which Agarn is married. In an argument with his wife, she complains about their old furniture. Agarn argues, "Ain't nothing wrong with that furniture. It's antique, early American. His wife replies, "What do you mean antique? We are early American!"

THE NEW I.G. presented Major Chester Winster (Andrew Duggan), the inventor of a new rifle called the Chesterwinster '76. These types of plays on words seemed to work well for a good laugh. Use of lines from songs as dialog was another gimmick writers liked to toy with.

Another common thread throughout the series was the spoof of popular movies and television series. Fans of *Get Smart* will recognize its parody, *SPY, COUNTERSPY, COUNTER COUNTERSPY*. B. Wise (Pat Harrington Jr.) was Maxwell Smart one hundred years earlier. There were spy gadgets, absurd disguises and even Smart's classic line, "Sorry about that."

THAT'S SHOW BIZ was an episode that turned into a showcase of musical talent. Wrangler Jane (Melody Patterson) actually sang "Lemon Tree" while playing in a group formed by her co-stars. The plan was to sway Agarn away from becoming an agent for a

musical group that called themselves the Bedbugs. In the credits, the group was listed as The Factory. Two members of the group, Lowell T. George and Richard T. Hayward later became part of the group Little Feat. According to Patterson, this show was their first big exposure.

Numerous familiar faces came to Fort Courage, such as Henry Gibson as a jinxed trooper who brings disaster with him wherever he is stationed (*WRONGO STARR AND THE LADY IN BLACK AND THE RETURN*

OF *WRONGO STARR*). Vincent Price glides in as Count Sforza in *V IS FOR VAMPIRE* and is mistaken for (what else?) a vampire. Zsa Zsa Gabor even makes an appearance in *PLAY, GYPSY, PLAY*. Other notable guest stars included Harvey Korman as Col. Heinrich Von Zeppelin, a Prussian balloonist in *BYE, BYE, BALLOON*. Wrangler Jane's inventor cousin, Henry Terkel (George Gobel) showed up in *GO FOR BROKE*, and Julie Newmar plays the title character in *YELLOW BIRD*. Even one of the show's writers, Arthur Julian, turned up as an undertaker in *SURVIVAL OF THE FITTEST*.

In addition, there appear over the course of the series many guest "Indians," including Flaming Arrow (Phil Harris) a 147-year-old who wants to reclaim the U.S. for his people in *WHAT ARE YOU DOING AFTER THE MASSACRE?*; Standup Bull (Jamie Farr), an aspiring comedian in *TOO MANY COOKS SPOIL THE TROOP*; wisecracking Bald Eagle (Don Rickles) in *THE RETURN OF BALD EAGLE*; and Wise Owl (Milton Berle), an Indian detective in *THE GREAT TROOP ROBBERY*.

Guest stars became a part of the *F Troop* family and seemed to have no problem joining in the fun. Hampton recalls working with Don Rickles, who teased everyone mercilessly during the week.

"I decided to get back at him for all the tricks he did," Hampton recalls. "I

told him, 'You really made fun of me this week. You hurt my feelings.' He looked at me funny and I said, 'I'm just kidding!'"

Rickles' response to this was "Bite on a stick!"

Phil Rawlins recalls amusing incidents involving two of the guest stars. In a scene in which Zsa Zsa Gabor had to drive a wagon onto the set and dismount, the scene had to be re-shot, so he helped her back onto the wagon in a "very gentlemanly manner." Gabor leaned over and whispered in his ear, "That's not the way a Hungarian man would do it!" During the next take, his assistance was a little less proper, to which she commented, "That's better."

Rawlins has his own Don Rickles anecdote: "... He was working in Las Vegas at the time, so they flew him in every day and picked him up at the airport in a helicopter which brought him to the Warner Bros. lot. One day the helicopter got there before I did and I found him wandering around the backlot, totally lost."

The show was not without its mishaps. Rawlins recounts one such incident in *BYE, BYE BALLOON*, during the filming of the episode's last shot. Agarn (Larry Storch) was supposed to walk past a balloon and fall into the basket, then the balloon would take off and float out of the camera's viewpoint. However, the tether that held the balloon just out of the shot pulled out the bottom of the basket, leaving Storch hanging on precariously above the crew. Storch spoke of the incident, telling about the balloon's other occupant, "... a balloon wrangler who had only one leg." When Storch asked him how he lost his leg, the wrangler replied, "In a balloon accident." Storch also recalls how the cast and crew kept their eyes and ears open for rattlesnakes, which apparently were common on the backlot when the studio was more rural. As for the more domesticated species, Storch was insistent that the actors not be given a full load when guns were fired so that the horses would not be frightened.

Producer Herm Saunders (who at one time had worked with Jack Webb on *Dragnet*) came onboard after the series pilot. He laments the loss of a reel of out-takes that disappeared near the end

of the series. He recalls one of the "bloopers," in which Frank de Kova was supposed to hit himself across the legs, saying that "Indians always get short end of stick." It didn't work, so he decided to improvise by hitting himself over the head. "He hit himself so hard, he almost pounded himself into the ground." All de Kova said was "Holy Jeez!"

Melody Patterson relates an outtake from the pilot that involved her. She was supposed to pull her gun out of the holster and yell, "Injun attack!" When she went to pull it out, however, she found that she hadn't undone the loop, so the gun stayed in the holster. The next take, she was ready. She pulled out her gun and fell flat on her face. "Ken was supposed to do the pratfalls, but there I went!", she comments. From the background, she heard someone say, "That's supposed to be our Wrangler Jane?"

One planned mishap was the destruction of the fort's lookout tower, a weekly gag that in actuality was filmed only once (in black and white) with four cameras from different angles. In the second season, when the show was filmed in color, the tower scene had to be shot again.

Saunders feels that they had "gotten the best cast we could have wanted," and still remembers the show as being the "most fun for everyone." He was disappointed in the rather sudden cancellation of the show and speaks of a proposed *F*

Troop "movie of the week" that never happened. He does indicate that there is talk of an *F Troop* feature film for which writer Rob Logan bought the rights, but there is no word on if or when the film will happen. According to Melody Patterson, the plans for that movie include a new cast, with original cast members playing cameo roles.

Following *F Troop*, Ken Berry went on to a variety of projects, including the *Andy Griffith Show* spinoff, *Mayberry RFD*; *The Ken Berry "Wow" Show*, a *Hellzapoppin*-style 1972 summer replacement series for ABC that featured the talents of Teri Garr, Steve Martin, and Cheryl Ladd, among others); and *Mama's Family*. His television and feature films include *Wake Me When the War is Over*, *The Reluctant Heroes*, *Herbie Rides Again* and *The Cat From Outer Space*.

Forrest Tucker and Larry Storch teamed up in 1975 for another series, a Saturday morning children's show called *The Ghost Busters*. Despite the title, the show bears no resemblance to the *Ghostbusters* comedies of the big screen. In fact, when a cartoon series was developed based on the movies, they were titled *The Real Ghostbusters* to distinguish them from the Tucker-Storch show. Tucker also continued to work in features such as the John Wayne vehicle *Chisum*, and kept busy until his death in 1987. His last film was that year's *Time Stalkers*.



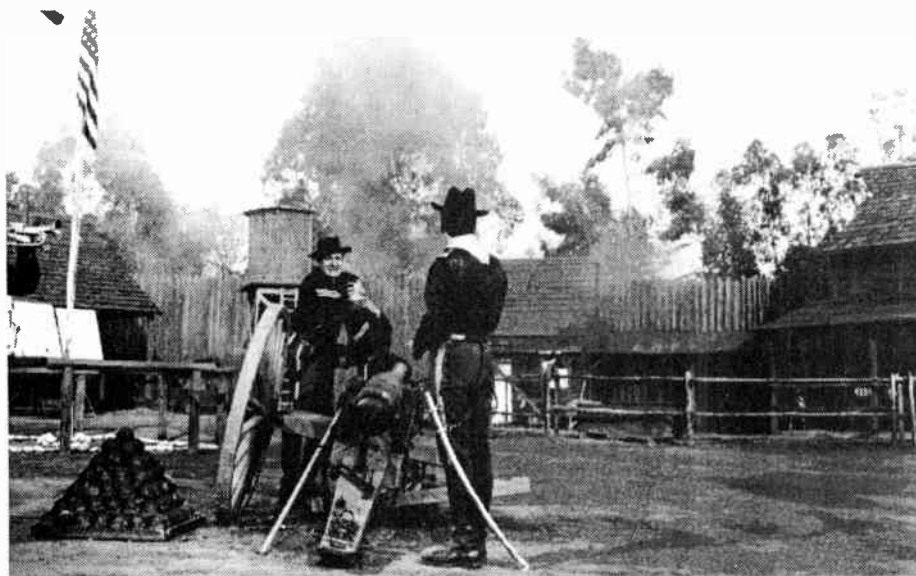
THE SERGEANT AND THE KID: Dobbs (James Hampton) lends an enthusiastic ear to his protégé.

Joe Brooks fondly remembers his friendship with Forrest Tucker. "We were such good friends that I could walk in his back door anytime." He said, "Tucker had a heart of gold" and would donate money for gifts for the needy families that Brooks played Santa to.

Brooks now owns the golf cart that Forrest Tucker used during the run of the series, which was decorated with the show's name, bugles on the side, a flower box, and a box on the dash that had housed a portable television. The final touch was a box on the back that contained a small bar, complete with an ice bucket. Tucker preferred sitting in his cart to the canvas chair provided for the actors. Anyone was welcome to join him at any time.

Larry Storch has also done numerous movies, including a couple of television features with Forrest Tucker, *The Incredible Rocky Mountain Race* and *The Adventures of Huckleberry Finn*. On the big screen he has been seen in *Without Warning* and *S.O.B.* (almost unrecognizable in heavy makeup as the guru giving the eulogy at the end of the film). Among his most recent roles is an episode of *Land's End* in which he plays a "screwball detective."

Melody Patterson went on from her role as Wrangler Jane to play in the films *The Angry Breed*, *The Cycle Savages* and *Blood and Lace*. These days, she is studying English Literature and hopes to attain her Masters Degree



With a bang and a boom...

eventually, then go on to teaching and have her students write a play. She is really enjoying life and her studies, and will be writing a book which she hopes to start next summer after earning her AA.

Joe Brooks went into directing after playing in *Paint Your Wagon* in 1969. He directed *You Light Up My Life* as well as directing and starring in the sequel, *If Ever I See You Again*. Of *F Troop* he says, "I've been in the business 35 years. *F Troop* was the highlight of my career."

Recalling the time the cast rode a float in the 1967 Tournament of Roses Parade, Brooks remembers a comment made by one of his fellow performers. While they were getting on the bus to go to Pasadena, Jim Hampton said, "I always wanted to go on location."

Brooks relates an amusing side-note about a friend of his who wrote a book on westerns, doing a "thumbnail sketch" of each show. When writing about *F Troop*, he mourned the loss of the fine actors from the show that had passed away, including Joe Brooks. A mutual friend gave Brooks a copy of the book. Upon contacting his author friend,

Brooks asked how it was concluded that he was dead. The friend told him that everyone he had talked to, including Warner Bros., claimed that Brooks had passed away.

Larry Storch feels that "we became great comics as the show progressed. We all improved." Of the show itself, he calls it "the glory of my life." He has often wondered what it would be like to be a Shakespearean actor, but when he hears from fans what a good hearty laugh the show provides, "That's what I'm proudest about with that show."

Though the show stopped filming almost thirty years ago, it has lived a long afterlife in syndication. It currently is playing in Italy (though dubbed in Italian) and, reputed-

ly, the series is so popular in Australia that the cast was asked to do a live show in Sydney. Here in the States, the series comes and goes on the Nickelodeon cable network. If any comedy western could be called a classic, it would be *F Troop*. Cast members are happy to say that even after so many years, they still get fan mail to this day and have had fans approach them to express their wishes that television today could offer such good, clean, "belly-laughing" fun. Hats off to all that made *F Troop* what it was!

- Mary Jo Hanold



Photo courtesy Hake's Americana & Collectibles

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Opening theme song (lyrics sung in season 1 only):
Music by William Lava; Lyrics by Irving Taylor

*The end of the Civil War was near
When quite accidental-ly
A hero who sneezed
Abruptly seized
Retreat, and reversed it to
Vic-tory*

*His medal of honor pleased and thrilled
His proud little family group
While pinning it on
Some blood was spilled
And so it was planned he command...
F Troop*

*Where Indian fights are colorful sights
And nobody takes a lickin'
Where paleface and redskin
Both turn chicken*

*When drilling and fighting get them down
They know their morale can't droop
As long as they all relax in town
Before they resume
With a bang and a boom...
F Troop!*

Season 1 1965-66 (B/W):

SCOURGE OF THE WEST (9/14/65)

As Parmenter takes command of Fort Courage, O'Rourke and Agarn arrange for the Indians to fake an attack
Alan Hewitt, Jay Sheffield, Barry Kelley, Henry Brandon
Written by Ed James, Seaman Jacobs, Jim Barnett; Directed by Charles R. Rondeau

DON'T LOOK NOW, ONE OF OUR CANNON IS MISSING (9/21/65)

Agarn impersonates General Grant in an attempt to reclaim a cannon loaned to Chief Wild Eagle which he doesn't want to return
Donald Barry
Written by Howard Merrill, Stan Dreben; Directed by Charles R. Rondeau

THE PHANTOM MAJOR (9/28/65)

A British major arrives to teach the soldiers how to fight the Indians using camouflage and guerilla tactics
Bernard Fox, Willis Bouchey, John Holland, Bella Bruck
Written by Arthur Julian; Directed by Leslie Goodwins

CORPORAL AGARN'S FAREWELL TO THE TROOPS (10/5/65)

Thinking that he is dying, Agarn puts in the mail to Washington a confession of the activities he and O'Rourke have engaged in
Robert G. Anderson, Vic Tayback, Georgia Simmons, Buff Brady
Written by Stan Dreben, Howard Merrill; Directed by Charles R. Rondeau

THE RETURN OF BALD EAGLE (10/12/65)

Parmenter is abducted by a fierce, and hairless, Indian
Don Rickles
Written by Arthur Julian; Directed by Leslie Goodwins



DIRGE FOR THE SCOURGE: O'Rourke and Agarn show guest Jack Elam that he's not especially welcome at Fort Courage.

DIRGE FOR THE SCOURGE (10/19/65)

The reputed ambidextrous fastest gun in the West challenges Parmenter to a shoot-out
Jack Elam, Harvey Parry
Written by Ed James, Seaman Jacobs; Directed by Leslie Goodwins

THE GIRL FROM PHILADELPHIA (10/26/65)

A socialite from Philadelphia tries to entice Parmenter into going back East to marry her
Linda Marshall, Laurie Sibbald, Harvey Parry
Written by Arthur Julian; Directed by Charles R. Rondeau

OLD IRONPANTS (11/2/65)

After two weeks in Command School, Parmenter returns as a tough disciplinarian
John Stephenson, Harvey Parry
Written by Arthur Julian; Directed by Charles R. Rondeau

ME HEAP BIG INJUN (11/9/65)

Agarn prefers becoming a member of the Hekawi tribe, in order to manage the curio production, as opposed to re-enlisting
Written by Arthur Julian; Directed by Charles R. Rondeau

SHE'S ONLY A BUILD IN A GIRDLED CAGE (11/16/65)

Thinking that Dobbs is about to receive a visit from a shapely singer, O'Rourke arranges a show and sells tickets
Patrice Wymore, Bartlett Robinson, Nydia Westman, Charles Seel
Written by Larry Markes, Michael Morris; Directed by Leslie Goodwins

A GIFT FROM THE CHIEF (11/23/65)

After saving Wild Eagle's life, Parmenter is rewarded with a papoose
Mae Clarke
Written by Al Gordon, Hal Goldman; Directed by Charles R. Rondeau

HONEST INJUN (11/30/65)

A con man moves in on O'Rourke's rackets
John Dehner, Lou Wills
Written by Ed James, Seaman Jacobs; Directed by Charles R. Rondeau

O'ROURKE VS. O'REILLY (12/7/65)

O'Rourke rallies the temperance forces when a beautiful woman arrives to open a saloon in the fort
Lee Meriwether
Written by Arthur Julian; Directed by Leslie Goodwins

THE 86 PROOF SPRING (12/14/65)

Parmenter is assigned to determine the source of the whiskey the Indians are drinking, just as O'Rourke and Agarn have brought the still into the fort for repairs
Parley Baer
Written by Fred S. Fox, Iz Elinson; Directed by Charles R. Rondeau

HERE COMES THE TRIBE (12/21/65)

Parmenter must marry Wild Eagle's daughter after rescuing her from a warrior of the hostile Shug tribe
Laurie Sibbald, Blaisdell MaKee, Jeff Lerner
Written by Ed James, Seaman Jacobs; Directed by Charles R. Rondeau

IRON HORSE GO HOME (12/28/65)

After being paid by Parmenter's uncle to relocate the tribe to make way for a railroad, Wild Eagle moves the Hekawis into Fort Courage
Allyn Joslyn
Written by Ed James, Seaman Jacobs; Directed by Charles R. Rondeau

OUR HERO, WHAT'S HIS NAME? (1/4/66)

A letter to his girl back east by Agarn, claiming that he killed Geronimo, finds its way into a Washington paper, resulting in the arrival at Fort Courage of the girl, the Secretary of War, and Geronimo himself
Jackie Joseph, William Woodson, Mike Mazurki, Robert Lieb, Robert Sorrells, Jamie Farr
Written by Howard Merrill, Stan Dreben; Directed by Charles R. Rondeau

WRONGO STARR AND THE LADY IN BLACK (1/11/66)

Agarn is hypnotized into a betrothal to a widow whose previous four husbands died mysteriously, leaving her their insurance money
Sarah Marshall, Henry Gibson, Clyde Howdy
Written by Stan Dreben, Howard Merrill; Directed by Charles R. Rondeau

EL DIABLO (1/18/66)

When Agarn sets out to capture his lookalike bandit cousin, the bandit himself shows up to terrorize the Hekawis and the saloon
Hal England, Tony Martinez
Written by Arthur Julian; Directed by Seymour Robbie

GO FOR BROKE (1/25/66)

Parmenter poses as a gambler in an effort to win back F Troop's pension fund, lost by O'Rourke in a poker game
Del Moore, George Gobel, James Drake
Written by Howard Merrill, Stan Dreben; Directed by Seymour Robbie

THE NEW I.G. (2/8/66)

Fort Courage is taken over by a major who orders the soldiers to wipe out the Indians with a new gun he's invented
Andrew Duggan, Ed Prentiss
Written by Arthur Julian; Directed by Charles R. Rondeau

SPY, COUNTERSPY, COUNTER COUNTERSPY (2/15/66)

Spies complicate the testing of a new bulletproof vest being conducted by F Troop
Pat Harrington, Abbe Lane, William Woodson, Robert Lieb
Written by Stan Dreben, Howard Merrill; Directed by Charles R. Rondeau

THE COURTSHIP OF WRANGLER JANE (2/22/66)

O'Rourke and Agarn try to manipulate Parmenter into marrying Wrangler Jane
Rachel Roman
Written by Arthur Julian; Directed by Gene Reynolds

PLAY, GYPSY, PLAY (3/1/66)

A gypsy leader after Agarn's money convinces him that he is their long lost king, and he resigns from the Army to join them
Zsa Zsa Gabor, Jackie Loughery, Angela Korens
Written by Arthur Julian; Directed by Gene Reynolds

REUNION FOR O'ROURKE (3/8/66)

Parmenter gives a testimonial dinner for O'Rourke to mark his 25 years in the Army
Marjorie Bennett, Eve McVeagh, Ben Gage, Richard Reeves
Written by Ed James, Seaman Jacobs; Directed by Charles R. Rondeau



Captain Parmenter shares a special moment with Roaring Chicken (Edward Everett Horton) and Wild Eagle in *DON'T LOOK NOW, ONE OF OUR CANNONS IS MISSING*.



When all heck threatens to break loose, **CAPTAIN PARMENTER, ONE MAN ARMY** is there in the hour of Fort Courage's need.

CAPTAIN PARMENTER, ONE MAN ARMY (3/15/66)

Parmenter and Wrangler Jane are left alone in Fort Courage after it is discovered that the soldiers were sworn in incorrectly and are thus not technically in the Army
Willard Waterman, William Phipps, Herman Rudin
Written by Howard Merrill, Stan Dreben; Directed by Charles R. Rondeau

DON'T EVER SPEAK TO ME AGAIN (3/22/66)

After receiving a citation for high morale, a feud between Agarn and O'Rourke escalates until the men are all set against each other

George Tyne, William Woodson, Robert Lieb, Al Shelly
Written by Arthur Julian; Directed by Charles R. Rondeau

TOO MANY COOKS SPOIL THE TROOP (3/29/66)

O'Rourke arranges to have Agarn appointed company cook for a new scheme, but a major decides to grab Agarn as cook for his campaign against Geronimo

James Gregory, Jamie Farr
Written by Stan Burns, Mike Marmer; Directed by Gene Reynolds

INDIAN FEVER (4/5/66)

Agarn repeatedly sees an Indian appearing and disappearing at windows nightly, but no one else does

Victor Jory, Lou Wills
Written by Arthur Julian; Directed by Gene Reynolds

JOHNNY EAGLE EYE (4/12/66)

O'Rourke and Agarn manipulate Parmenter into entering an Indian marksman in a shooting contest with Fort Bravo
Paul Petersen, James Griffith, John Nolan, Cathy Lewis
Written by Stan Dreben, Howard Merrill; Directed by Seymour Robbie

THE DAY THE INDIANS WON (5/3/66)

In order to stay in good with the Indian Council, the Hekawis arrange a phoney attack on and victory over F Troop, but Parmenter isn't in on the scam

Lou Krugman
Written by Ed James, Seaman Jacobs; Directed by David Alexander

A FORT'S BEST FRIEND IS NOT A MOTHER (4/19/66)

Parmenter's mother visits Fort Courage and decides to arrange for her friends in Washington to have him transferred to a less dangerous area

Jeanette Nolan, Ben Frommer
Written by Ed James, Seaman Jacobs; Directed by Seymour Robbie

LIEUTENANT O'ROURKE, FRONT AND CENTER (4/26/66)

O'Rourke is given a field promotion, which jeopardizes his business ventures

James Gregory, Marilyn Fisk
Written by Arthur Julian; Directed by David Alexander

WILL THE REAL CAPTAIN TRY TO STAND UP (5/10/66)

O'Rourke helps the town drunk pose as the commander of Fort Courage to impress his visiting daughter

Frank McHugh, Linda Foster
Written by Fred S. Fox, Iz Elinson; Directed by Charles R. Rondeau



Season 2 - 1966-67 (Color):

THE SINGING MOUNTIE (9/8/66)

Agarn's lookalike Canadian cousin arrives, intending to use Fort Courage as a hideout

Paul Lynde, Don Kent
Written by Arthur Julian; Directed by David Alexander

HOW TO BE F TROOP WITHOUT REALLY TRYING (9/15/66)

Word comes from Washington that all of F Troop, with the exception of Agarn, is about to be replaced

Les Brown Jr., George Tyne, Buck Buchanan
Written by Arthur Julian; Directed by David Alexander

BYE, BYE, BALLOON (9/22/66)

A Prussian colonel arrives with the intent of turning the men of F Troop into balloonists for use in lighter-than-air warfare, but ends up challenging Parmenter to a duel for the hand of Wrangler Jane

Harvey Korman
Written by Austin and Irma Kalish; Directed by Seymour Robbie

REACH FOR THE SKY, PARDNER (9/29/66)

The Fort Courage payroll is stolen, imperiling O'Rourke's ability to pay back a loan to avoid foreclosure

Charles Lane, Paul Sorenson, George Barrows, Mary Young
Written by Arthur Julian; Directed by Seymour Robbie

THE GREAT TROOP ROBBERY (10/6/66)

When Agarn, suffering from temporary memory loss, is accused of stealing various personal effects from the men, O'Rourke hires an Indian detective to solve the mystery

Milton Berle

Written by Stan Burns, Mike Marmer; Directed by Seymour Robbie

THE WEST GOES GHOST (10/13/66)

O'Rourke convinces Agarn, Dobbs, and Vanderbilt to resign so that they can revive a ghost town located where a railroad line will be constructed

Don Beddoe

Written by Arthur Julian; Directed by Seymour Robbie

YELLOW BIRD (10/20/66)

O'Rourke and Agarn pool their entire financial resources to ransom a beautiful girl from Indian abductors, in hopes that her rich father will reward them

Julie Newmar, Jacques Aubuchon

Written by Stan Dreben, Howard Merrill; Directed by David Alexander

THE BALLOT OF CORPORAL AGARN (10/27/66)

Agarn is wooed by both sides of an election in his New Jersey home town after receiving an absentee ballot that will decide the contest

Tol Avery, Lew Parker, Luana Patten, James Horan

Written by Austin and Irma Kalish; Directed by Seymour Robbie

DID YOUR FATHER COME FROM IRELAND? (11/3/66)

O'Rourke's father visits the fort and nearly burns it down

Rudy Doucette

Written by Arthur Julian; Directed by David Alexander

FOR WHOM THE BUGLE TOLLS (11/10/66)

Fort Courage is set to receive a visit from a merciless Inspector General who has a soft spot for fine bugling

Richard X. Slattery

Written by Hal Goldman, Al Gordon; Directed by David Alexander

MISS PARMENTER (11/17/66)

Parmenter's husband-hunting sister arrives at Fort Courage and sets her sights on Dobbs

Patty Regan, John Nolan, Dennis Troy

Written by Richard Baer; Directed by Seymour Robbie

LA DOLCE COURAGE (11/24/66)

O'Rourke convinces a famed Sicilian chef to open a restaurant in Fort Courage, with O'Rourke getting a piece of the profits

Joby Baker, Leticia Roman, Jay Novello

Written by Austin and Irma Kalish; Directed by David Alexander

WILTON THE KID (12/1/66)

The men of F Troop set out to catch the notorious outlaw Kid Vicious, a dead ringer for Parmenter

Sterling Holloway, Tom Williams

Written by Richard Baer; Directed by Phil Rawlins

THE RETURN OF WRONGO STARR (12/8/66)

Jinxed trooper Wrongo Starr arrives at Fort Courage with a load of dynamite

Henry Gibson, Ben Frommer, David Roy

Written by Stan Dreben, Howard Merrill, Jim Barnett; Directed by Gary Nelson

SURVIVAL OF THE FITTEST (12/15/66)

Parmenter and Agarn endure a survival test in the wild, intended to prove to Wrangler Jane that Parmenter is a better man than the handsome officer who arranged the test

George Furth, I. Stanford Jolley, Arthur Julian (undertaker)

Written by Arthur Julian; Directed by Gary Nelson

BRING ON THE DANCING GIRLS (12/22/66)

O'Rourke and Agarn want to hire dancing girls to boost business at the saloon, but are soon faced with losing it entirely to a slick character

Peter Leeds, Pepper Curtis

Written by Arthur Julian; Directed by David Alexander

THE LOCO BROTHERS (12/29/66)

Parmenter is captured for sport by a pair of large Indian renegades

Med Flory, Jim Daris

Written by Richard Baer; Directed by Hollingsworth Morse

FROM KARATE WITH LOVE (1/5/67)

A Japanese maiden seeks sanctuary in Fort Courage from a samurai who has orders to take her back to Japan for an arranged marriage

Miko Mayama, Mako

Written by Arthur Julian; Directed by Hollingsworth Morse

THE SERGEANT AND THE KID (1/12/67)

A mother enlists the aid of O'Rourke and Agarn in discouraging her ten-year old son from his determination to enlist in the cavalry

Peter Robbins, Pippa Scott

Written by Arthur Julian; Directed by Seymour Robbie

WHAT ARE YOU DOING AFTER THE MASSACRE? (1/19/67)

An old, crotchety chief comes down from the mountains to resume leadership of the Hekawi and lead them in a fight to take back the U.S. for their people

Phil Harris, Marilyn Fisk, Dorothy Neumann

Written by Austin and Irma Kalish; Directed by Phil Rawlins

A HORSE OF ANOTHER COLOR (1/26/67)

The men of F Troop vie with each other to capture a wild stallion

Ben Frommer

Written by Arthur Julian; Directed by Phil Rawlins

V IS FOR VAMPIRE (2/2/67)

Agarn is convinced that the spooky visitor claiming to be from Transylvania is a vampire

Vincent Price

Written by Austin and Irma Kalish; Directed by Hollingsworth Morse



Dunces with Wolves, aka Capt. Parmenter, tries to negotiate A Man Called Hoarse, aka Dobbs, out of hot water with Milton Berle in **THE GREAT TROOP ROBBERY**.

THAT'S SHOW BIZ (2/9/67)

Parmenter hires an out-of-town musical group to perform at the annual Military Ball, but is unprepared for their appearance and music

The Factory (Lowell T. George, Warren S. Klein, Richard T. Hayward, Martin F. Kibbee)

Written by Arthur Julian; Directed by Hollingsworth Morse

THE DAY THEY SHOT AGARN (2/16/67)

Agarn faces a firing squad for having apparently caused the death of O'Rourke

Fred Clark, Victor French, Charles Seel

Written by Austin and Irma Kalish; Directed by Hollingsworth Morse

ONLY ONE RUSSIAN IS COMING! ONLY ONE RUSSIAN IS COMING! (2/23/67)

A Cossack lookalike cousin of Agarn's arrives at Fort Courage and proceeds to steal the heart of Wrangler Jane Rudy Doucette, Ben Frommer

Written by Arthur Julian; Directed by Hollingsworth Morse

GUNS, GUNS, WHO'S GOT THE GUNS? (3/2/67)

A colonel arrives at the fort with information that someone is selling government guns to the Apaches, and a number of F Troop's firearms turn up missing

Arch Johnson

Written by Arthur Julian; Directed by Phil Rawlins



Sarah Marshall and Henry Gibson are WRONGO STARR AND THE LADY IN BLACK, though not necessarily in that order.



Photo courtesy Hake's Americana & Collectibles

A Whitman hardcover children's book.

Television Chronicles #4

MARRIAGE, FORT COURAGE STYLE (3/9/67)

O'Rourke and Agarn see a chance to make some fast bucks by bringing in a professional matchmaker to arrange marriages for the men of F Troop

Mary Wickes, Joyce Jameson, Rudy Doucette

Written by Arthur Julian; Directed by Phil Rawlins

CARPETBAGGING, ANYONE? (3/16/67)

A wealthy carpetbagger buys the town of Fort Courage and gives F Troop one week to vacate

James Gregory, Jack de Mave

Written by Arthur Julian; Directed by Phil Rawlins

THE MAJORITY OF WILTON (3/23/67)

The men of F Troop pitch in to help Parmenter prepare for his test for promotion to Major

Written by Arthur Julian; Directed by Phil Rawlins

OUR BRAVE IN F TROOP (3/30/67)

O'Rourke and Agarn disguise Chief Wild Eagle as a soldier so that his aching tooth may be pulled by a visiting dentist

Cliff Arquette (Charley Weaver), Hal England

Written by Austin and Irma Kalish; Directed by Seymour Robbie

IS THIS FORT REALLY NECESSARY? (4/6/67)

O'Rourke, Agarn, and Parmenter are convinced that a visiting major intends to shut down Fort Courage

Amzie Strickland, Charles Drake, Patrice Wymore

Written by Austin and Irma Kalish; Directed by Hal March



My Three Sons - 392 episodes, ABC/CBS

Credits:

Executive Producer - Don Fedderson
Theme by Frank DeVol

Regular Cast:

Steve Douglas - Fred MacMurray
Uncle Charley O'Casey - William Demarest
Robbie - Don Grady
Chip - Stanley Livingston
Ernie - Barry Livingston
Katie Miller - Tina Cole
Barbara Harper - Beverly Garland (Season 9 on)
Dodie Harper - Dawn Lyn (Season 9 on)
Charlie/Steve/Robbie Jr. - Michael/Daniel/Joseph Todd (Season 10 on)
Polly Williams - Ronne Troup (Season 11 on)



From the collection of Stanley Livingston

PART TWO - "THE ERNIE YEARS": SEASONS 6 THROUGH 12 (CBS - COLOR)

My Three Sons was a very successful series for the American Broadcasting Company, a network that regularly ranked last in the ratings war among the three major broadcast networks. As a matter of fact, it was one of the few bonafide hits that ABC had on its schedule. *My Three Sons* ranked as one of the top 15 regular series for three of its five seasons on ABC. However, a fairly common occurrence in those days was for a middle-aged program to switch networks, get a facelift, and continue on

for several more productive seasons. *My Three Sons* could have been the prototype for this successful transition. Here is how the metamorphosis transpired. First of all, the network switch, secondly, a shift from black-and-white episodes to color episodes, and lastly, a major cast change.

As for the reasons behind the change from ABC to CBS, Production Manager John Stephens gives his account:

"It was very simple. Fred

MacMurray and Don Fedderson were partners, and ABC said 'Okay, we want to renew you for two more years,' and they wanted to do it well before the (5th) season was even over. And Fred MacMurray says, 'Not only don't I know if I want to renew yet, I'm not really sure if I want to come back.' Now that shook everybody up, and we started looking around for replacements for Fred MacMurray, because he didn't know if he wanted to come back... We made up a list and talked to some people, and



From the collection of Stanley Livingston

Ernie poignantly weaves a place for himself into crusty old Uncle Charley's heart. Having cleared that hurdle, there is yet one obstacle for Ernie and the Douglas men to overcome. In *BROTHER ERNIE*, they have to deal with a regulation that requires a very sixties-ish stipulation be met before Steve can adopt Ernie. It seems that the adoption cannot go through unless there is a woman in the household. A lot has changed in thirty years. Anyway, even though a consummation (e.g. marriage) of Steve's aforementioned romance with Vera Miles could have inevitably solved the problem, it was not to be. Instead, Uncle Charley is observed performing all of the household duties of the lady-of-the-house, including reprimanding his young charges and dispensing love and affection, albeit in his own inimitable way. The rest, as they say, is television history.

"What we did with Ernie was a little bit funny," recalls John Stephens. "You know, Ernie first was simply a friend and lived a couple of houses down. Then, mysteriously, Ernie's parents were killed in an auto accident. Then Ernie moved into the Douglas house. Then the Douglases decided to adopt Ernie. After the adoption, one year later, there was never any talk of an adoption. He was always there and he was always one of the sons. We did those things. Mike simply got married and then was gone, and he was never mentioned again."

then ABC said 'Hey. Enough of this. We pass.' They passed. Fred MacMurray said, 'You know, I think I want to do the show again,' and CBS said, 'We'll take it,' and they took it. That simple. As a matter of fact, that was the reason that Chevrolet also bowed out of the show after the first few years, because Fred wasn't saying 'Yes, yes. I want to come back again.' But that was the real reason why CBS took the show, and of course the deal with CBS was unbelievable. They paid a goodly amount of money."

Season six began with what we will call "The Ernie Trilogy." The first episode was aptly titled *THE FIRST MARRIAGE*, as eldest son Mike (Tim Considine) married Sally Ann Morrison, played by the lovely Meredith MacRae. In spite of the fact that the Douglas family was as close as can be, Mike and Sally were never referred to again.

This was typical of the simplistic fashion television dealt with such departures. When Mike moved away, a void was created that had to be filled... a new third son. It would be pretty tough to have a show titled *My Three Sons*, and only have two sons. Not to fear, little Ernie Thompson had been warming up in the bullpen waiting for his chance to break into the starting lineup. While the baseball metaphor sounds more exciting, there was actually a calculated plan to make Ernie son number three. Barry

Livingston, who portrayed Ernie had been on the show for two years as Chip's neighborhood pal. During *THE FIRST MARRIAGE*, Ernie is suddenly orphaned, as we hear that his parents have been killed in an accident. In typical sixties fashion, the Douglas men take little Ernie in while waiting for him to find out what is going to happen to him. Another subplot of this episode is Steve's feeling that Mike's new marital status is a signal that he is getting old. Enter the very attractive Vera Miles to portray the woman from the adoption agency who just happens to cause a few sparks to fly with "old" Steve.

The second part of the trilogy was entitled *RED TAPE ROMANCE*. As Steve's romance heats up a bit, the stark realization of Ernie's impending fate becomes apparent to the member of the Douglas household. A campaign begins to adopt Ernie. Unfortunately, he and his dog, Wilson, do nothing to enamor themselves to Uncle Charley. On the contrary, everything either one of them does creates a flap with the old merchant marine sailor. Keep in mind that the centerpiece of our trilogy is Ernie himself, and bespectacled Barry Livingston was the quintessential TV nerd. Our bucktoothed little hero was a prototype for Steve Urkel and every nerd in between.

It's just a matter of time before



From the collection of Stanley Livingston

It was at around this same time that Don Grady pursued an opportunity that could have profoundly changed the direction of his career and made the already challenging *My Three Sons* shooting schedule even more confusing, as he nearly became *The Graduate* for director Mike Nichols.

"I was up for the part," Grady recalls, "and went back several times to read for Mike Nichols, and it was between Dustin Hoffman and me. Dustin had done a number of plays, and was more of a theatre actor, and I'll never know, probably, unless I know Mike Nichols personally, why he chose Hoffman, but he did, and Hoffman's a great actor... It's just as well, in a universal sense, in that I've always been more of a musician. I actually got into this industry because I played seven or eight musical instruments when I was a kid, and I was hired by Disney to become one of the Mouseketeers in 1957, and so I was always doing music, always playing music, my head was always into music, and I've gone on to compose and have a number of things that I've done as a composer... and, looking back at whatever might have happened, from not getting *The Graduate*, I'm glad it happened this way."

The next two seasons went along at the same pace, carrying many of the same types of storylines that had become the basis for the series. As Barry Livingston muses:

"(*My Three Sons*) was timely, and it certainly is contemporary in its attempt to portray a single parent trying to raise three children. That seemed to be a theme that was ahead of its time for where we are today. But it was entertainment... and people responded to a family of all men. It was kind of a unique take on growing up, and the difficulties of growing up that way, and I think it actually in its own small way sort of moved the television families out of the pristine kind of Nelsons/Andersons type of family where everyone's all dressed up in suits and ties at dinner time, reflecting what families were more like. The dog was always sleeping on the sofa, the dishes were always being done in the kitchen... So it tried to reflect what America, fami-

lies were like in the early 60s and did it pretty well, and, you know, times change, and the show didn't keep up with the changes in society, but it was pure entertainment. I don't think there's any show that's an exact mirror of what life is like, and so on that account it was done purely as a very gentle comedy about growing up."

The next major change in the series took place at the beginning of the 1967-68 season. Steve is transferred to North Hollywood, California. Naturally, the family makes the move from their home in the idyllic fictional midwestern town of Bryant Park, to the uncertain, new, and somewhat more contemporary setting out west.

"After a couple of years, they insisted that we move to the CBS facility," John Stephens relates. "They didn't really insist, but at Desilu, where we were renting space, they called Fred Henry and I into their office one day... and they said, 'Look... we're losing money on you. You've made a deal with us that we thought at first was pretty good, but every time that you keep changing the deal, we get more and more in the hole. We would just as soon that you leave.' Now (that's) the first time I know of of a well-paying tenant getting booted out of a studio, but CBS had kind of been asking for us to go over there. We said no, we were happy, and we showed them the deal that we had, and they said 'Well, stay there.'"

"And then once we got booted out, so to speak, then CBS said, 'Fine. Come over to Studio City,' and we went over there. Of course, they bought the show after two years, so they really owned the show, along with Fedderson and MacMurray, and then there was a deal where they bought MacMurray and Fedderson out for quite a sum of money. In those days it was a lot of money, about 15 million dollars, which was not a bad deal, because they split it 50-50. So that was quite a bit of money.

"What they did was, when we first went over there, they said, 'Look. We own the show, and here's what you have to do. What you have to do is, we will run everything. You're working for us.' We immediately stood up, especially Don Fedderson, who wouldn't take any guff from anybody, and said, 'Look, let us just do what we can do and let Fred and John run the show, and if you don't like what they're doing after two or three months, then by all means, then step in.' And that's exactly the way it ran, and so then consequently they never, ever questioned anything we ever did. They were really nice people. They never got involved in anything, not our call sheets, our schedules, or anything we even did. They just totally left us alone. It was a great, great lot to work in. We had our own company entirely, and they didn't bother us. We had everybody. Every department, we had ourselves, and they were all on Don Fedderson's payroll, not



From the collection of Stanley Livingston

Fred de Cordova (center, w/glasses) joins the cast in celebrating the birthday of Pete Weissmuller, brother of screen Tarzan Johnny, and Fred MacMurray's stand-in on *My Three Sons*.

on CBS's. It was kind of unique in that respect.

As for the Douglas family's move to Southern California, Stephens goes on:

"We decided to use a real place...

We didn't really use the name 'North Hollywood' that often. We basically just said we're in California, and the main reason we could make the move easy was Fred's business was aircraft. It was very simple to say Fred was being transferred to California."

There was a significant change behind the scenes as well, as a new director came on board in the person of Fred de Cordova, whose stint as producer of *The Tonight Show* with Johnny Carson would later make him famous to television viewers. He is credited by many in the *My Three Sons* family with reinvigorating the show, as John Stephens points out:

"He just revitalized the whole show, 'cause when he came in, he brought an energy to it that'd been kind of missing for a few years."

"I absolutely idolized him when I was on the show," Barry Livingston recalls, "to the point that I think I was becoming Fred de Cordova to a degree. And Fred de Cordova's known for being perhaps one of the wittiest, most acerbic wits that you'll ever encounter... and I wanted to be him. I wanted to be like him. You know, when you're Fred de Cordova and you've been in the business for 50 years, and you've earned your stripes and hung out with George Gershwin and Jack Benny, you know,

you're allowed those kinds of retorts to people. After Fred left, and I was just there on my own trying to be Fred de Cordova, I'm sure I was pretty obnoxious."

Beverly Garland also had a special appreciation for de Cordova:

"Fred de Cordova was a tremendous kidder and would always try to put Fred in some kind of a crazy light, or ask him some terrible question that he really didn't want to answer, and he was so known for putting him on, and I went along with that. We were always asking him some horrible question that he was just shocked at, so between the two of us, we really had him running."

All of the Douglases have a difficult time in the adjustment period. In particular, the series deals with the travails the family must face in their quest to make new friends. Robbie has the best luck during the first year. While at college, he meets a beautiful coed (sixties terminology) named Katie Miller, played in an innocently sexy way by Tina Cole. To red-blooded teenagers who were struggling through puberty at the time, Katie was a legitimate sex symbol. Robbie and Katie date, fall in love, are engaged, and married... all within the opening weeks of the season.

"I think they wanted to get Robbie married quickly," recalls Don Grady, "to bring new interest to the show. And they had already made up their minds that Robbie and Katie were going to get married and have triplets... I actually welcomed the change, and I thought

Robbie (had) played a teenager for long enough... Being an actor playing pretty much the same role... I was looking forward to the change and the character maturing, which he did, relatively. The funny thing is, I was opposed to Tina Cole playing the role... This may be the first time this has ever come out, but... Ronne Troup (who would eventually play Chip's bride, Polly) had done the show a number of times, and I felt that Robbie would marry a girl like Ronne Troup."

In spite of the wholesome nature of their courtship, this was groundbreaking stuff for sixties television according to Grady:

"When Robbie and Katie got married, they had us in two separate beds. The first scene we went to shoot, we were in two separate beds. This was around 1968 or '69... and I said, 'We can't be in two separate beds.' I mean we're kids of the 60s, you know? And they said, 'Well, we can't put you in the same bed, because we'll get too many letters and there's really no precedent happening on television for a single bed.' And I said, 'Before we shoot this scene, let me check it out.' And after several days, I found that there was a single bed... (on) *Bewitched*. They were sharing a single bed... So they let me have a single bed."

Robbie (who by now was being referred to as simply "Rob") and Katie continued in the spotlight when the '68-'69 season began. The fall episodes revealed that Katie was "expecting" (the word "pregnant" was still being avoided in sitcomland). This is where the Douglas clan really started to expand. Katie was pregnant with triplets!!! During the season, she gave birth to babies Steve Jr., Robbie II and Charley... Three Sons. The triplets caused a lot of consternation in a household that never lacked for any to begin with.

The changes continued fast and furious in an effort to keep the show fresh. The beginning of season 10 finds Ernie struggling to get along with his new teacher, Mrs. Harper, whom Ernie leads everyone to believe is a veritable witch. Naturally, Steve feels compelled to confront this ogre, and stand up for his son. Steve quickly finds out that Mrs. Harper (Barbara) is neither a witch



nor an ogre, but an attractive widow (people were not yet being divorced on situation comedies in 1969). Anyway, for the first time in ten years, Steve finds himself in the middle of a full blown courtship, and ends up turning Mrs. Harper into Mrs. Douglas.

"That was probably, in the entire 12 years... the biggest argument that we all had going," recalls John Stephens. "Everybody had a different take on it. Then of course, the bigger argument even, was to have Steve marry a woman with a child, 'cause then a lot of us felt that that was the end of *My Three Sons* as we knew it. That was the end of the all-male show, so to speak. You know, even though it was an all male show, we had men showing that they can do a lot of the 'women's' work. But the feeling again was to change with the mood of the times, and to bring in a woman.

"Actually, I had worked with Beverly Garland a lot, and so had Don and Fred Henry, so we all knew and loved Beverly... She's probably one of the nicest people you'll ever meet. That was a big, big situation, as Fred told us in no uncertain terms. He did not want to get involved in the casting, but it better be somebody he'd like, so she was easily the standout, 'cause we wanted somebody that was a good actress that looked wholesome with a little bit of sex so that she was appealing. And also somebody who could get along with anybody, and Beverly can. What you see is what you get. I mean, she really is that way. And that worked out fine."

Beverly Garland's resumé was and is among the most eclectic to be found in Hollywood. She is affectionately remembered by movie buffs for her performances in a number of cheesy 50s movies including such "classics" as *The Alligator People* and a slate of Roger Corman pictures, such as *It Conquered the World*, *Not of This Earth*, *The Gunslinger* and *Swamp Women*. Actually, her debut was in the noir classic *D.O.A.* starring Edmond O'Brien, and she has appeared in other notable films such as *The Joker is Wild*.

On the small screen, she landed her own series in 1957 as the star of *Decoy*, a syndicated series about a police-woman, and she later appeared as Bing Crosby's wife in his short-lived sitcom,



In a controversial scene, Steve proposes to Uncle Charley

The Bing Crosby Show, in 1964-65. She also became a frequent guest performer on a variety of TV series, as she recalls:

"I got to the point where... at one point in my life, I became the good luck charm. If you hired me, your show would sell. You know, *Medic* sold, and *Dr. Kildare*, and the Rod Cameron stuff, and so it got to be that if you hired Beverly to do your pilot, the pilot will probably sell, and it got to be kind of funny."

As for the way in which she was cast:

"My girlfriend called me and told me that she had read somewhere that Fred MacMurray was going to get married... so I called my agent and I said, 'Fred MacMurray's going to get married.' And he said, 'Yeah, I know.' And I said, 'Well, don't you think that maybe I could go up for it? Don Fedderson, I've worked with him on *The Millionaire* and a couple of things, and he knows me.' He just said, 'Beverly, there's no way.' I said, 'What do you mean, there's no way?' He said, 'They're never gonna hire you.' I said, 'Why not?' He said, 'Well, because you play alcoholics, you play sheriffs, you play screamers, you play... tough ladies. I mean, this is a very refined, nice lady, and that is not anything that you play.' I said, 'I know, but couldn't you at least send me up for it?'... So he said, 'Well, all right, but you're just going to get hired. I mean, there's just no way that this is gonna happen.'

"So he did send me in, and I remember that I went downtown and bought myself a wonderful little cotton dress, with a Peter Pan collar, red-and-white check, I'll never forget that; and I went in.

"For some reason, my husband, Fillmore, had gone over some kind of sports thing with me that morning. I can't remember what it was. So I went in and I met everyone, and of course, I was comfortable because I had met Don Fedderson before and had worked with him, and Fred MacMurray was there. So I said something about this sports thing... and he got very excited about it. He got up and he walked around and he said, 'Yes, and they did this and they did that and da da da...', and everybody in the office was shocked, because he was very, very quiet, but for some reason, he got very animated at this meeting, and got up and started to talk about it and talked to me about it... I was so thankful that I'd heard a little bit about it from Fillmore and I could talk about it. And three days later, they called and said that I had the job.'

There was another new family member as a result of this union; Barbara's five-year-old daughter, Dodie, played by Dawn Lyn. Dodie was not a traditionally cute child. As a matter of fact, she had the appearance of the type of child who might kick an unsuspecting adult in the shins. She created some unfamiliar situations for the Douglas men, who were not used to having a lit-



From the collection of Stanley Livingston

All smiles on wedding day despite a bad hair day for Beverly.

tle girl in their midst, and you know darn well that Uncle Charley and she would have their scrapes.

Dawn Lyn, who had made her debut on *Adam-12* as an orphan looking after her baby brother, nearly missed out on the role of Dodie, thanks to an unanticipated legal battle involving her services, as she relates:

"I went on an interview for the *Nanny and the Professor* pilot... I was cast as Prudence. We did the pilot. I got a letter from the producer saying, 'Thank you very much for your work... the pilot didn't sell, we're sorry... You're therefore released from your contract, as it states...' So they picked me up for *Three Sons*, as Dodie, of course. And there was a court battle. All of a sudden, *Nanny and the Professor* sold. They took the *My Three Sons* producers to court, saying, 'We still have her under contract as Prudence... You have to give her back to us...' We brought the letter into court, saying, 'This says we're released from the contract because the pilot didn't sell. Now all of a sudden, it's sold!' We didn't understand, so we just showed them the letter, and that was it."

In true *My Three Sons* style, Dodie's precocious nature lent itself to some of

the more poignant stories of the show's twelve-year run. The three sons had a little sister to love and protect, and she had three big brothers, and a daddy, and Uncle Charley, and Tramp, etc., etc... The ensuing episodes deal in large part with how the family integrates two women, one little girl, and a set of triplets into their life. How would Uncle Charley cope with sharing his duties with Barbara and Katie? These and other questions had to be explored and answered. The fun continued.

Not all of the adjusting to one another occurred on-camera, however. For instance, Beverly Garland anticipated an interpretation of Barbara that was not to be:

"I thought, 'Oh, this is going to be so wonderful,' because I loved *The Dick Van Dyke Show*, and Mary Tyler Moore was the first actress who played the wife that was able to really kind of say what she wanted to say. She'd say, 'I don't think that,' 'I don't believe that' or 'Come on, let's--' Well I thought, 'Gee, this is great. Now I can kind of do that, too.'

"Before that, all the women who had been in series and played the wife were just the sweet, nice things that always said sweet, nice things, and that was it. She was the first person that...

was able to be what women are to their husbands and be able to say something back to them, which nobody ever did. The men... always knew everything, and we always knew nothing.

"So the first day on the set, Fred was trying to teach me how to play golf, and I can't get it. Barbara gets very frustrated, and she finally says to her husband, 'But I thought that you said...!' in kind of a loud, not strident but almost argumentative kind of thing, 'I mean, didn't we say...?' and 'Didn't you just tell me that... so-and-so and so-and-so, isn't that what you just said?!' I said the words, but I said them with kind of strident voice, and that's not what you did... And then he comes back and says something.

"The next day on the set, everybody marches in... all the producers and the writers. Then they come up to me, and they say, 'No.' I said, 'What do you mean, no?' 'Uh uh. We don't do that. You have to remember that Barbara is always sweet, always kind, never raises her voice, is always very level.' I thought, 'Oh, dear. I'm not going to be able to be Mary Tyler Moore, no matter what I want to be'... So my husband said to me years later, 'That was the best acting you ever did. You were always so sweet.'

Though a seasoned television veteran, Ms. Garland found a new challenge in the show's unique shooting schedule:

"I'd never worked that way before in my life. I remember somebody coming up to me and saying, 'Our show's on the air tonight.' I said, 'Have we finished the script?' I never really realized we'd ever finished it, because we never did it from the beginning to the end.

"It was certainly an interesting way to shoot. I'd never done it before and (have) never done it since, but it was kind of comical. I had a gal by the name of Katie Barrett. I guess she was about 5'10" or 11", something like that; very, very tall girl, maybe even taller than that, and she played Fred MacMurray when Fred MacMurray (was absent), and so when Fred MacMurray asked me to marry him, I said 'yes' to Katie Barrett. I played almost everything with Katie. They had it timed so... to the minute, that if you came in and you did the master (shot), and it was a

master of just Fred and I, and nobody made a mistake, and every line was fine, everybody hit their mark and everything and we didn't waste any time, after we did Fred's close-up, then if there was any time at all, they would sometimes go into my close-up, but not always. It just depended. Everything was timed to the minute, and if there was time maybe to do my close-up, then I could do my close-up with Fred MacMurray, but most of the time, I had to do my close-up with Katie."

Sometimes, as Ms. Garland continues, the problem wasn't who to play *to*, but how to play yourself:

"I remember coming down the stairs and being very happy, and they went 'Cut cut cut cut. No no no no.' I said, 'What's the matter?' They said, 'Beverly, this is the script where Dodie is very, very sick. You're not happy.' I said, 'Oh.' You know, going down the stairs, how do I know what script we're doing? 'You're not happy here.' 'Okay.'

"The terrible thing was that you could never, ever change your hair. Once you did your hair, the very first show, the very first five minutes, that's the way that hair had to look for the season. And of course, as women, you know, you think you've got it just the way you want it, and you do a day's work and realize, 'I hate it!!' But too bad. That's the way it's going to be forever! Oh, it was so awful. And I remember that the wedding-- We were all going to do the wedding. We were going to do it all in one fell swoop, and so they said to me, 'You can change your hair just for the wedding.' Well, the hairdresser and I were so excited that we could change the hair that we just couldn't get it right. I mean, we got it up, we got it down, we'd do it this way and that way. We couldn't get it right! And they came in and said, 'You've got five minutes.' And I said, 'Five minutes?!' So we put it up, and it's the most awful hairdo in the whole show that I've ever done, and every time somebody seems to get a clip of that and they show that marriage, constantly with that horrendous hairdo, I just die when I see that.

Dawn Lyn, as the other new member to the Douglas household, had her own adjusting to do, recalling her working relationship with star MacMurray:

"He was the type who didn't like my precociousness... I wanted to look at the camera and see how it worked and I wanted to be up on the catwalks where the lighting is. You know, I was a very curious child..."

Beverly Garland offers additional insight into MacMurray's attitude toward young children:

"He was just not interested particularly. Moreso with the boys, because they were boys... although he had two twins at home, two little girls at home that he had adopted. He did say to me many times 'I could never have raised my own children if I hadn't done *My Three Sons*, 'cause I wouldn't know what to say to them. I remember every script, so when I go home and I have a problem, I go back to script 18 and go "How did we handle that? Oh, I see. Well, that's how I'll handle it", so that's how he raised his kids. Thanks to the writers."

Dawn Lyn readily admits her ability to shock adults with her childhood candor:

"I remember when Dodie and a friend got lost downtown (Dodie Goes Downtown) and had to take a cab home. In fact, it was Tracie Savage, who's now a reporter on Channel 4 (KNBC, Los Angeles). She played my friend in the show, and we got lost downtown together... This is the kind of precocious child that I was, which was enjoyed by some people and not by others. We were outside the soundstage, sitting in the cab, rehearsing the scene with the cab driver... and *Family Affair* used to film right next door, so Brian Keith knew me and I used to have lunch with Anissa Jones every once in awhile and I'd go visit, and he thought I was great. He liked me. So he saw me sitting there in the car, and he came over and said, 'Hey, Dawn, how you doin'?' 'Ex-cuse me, Mr. Keith. We're rehearsing,' in front of everybody, right? Everybody just goes 'Whoops!' Not knowing how to react, 'Oh my God, what did she do?' So he... put his hands up, 'No, she's right. She's right.' He was very sweet about it, he really was. But that's just the kind of precocious little poop that I was."

Interestingly, life imitated art among the *My Three Sons* cast, as Don Grady and Tina Cole did, in fact, devel-

op a close personal relationship, as Grady describes:

"As I said, I really didn't think she was the right type for Robbie, but sometimes, you know, you fall in love, it comes out of left field. So I had fallen pretty hard for her, plus, you know, that's kind of the thing about acting, and where you lose your identity in a way. Here was a person that personally I didn't really think was right for me, but she was my wife on the show, and I had to be in love with her, and I had to act like I was in love with her, so I really got into the part."

As it happened, Tina Cole took things a step further when she married Beverly Garland's stepson, making her Beverly Garland's step-daughter-in-law (??) both on the show and in real life.

As if things are not confusing or congested enough in the Douglas household by this time, Chip, who is all of seventeen now, elopes with his college girlfriend, Polly, played by the aforementioned Ronne Troup. This marriage occurs at the start of the eleventh season, which is otherwise a normal one. A classmate of Dodie's during this season was played by a young actress named Jodie Foster. As Dawn Lyn recalls:

"She was a schoolmate, a classmate of Dodie's. I don't remember her doing any scenes at the house. It was always at school, in the classroom set. What I remember about her... Great kid, you know, really nice person. Became good friends with my older brother, who is



Photo courtesy Hake's Americana & Collectibles



From the collection of Stanley Livingston

The fully-extended Douglas family (except for the triplets, who were probably taking a nap, and Mike, who by this time was living in a parallel universe).

Leif Garrett... They were each other's first crush. And they used to have a great time skateboarding together and all kinds of things, 'cause my brother for a long time was into skateboarding, and being the tomboy that she was, she kept right up with him."

As the season wound to a close, and Don Grady's contract was nearly up, there was a formidable attempt made to retain him as one of the television Douglas clan, as he reveals:

"It was a very emotional experience, leaving that family, but I really wanted to move on, and my gosh, the show looked like it could go on another ten years, but I wanted to start doing music professionally. It was difficult as it was. Good heavens, it took me ten years to start making a living as a composer after that. So Don Fedderson had

a series, a spinoff that he wanted me to do, Robbie and Katie... When they knew I was leaving, they felt like, well, maybe I would do this show, because it was going to be something new and something more challenging for me, but really it was just more television, and I always knew that I was going to be doing music.

"After the Honeymoon it was called, and CBS was ready to produce the show. But I really had had enough... So After the Honeymoon actually had a pilot... So I left and what they did was, they sent Robbie to South America somewhere. He didn't die or anything. He just went to South America. The producers felt somebody told me this, that I might change my mind and want to come back again, so they kind of left it open."

Thus After the Honeymoon, the pilot, became AFTER THE HONEYMOON, the final episode of My Three Sons' 11th season, featuring the final appearance of Rob. In eleven years, Grady had grown into, through, and finally beyond the role after more than a decade:

"I actually had an identity crisis when I was, oh, between 20 and 23, 24, which was 'Who was Robbie and who was Don Grady?'... When you're in your late teens and early manhood, and you're pretty much struggling with who you are, anyway, and then this other alter-ego to struggle with, which was the character of Robbie. You know, a very straight and obedient kid, and I'm pretty much those things, except that I was also forming my own way of thinking. It's just growing pains. I used to get in arguments with Fred about the times, really... certain movies, and so forth. I think by the time I was 24 or 25, I finally got it straightened out that 'Wait a minute. I'm me and that's the character, and the two are similar but different. Period.'"

Rob was not as easily forgotten as elder brother Mike. Given the continuing presence of Katie and the triplets, that would have been somewhat difficult anyhow. He was simply out of the country on assignment for his firm, as John Stephens elaborates:

"If somebody wanted to leave, like Tim or Don, they were given a few choices. They could get married, of course Don already was married, or they could be in Peru and write letters, or they could go off somewhere and be forgotten. Tim got married and Don wrote letters from Peru."

Through the miracle of television, Rob actually returned to the show once, as Don Grady recounts:

"There was a show where-- In fact, they used it for a lot of PR: 'Photographs of Robbie From South America on next week's My Three Sons.' In fact, I even had to watch the show, to see what they were gonna do. Did they shoot some shots of me when I wasn't watching or something... Candid Camera kind of thing? Anyway, I guess I was down in South America... I give my motion picture camera to some native down there and say 'Here, take a picture of me for my family,' and I send



Beverly Garland today

it up. Well, the native only shoots me from the knees down. And you can see that the camera would go up, and it would get up higher and higher, it would get up to my chin and then go back down to the feet again."

The debut storyline of the final season is very different, with Fred MacMurray playing dual roles. Besides Steve Douglas, he also portrays his Scottish cousin Laird (Lord) Fergus McBain Douglas, who comes to America in search of a wife. In Scotland, Fergus is a nobleman, but he falls in love with a waitress at the Blue Berry Bowling Alley named Terri Dowling, played by Anne Francis (TV's *Honey West*, and star of the classic film *Forbidden Planet*). Terri feels inadequate in regard to returning to Scotland as royalty, but Fergus manages to persuade her to marry him. An interesting twist in this dual role is that, although Fred MacMurray appears as Fergus, his voice is dubbed by actor Alan Caillou.

My Three Sons concluded its long run on August 24, 1972. For years, the only episodes that were run in syndication were the ones from "The Ernie Years," minus the final season-and-a-half. It was perceived that new generations would not watch shows that were not in color. Fortunately, the creative programmers of Nick at Nite chose to run the neglected shows, thereby introducing millions of viewers to Bub, Mike, and the younger Robbie and Chip. It has been 35 years since *My Three Sons* debuted, and it appears that the wholesome humor of the Douglas clan

will be seen for many years to come.

In the years since the departure of the show from prime time, the cast members have continued to be close friends in varying degrees, and frequently appear in groups at collector shows or on television talk shows. Interestingly, most have moved into other areas of endeavor.

Stanley Livingston, for instance, has developed a reputation as a fine artist and craftsman. He currently is developing a book and video project focusing on child stars. His brother Barry has continued to act, and went to New York to study acting seriously following the cancellation of *My Three Sons*. Returning to Los Angeles, he worked with such stars as Martin Landau and Jeff Corey. Though his acting has taken place mostly on the stage, he was featured in the short-lived 1974 series *Sons and Daughters* and more recently played the repeating role of Lex Luthor's lawyer on *Lois & Clark* until his character's untimely demise. Current projects include a USA Network feature, *Rattled*, and another cable film, *Invisible Mom*, in which he plays the lead (in contrast to his usual guest roles).

Don Grady's pursuit of music as a career has taken him through the club circuit; across the country in the second national touring company of Pippin; to

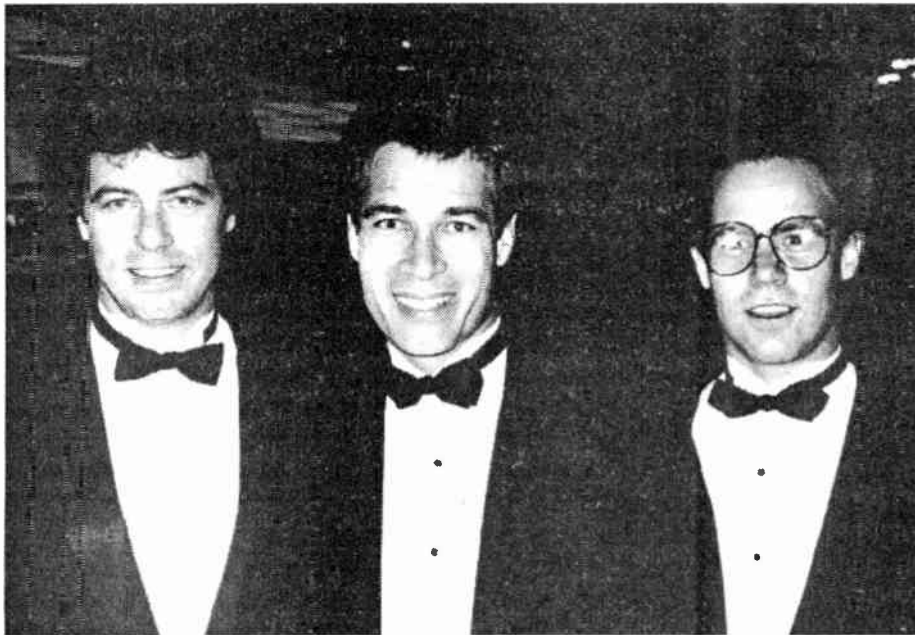
Universal City, where he has scored many of the theme park shows; and most recently to Las Vegas, where he was musical director and primary composer for Michael Crawford's show, *EFX*, at the MGM Grand. Other credits include the theme for Donahue, the score for Blake Edward's *Skin Deep*, and The Learning Channel's mini-series *The Revolutionary War*, for which he co-wrote the music.

Beverly Garland, of course, has never stopped performing. In addition to many more guest roles, she was seen as Kate Jackson's mother in *Scarecrow and Mrs. King*. Recently, she added Teri Hatcher to her list of television daughters when she appeared on *Lois & Clark* as Lois Lane's mother. Other recent guest shots include *Friends* and *Ellen*. In addition to acting, Ms. Garland is the proprietor of North Hollywood's Beverly Garland Hotel, which recently teamed with Holiday Inn Worldwide. The hotel is also home to Ray and Sharon Courts' Hollywood Collectors Show, where *My Three Sons* cast members are regular and popular guests.

Tim Considine continued to alternate between acting and writing until eventually going into what amounted to a voluntary retirement from acting. A role he takes particular pride in is one he nearly turned down, feeling at the time



From the collection of Stanley Livingston
Barry Livingston, Stanley Livingston, and Tim Considine pose with the original Rat Fink hot rod at the annual Route 66 Rendezvous in San Bernardino, California, where they were recently special guests.



From the collection of Stanley Livingston

Stanley Livingston, Don Grady, and Barry Livingston at the Fred MacMurray Tribute.

that it wasn't big enough. The part in question was the pivotal role of the soldier in *Patton* who gets slapped by the general, which ultimately leads to Patton's fall from grace. These days, in addition to being a draw at collector shows, both as *My Three Sons*' Mike and as Spin, of Disney's *Spin & Marty*, he is a Contributing Editor for *AutoWeek* magazine, and is also Editor-at-Large for both *European Car* magazine and CompuServe's Motor Racing Forum. Last year he came out of his acting "retirement" to make a rare guest appearance on Richard Dean Anderson's comical western series, *Legend*.

After a few more years of acting, including the role of Buford Pusser's daughter in the *Walking Tall* trilogy (with brother Leif), Dawn Lyn opened a shop in San Francisco. She now makes her home in the San Fernando Valley, where she is happily married. She writes, primarily for own enjoyment, and teamed up with her mother to compile *The Leif Garrett Scrapbook*, a task made easy by her ready access to her brother for source material.

Fred MacMurray returned to the Disney fold for 1973's *Charley and the Angel*, and was seen in several made-for-television features prior to his death in 1991. He is fondly remembered by all who worked with him.

John Stephens: "I can't say enough nice things about him... Fred

MacMurray was the only star that I ever worked with that you could, between takes even, go up and if he felt like talking, he'd talk to you, and not even about the scene, about whatever you wanted to talk about... By far the best person I ever worked with... because he was a person first and then an actor. Henry Fonda was bigger than life. Fred MacMurray was not bigger than life. He was just a real down to earth person."

Beverly Garland: "He didn't talk a lot. He was just a very, very private person... but charming and wonderful and just the best. Just as honest and as straightforward as you could possibly be. I mean, we all adored the man."

Tim Considine: "A class act. Wonderful guy. Very fatherly. Real straight shooter. Bashful. People used to... mistake his reserved behavior for aloofness. It wasn't aloofness. He was just a very private man, and a bit timid in social conditions. One of my favorite memories of him was at a party in the first or second year, maybe, or third year, for Chevrolet, and I remember dancing at this party that was given by the advertising agency, and I was dancing away and looked over and there was Fred playing saxophone with the band. Just lost in it. It was wonderful. Absolutely wonderful.

"Later on, not long before he died, there was a thing at the Hilton Hotel, a

testimonial dinner. He was a big strapping guy before, and I was a little take aback at how frail he was. But I was really pleased to see how June took care of him. What a great couple they were. And I remarked to my wife, 'I hope we grow old just like that, and you take as good care of me as June takes care of him.'"

Television's *Tarzan*, Ron Ely, became acquainted with Fred MacMurray through social and charity functions. Like MacMurray's television co-stars, Ely recalls him with great admiration:

"He was just the kind of a guy that made you proud to share the profession with. There were a few of those around... that gave a sense of quality to the profession of acting, and you would look back and see the life work of Fred MacMurray, and that was interspersed with some wonderful films, some wonderful jobs that he did.

"He was just a great guy, and he's a guy that's missed a lot... He was exceptionally special."

As for *My Three Sons* itself, it is remembered with similar affection.

Don Grady: "I think that as a chronicle of America before Watergate, if you will, it represents an ideal more than a reality. An ideal that we all really should all still entertain as far as the kind of respect that the boys had for their father, the kind of love... and the time that the father spent with the boys. You know, those are ideals that are worth having. Unfortunately, I don't think you can do a show like that anymore. People would not feel that it was really reality, but in a way I think we kind of were one of the last of those shows."

Beverly Garland: "It was... a show that so many people watched, and so many people loved... so it was kind of a wonderful, wonderful thing for me. And it has proven to be a wonderful thing because nobody forgets *My Three Sons*, so they'll never forget me. With all the junk I do, they'll never forget."

- Dan Falatico

Season 6, 1965-66:

THE FIRST MARRIAGE (9/16/65)

The wedding of eldest son Mike starts Steve thinking about his age

Vera Miles, Barbara Perry, Jennifer Lea

Written by George Tibbles; Directed by James V. Kern

RED TAPE ROMANCE (9/23/65)

Steve explores the possibilities of adopting Ernie, but runs into antagonism from Uncle Charley

Virginia Gregg, Vera Miles

Written by George Tibbles; Directed by James V. Kern

BROTHER ERNIE (9/30/65)

Ernie's adoption in to the all-male Douglas household is threatened by a regulation that there must be a lady of the house

John Gallaudet (as a judge), Vera Miles, Virginia Gregg

Written by George Tibbles; Directed by James V. Kern

ROBBIE AND THE CHORUS GIRL (10/16/65)

Uncle Charley has Steve worried about Robbie's late dates with a flashy chorus girl

Pam Austin

Written by Gail Ingram Clement; Directed by James V. Kern

THERE'S A WHAT IN THE ATTIC? (10/21/65)

Late one night, Steve sleepily investigates Ernie's report about having seen a lion in the house

Jon Silo, Quentin Sondergaard

Written by James Allardice, Tom Adair; Directed by James V. Kern

OFFICE MOTHER (10/28/65)

Steve hires a grandmother as his secretary, only to find her running his office like a kitchen

Joan Blondell, John Howard, Barry Brooks, Mike Durkin, Andrea Sacino

Written by Danny Simon; Directed by James V. Kern

MARY LOU (11/4/65)

Chip makes a date with a beautiful older woman, who is almost in high school

Patty Gerrity, Janis Kahn, Land Brooks, Suzanne Cupito, Ilana Dowding

Written by John McGreevey; Directed by James V. Kern

MONSTERS AND JUNK LIKE THAT (11/11/65)

Steve gets stuck inside a metal robot suit that he has to wear for a father-son program

Wayne Heffley, Joan Vohs, Billy Corcoran, Lindy Davis, Daniel Kulick

Written by Stan Davis, Frank Crow; Directed by James V. Kern

CHARLEY AND THE DANCING LESSONS (11/18/65)

A seductive dance instructor signs Uncle Charley up for a lifetime membership in a dance club

Joanna Moore, Mike Monahan

Written by Joseph Hoffman; Directed by James V. Kern

MY SON THE BALLERINA (11/25/65)

Robbie is so eager to make the track team that, to improve his timing, he agrees to join a ballet class

Sharon Farrell, Jeanette Nolan

Written by John McGreevey; Directed by James V. Kern

THE ERNIE REPORT (12/2/65)

Ernie feels neglected when the other members of the family are busy with various girl friends, and he is left alone

Jimmy Garrett, Patty MacDonald, Pauline Drake, Barbara Knudson, Diane Driscoll

Written by Dorothy C. Foote; Directed by James V. Kern



Ernie moves in under the watchful eye of Vera Miles.

THE HONG KONG STORY (12/9/65)

The Douglas family visits Hong Kong, and Uncle Charley hunts for his Oriental sweetheart of 30 years ago

Frances Fong, George Takei, Harold Fong, Nancy Hsueh,

Maurice Dallimore

Written by George Tibbles; Directed by James V. Kern

MARRIAGE AND STUFF (12/16/65)

Steve's unusual behavior convinces his family that he is secretly planning to be married

Chris Noel, Dana DiLaway, James Victor

Written by George Tibbles; Directed by James V. Kern

DOUGLAS A GO-GO (12/23/65)

The Douglas family bravely accepts the challenge when 13-year-old Chip decides to give a party, with girls

Ilana Dowding, John Howard, Jean Engstrom

Written by Austin and Irma Kalish; Directed by James V. Kern

CHARLEY THE PIGEON (12/30/65)

Uncle Charley limbers up his billiard cue to get revenge after two girl pool sharks take \$50 from Robbie

Quinn O'Hara, Mary Mitchell, Booth Coleman, Tommy

Alexander, Bert Whaley, Chip Swanson, John Howard

Written by Joseph Hoffman, Ray Brenner; Directed by James V. Kern

WHAT ABOUT HARRY? (1/6/66)

A huge shaggy stray dog adopts Steve and disrupts the neighborhood with his howls when Steve tries to leave the house

Lee Meriwether, Gil Lamb, Linda Watkins, David Brandon

Written by Cynthia Lindsay; Directed by James V. Kern

FROM MAGGIE WITH LOVE (1/13/66)

One of the world's ten richest women sets her sights on Steve by showering his family with costly gifts

Dana Wynter, Lou Krugmar, John Howard, Noel Drayton,

Dariele Aubrey

Written by Bill O'Hallaren; Directed by James V. Kern

- ROBBIE AND THE SLAVE GIRL (1/20/66)**
Robbie is the unwilling beneficiary of an old Chinese custom when the girl whose life he saves insists on being his slave
Benson Fong, Irene Tsu, Beulah Quo, Sherry Alberoni, Hank Jones, Oaky Miller
Written by John McGreevey; Directed by James V. Kern
- STEVE AND THE HUNTRESS (1/27/66)**
Steve is tempted when a beautiful female explorer invites him to go along on an African safari
Terry Moore
Written by Dorothy C. Foote; Directed by James V. Kern
- ROBBIE THE COLLEGE MAN (2/3/66)**
College man Robbie takes on a heavy work load of waiting on tables and other chores so that he can rent a room away from home
Suzanne Benoit, Barbara Pepper, Dorothy Love, Bob Turnbull, Hank Jones
Written by Joseph Hoffman; Directed by James V. Kern
- WHATEVER HAPPENED TO BABY CHIP? (2/10/66)**
When Chip adopts a shoulder-length hair style, Steve decides not to be a strict father but to give him more attention
Jay North, Pitt Herbert, Charles Herbert, John Howard, Ivan Bonar, Michael Ruppert, Jerry Davis
Written by Doug Tibbles; Directed by James V. Kern
- ROBBIE AND THE LITTLE STRANGER (2/17/66)**
Robbie has a spat with his girl while babysitting for friends, and has to take the baby home with him
Tina Cole, Karen Greene, Hal Stalmaster
Written by James Allardice, Tom Adair; Directed by James V. Kern
- CALL HER MAX (2/24/66)**
Two tomboys, a lady engineer and a member of a girls' hockey team, prove tough to handle for both Steve and Chip
Kipp Hamilton, Terry Burnham, Kaye Elhardt, Maura McGiveney, Greg Irvin
Written by James Allardice, Tom Adair; Directed by James V. Kern
- KID BROTHER BLUES (3/3/66)**
Robbie learns how much of a pest a kid brother can be when Chip and a buddy break up his date with a pretty girl
Donald Losby, Billy Willis, Susan Gordon, Johnny Jensen, Elaine Devry, Mary Jayne Saunders
Written by John McGreevey; Directed by James V. Kern
- ROBBIE'S DOUBLE LIFE (3/10/66)**
Robbie has a wonderful time going steady with two girls simultaneously, until the two ladies compare notes
Lori Martin, Vicki Albright, Terry Burnham, Robert Leader
Written by Doug Tibbles; Directed by James V. Kern
- OUR BOY IN WASHINGTON (3/17/66)**
Ernie sends a thank-you note for the Statue of Liberty, and the French government invites the Douglas family to visit Washington
Susan Silo, Tol Avery, Maurice Marsac, Patrick Michenaud, Billy Holmes
Written by Austin and Irma Kalish; Directed by James V. Kern
- ERNIE AND THAT WOMAN (3/24/66)**
Fourth-grader Ernie gets involved with a conniving older woman in the sixth grade
Vicki Cos, David Foley, Judy Parker
Written by John McGreevey; Directed by James V. Kern
- THE STATE VS. CHIP DOUGLAS (3/31/66)**
Chip demands a jury trial when Ernie accuses him of taking a valuable penny from his coin collection
Charles Herbert, Flip Mark, Jimmy Mathers, Mike Lipman, Valerie Ferdin, Tim Graham
Written by Leo and Pauline Townsend; Directed by James V. Kern
- A HUNK OF HARDWARE (4/7/66)**
Ernie packs a suitcase, ready to leave home, after he fails to win a cup for the family trophy shelf
Dallas Mitchell, Jim Henaghan, Stephen McEveety
Written by Gail Clement; Directed by James V. Kern
- THE WRONG ROBBIE (4/14/66)**
A boy who looks just like Robbie almost ruins Robbie's reputation before the deception is uncovered
Fred Wayne, Melinda Plowman, Jim Henaghan, Cissy Wellman, Sarah Selby, Mary Kate Denny
Written by George Tibbles; Directed by James V. Kern
- THE WHEELS (4/21/66)**
Robbie loses his driving privileges after the campus beauty queen gets a ticket while driving his car
Sherry Jackson, David Macklin
Written by John McGreevey; Directed by James V. Kern
- LONDON MEMORIES (4/28/66)**
The Douglas family returns from a trip to Britain, and Steve finds himself carrying a torch for a lovely widow
Anna Lee, Nora Marlowe, Richard Peel, Ben Wright
Written by Doug Tibbles; Directed by James V. Kern
- Season 7, 1966-67:**
- STAG AT BAY (9/15/66)**
The usually all-male Douglas household becomes a refuge for an attractive girl dancer who has been evicted from her apartment
Leslie Parrish, Paul Sorenson, John Howard, William Keene, Gil Lamb
Written by Elroy Schwartz; Directed by James V. Kern
- FLY AWAY HOME (9/22/66)**
Steve visits his home town, and is disenchanted by the changes in a former girlfriend
Virginia Grey, Eddie Rosson, Dave Willock, Ann MacRae, Irene Tedrow, Charles Herbert, Pamelyn Ferdin
Written by James Allardice, Gail Ingram Clement; Directed by James V. Kern
- FORGET ME NOT (9/29/66)**
An old girlfriend terrifies Steve by acting as though she plans to accept a proposal of marriage he hasn't made
Joan Caulfield, Norman Stevens
Written by Joseph Hoffman; Directed by James V. Kern
- GOOD GUYS FINISH LAST (10/6/66)**
Steve takes part in a fathers-versus-sons quiz show, only to have his team come out a poor second
Benson Fong, Jay North, John Howard, John Hubbard, Warren Hsieh, Joan Vohs
Written by Henry Garson, Edmund Beloin; Directed by James V. Kern
- ARRIVEDERCI! ROBBIE (10/13/66)**
Robbie runs afoul of an old Italian custom when he takes a girl walking in the park and learns that he's expected to marry her
Jay Novello, Judy Cannon, Pat De Simone, Richard Reed, Tommy Andre, Renata Vanni, Lenore Kingston, Donald Losby, Susan Benjamin
Written by John McGreevey; Directed by James V. Kern

IF AT FIRST... (10/20/66)

Steve gets a parking ticket from Robbie's girl, a pretty meter maid, then flunks his driving test
Yvonne Craig, Chester Stratton
Written by Edmund Beloin, Henry Garson; Directed by James V. Kern

ROBBIE'S UNDERGROUND MOVIE (11/3/66)

Robbie films a "way-out" movie for his college cinema class with the aid of a "way-out" co-ed
Linda Foster, Jerry Rennow, Paul Sorenson, Ralph Barnard, John Washbrook
Written by John McGreevey; Directed by James V. Kern

FIDDLER UNDER THE ROOF (11/10/66)

Uncle Charley tries to teach Ernie to play the violin, but runs into a major obstacle; the boy's lack of talent
Leon Belasco, Jerry Hauser, John Reilly, Mary Ann Durkin
Written by Austin and Irma Kalish; Directed by James V. Kern

HAPPY BIRTHDAY WORLD (11/17/66)

To earn extra money, collegian Robbie sets up a birthday cake business at home
Brenda Benet, Ralph Hart, Richard Bull, Carleton Young, Mimi Gibson, Terri Baker, Ann Marshall, Tamara Assayev, John Howard
Written by John McGreevey; Directed by James V. Kern

THE AWKWARD AGE (12/1/66)

Steve and Robbie find themselves romantically interested in the same girl
Susan Oliver, Oliver McGowan, Laurence Haddon, Robert Brubaker, Ron Brogan
Written by Joseph Hoffman; Directed by James V. Kern

A REAL NICE TIME (12/8/66)

Chip gets a date with a movie starlet for a publicity stunt and is astounded by the resulting hoopla
Tommy Noonan, Sherry Alberoni, Dennis Pepper, John Frederick, Valerie Ferdin
Written by Elroy Schwartz; Directed by James V. Kern

FALLING STAR (12/15/66)

Steve helps a once-famous singing star update her musical style when he arranges for her to sing with Robbie's band
Jaye P. Morgan, John Howard, Ray Anton, Mike Ruppert, Sally Smith
Written by Dorothy C. Foote, Joseph Hoffman; Directed by James V. Kern

TRAMP OR ERNIE (12/22/66)

Ernie develops an allergy to Tramp, and the doctor says the dog will have to go
Bill Quinn, Shirley O'Hara
Written by Gail Ingram Clement; Directed by James V. Kern

GRANDMA'S GIRL (12/29/66)

Chip's romance with a classmate flourishes when he rents a horse and buggy to impress the girl's old-fashioned grandmother
Jeanette Nolan, Terry Burnham
Written by Dorothy C. Foote; Directed by James V. Kern

YOU SAW A WHAT? (1/5/67)

Ernie sees a flying saucer, and is told by the Air Force to keep quiet about it
Del Moore, Rory Stevens, Alan Baxter, Lindy Davie, Billy Corcoran, Jonathan Kidd
Written by Eugene Thompson, J. Hoggman, James Allardice; Directed by James V. Kern

BOTH YOUR HOUSES (1/12/67)

Robbie plays Romeo to their new neighbors' Juliet when a feud seems imminent between the two families
Elvia Allman, Kevin Corcoran, Jackie DeShannon, Constance Moore, Joel Davison

Television Chronicles #4

Written by John McGreevey; Directed by James V. Kern

MY PAL DAD (1/19/67)

The boys try their best to get Steve to make Ernie his fishing buddy so that Robbie and Chip can get out of the annual trip
Aki Hara, John Howard

Written by Phil Leslic; Directed by James V. Kern

TV OR NOT TV (1/26/67)

To end squabbles over what program to watch, Uncle Charley decrees no television for a week in the Douglas home
Jenny Maxwell, John Howard, Judy Parker, John Washbrook, Jerry Rannow, Richard Jurey, Grace Lenard, Barry Brooks, Len Hendry

Written by John McGreevey; Directed by James V. Kern

MY DAD, THE ATHLETE (2/2/67)

Ernie's bragging about his dad's athletic prowess forces Steve into a grueling cross-country race with other fathers
Herbert Anderson, Jackie Minty, Bill Zuckert, Rory O'Brien, Keith Jones, Mike Wagner

Written by Ray Singer; Directed by James V. Kern

THE GOOD EARTH (2/9/67)

Uncle Charley buys a vacation lot, only to learn that he's been hoodwinked in a high-pressure real estate operation
Doodles Weaver, Maxine Simon, Jimmy Stiles, Ricky Allen, Lynette Winter, Vincent Van Lynn, Kaye Elhardt
Written by Tom Adair, John Elliott; Directed by James V. Kern



This coloring book reflects the musical leanings of the show's characters. According to Barry Livingston, his family occasionally picked up some extra cash by renting their own instruments to the show.

- MY SON, THE BULLFIGHTER (2/16/67)**
Robbie tries to impress his girl by competing with a handsome bullfighter against a killer bull, but has to flee for his life
Alejandro Rey, Heather North, Patricia McNulty, Alberto Morin, Walter Sande, William Boyett, Judy Parker
Written by Elroy Schwartz; Directed by James V. Kern
- THE BEST MAN (2/23/67)**
Robbie is asked to be best man at the wedding of the girl he had hoped to marry
Marianna Hill, Craig Shreeve, Judy Parker, Hugh Lawrence, Astrid Warner, Annette Cabot
Written by Edmund Beloin, Henry Garson; Directed by James V. Kern
- NOW, IN MY DAY (3/2/67)**
Chip has trouble going steady with two junior high school girls at the same time
Susan Gordon, Kelly Flynn, Chrystie Jordan, Kathleen Crowley, Sid Clute, Marcia Mae Jones, Kevin Tate
Written by Doug Tibbles, Gail Ingram Clement; Directed by James V. Kern
- MELINDA (3/9/67)**
To help out his dad, Chip pretends to like the daughter of a woman Steve is dating
Suzanne Cupito, Coleen Gray, Ilana Dowding, Kelly Flynn
Written by Joseph Hoffman; Directed by James V. Kern
- CHARLEY O' THE SEVEN SEAS (3/16/67)**
Uncle Charley's romantic tales of adventure prompt Ernie's schoolteacher to quit her job and buy a ticket to Pago Pago, for two
Jan Clayton, Lillian Bronson
Written by Joseph Hoffman; Directed by James V. Kern
- HELP, THE GYPSIES ARE COMING (3/23/67)**
Ernie is adopted by a tribe of gypsies who camp on the Douglas's front yard
Kurt Kasznar, Ric Natoli, Lili Valenty, Stuart Nisbet, Barry Brooks
Written by Cynthia Lindsay; Directed by James V. Kern
- ERNIE'S FOLLY (3/30/67)**
Other fathers help their sons in a school science fair, but Steve tells Ernie he's on his own, and his project turns to disaster
Teddy Eccles, Ila Briton, Stephen McEveety, Julia Benjamin
Written by Austin and Irma Kalish; Directed by James V. Kern
- ERNIE'S CROWD* (4/6/67)**
The older members of the Douglas family find their social lives complicated when little Ernie decides to accompany them on their dates
Julie Parrish, Ralph Hart, Dana Dilloway, Christie Jordan, Lynn Borden, Bobbie Diamond, Pauline Drake
Written by Cynthia Lindsay; Directed by James V. Kern
*Although the storyline would seem to indicate that the title of this episode should be Ernie's A Crowd (as in "two's company..."), and the given title the result of a typist's error, Barry Livingston's recollection is that this title is the correct one.
- ERNIE AND THE O'GRADY (4/13/67)**
A genial bum Ernie brings home for dinner decides to move in on the Douglas family
Eddie Foy Jr., Bob Jellison, Bob Sorenson
Written by Dorothy C. Foote; Directed by James V. Kern
- THE SKY IS FALLING (4/20/67)**
Robbie takes a part-time job selling real estate, and makes so much money that he wants to leave school
Steve Franken, Cathy Ferrar, David Brandon, Betty Lynn
Written by Danny Simon; Directed by James V. Kern
- SO LONG, CHARLEY, HELLO (4/27/67)**
An old seafaring buddy tempts Uncle Charley into leaving home for a job on a fishing boat
James Gregory, Leonard Yorr, Elsie Baker
Written by Henry Garson, Edmund Beloin; Directed by James V. Kern
- WEEKEND IN PARADISE (5/11/67)**
On a visit to Hawaii, Robbie falls in love, Ernie almost gets arrested, and Uncle Charley is pursued by an old girl friend
Susan Seaforth, Richard Loo, John Howard, Napua Wood, Bernie Gozier, Tiki Santos, Craig Matsunago, Leslie Matsunago, Mel Prestidge, Lloyd Kino, Bert Whaley
Written by George Tibbles, Edmund Hartmann; Directed by James V. Kern
- Season 8, 1967-68:**
- MOVING DAY (9/9/67)**
The Douglases move to California, where at first they are depressed to find the residents as chilly as the weather is warm
Kathleen Freeman, Dianne Ramey, Kevin Tate, Joan Vohs, John Lawrence
Written by George Tibbles; Directed by Fred de Cordova
- ROBBIE LOVES KATIE (9/16/67)**
Robbie, intending to break off his romance with Katie, ends up proposing and setting a wedding date
Written by George Tibbles; Directed by Fred de Cordova
- INSPECTION OF THE GROOM (9/23/67)**
Prospective groom Robbie undergoes a complete inspection by his Katie's family and sorority sisters
Kay Cole, Joan Tompkins, Jane Zachary, Barbara Boles, Mason Curry, Dorothy Love, Barbara Collentine, Kathryn Givney
Written by George Tibbles; Directed by Fred de Cordova
- COUNTDOWN TO MARRIAGE (9/30/67)**
Robbie and Katie call off their wedding on the eve of the ceremony
Oliver McGowan, Jane Zachary, Joan Tompkins, Kay Cole, Barbara Boles, David Fresco, Mimi Gibson, Judy Parker, Barbara Collentine, Kathryn Givney
Written by George Tibbles; Directed by Fred de Cordova
- WEDDING BELLS (10/7/67)**
Robbie and Katie are married, amid traditional confusion and tears
Joan Tompkins, Kathryn Givney, Barbara Collentine, Barbara Boles, Jane Zachary, Kay Cole, Mason Curry, Oliver McGowan
Written by Lois Hire; Directed by Fred de Cordova
- THE HOMECOMING (10/14/67)**
Katie and Robbie come home from their honeymoon to face the problems of newlyweds in a previously all-male household
Written by Lois Hire; Directed by Fred de Cordova
- MY WIFE, THE WAITRESS (10/14/67)**
Robbie discovers that Katie is working as a cigarette girl
Dick Wilson, Lou Krugman, Kaye Elhardt, Jim Henaghan, Bert D. Whaley, Len Hendry
Written by Henry Garson, Edmund Beloin; Directed by Fred de Cordova
- THE COMPUTER PICNIC (10/21/67)**
Chip manages to outwit the machine age when a computer is used to select partners for a school picnic
Ed Begley Jr., Buck Young, Billy McMickle, Kevin Brodie, Eva Ein, Billy Booth, Paul O'Keefe, Eddie Sallia, Selette Cole, Ilana Dowding, Jim Goodwin
Written by Doug Tibbles; Directed by Fred de Cordova

THE CHAMELEON (10/28/67)

The Douglas family has a problem persuading Ernie to accept a new friend when he learns she's a girl

Paul Picerni, Gina Picerni

Written by Doug Tibbles; Directed by Fred de Cordova

DESIGNING WOMAN (11/4/67)

An attractive woman enters Steve's life, and Katie recognizes her as a designing female long before the gullible male Douglases do

Anne Baxter, Tyler McVey, Robert Carson

Written by Paul West; Directed by Fred de Cordova

ERNIE, THE BLUEBEARD (11/11/67)

Ernie, who doesn't even like girls, winds up with two dates for the same dance

Claire Wilcox, Maureen McCormick, Ila Briton, John Bryant, Barry Balkin

Written by Doug Tibbles; Directed by Fred de Cordova

HEARTBEAT (11/18/67)

Katie, alone in the Douglas home, is frightened by what she thinks is the sound of a loud heartbeat

Guy Wilkerson, Jack Smith, Olan Soulé

Written by Bernard Rothman; Directed by Fred de Cordova

THE AUNT WHO CAME TO DINNER (12/2/67)

Katie's Aunt Cecile is a guest in the Douglas household, and in a few days rearranges the furniture as well as their lives

Marsha Hunt

Written by William Raynor, Myles Wilder; Directed by Fred de Cordova

LEAVING THE NEST (12/9/67)

Robbie and Katie decide to leave the Douglas household and move to a borrowed apartment

Written by Peggy Elliot; Directed by Fred de Cordova

YOU'RE DRIVING ME CRAZY (12/9/67)

Soon after Katie and Chip get their driving licenses, the family car collects a big scratch, but neither will plead guilty

George Neise, Kevin Burchett, Steve Farrow, Dick Farrow

Written by George Tibbles; Directed by Fred de Cordova

LIVERPOOL SAGA (12/23/67)

Chip invites a longhaired, guitar-playing boy from Liverpool as a key addition to his off-key rock & roll band

Jeremy Clyde, Joan Vohs, Dianne Ramey, Kevin Brodie, Scott Lane, Dana Dillaway, Susan Abbott, Gene Tyburn

Written by Freddy Rhea; Directed by Fred de Cordova

THE CHAPERONES (12/30/67)

Robbie and Katie agree to act as chaperones when Chip and his friends decide to spend a weekend at a cabin in the mountains

Lindy Davis, Kevin Brodie, Kevin Burchett, Diane Mountford, Dana Dillaway, Annette O'Toole

Written by Paul West; Directed by Fred de Cordova

GREEN-EYED ROBBIE (1/6/68)

Robbie displays a bit of jealousy when Katie innocently agrees to tutor a handsome student who is a former boyfriend

Mark Sturges, Shirley Mitchell, Frank Warren

Written by Lois Hire; Directed by Fred de Cordova

CHARLEY'S TEA (1/13/68)

Katie launches a one-woman suffrage campaign when Uncle Charley makes her feel unnecessary in the Douglas household

Colleen Peters, Janis Oliver, Debbie Loew, Diane Mountford

Written by Paul West; Directed by Fred de Cordova

ERNIE, THE JINX (1/20/68)

Young Ernie feels that he's a jinx to anyone he contacts, but his family assures him that they will stand by him anyway

Bella Bruck, John Craig, Warren Hammack, Brian Nash, Carol Sefflinger, Patrick Campbell, Annette Cabot

Written by Austin and Irma Kalish; Directed by Fred de Cordova

ERNIE AND ZSA ZSA (1/27/68)

Ernie and Tramp follow a movie star map, and wind up spending the day at a movie studio with Zsa Zsa Gabor

Zsa Zsa Gabor, Janice Carroll, John Culwell, John Craig, Warren Hammack, Vince Howard, Stephen McEveety, Ila Briton

Written by William Kelsay; Directed by Fred de Cordova

A HORSE FOR UNCLE CHARLEY (2/3/68)

Uncle Charley buys a trotting horse, in hopes of recapturing old racing glories

James Westerfield, Don Brodie, Jo Mendelson, James Campbell, Wayne Short, Sam Jones, John Williams

Written by Edmund Beloin, Henry Garson; Directed by Fred de Cordova

DEAR ENEMY (2/10/68)

While Robbie is on military maneuvers, each member of his family inadvertently winds up as a military prisoner

Kenneth Washington, Bobby Crawford, Bob Turnbull, Preston Hanson, William Boyett, Don Kennedy, Ed McCready

Written by George Tibbles; Directed by Fred de Cordova



From the collection of Stanley Livingston
Steve decides to show Chip how "Purple Haze" should really be played.

UNCLE CHARLEY'S AUNT (2/17/68)

Uncle Charley, forced to walk home from his lodge meeting dressed as a chorus girl, gets arrested for hitting a flirtatious man

Rolf Sedan, Gil Lamb, Frank Scannell, Larry Blake, Charles Thompson

Written by George Tibbles; Directed by Fred de Cordova

THE STANDING-STILL TOUR (2/24/68)

Everyone in the Douglas family leaves for some romantic place, leaving a lonely Ernie and Uncle Charley at home

Douglas V. Fowley, Karl Bruck, A.G. Vitanza, Richard Jury, Victor Brandt, Fred de Cordova

Written by George Tibbles; Directed by Fred de Cordova

HONORABLE GUEST (3/2/68)

The Douglases cancel a camping trip to play host to unexpected Chinese friends from Bryant Park

Benson Fong, Beulah Quo, Philip Ahn, Lisa Fong

Written by Austin and Irma Kalish; Directed by Fred de Cordova

THE PERFECT SEPARATION (3/9/68)

The first time Katie and Robbie entertain at home, they imperil the marriage of two close friends

Lynn Loring, Robert Dunlap

Written by Jim Brooks; Directed by Fred de Cordova

GOSSIP, INC. (3/16/68)

When two Mrs. Douglases visit Steve at his new job, his gossipy employees suspect he's a bigamist

Abby Dalton, Gail Fisher, Marvin Kaplan, Shirley Mitchell, William Forrest, Marcia Mae Jones, David Brandon, John Alvin

Written by Lois Hire; Directed by Fred de Cordova

THE MASCULINE MYSTIQUE (3/23/68)

A misunderstanding almost ruins the friendship between young Ernie and his closest pal

Joel Davison, Dirk Browne, Chris Charney, Susan Davis, Margie De Meyer

Written by George Tibbles; Directed by Fred de Cordova

THE TIRE THIEF (3/30/68)

Ernie and his friend cease to enjoy their "cops and robbers" games when the real cops start searching for them

Sheldon Collins, Kevin Tate, Joel Fluellen, Josh Peine, Ann McRea

Written by Doug Tibbles; Directed by Fred de Cordova



From the collection of Stanley Livingston

LIVERPOOL SAGA: Featuring the new duo of the 60s, Chip & Jeremy. Jeremy Clyde, of Chad & Jeremy, guest stars.

Season 9, 1968-69:

THE GREAT PREGNANCY (9/28/68)

The Douglas family dotes on Katie when she learns she is going to be a mother, but they seem to ignore father-to-be Robbie

Kathryn Givney, Joan Tompkins, James Victor, Betty Lynn, Lindy Davis, Rory Stevens

Written by George Tibbles; Directed by Fred de Cordova

DR. OSBORNE, M.D. (10/5/68)

Controversy erupts in the Douglas household over the selection of a doctor for Katie during her pregnancy

Leon Ames, Ann Marshall, Bobby Crawford, Joan Tompkins, Kay Cole, Lurene Tuttle

Written by George Tibbles; Directed by Fred de Cordova

LIFE BEGINS IN KATIE (10/12/68)

The baby stirs inside Katie, and Robbie suddenly sheds his youthful ways to become very much the sober, expectant father

Butch Patrick, Ricky Allen, Bill Franklin, Joan Vohs, Vicki Cos

Written by George Tibbles; Directed by Fred de Cordova

THE GRANDFATHERS (10/19/68)

Because he's about to become a grandfather, Steve has an easier time working out a contract with a general, also a grandfather

Arthur O'Connell, Barry Brooks, Betty Lynn, Herbert Anderson, Judy Shervin, Yvonne Lime

Written by Lois Hire; Directed by Fred de Cordova

THE BABY NURSE (10/26/68)

Uncle Charley prepares himself as a baby nurse by hiring himself out as a babysitter

Julia Benjamin, Jennifer Edwards, Marilyn Ware, Tammy MARIHUE

Written by George Tibbles; Directed by Fred de Cordova

BIG OL' KATIE (11/9/68)

Expectant Katie is distressed by her hugeness until she learns that she is to have more than one baby

Leon Ames, Jim Henaghan, Laura Wood, Gloria Schmidt, Barbara Boles, Susan Abbott

Written by George Tibbles; Directed by Fred de Cordova

MY THREE GRANDSONS (11/16/68)

Katie gives birth to identical triplet sons, and Steve must adjust to the fact that he is a grandfather, three times over

Charles Robinson, Gary Waynesmith, Jim Henaghan, Sarah Selby, Ron Doyle, Christopher B. Graham, Patience Cleveland, Leon Ames, Joan Tompkins

Written by George Tibbles; Directed by Fred de Cordova

TEA FOR THREE (11/23/68)

The triplets come home from the hospital, but Robbie finds that he is unprepared for the attention they attract

Mimi Gibson, Sarah Selby, Margaret Muse, Butch Patrick, Joan Vohs, Joan Tompkins, Suzanne Reid, Yale Summers, Natalie Lawrence, Jerry RANNO

Written by George Tibbles; Directed by Fred de Cordova

BACK TO EARTH (11/30/68)

Robbie decides to quit school in order to work full time, but a wise school counselor and Steve take steps to discourage the move

Vince Howard, Ricky Allen, David Brandon

Written by George Tibbles; Directed by Fred de Cordova

FIRST NIGHT OUT (12/7/68)

All the other Douglases come home early when a babysitter and Ernie take care of the triplets for the first time

Rose Marie, Bill McCully, Don Brodie

Written by Roccina Chatfield; Directed by Fred de Cordova

- CASANOVA O'CASEY (12/14/68)**
On the rebound after his girlfriend suddenly marries another, Uncle Charley acquires many new lady friends
Horace McMahon, Johnny Silver, Yvonne White, Amzie Strickland, Pauline Drake, Patience Cleveland, Lois January
Written by Ramey Idriss; Directed by Fred de Cordova
- EXPENDABLE KATIE (12/21/68)**
When Katie is gone for a day, the family must hire three cleaning ladies to restore the house to normal
Leon Ames, Joan Tompkins, Kevin Brodie, Flip Mark, Sheldon Collins
Written by Lois Hire; Directed by Fred de Cordova
- THE NEW ROOM (12/28/68)**
The new room contractor is putty in Katie's hands, but he is exasperatingly gruff and uncooperative with the male Douglases
Gary Clarke, Ed Begley, Butch Patrick, Ted Fish, Barry Brooks
Written by George Tibbles; Directed by Fred de Cordova
- THE FOUNTAIN OF YOUTH (1/4/69)**
Steve meets an attractive widow who seems to be very interested in him, but suddenly she turns cool toward his attentions
Wanda Hendrix
Written by George Tibbles; Directed by Fred de Cordova
- THREE'S A CROWD (1/11/69)**
The triplets get mixed up and must be taken back to the hospital for proper identification
Butch Patrick, Tracy Stratford, Gene Benton, Maria Grimm, Mimi Dillard, Lisa Benton, Sarah Shelby
Written by George Tibbles; Directed by Fred de Cordova
- CHIP AND DEBBIE (1/18/69)**
Chip staggers the Douglas family by becoming "engaged" to pretty Debbie Hunter
Angela Cartwright, Walter Reed, Margaret Field, Butch Patrick
Written by Diana Johnson, Aljean Harmetz; Directed by Fred de Cordova
- WHAT DID YOU DO TODAY, GRANDPA? (1/25/69)**
The family feels that Steve is becoming sedentary, not knowing that he has just been assigned to help capture some enemy agents
Anne Jeffreys, Johnny Haymer, Mike Mazurki, Morgan Jones, Henry Hunter, Charles G. Martin, Forrest Compton, Owen Cunningham
Written by Henry Garson; Directed by Fred de Cordova
- CHIP ON WHEELS (2/1/69)**
Steve gives Chip a well-preserved used car for his birthday, but is astounded by his son's unenthusiastic reaction
Jeff Burton, Kevin Brodie, Nancy Roth, David Bailey
Written by Lois Hire; Directed by Fred de Cordova
- HONORABLE EXPECTANT GRANDFATHER (2/8/69)**
A Chinese-American friend of Steve's is concerned about the man his daughter has married, an apparently aimless hippy
Benson Fong, Brian Fong, Caroline Barrett
Written by George Tibbles; Directed by Fred de Cordova
- OTHER WOMAN (2/15/69)**
Chip and Ernie observe Robbie in the company of a glamorous "other woman"
Leslie (last name unavailable), Barbara Morrison, Ollie O'Toole
Written by Douglas Whitcomb; Directed by Fred de Cordova
- GOODBYE FOREVER (2/22/69)**
Ernie goes through a trying period when he learns that his best friend is moving away
Butch Patrick, Joan Vohs, Frank Warren
Written by Doug Tibbles; Directed by Fred de Cordova
- THE O'CASEY SCANDAL (3/1/69)**
Ernie and his girlfriend are dismayed when Uncle Charley and her grandmother don't act like old folks
Claire Wilcox, Irene Hervey
Written by Lois Hire; Directed by Fred de Cordova
- ERNIE'S PEN PAL (3/8/69)**
Ernie's Latin American pen pal astonishes him by showing up in person at the Douglas home
Gil Rogers, Silvia Marion, Valentin de Vargas, Pilar del Ray, Tina Menard, Francisco Ortega, Valentina de Vargas
Written by Doug Tibbles; Directed by Fred de Cordova
- ERNIE THE TRANSMITTER (3/15/69)**
Ernie, convinced that he possesses extrasensory perception, predicts disaster for Robbie and Katie if they keep a doctor's appointment
Booth Coleman, Frank Inn
Written by Dorothy C. Foote; Directed by Fred de Cordova
- THE MATCHMAKERS (3/22/69)**
Steve and his business partner face a problem when their children develop an immediate dislike for each other
Don DeFore, Teddy Eccles, Diane Mountford, Marcia Mae Jones, Bruce Garrick, Linda Halliburton
Written by Doug Tibbles; Directed by Fred de Cordova
- ERNIE IS SMITTEN (3/29/69)**
Ernie attempts to remake his image after little Margaret Crookshank refuses to give him a second look
Julia Benjamin, Jennifer Edwards, Marilyn Ware, Tammy Marihue
Written by Doug Tibbles; Directed by Fred de Cordova
- TWO O'CLOCK FEEDING (4/12/69)**
Steve is cast in the role of marriage counselor by a young couple who turn to him for help in saving their crumbling marriage
John Washbrook, Beverly Lunsford, Stephen Liss, Larry Thor, Kim Beck, Marjorie Stapp
Written by Doug Tibbles; Directed by Fred de Cordova
- TEACHER'S PET (4/19/69)**
Ernie's writing ability lands him in the dreaded special English class with its strict but efficient teacher
Sylvia Sydney, Randy Meyer, Lisa Eilbacher, Butch Patrick
Written by Freddy Rhea; Directed by Fred de Cordova
- Season 10, 1969-70:**
- THE FIRST MEETING (10/4/69)**
Steve meets a remarkable woman in a high school corridor, and the two are quickly attracted to each other
Elaine Devry
Written by George Tibbles; Directed by Fred de Cordova
- INSTANT CO-WORKER (10/11/69)**
Steve's romance with Barbara flowers, and Robbie gets a job in Steve's firm
Eleanor Audley, Naomi Stevens, Aladdin
Written by George Tibbles; Directed by Fred de Cordova
- IS IT LOVE? (10/18/69)**
The whole Douglas clan conspires to encourage Steve's romance with Barbara
Eleanor Audley, Naomi Stevens, Aladdin
Written by George Tibbles; Directed by Fred de Cordova
- A RING FOR BARBARA (10/25/69)**
Steve pops the question to Barbara under circumstances that are far from ideal; the two are being detained at a police station
Eleanor Audley, Naomi Stevens, Buck Young, Aladdin
Written by George Tibbles; Directed by Fred de Cordova

- THE LITTLEST REBEL (11/1/69)**
Barbara employs her considerable store of diplomacy in an effort to gain acceptance by Steve's all-male family
Naomi Stevens, Aladdin, Randy Whipple, Billy Mickle
Written by George Tibbles; Directed by Fred de Cordova
- TWO WEEKS TO GO (11/8/69)**
Steve and Barbara discover that they have been thinking in opposite terms as to the form their wedding ceremony should take
Eleanor Audley, Naomi Stevens, Cathleen Cordell
Written by George Tibbles; Directed by Fred de Cordova
- ONE WEEK TO GO (11/15/69)**
Steve and Barbara have an argument serious enough for them to consider cancelling their wedding
Maurice Manson, Eleanor Audley
Written by George Tibbles; Directed by Fred de Cordova
- CAME THE DAY (11/22/69)**
After a hectic few hours of last-minute preparations, Steve and Barbara are married in a simple church ceremony
Brenda Benett, Eleanor Audley, Naomi Stevens, Maurice Manson
Written by George Tibbles; Directed by Fred de Cordova
- MEXICAN HONEYMOON (11/29/69)**
Steve and Barbara honeymoon in a "remote" Mexican fishing village which is bustling with hordes of other, younger honeymooners
Paul Petersen, Rick Kelman, Heidi Vaughn, Nacho Galindo, Astrid Werner, Tony Davis, Everio LoMedico
Written by George Tibbles; Directed by Fred de Cordova
- AFTER YOU, ALFONSE (12/13/69)**
Katie forces Rob to lecture Uncle Charley on manners, and the result nearly drives Barbara out of her mind
Written by Lois Hire; Directed by Fred de Cordova
- ROUGH ON DODIE (12/20/69)**
Little Dodie discovers that being a member of the Douglas family can be a rough-and-tumble proposition
Ricky Allen
Written by Doug Tibbles; Directed by Fred de Cordova
- SILVER THREADS (12/27/69)**
Katie panics when she detects a few gray hairs in her youthful head, and a family crisis is not far away
Lou Gutell, Gene Benton
Written by Doug Tibbles; Directed by Fred de Cordova
- It's a Woman's World (1/3/70)**
Steve gets cast as a tree in Dodie's school play, more or less proving Robbie's point that females are instinctive manipulators
Judith DeHart, Mimi Dillard
Written by Si Rose; Directed by Fred de Cordova
- TABLE FOR EIGHT (1/10/70)**
Barbara faces a fiasco when she prepares her first dinner party for Steve's business associates
John Gallaudet, Eleanor Audley, Jean Cook, Alan Gruener, Shela Moor, David Brandon, Mary Ann Gibson
Written by Bob Touchstone; Directed by Fred de Cordova
- DOUBLE JEALOUSY (1/17/70)**
A glamorous special secretary innocently enters the lives of Steve and Robbie, causing double domestic crises
Brenda Benét, Betty Lynn, Andrea Sacino, Ann Marshall
Written by Roccina Chatfield; Directed by Fred de Cordova
- DODIE'S TONSILS (1/24/70)**
Little Dodie goes to the hospital for a tonsillectomy, and insists that Steve stay with her overnight
Jane Dulo, Roy Roberts
Written by Doug Tibbles; Directed by Fred de Cordova
- WHO IS SYLVIA? (1/31/70)**
Steve's old girlfriend, now a rich divorcee, comes to town and gives Barbara a few jealous moments
Jane Wyman, Charles Snyder
Written by George Tibbles; Directed by Fred de Cordova
- YOU CAN'T GO HOME (2/7/70)**
Robbie pays a disappointing visit to his old home town and learns the truth of the adage "You can't go home again"
Burt Mustin, Olan Soulé, Robert Broyles, Suzanne Reid, Natalie Masters, Charles Lambkin, Frank Killmond, Linda Halliburton, Gary Grimes, Yale Summers
Written by George Tibbles; Directed by Fred de Cordova
- GUEST IN THE HOUSE (2/14/70)**
Barbara loses the feeling that she is a guest in her own home when Steve leaves town, and she has to confront one of Chip's teachers
Eleanor Audley, Janis Oliver, Dolores Quinton, Ellen Clark, William Mims
Written by Lois Hire; Directed by Fred de Cordova
- CHARLEY'S CELLO (2/21/70)**
Barbara feels that Uncle Charley is lonely playing his cello, so she invites three lady musicians to join him in a string quartet
Winifred Coffin, Madge Cleveland, Virginia Lewis
Written by Ramez Idriss; Directed by Fred de Cordova
- THE HONEYMOON IS OVER (2/28/70)**
A special project at their plant keeps Steve and Robbie so busy at night that their wives decide to pay them a visit
Robert Brubaker, Naomi Stevens, Jim Driskill, Betty Lynn, Aladdin
Written by George Tibbles; Directed by Fred de Cordova
- BAUBLES, BANGLES AND BEATRICE (3/7/70)**
Young Ernie becomes the unwilling object of the affection of Dodie's six-year-old friend Beatrice
Victoria Meyerink, Jim Halferty, Kelly Flynn, Vickie Cos
Written by Doug Tibbles; Directed by Fred de Cordova
- MISTER X (3/14/70)**
A bearded man of mystery confounds the Douglas family and authorities alike
Lew Ayres, Charles Bateman, John Gallaudet
Written by Lois Hire; Directed by Fred de Cordova
- DODIE'S DILEMMA (3/21/70)**
Dodie calls on her new big brothers to help fight her battles in the school playground
Erin Moran, John Lorimer, Lori Loughton, Tracie Savage, Patience Cleveland
Written by Lois Hire; Directed by Fred de Cordova
- Love Thy Neighbor (3/28/70)**
Robbie and Katie have an unpleasant personality clash with the young couple who move into the next apartment
Jerry Mathers, Andrea Sacino, Lori Martin
Written by Gwen Bagni, Paul Dubov; Directed by Fred de Cordova
- J.P. DOUGLAS (4/4/70)**
Chip decides to become rich early in life by instituting a break-neck schedule of earning money
Pitt Herbert, Paul Barselow, David Foley, Fred Gerber
Written by B.W. Sandefur; Directed by Fred de Cordova

Season 11, 1970-71:

- THE FIRST ANNIVERSARY (9/19/70)**
Dodie throws a "surprise" party for Steve and Barbara on their first wedding anniversary
Norm Alden, Doris Singleton, Virginia Lewis
Written by George Tibbles; Directed by Fred de Cordova

- THE ONCE-OVER (9/26/70)**
Chip is badly shaken when his Polly suggests that they elope
Norm Alden, Doris Singleton
Written by George Tibbles; Directed by Fred de Cordova
- THE RETURN OF ALBERT (10/3/70)**
A former suitor of Barbara's phones her when he arrives in town, and talks with Steve
Craig Stevens
Written by George Tibbles; Directed by Fred de Cordova
- THE NON-PROPOSAL (10/10/70)**
Chip is amazed when he learns that Polly thinks she has become engaged to him
Norm Alden, Doris Singleton
Written by George Tibbles; Directed by Fred de Cordova
- POLLY WANTS A DOUGLAS (10/17/70)**
Chip and Polly have a spat when Chip turns down her offer to elope
Norm Alden, Doris Singleton
Written by George Tibbles; Directed by Fred de Cordova
- THE CAT BURGLARS (10/31/70)**
Dressed for a costume party, Steve goes for gas when his car stalls, and the police arrest him as a cat burglar
John Gallaudet
Written by George Tibbles; Directed by Fred de Cordova
- THE ELOPEMENT (11/7/70)**
Chip and Polly agree to elope, and to ask their parents' permission first
Norm Alden, Doris Singleton, Sid Clute
Written by George Tibbles; Directed by Fred de Cordova
- THE HONEYMOON (11/14/70)**
Following their elopement to Las Vegas, Chip and Polly are beset by nothing but trouble
Natividad Vacio, Veronica Cartwright, Robert Broyles, Remo Pisani, Robert Diamond, Dick Gates
Written by George Tibbles; Directed by Fred de Cordova
- ONE BY ONE THEY GO (11/21/70)**
Chip faces a father-in-law who refuses to speak to his newly married daughter
Doris Singleton, Norm Alden
Written by George Tibbles; Directed by Fred de Cordova
- MY FOUR WOMEN (11/28/70)**
Steve reluctantly agrees to be a model for a fashion show, then refuses at the last minute
Written by Bob Touchstone; Directed by Fred de Cordova
- THE BRIDE WENT HOME (12/5/70)**
Chip becomes ill after eating Polly's cooking, and Polly feels that it would be better for her husband if she left him
Carleton Young
Written by George Tibbles; Directed by Fred de Cordova
- THE POWER OF SUGGESTIONS (12/12/70)**
Ernie uses the unwitting Douglas household as guinea pigs for his psychology assignment
Carleton Young, Claire Wilcox
Written by Doug Tibbles; Directed by Fred de Cordova
- ST. LOUIS BLUES (12/19/70)**
Grandma takes the triplets to St. Louis, giving Rob and Katie a month of peace, relaxation, and acute boredom
Cast and credits unavailable
- THE LIBERTY BELL (1/2/71)**
Robbie's motorcycle-riding friend tells him of his travels, and convinces Rob that he should take a holiday with him
Sal Mineo
Written by Doug Tibbles; Directed by Fred de Cordova
- THE LOVE GOD (1/9/71)**
Dodie develops a crush on her second-grade teacher, only to learn that he was once one of her mother's students
Jodie Foster
Additional cast and credits unavailable
- THE NEW VICE PRESIDENT (1/16/71)**
Barbara suspects a promotion for Steve, but a routine investigation by his company turns up some incriminating evidence
John Gallaudet, Lisa Pera, Byron Morrow, Oliver McGowan, Jeanne Bates, Rolfe Sedan, Robert Gibbons, Betty Lynn, Marilyn Hare, Patrick Campbell
Written by Lois Hire; Directed by Fred De Cordova
- ROBBIE'S HONEY (1/23/71)**
Robbie's drowning in circumstantial evidence when he's seen kissing his secretary and his wedding ring is missing
Cast and credits unavailable
- ERNIE'S DRIVES (1/30/71)**
Having no car, Ernie schemes with his friend on how to get their dates to the school dance
Cast and credits unavailable
- DODIE GOES DOWNTOWN (2/6/71)**
Dodie, left in Ernie's care when everyone else is away, suddenly disappears on a downtown-bound bus before Ernie can stop her
Tracie Savage
Additional cast and credits unavailable
- THE RECITAL (2/20/71)**
Dodie plays the piano in a not-very-good trio, and picks the Douglas home for rehearsals
Cast and credits unavailable
- DEBBIE (2/27/71)**
A winsome young woman miffs the Douglas women by enticing the Douglas men into fixing her dented fender
Cast and credits unavailable
- FIT THE CRIME (3/6/71)**
Ernie again flunks as Dodie's babysitter, and for punishment they are both confined to their rooms
Cast and credits unavailable
- THE RETURN OF TERRIBLE TOM (3/13/71)**
Uncle Charley becomes disgusted when he finds that his old shipmate is no longer the tough-talking and bad-mannered buddy he used to know
Cast and credits unavailable
- AFTER THE HONEYMOON (3/20/71)**
Robbie, Katie, and the triplets have a hard time finding new quarters until they meet a landlady who is a pushover for the babies
Pat Carroll
Additional cast and credits unavailable
Pilot for proposed series featuring Robbie and Katie
- Season 12, 1971-72:**
- THE ADVENT OF FERGUS (9/13/71)**
Steve's lookalike Scottish cousin arrives
Alan Caillou (voice)
Additional cast and credits unavailable
First of a four-part story
- FERGUS FOR SALE (9/20/71)**
Charley actively pursues his feud with Fergus
Alan Caillou (voice)
Additional cast and credits unavailable
- LADY DOUGLAS (9/27/71)**
Synopsis unavailable
Alan Caillou (voice), Anne Francis
Additional cast and credits unavailable



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Chip and Polly (Stanley Livingston and Ronne Troup).

GOODBYE FERGUS (10/4/71)

Synopsis unavailable

Alan Caillou (voice), Anne Francis

Additional cast and credits unavailable

FOUR FOR THE ROAD (aka THE TRIPLETS ARE MISSING; 10/18/71)

Steve leaves the toddlers with a sitter, and they wander away while her back is turned

Cast and credits unavailable

POLLY THE PIGEON (10/25/71)

A door-to-door salesman discovers Polly's lack of sales resistance

Cast and credits unavailable

HAPPY BIRTHDAY ANYWAY (11/1/71)

Birthdays disrupt the Douglas household when the Douglas women turn against their spouses over the men's apparent oversight

Cast and credits unavailable

PROXY PARENTS (11/8/71)

Young, married, and childless, Chip and Polly become proxy parents of several children when everyone else takes a long weekend

Cast and credits unavailable

THE ENTHUSIASTS (11/15/71)

Barbara's natural enthusiasm bubbles over into an embarrassing evening for Steve

Cast and credits unavailable

KATIE'S CAREER (aka KATIE SINGS FOR HER SUPPER; 11/22/71)

Katie lands a job singing in a small coffee house, but Steve and Uncle Charley have their doubts about her boss

Cast and credits unavailable

POLLY'S SECRET LIFE (11/29/71)

Polly fears that Chip is losing interest in her as a woman, and takes dramatic steps to remedy the situation

Cast and credits unavailable

THE SOUND OF MUSIC (12/6/71)

Uncle Charley is persuaded to fill in as a cello teacher to a small group of reluctant students

Cast and credits unavailable

THE TRIPLETS (1/13/72)

Things don't go quite according to plan when the triplets are selected for a television commercial

Cast and credits unavailable

THREE FOR SCHOOL (1/20/72)

Katie fills in as secretary for a friend on vacation, but Charley is enraged when she puts the triplets in nursery school

Cast and credits unavailable

ALFRED (1/27/72)

A little first-grader has a crush on Dodie, to Dodie's displeasure, and all her efforts to avoid his attention fail

Cast and credits unavailable

BUTTONS AND BEAUX (aka CHEER UP KATIE WEEK; 2/3/72)

The Douglas males, taking note of Katie's flagging spirits over her husband's absence, try to cheer her up with dinner and dancing

Cast and credits unavailable

PEANUTS (aka Everyone's Working for Peanuts; 2/17/72)

The Douglases do their best to help Dodie out of a jam by roasting an endless supply of peanuts for a school sale

Cast and credits unavailable

BAD DAY FOR STEVE (aka IT'S TOO LATE; 2/24/72)

Steve becomes accident-prone, perhaps as a result of Ernie's class project on how phases of the moon affect people's behavior

Cast and credits unavailable

SECOND BANANA (3/2/72)

Barbara blossoms as a championship cook, which wins her a trip to Hawaii

Cast and credits unavailable

BAD DAY FOR BARBARA (3/16/72)

An ailing Barbara tries to cope with a series of domestic problems, and leaves the house in silence when Steve presents stories of a rough day

Cast and credits unavailable

THE BIRTH OF ARFIE (3/23/72)

Tramp gets lost, and little Dodie is so disturbed that Barbara takes her to a child psychologist who offers some sage advice

Cast and credits unavailable

LONESOME KATIE (3/30/72)

Katie's loneliness escalates when she discovers that the wife of one of Robbie's colleagues plans to divorce her husband because of his prolonged absences

Cast and credits unavailable

BARBARA LOST (4/6/72)

Chip wonders whether to drop out of college when he is offered the chance to join a rock group

Cast and credits unavailable

WHATEVER HAPPENED TO ERNIE? (4/13/72)

Steve and Barbara are glorified as "model parents" by Steve's boss, who is having trouble with his own teenage son

Cast and credits unavailable

INTERVIEW: STANLEY LIVINGSTON

Interview by Dan Falatico

TVC: *Prior to My Three Sons, I know you were on Ozzie & Harriet. How did you actually get to be cast as Chip?*

SL: Well, prior to *My Three Sons*, I'd done, like you said, *Ozzie & Harriet*, and I'd kind of built up a little body of work. I'd done some films. There was *Rally 'Round the Flag Boys*, *Please Don't Eat the Daisies*, that I'd done to that point; a couple of other films that are probably more obscure. And I was really the first person that they saw in the interviews that was one of the child actors. They knew that they had Fred MacMurray cast. He was already-- the show was built around him, virtually. And they started casting. At that point, I had a little bit of a reel, I guess you could say, that people could see. I did a pilot for Jackie Cooper that was unproduced but we had the film, and they looked at that and they saw some of my work and I guess they liked the way I looked, so they kind of said, you know "We're definitely interested," and kind of put me on hold, and then they started looking around for the other brothers.

TVC: *What was unique about My Three Sons? How would you compare it to the other family comedies that were so prevalent in that era?*

SL: I think the thing that really set our show apart from other shows that were on in that era or kind of preceded it... If you watch *Leave It to Beaver*, it was sort of the same idea of family situation comedies, but I think where they were unreal is sometimes just the look of the set. Everything was so pristine looking, you know, it was always clean. If you watch *Leave It to Beaver*... What mom do you know that would wear a party dress and pearls to vacuum? They really weren't doing real things, where in our household, I mean right from the onset, the dog was on the couch... kids are all over the floor, leaving their books... I remember Uncle Charley and Dad's always tripping over 'em. So it had a real lived-in look, and I think it was a lot more believable. You know, people just looked and said "That's more like the place that I live in." You know, Uncle Charley's always trying to cook, somebody'd slam a door and the cake'd go down, you know, where on *Leave It to Beaver*, the cake was already made. That's just my impression of it, that it just seemed to capture a little bit more of the reality of people's lives and the way they lived, and I think they identified with it.

TVC: *Yet if you read some of the articles that have been printed recently, they say that a lot of the shows from that era were unrealistic, compared to, like, Roseanne...*

SL: Yeah, I think *Roseanne*, actually, in its own way, is a lot like *My Three Sons*, in that there was always the yelling and screaming. Had we been done now, prob-



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ably Uncle Charley'd be yelling a lot more, and you know, the humor'd be probably a little more harsh. Our show was definitely light humor.

TVC: *In other words, times have really changed.*

SL: Yeah, I think so. I mean it doesn't have the naivete of that show, or the innocence, but it's not so much the show as, I think, the era that it encompassed. That was just coming out of the 50s, and that's how things were.

TVC: *More of an idealistic look at maybe what life could be, or should be.*

SL: I think the 50s for a lot of people just were a lot more innocent than they are now; the movies that were made and the way life was.

TVC: *It seems to me from my conversations with you over the last year that you've still maintained a good friendship with some of the people on the show. Obviously, Barry...*

SL: Barry I have to, he's my little brother. Otherwise, he'll kill me.

TVC: *But you're really close with Barry.*

SL: Yeah, I'm close with Barry. Don. I still get together with him at least every couple of months, two-three months, sometimes six months'll go by-- just

depends what we're doing. But, yeah, Don I consider a brother. Tim Considine, the same way. I see him, I know at least three or four times a year, and he's a good friend. Like an older brother... very brotherly.

TVC: *How about some of the people that weren't in the show from the beginning, like Beverly Garland, Tina Cole...*

SL: I see Beverly all the time. As a matter of fact-- I don't have a pool, 'cause I live up in the hills, and I'm in an area that's sort of-- Well, I don't have a backyard, I have a hillside or a cliff. So she's got a hotel. I'll go down to her hotel-- I used to do this a lot more, but she owns the... Beverly Garland Holiday Inn in North Hollywood. It's a major hotel there. I go down and use their pool, use her tennis court. So I'm good friends with Bev, I see her all the time. In fact at the collectors show, they do it at her hotel. You know, Ray Courts' Collectors Show?

TVC: *Mm-hm.*

SL: Occasionally I'll bring my dad. I take him out a lot for breakfast, 'cause he's in a wheelchair. And then we go to the restaurant there and I'll run into her there, sometimes have breakfast with her.

TVC: *She was on a lot of shows... Checkmate, a lot of the old Twilight Zones, she was on everything, Alfred*



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While starring in *My Three Sons*, Stanley also had time to appear in some feature films, including *How the West Was Won*, in an unbilled performance as George Peppard's elder son (Stanley was in good company, as Lee Van Cleef also went uncredited for *his* role).

Hitchcock, Perry Mason, you name it.

SL: Yeah, and those Corman films. She was always being menaced by a... like a woman-ogling tree stump or whatever that thing...

TVC: *I remember that movie.*

SL: That was a lecherous tree stump.

TVC: *Yeah. From Hell... something to do with hell, the title of that movie (Editor's note: Dan seems to be referring to *From Hell it Came*, which was about a demon-possessed tree, but did not star Ms. Garland; Stan is likely referring to *It Conquered the World*, in which the title alien did resemble a tree stump). *How about Dawn Lyn? Dodie.**

SL: Dodie, yeah. She just got out of Leavenworth for kicking a cop in the shins.

TVC: *Ha ha. (Editor's note: He is kidding, so don't go starting rumors.)*

SL: No, she's settled down. She's married, no kids yet. She does some sort of secretarial work. It's hard for me to believe. I just think of her as still six or seven. Here's like this woman, still very tiny. Really nice girl.

TVC: *How about your relationship with William Frawley? You said you had lunch with him everyday?*

SL: I was like his pet. I was his mascot. I'd kinda get him back from lunch after he had three or four martinis for lunch, and come back and he'd totally screw up his lines... and fall asleep in scenes and stuff. He was a great guy. I never knew either of my grandfathers on my mom or my dad's side, and he kinda became my self-appointed grandfather. He was a great guy.

TVC: *He accepted the role?*

SL: Yeah, I think he relished in the role. Yeah, he was teaching me all my four-letter words... He used to hate Vivian Vance, who was working on *I Love Lucy*, and they started shooting *The Lucy Show* next door and he had a feud going with her. I remember one time he had me gather up all these film cans and he opened the stage door, he saw her go by, and like we threw 'em in there and there was all this crashing and banging going on. He was a real jokester, too.

TVC: *How was the transition from William Frawley to William Demarest? How did it affect everybody on the show?*

SL: Because of my age, I was a little sad, you know, 'cause Bill was so close to me, and when I found out he wasn't coming back... It was for health reasons; they couldn't get him insured, and he was having some health problems at the time, and without the insurance they decided not to take a chance on having him come back; kind of wrote him out, wrote in Bill Demarest, who actually was probably about the same age, but just in a little bit better health.

TVC: *Did you develop a relationship with him off the stage?*

SL: Uhm, probably not as close as with Bill (Frawley), but on the set, yeah, we were pretty close. I mean, I'd

see him at functions or stuff like that, but I probably was a lot closer to William Frawley when I used to literally eat lunch with him every day.

TVC: *So it really affected you.*

SL: I think it affected me, and you know, I was a little bit older then, so I probably wouldn't have been hanging out with Bill Frawley as much. About the time Bill Demarest came in, I was probably fifteen, sixteen... You're interested in girls and, you know, you're not doing the same stuff you were doing when you were ten or eleven.

TVC: *Sure. How about Barry? I know that he acted in Ozzie & Harriet, also. How did he get to come on the show?*

SL: Well, we had worked together before. He sort of had his own little career going by that point. But we did another film, *Rally 'Round the Flag Boys*, together. He got fired off of it, and that's how he ended up getting his glasses. The director didn't think he was watching the TV, and he was, but his eyes looked like they were looking over there, and he ended up going to the doctor, getting glasses, and really a very fortuitous firing because of that... (otherwise) he probably wouldn't have gone to the doctor, wouldn't have been spotted at that point. He had already been working, so all of a sudden there's this little kid with glasses, buck teeth, kind of had a real interesting look.

People had already been hiring him to do little parts, and *Ozzie & Harriet* came along. And when I left *Ozzie & Harriet*, the last episode I did Barry was in. They just sort of continued using him as the neighborhood kid like they did with me prior to that. So he built up some credits, started doing a couple of movies... And on *My Three Sons*, he'd come over and visit me sometimes and they got the idea "Hey, why not make him a, you know, a neighborhood friend of Chip's?" and so they put him in for about two or three years, I guess, and then when Tim was leaving the show, it was obviously called *My Three Sons*. It's like "We gotta think quick, we gotta get another son here," so he was sort of the obvious choice.

TVC: *How about Ozzie Nelson? What are your recollections of working on that show?*

SL: He was a real sweet guy. Very good with kids. Really down to earth. I mean, he wasn't a yeller or a screamer, really seemed to know how to deal with kids. And I think a good businessman, because you have to realize, earlier on when the show starred Ricky and David... I think he could see that the lifeblood of these shows is always bringing new characters in and if you start with kids, you've got a lot of room to develop, let 'em grow and people see them going through things. Just like *My Three Sons*. They were probably, in a way, happy that Tim left the show. I mean not happy happy, but just for the sake of the evolution of the show itself. Because Tim was of college age, he's gonna get married, and ostensibly he would have been doing the same thing Fred



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With Santa Frawley.

MacMurray's doing; you're raising your own kids, so they couldn't do that. By bringing in somebody younger, they've got the whole process of growing up to do again, and they could wreak tremendous emotional power having the kid be adopted and from a foster family, losing his family, the Douglasses take him in. All the value of that in terms of presenting it to the audience was very powerful.

TVC: *Can you tell me about the publicity surrounding Fred MacMurray getting started in My Three Sons? You mentioned that he was one of the first major motion picture stars to have his own TV show.*

SL: Yeah. It's very hard for people today, our generation and people that are younger than us-- They look, and Fred MacMurray's just some old geezer, but at the point in time when he came on TV he was, I mean, a major movie star. Probably the first major star to come from a film career, I mean a major film career, to TV. You know, he had done films like *Double Indemnity*, with Edward G. Robinson, *Barbara Stanwyck*... *The Apartment*. *The Caine Mutiny*...

TVC: *And the Disney films...?*

SL: Just prior. He did some in the late 50s... *The Shaggy Dog* and *The Absent-Minded Professor* prior to doing *My Three Sons*. He'd probably done 80 films up to that point, so we're talking... It would be the equivalent of Robert Redford saying, "Hey, I'm going to do a TV series called *My Three Sons*." That's about the stature we're talking about. So people were like, "Why does this guy want to do TV?" To accommodate him, they said, "We can shoot this thing out of continuity. You can come in for the first couple of months and we'll shoot around you, pick up scenes you're in, cut, then after you walk out, then we'll come back and pick it up later with the rest of the actors." So he would work a couple of months at the



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Extra-curricular horseplay on the set.

beginning of the year and we'd work maybe three or four months. He'd come back and be in for another couple of months. So he'd have the summer off, plus the hiatus. In the original, we'd do 39 (episodes) for the first two or three years. And when we did reruns back then, they didn't rerun all the shows. Now they do them sort of in increments of 24, 26, so it works out to 52, and usually have a couple of preemptions in there. We had pretty long days, although I was kind of, I guess, protected from that, being a child. If you're a child on the set, you're only allowed to work a set number of hours. So I could only be on the set, I think it was a total of nine hours. In that, you had to get your schooling and an hour for lunch, so they only had five actual hours of filming with me per day, and that's by law. You have child labor laws.

TVC: *Let's talk about Tramp. How many Tramps were there?*

SL: To my recollection, three. There were two originally, that I think were from the same litter. And if you look at them, they don't really look alike. One's got like a long snout, the other has a short snout. One was named Speed, the other was Spud. Speed, he didn't pee as much while we were shooting, so he got the bank job. Speed we phased out, we kept Spud. So he was working pretty much through about the seventh year of the show. And then we had his grandson come in. I don't remember that dog's real name. And he was blue, like a bluish gray, and they had to dye him to match the real Tramp. He had his own hairdresser, too.

TVC: *I don't suppose Tramp was also Jasper on Bachelor Father, was he? They both look a lot alike.*

SL: No. The thing we really inherited from another show, which I thought was probably really responsible for

kicking the show off and being the quality that it was the first year, was we had Peter Tewksbury as the director, who had done...

TVC: *Father Knows Best.*

SL: *Father Knows Best, yeah.*

TVC: *Any memorable guest stars that you recall?*

SL: Jimmy Stewart was probably for me, out of that era, a pretty big guest star.

TVC: *Yeah.*

SL: 'Cause I was real familiar with his films. Somebody else, who I liked, 'cause I like his show... was George Gobel.

TVC: *Lonesome George.*

SL: Lonesome George. I had done a **George Gobel** episode... probably in the '56-'57... I was on his show. I was supposed to be a chess genius. So I knew him. It was kind of funny when he came, you know, clowning around. We had a lot of other people that worked on the show that later came into their own. Some of them are actually pretty major movie stars at this point in time; Harrison Ford, Beau Bridges was on the show, Sally Kellerman. Probably a couple of other people.

TVC: *Jerry Mathers was on the show later in the run, wasn't he?*

SL: I think Jerry Mathers did an episode. Jay North I know did a couple of episodes. Tony Dow. Almost anybody who was on a series before us that was still working.

TVC: *Wasn't Jodie Foster on the show?*

SL: She was actually almost like a semi-regular for a year. She was in several shows.

TVC: *I know who we forgot. How about Polly? Do you still see Polly at all?*

SL: I haven't seen her in years, no. Ten years. I see her on TV.

TVC: *She's on commercials. I've seen her...*

SL: Ronne Troup. She wasn't my type. I'm going, "I'm not into blondes!" I was into brunettes or girls with black hair, so when I saw her, I'm like, "Look, I know you've gotta give me a wife, but this is ridiculous. This isn't anything like I'd be even interested in." They go, "Well, that's the way it's gonna be. This is your wife." It was like one of those old marriages out of the 1800s. "Hi, here's your wife."

TVC: *What was your favorite episode? Is there one that sticks out in your mind?*

SL: Probably the one with the lion (THERE'S A WHAT IN THE ATTIC?). I thought that one was pretty fun.

TVC: *Why was it your favorite?*

SL: I think it was just pretty creative to come up with that idea to begin with. There were some stories, some things that actually happened with the lion around the set that were pretty funny. It got loose. The trainer didn't really watch it very carefully. It was drugged, but, you know, a lion's a lion. You could be lunch. And it was funny, Bill Demarest was working that day. He came on the set and, you know, there's all

kinds of weird little places you can walk that are barely illuminated, and I guess he was walking on the set and he's not looking, and this lion is coming around the corner, walking right at him, and he's like, "What's goin' on here?!" And this lion's still coming, so he turned around and started to run. This lion took off after him, and he got into his dressing room just in time. Slammed the door and called the production office and said "What's goin' on? This lion's walking around on the set!" They said, "Don't worry. We're using the lion." He goes, "I know, it's clawing on my door right now!"

TVC: *That was a memorable episode.*

SL: Pretty memorable.

TVC: *How much acting did you do after the series ended?*

SL: I did some guest spots on things like *Room 222*, I did some commercials. I remember I did a lot of commercials in '73 and '74. Did a film for Paul Bartel, *Private Parts*. That was his first film as a director, the guy that directed *Eating Raoul* and *Death Race 2000*. Paul's a friend of mine. That's really when I kind of got more interested in behind the scenes, learning how to write, and I was still going to college, too, so I was trying to finish that off.

TVC: *Is that when you started your painting career?*

SL: I'd always been painting. Even when I was a kid. I got tons of stuff that I'd drawn, painted. It was something that I could do on the set that was quiet. They used to hate it when I played the guitar. And later on, I discovered that it was something that I could do, even as a career, outside of the acting. I think a lot of the reasons so many child stars have had problems is that they never developed anything that they could fall back on.

TVC: *How did you manage to stay so normal?*

SL: My parents. I don't know about normal, but I'm not totally crazy, I guess. Or as crazy as some of the other ones. I basically credit my parents. They gave us a pretty good upbringing. They never really treated us like we were anything special. I used to go to work, then when I got home, they'd go, "Okay, you know, you didn't take out the trash. The trash was supposed to be taken out. There's dog poop still all over the back yard. That's your job. And Barry, you were supposed to clean the pool." So we did things just around the house that every kid would do, you know. Got our allowance and whatever.

TVC: *Speaking of you and Barry, once he came on the show, were you able to make a real strong distinction between Barry & Stan and Chip & Ernie?*

SL: It was pretty synonymous I think at that point; it was like one and the same. We're still pretty much that way; we get along real well and don't really have that much rivalry. I try and help him as much as I can and vice versa, so...

TVC: *How about your sister (Michelle)? How did she fit into all this?*

SL: She was interested in the business for awhile. In fact

she was on *Toma* for a season. I think she did a couple of other small things after that, but I guess she just didn't have the real interest, or else my mom was pooped from taking her out on interviews. It's hard. It's really hard work, and a lot of people really don't realize this. You know, when you see a child actor out there and they're involved in the business, there's hours and hours of taking them to classes and interviews (for jobs) that you don't get and you know, trying to keep a smile on your face and keeping optimistic about your chances of doing it, and it's a numbers game.

TVC: *How did you beat the odds?*

SL: There was an agent there at a swimming pool that I went swimming at that saw me, and she-- It was like one of those Schwab's stories, it's just that I was at a pool instead. She tried to talk my mom into sending me out on interviews. She represented some kids. Eventually one day, my mom said, "Okay. Go ahead and send him out and see what happens." I probably was an extra for the first four or five things I did, and then Ozzie gave me a line, and that gave me some credibility. I probably got my Screen Actors Guild card, and from that point I just lucked out. I started getting roles left and right. I guess I did something right.

TVC: *Any chances of a My Three Sons reunion?*

SL: We always get asked that, and I really don't know. We tried to get something on one time, and it just -- I think it was while Fred MacMurray was still alive,



and he just wasn't interested in doing it. He probably wasn't in the best of health. And I think to do it without him while he was alive would have been a real slap in the face, so we just kind of let it lie there. I think now, you know, it's possible to do it.

TVC: *How about a remake? Like **The Brady Bunch** on the big screen. There's so many TV shows that have done well.*

SL: But it won't be with us. They gotta get the Baldwin brothers to do it. Alec and Adam and... whoever the other Baldwin is.

TVC: *Stephen and William.*

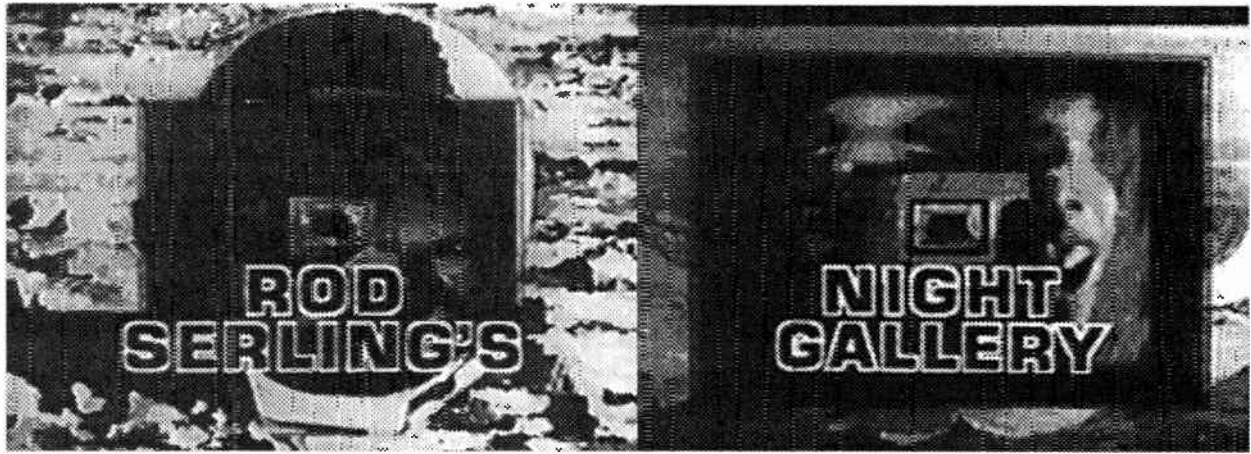
SL: William Baldwin, Alec Baldwin, and Stephen Baldwin, and Uncle Charley Baldwin. You know what it would be about if they did it... Well, actually, they could get a great Uncle Charley. Burgess Meredith. Just have a new Uncle Charley. I think it'd be cool to have somebody do that. Like another O'Casey brother. Who's to say there wasn't a younger brother? 'Cause, I mean, think about it, if you had Uncle Charley now, he'd be 200 years old. We could have him up in the attic, like in *Texas Chainsaw* or something.



Signing autographs at a recent collectors show.



From the collection of Stanley Livingston



Rod Serling's Night Gallery - 43 episodes, NBC

Credits:

Created and Hosted by Rod Serling

Produced by Jack Laird

Theme: Gil Mellé (Seasons 1 and 2), Ed Sauter (Season 3)

Art Director: Joseph Alves, Jr.

Over the years, the anthology series as a genre has yielded some of the best television ever produced. Some of the more conspicuous success stories have included *Alfred Hitchcock Presents*, *The Chrysler Theater*, *The Outer Limits*, *Playhouse 90*, *Police Story*, *Studio One*, and above all, Rod Serling's classic sci-fi series, *The Twilight Zone*.

Serling made his name during television's Golden Age, the heyday of the anthology series, and he was reluctant to limit himself to the confines of the returning-character format. *The Twilight Zone* had given him a wide-open field of setting and period choices, and when CBS cancelled the series in 1964 Serling sought a similar concept to continue flexing his imagination. He developed *Night Gallery* as a new forum for his unique brand of storytelling.

But where *The Twilight Zone* had introduced shadowy, surreal elements into the button-down, post Eisenhower landscape, this new series presented more graphic and colorful tales of the strange, the bizarre, and the occult. *Night Gallery* was Serling's overt homage to the horror pulps he read voraciously as a youth; he gave a sophisticated spin of literacy and maturity to the

plays he wrote, grafting onto the conventional pulp outlines his highly personal moral outlook and social agenda. As a logical extension of Serling's ideas for *The Twilight Zone* (a prestige show if ever there was one), *Night Gallery* seemed a promising venture. But from the beginning, despite Serling's status as the most-awarded writer for television of his generation, the project had some difficulty getting off the ground.

In 1967, Random House published a collection of three Serling stories, "The Escape Route," "Color Scheme," and "Eyes," under the title *The Season To Be Wary*. Although sales were disappointing, Serling's imagination was fired by the book's dramatic possibilities, wanting specifically to adapt "The Escape Route," "Eyes," and another story, "The Cemetery," into a full-length anthology film.

He conceived of the triptych as an exercise in gothic horror and the supernatural, dosed with *Zone* styled irony and linked by an unusual device: each story would be introduced by Serling and illustrated by three bizarre paintings at a somber after-hours exhibit. He sent his proposal, entitled *Night Gallery*, to all the major studios. It aroused interest

at Universal.

William Sackheim, a veteran television producer under contract at the studio, read the outlines of the three stories and immediately saw their possibilities. Shepherding the film into production, Sackheim pressed the brass to sign Serling for a series. Strangely, no one seemed to share the producer's conviction. "I had to push like crazy," Sackheim said. "They were looking for something much more classically spooky or frightening. But *Night Gallery* was never meant to be scary in that sense. There was a good deal of provocative material there. The Nazi story, THE ESCAPE ROUTE, was really more of a study of a man's guilt than anything else."

As well as bringing Rod Serling back to his preferred writing (and hosting) arena, the production boasted the auspicious directorial debut of a callow, painfully young Steven Spielberg. Working with silver screen giant Joan Crawford on the EYES segment, Spielberg's visual flair helped make the finished film a stylishly macabre entertainment. *Night Gallery* was broadcast as an *NBC World Premiere Movie* on the evening of November 8, 1969.

Both NBC and Universal were caught off-guard when the Niensens were posted. The broadcast garnered tremendous ratings, the highest audience share of the evening by a large margin. Serling was quickly approached and contracts were signed, although NBC, still concerned about the viability of an anthology series, bought only six hour-long episodes. *Night Gallery* would alternate on Wednesday nights from ten to eleven p.m. with three other series, *The Psychiatrist*, *McCloud*, and *San Francisco International Airport*, as part of NBC's Four-in-One programming "wheel." Later on, *Night Gallery's* respectable ratings (and the prestige of an Emmy nomination) would convince network brass to renew it for a second season in its own time slot.

With the series green-lighted, William Sackheim bowed out of the project to continue making movies and specials. Production duties for *Night Gallery* fell to Universal staff producer/writer Jack Laird, an inveterate fan of the gothic tale genre whose impressive resumé included work on *Alfred Hitchcock Presents*, *Mr. Serling in the Night Gallery*, *Ben Casey*, *The Chrysler Theater* and, in the coming years, *Kojak*.

Laird's interest in occult literature began in 1964 when he produced the supernatural thriller *Dark Intruder*, a television pilot starring Leslie Nielsen that was ultimately released in theaters. By the time he was tapped to produce *Night Gallery*, Laird's knowledge of the subject was immense, and it was from his vast library of gothic literature that he began choosing material for the series. Aside from Serling's work, few original scripts were ever accepted.

For the first season, comprised of only six shows, the writing was predom-

inantly Serling's at the network's request. Laird, however, wanted *Night Gallery* to be more than just a showcase for Serling, and the subsequent seasons reflect Laird's view. Assembling a short list of writers with whom he had worked in the past, Laird began farming out some of his favorite tales for adaptation. He then enlisted Herbert Wright, a fresh Yale graduate from Universal's Business Affairs office, to assist with script development and securing rights for the published material.

Serling enthusiastically shared Laird's love of the genre, but beyond that they shared little else. Almost from

an edge. Complicating the issue, Laird privately disliked Serling's lyrical, dialogue-driven writing style and discreetly tightened the scripts to his liking. While it is common in television to have a freelance writer's script entirely reworked by the writing staff of a series, Serling was not just another freelancer and he rankled at the perceived affront to his work. Fiercely proud, and with scores of awards and accolades for validation, Serling fought for his work and his vision. The frustrated Laird made attempts to accommodate Serling . . . at first.

"Jack was always a little irritable



Mr. Serling in the *Night Gallery*.

because he couldn't really go rewrite Rod's stuff," recalls associate producer Herbert Wright. "I mean, we all (rewrote Serling), but we never admitted that we did. Rod hardly ever got sent copies of (final drafts) so that Jack wouldn't have to have conversations with him. Rod and Jack would have an argument about something, Rod'd think he'd won, and then he'd see Jack's version on

the beginning, the relationship between Serling and Laird was strained. Serling, as much as he wanted a new outlet for his writing, refused an active role in the series. After his stint as both executive producer and head writer for *The Twilight Zone*, he no longer craved the life-consuming responsibilities of producing a weekly series. He assumed that his position as creator of *Night Gallery* (with his name prominently displayed above the title) would ensure his ability to okay script and casting decisions. Laird was not inclined to have his power usurped, however, and discussions between the two soon developed

the air. Rod would call the next day hopping mad. Those two were pretty high-powered, hot-tempered guys. That door used to shake a bit when I'd pass by. Oh yeah, they were into it." Eventually, Laird stopped accepting Serling's calls altogether. The six-time Emmy winner found himself locked out of his own series.

Laird's working relationship with the other writers on the show was mercifully less fractious. Most, in fact, admired Laird's keen eye for plotting and characterization. "The man was a consummate artist, one of the few I've ever met," affirms Alvin Sapsinsley

(dramatist of PICKMAN'S MODEL and LAST RITES FOR A DEAD DRUID). "His judgment was exquisite in picking out flaws in writing and suggesting corrections and new directions the story and characters should take. All of my story conferences with him and his detailed written suggestions were impeccable. I found him wholly impressive."

Writer-director Jerrold Freedman (MARMALADE WINE, DR. STRINGFELLOW'S REJUVENATOR) shares Sapinsley's praise of Laird. "He was a very bright man and a talented writer. He had the best story mind I've ever worked with, really fantastic at breaking down a story and telling a writer how to make it work better on this or that level. He would send you a set of notes when they drafted your script, very precise and detailed, terrific - sometimes his suggestions were as long as the script! Jack Laird was the Selznick of television."

Jack Laird's youthful staff reflected his willingness to give breaks to the inexperienced over proven veterans. He enjoyed the position of mentor to young talent, and was often rewarded with their fresh ideas and enthusiasm. *Night Gallery* became an incredibly rich and varied training ground for a handful of untried, eager filmmakers, giving them access to the expertise of skilled studio craftsmen and top-rank acting talent. It was their first chance to shine creatively in a studio environment, and they made the most of it.

The structure of the series was unique, unlike anything else on television at the time. Each show had between two and four tales of varying length within the broadcast hour. The finished scripts were pre-timed and juggled by Laird to fill the 60 minute time slot. This odd format freed the writers from the Procrustean bed of having to fit the stories into a pre-set, inflexible time frame, padding or cutting for such considerations. There was no typical running time for a *Night Gallery* segment. Some ran 45 minutes, some ran 45 seconds, but the length of each piece was dictated by the internal logic of its narrative, not by the need to squeeze the plot in between commercial messages. Subject matter and setting choices were equally free and wide-ranging. Although this splintered format has been

adopted since (notably in the resurrected *Twilight Zone* series in the mid-eighties), the concept had its first trial on *Night Gallery*.

"I'm probably the only man who really knows the definition of a *Night Gallery*," said Laird in a 1972 interview, "and yet, I'm not really able to define the show in words. It's a gut reaction to a story. It's strictly a subjective experience. At first, Universal indulged my whims about the show with some hesitation, but now I think they trust my judgment about content. The studio may be able to object to a particular script, but no one can tell me what a *Night Gallery* is."

Further, Laird's concept allowed each segment to have its own rhythm, look, and distinct approach, very much like an independent short film. "I encourage directors to treat each segment as an entity," Laird said. "There's no format, no style for the series as such. Each (story) is its own thing and has to be explored in terms of its own needs, not the needs of the series." In order to maintain this fresh perspective from story to story, Laird originally contracted a different director for each segment. This created problems for Joseph Alves, however, who was kept hopping the first season meeting with each director individually and discussing design ideas for the segment he was to direct. Laird altered his concept in the second season to accommodate Alves, settling on a core of talented directors.

A few of them springboarded from *Night Gallery's* *Four-in-One* cousin, *The Psychiatrist*. Jerrold Freedman, producer and writer on that show, directed several episodes, and directors Steven Spielberg and Jeff Corey got their shots at *Gallery* episodes from their work on that show. John Badham would also get his start here, later going on to direct *Saturday Night Fever*, *WarGames* and *Nick of Time*. Jeannot Szwarc, who had been struggling throughout the '60s to get behind the camera, would develop his reputation on *Night Gallery* as one of Universal's most imaginative directors, ultimately directing 22 segments.

"It was a very ambitious series," comments Szwarc. "Of everything I did at Universal, *Night Gallery* was by far not only the most exciting thing but the



Barbara Rush in COOL AIR.

only production where there was really an attempt to do something creative. God, we did interesting stuff. The material had a literary quality. When you looked at the scripts you got on other shows, my God, you'd have to work on it and work on it. Then you'd get this script from *Night Gallery*, and it was like reading poetry. And we had terrific people, a team: Spielberg and Badham, great cameramen, a terrific crew, the art direction and costumes were fantastic, everything was first class. But it proves that it's not all money, because we certainly didn't have the budgets and the schedules we should have. In a way, I think it forces you to be more imaginative, when you don't have it all on a platter. When I look back, I'm absolutely astounded at the overall quality compared to most of the stuff I see today. At least we didn't take the audience for a bunch of idiots."

The show's premise attracted a number of directors who worked outside the Hollywood system as well. Timothy Galfas, an independent filmmaker from New York, was enlisted for three episodes, and Rudi Dorn, an Austrian designer living in Ontario, got his green card just in time to direct a classic *Gallery* segment, THE DOLL. In a tantalizing, "what-might-have-been" scenario, Herbert Wright managed to get interested responses from such distinguished European directors as Alain Resnais (*Hiroshima mon Amour*) and Andrzej Wajda (*Ashes and Diamonds*). As proof of the Hollywood film community's insularity, when Wright approached



THE FLIP SIDE OF SATAN: Arte Johnson plays the devil's music. Universal executives with this information, no one there knew of Resnais's or Wajda's work and quashed further overtures. Executive myopia was evident at NBC as well: when Wright suggested trying to secure Sir Laurence Olivier for a *Night Gallery* segment, the network refused on the basis that the great British actor had no "TVQ" (TV Quotient, i.e. determined "value" to the television audience). Fellow Brit Laurence Harvey was similarly treated. When Harvey, the international star of *Room at the Top* and *The Manchurian Candidate*, expressed interest in Serling's script for *THE CATERPILLAR*, Wright and Laird had to go to the wall at the network to get him okayed.

While frustrations of this kind were common at the executive level of the show, on the set the director and crew were almost free of creative restraints. There was no series star to dominate the set, dictate protocol, or demand creative changes. Laird, save for his occasional stints as director, rarely visited the set, entrusting the physical production entirely to Astor, Alves, and assistant directors Ralph Sario and Les Berke. The editing staff enjoyed similar freedom, and were given carte blanche to create wild optical effects in the post production phase. Even the strict studio control that was a constant in other productions was for the most part absent in *Night Gallery's* case. Happily, the show was allowed to fend for itself and it thrived creatively in this environment.

Visually, the series had a handsome

look, a vivid palette, and the dark, baroque "feel" crucial to the genre. To sustain the ever-important atmosphere of each segment, Laird chose very few scripts with exteriors to ensure that the directors and cinematographers could maintain tight control over lighting and staging. The cinematographers were encouraged to experiment with unusual angles and atmospheric lighting effects.

As accomplished as were the visuals, so too was the music written for the show. Jack Laird wanted avant-garde composer Gil Mellé for the series, but Mellé was deeply involved at the time in scoring Universal's production of *The Andromeda Strain* and declined. Laird was persistent, however, and badgered Mellé to steal time away from scoring the film to work on the theme for the opening credits of *Night Gallery*.

Utilizing his self-built synthesizer, Mellé's theme for *Night Gallery* was electronic, the first ever for a television series, and with its unearthly timbres and ominous sonorities he produced an original, spine-prickling piece of apt spookery. The theme was complemented by the design of the familiar opening titles, a sequence of telescoping images alternating leering faces with Tom Wright's bizarre gallery paintings.

A major necessity for a show dealing with the fantastic was special effects. While the budget for make-up and effects was never large, Universal had at their disposal production wizards who had been with the studio since the early days. "That's why *Night Gallery* looks so damned good," claims Wright. "We drew upon the expertise of guys who had worked on the original *Frankenstein*, and they'd know how to do things with mirrors that would now be achieved by expensive opticals. They had all these tricks they'd been using for years, with pull-away sets and foreground cutouts. There were no video effects or computer tricks in those days, and we had horrible production problems to solve with no money, so we'd have to figure out how the hell to do it. You'd be sitting there spinning in a circle when some old guy'd come over, spit out some tobacco and say, 'You know, when I worked for James Whale back in '31, here's what we did about that. In fact, I still think we got something in a

box back at the office. Lemme go see and I'll come on back.' And sure enough, he'd find something down there, so for about a buck and a quarter we'd accomplish something that we thought was going to cost us fifteen hundred bucks. Those guys were the brain trust of Hollywood. They've replaced them with computers and video effects, but everything now costs so much more than it has to because none of the new guys know any of the old tricks. It's a lost art, like the Tibetan bells that nobody knows how to make anymore."

Achieving top-quality special effects, though, was a minor problem compared to the dealings with the network. Laird and Wright fought regularly with NBC over the "acceptability" of some of the more controversial elements of the show. One segment, *THE SINS OF THE FATHERS*, dealt with the ancient Welsh custom of "sin-eating," feasting in the presence of a dead man's corpse to take on his earthly sins and ensure his soul's ascension to heaven. The script for this grim piece of theater was never okayed by the censors at NBC, but Laird riskily elected to go ahead with production on the chance that NBC executives would change their minds after seeing the finished product. Luckily for Laird and director Jeannot Szwarc, NBC agreed to broadcast it, sparing them what would certainly have been some unpleasant repercussions back at the studio.

While fighting over points of censorship was a matter of artistic principal with Laird, one thing he never tolerated was any laxness in the physical production end. If a director couldn't bring a shoot in on schedule, he was almost invariably fired. Admittedly, the schedules were impossibly short, usually 3 days to shoot a half-hour segment, about 10 pages of script a day. If a director's shot menu included too many complicated camera setups, he ran the risk of lagging behind - as William Hale found out to his regret:

"I went way over on *SINCE AUNT ADA CAME TO STAY*. We're talking about Friday afternoon, now, and the minute night falls everybody panics because at midnight Saturday you get hit with every penalty known to mankind. I couldn't reach Jack to get his okay on

some cuts I wanted to make, so I just had to shoot everything. I ended up going until about four in the morning." Without informing him, Laird summarily fired Hale - creating for the director a rather embarrassing episode the following Monday morning. "I showed up on the lot and started talking to Curly (cinematographer Curly Lindon) and the crew about the next show I was going to do, **THE BOY WHO PREDICTED EARTHQUAKES**, and they all looked at me like I was nuts. I was running around making plans, and finally about noon the production manager said, 'Look, don't you know you don't work here anymore?' I felt like a bloody idiot."

Others were lucky enough to sidestep the producer's clout . . . if not his wrath. During a meeting between Laird and head writer Gerald Sanford, a young director, exhausted from completing two back-to-back episodes for another series, interrupted to report that he would be unable to direct a *Night Gallery* segment - slated to start production the very next day. "I had worked in television for ten years, and I had never heard of anything like this before," recalls Sanford. The ensuing argument with Laird did nothing to force the harried young director to capitulate. "When he left, I asked Jack what was going to happen to the kid, and Laird assured me he'd never work at Universal again! As it turned out, I believe Jack was wrong about Spielberg."

Hale and Spielberg were by no means alone, however. "I had to fire John Badham. Twice," laughs Wright. "There was no question, Badham had the record (for firings), he was way out in front. John had the peculiar habit of saying, 'Yeah, yeah, yeah, yeah' to whatever the producer said he wanted on film, then John'd go out and shoot whatever the f--- he wanted to shoot. At the dailies the next day, you'd watch these (producers) go apoplectic. I kept saying to Jack, 'God, look at this footage, isn't it great? Wouldn't you want to have him back?' Jack would hire him again, and John would ignore his wishes again, and Jack would say, 'Why the hell did I listen to you? Go fire him.'"

Laird's devotion to his work at the studio went beyond the constant late hours. He was a rabid collector of old

movies before archiving became the trend, and used his position at Universal to secure copies of hundreds of rare films for his library. His love of classic horror movies gave unfortunate rise to the "fractured classics" segments, the comic vignettes he and others wrote based on famous scenes or characters. They were his blind spot on the series, and they did nothing to endear the show to critics. Placing one of these absurd miniatures immediately after a full-length drama often did more harm than a commercial in defusing the drama's effects. Serling considered them unfunny, "foreign and substantially incorrect. You can't sustain the mood of horror or suspense and then intersperse light laughter in the middle of it, and then expect to be able to go back in a neutral fashion to an element of horror. You spend fifteen minutes creating a mood for an audience, and then you dispel it arbitrarily by trying to make them laugh." Most of the directors disliked them. The studio disliked them. But Laird loved the idea, and gleefully continued writing and often directing these sketches a la *Love American Style*, peopling them with vampires, werewolves, witches, Frankenstein monsters, Dr. Jekylls, Mr. Hydes, and other denizens of the classic horror film pantheon. In retrospect, these vignettes were the only stale, formulaic qualities present in *Night Gallery*, and managed to undercut all the work Laird did to make the series unique and fresh in its dramatic and stylistic approach.

Not that *Night Gallery* produced only gems. Like any show, *Gallery* had its share of failures to go along with its successes, but rarely, aside from the short-lived third season, did the problems originate with the scripts. Poor casting, an insufficient budget, or a director's interpretive lapses could usually be pinpointed as the cause of a failed episode. Art director Joseph Alves compares *Night Gallery's* success rate to *Saturday Night Live*, "in the sense that they had, on a given show, some good skits and some bad skits. We had our good nights and our bad nights on *Night Gallery*, too." Overall, the quality was impressive.

One segment in particular drew the kind of praise Serling had received for

his live dramas in the '50s. **THEY'RE TEARING DOWN TIM RILEY'S BAR**, Serling's portrait of a has-been salesman haunted by phantoms from his past, ranks among his finest and most compelling dramas. William Windom delivers a touching, memorable performance as Randy Lane, a middle-aged businessman who finds himself being overtaken by younger, more aggressive executives in his firm. Reflecting on the lonely shambles of his life and yearning nostalgically for the "pre-Pearl Harbor, long summer nights" of his youth, Lane's reverie becomes reality as cherished moments from his past keep surfacing into the present. The segment received a well-deserved Emmy nomination for Outstanding Single Program of the Year, although inexplicably neither Serling, director Don Taylor, nor Windom were nominated. But ...**TIM RILEY'S BAR** was not the only summit *Night Gallery* reached. The series produced a plethora of memorable episodes, such as Fritz Lieber's **THE DEAD MAN**, a macabre shocker about a physician's experiments in hypnosis that lead to a tragic death - and a horrifying resurrection; **THE LITTLE BLACK BAG**, with Burgess Meredith in a plum role as a wino who discovers a miraculous medical bag from the future; Serling's adaptation of Algernon Blackwood's **THE DOLL**, an adaptation of the classic H. P. Lovecraft tale **PICKMAN'S MODEL**, about a reclusive young artist who finds grim inspiration in the nocturnal prowlings of ghouls



Bradford Dillman stars in the adaptation of H.P. Lovecraft's tale, **PICKMAN'S MODEL**.

(this segment received another Emmy nomination for achievement in make-up); and COOL AIR, another Lovecraft-based tale about a young woman's efforts to help her late father's colleague, a man clinging desperately to life in a refrigerated flat

Despite these successes, ominous changes were in the air. NBC wanted *Night Gallery* cut down to a half-hour and moved to Sunday nights. This decision hobbled Burt Astor, who in the first two seasons had managed to keep the production values on a professional level by use of a unique budgetary juggling act: he scheduled three or four stories per shoot, factoring in one script that required great expense with the less expensive segments. For the third season, he could no longer manage this kind of creative funding with only one story per show. As a result, *Night Gallery's* quality began to slip.

"The scripts were not as good," says Szwarc. "The material didn't have the literary quality it had before. But a lot of (the problem) was NBC cutting the show down to a half hour. The ratings were good enough, the demographics were sensational, but NBC never understood that show. All those guys are heavily into control, and there was something a little bit chaotic and anarchistic about *Night Gallery* that NBC didn't like. Whenever you discussed a script with someone from NBC, they

understood comedy and drama and action. They didn't know what to think of *Night Gallery*. NBC just couldn't deal with it."

Production ceased to be a joy for the crew. Pressure from above made Laird tense and even harder to please. Not long into its third season, NBC unceremoniously cancelled *Night Gallery*. Perhaps it was for the best. Reviewed with a critical eye, the third season produced nothing to compare to the successes of the first two seasons. Only two passed muster: an adaptation of Clark Ashton Smith's THE RETURN OF THE SORCERER, a visually striking segment with Vincent Price in a dual role, and THE OTHER WAY OUT, a Hitchcockian tale of murder, blackmail and retribution with Burl Ives and Ross Martin.

Serling had by this time washed his hands of the show, referred to it publicly as "*Mannix* in a shroud," and complained bitterly to Universal over Laird shutting him out: "I wanted a series with distinction, with episodes that said something; I have no interest in a series which is purely and uniquely suspenseful but totally uncommunicative on anything." Serling had hoped to create a series that was an extension of *The Twilight Zone*; Laird had taken the idea and run in a different direction, making *Night Gallery* a showcase for mood and aesthetics. Serling had wanted a

stronger moral focus; Laird, however, was never interested in polemics. The inevitable comparisons between *The Twilight Zone* and *Night Gallery* gave critics the impression that *Night Gallery* was soft-centered and insubstantial, but the model for the series from Laird's point of view was closer to the pure entertainment of *Thriller* or *Alfred Hitchcock Presents*. All the *Zone* episodes, whether good or bad, had a collective similarity of purpose to instruct; Laird, though not opposed to moral tales, wanted the individual stories to stand on their own, distinct from each other and from an imposed series style. This deliberate diversity of approach made *Night Gallery* far less cohesive and, for some, less satisfying than *The Twilight Zone*. But judged as Laird intended, each tale distinct from the other, we can come to a much fairer view of the series.

Unfortunately, as the series stands today this is almost impossible due to an afterlife in syndication using a gutted version of *Night Gallery*. At the time of the show's cancellation, the market demand for 60 minute shows in syndication was diminishing. Half-hour shows were far more popular with local stations, and these syndication packages required at least 75 episodes. *Night Gallery* had only 43. The studio was faced with a potentially valuable property with too few episodes for a syndication package, and most longer than a half-hour to boot. Universal's solution: break the series' first 28 hour-long shows into half-hour segments. Unfortunately, *Night Gallery's* individual stories weren't of a uniform length and the hours couldn't be easily bisected. Enter Harry Tatelman.

Tatelman had made a fortune for Universal in the '60s cutting together unrelated episodes of *Wagon Train* and *The Virginian* into full-length, somewhat incomprehensible movies for sale on the foreign market. Brought in to work his magic on *Night Gallery*, Tatelman's most difficult assignment was to trim the longer segments to fit the 25 minute limit for a syndicated half-hour episode. He tried to maintain some semblance of comprehensibility, but the result on most was to destroy the atmosphere of the pieces, so critical in this genre, render-



DELIVERIES IN THE REAR: Cornel Wilde comes face-to-face with the consequences of a recent business decision.

ing the characters into stick figures and raising havoc with the narrative flow. The crowning triumph of Serling's career, *THEY'RE TEARING DOWN TIM RILEY'S BAR*, originally ran 41 minutes. It currently runs 22 minutes in syndication. Most of the longer episodes suffer losses from this treatment.

Perhaps worse was the fate of the shorter segments. The ones that couldn't be joined together to fit the new time slot were lengthened by adding superfluous footage from either the cutting room floor or other Universal films. *THE DIFFERENT ONES*, originally about 13 minutes, was padded to 24 with scenes from *Fahrenheit 451* and stock footage of Apollo missions. Ridiculous voice-over intonations about aliens landing were added that had nothing to do with the original story. *LOGODA'S HEADS*, another of similar length, wound up with ten extra minutes of footage from a Beverly Garland Amazon jungle movie and new voice-over narration from star Tim Matheson as a prelude to the original segment (did they think no one would notice that some of the natives are South American while others are African?). Footage from Alfred Hitchcock's *The Birds* was used to fill out *BIG SURPRISE*, Richard Matheson's witty take on the buried treasure theme (the only surprise the story now offers is whether anyone can make sense of it). *THE FLIP SIDE OF SATAN* and *CAMERA OBSCURA* were lengthened by the addition of ridiculous shots of floating, disembodied heads. *THE DOLL*, *THE BOY WHO PREDICTED EARTHQUAKES*, *GREEN FINGERS*, *THE HAND OF BORGUS WEEMS* and many others suffer a similar treatment, inflating these modest tales with unnecessary and often perplexing scenes. Tatelman's snipping required the removal of some of the original music from scenes, and other stock music was used to cover the joins. Anonymous cues of "spooky" mood music with no connection to the original segments were layered incongruously over a number of different episodes in a misguided attempt to heighten the drama of stories now eviscerated by the removal of key scenes. Very few segments from the first two seasons of *Night Gallery* escaped without some kind of alteration.

Yet even this was not enough. After

cutting *Night Gallery* into half hours and adding extraneous sequences to the tightly paced originals, the series was still short of the required 75 episodes for a syndication package. To further extend it, 25 episodes of another hour-long series, *The Sixth Sense*, were whittled down to a half-hour and annexed into the syndication package. Serling was hired back at great expense to film new introductions with new paintings. The addition of the *Sixth Sense* series ballooned the package to 97 episodes.

Regrettably, no one in the US has seen *Night Gallery* as originally presented since 1972. The syndication package is a pale shadow of the first broadcasts, and with nothing else to judge on, posterity hasn't shined upon this series in the intervening years as it has on *The Twilight Zone*. But to those who remember those first episodes, the series had some unforgettable moments. One day, if enough interest is shown by viewers, Universal may move to transfer the original shows to videotape or laserdisc and *Night Gallery's* stock will rise to its correct position.

Sadly, the show's creators ultimately fared worse than the series. Rod Serling, after a lifetime of heavy cigarette consumption, died from complications during heart surgery in the summer of 1975, a tragically youthful 50. Jack Laird's demise was, if anything, even more grim. Laird, whose growing misanthropy alienated him from the industry he loved, died a virtual hermit in December 1991, a victim of failing health and a runaway drinking problem. His heart failed while en route to the hospital and, having evidently left home without identification, his body lingered for weeks in the hospital morgue as a John Doe. His body was finally identified by Laird's estranged daughter who had been alerted of his disappearance by neighbors.

The loss of these two workaholic talents had a definite diminishing effect



Adam West finds that not every lab's contents are as neatly labelled as those of the Batcave in *WITH APOLOGIES TO MR. HYDE*.

on the film and television community. Though both Serling's and Laird's epitaphs offer a sad note on projects that might have been, through their existing work they can and will always be appreciated. *Night Gallery* may one day be equally esteemed as the product of their best efforts.

- Scott M. Skelton

Scott Skelton is currently writing a book on the *Night Gallery* series.

NBC World Premiere Movie: Night Gallery (pilot; 11/8/69)

THE CEMETERY

A black sheep nephew murders an ailing uncle for the inheritance, only to find some disturbing changes in the old man's painting of the family graveyard

Roddy McDowall, Ossie Davis, George Macready, Barry Atwater, Tom Basham, Richard Hale

Written by Rod Serling; Directed by Boris Sagal

EYES

A wealthy blind woman goes to inhuman lengths in order to see

Joan Crawford, Barry Sullivan, Tom Bosley, Byron Morrow, Garry Goodrow, Bruce Kirby

Written by Rod Serling; Directed by Steven Spielberg

Spielberg's first professional directing assignment

THE ESCAPE ROUTE

A Nazi war criminal finds refuge from his pursuers - and a fitting justice for his crimes - by wishing himself into a painting

Richard Kiley, Sam Jaffe, Norma Crane, George Murdock

Written by Rod Serling; Directed by Barry Shear

Season 1 - NBC Four-In-One, 1970-71:

Episode #1 (12/16/70)

THE DEAD MAN

An experiment in hypnosis leads to a terrifying conclusion when a physician attempts to revive his subject from death

Carl Betz, Jeff Corey, Louise Sorel, Michael Blodgett, Glenn Dixon

Written and directed by Douglas Heyes

Based on the story by Fritz Leiber

THE HOUSEKEEPER

A dabbler in black magic schemes to switch his rich wife's cold persona for a warm, loving soul

Larry Hagman, Jeanette Nolan, Suzy Parker, Cathleen Cordell, Howard Morton

Written by Matthew Howard (Douglas Heyes); Directed by John Meredyth Lucas

Episode #2 (12/23/70)

ROOM WITH A VIEW

An invalid husband plots revenge against his faithless wife with the unwitting aid of his nurse

Joseph Wiseman, Diane Keaton, Angel Tompkins, Morgan Farley, Larry Watson

Written by Hal Dresner; Directed by Jerrold Freedman

THE LITTLE BLACK BAG

Miraculous healing - and abrupt tragedy - result when a 21st century medical bag falls into the hands of a discredited 20th century doctor

Burgess Meredith, Chill Wills, George Furth, E.J. André, Arthur Malet, Eunice Suarez, Marion Val, Johnny Silver, Lindsay Workman, Matt Pelto, Robert Terry, Ralph Moody, William Challee

Written by Rod Serling; Directed by Jeannot Szwarc

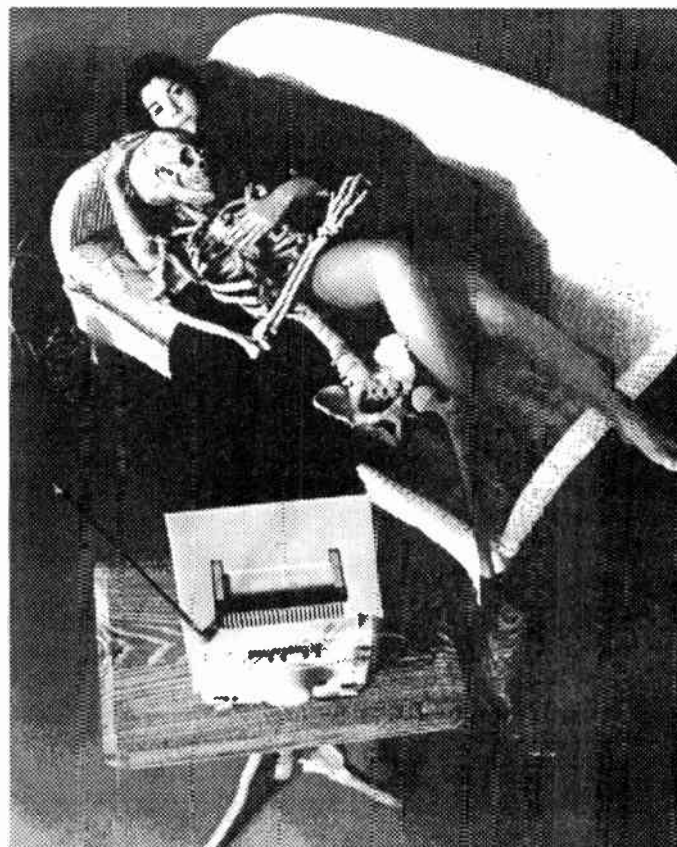
Based on the story by C.M. Kornbluth

THE NATURE OF THE ENEMY

Mission control scientists watch helplessly when members of a lunar expedition are mysteriously attacked

Joseph Campanella, Richard Van Fleet, James B. Sikking, Jason Wingreen, Albert Popwell, Jerry Strickler

Written by Rod Serling; Directed by Allen Reisner



Episode #3 (12/30/70)

THE HOUSE

A former sanitarium patient discovers a house she has known all her life - but never dared enter - in a recurring dream

Joanna Pettet, Paul Richards, Steve Franken, Jan Burrell, Almira Sessions

Written by Rod Serling; Directed by John Astin

Based on the story by André Maurois

CERTAIN SHADOWS ON THE WALL

A woman dies under the care of her sinister brother, but her accusing shadow remains indelibly cast on the parlor wall

Louis Hayward, Rachel Roberts, Agnes Moorehead, Grayson Hall

Written by Rod Serling; Directed by Jeff Corey

Based on the story by Mary E. Wilkins Freeman

Episode #4 (1/6/71)

MAKE ME LAUGH

A desperate comic makes a deal with an inept miracle worker in a ploy to boost his sagging career

Godfrey Cambridge, Jackie Vernon, Tom Bosley, Al Lewis, Sidney Clute, John J. Fox, Gene Kearney, Tony Russel, Sonny Klein, Michael Hart, Georgia Schmidt, Sid Rushakoff, Don Melvoin

Written by Rod Serling; Directed by Steven Spielberg

CLEAN KILLS AND OTHER TROPHIES

A fanatical big-game hunter forces his son to shoot a deer - inviting the vengeance of terrible gods

Raymond Massey, Tom Troupe, Barry Brown, Herbert Jefferson Jr.

Written by Rod Serling; Directed by Walter Doniger

Episode #5 (1/13/71)

PAMELA'S VOICE

A man murders his magpie wife only to find the arrangement less permanent than he'd hoped

Phyllis Diller, John Astin,

Written by Rod Serling; Directed by Richard Benedict

LONE SURVIVOR

A passing ship rescues an unconscious man in a lifeboat labeled "Titanic" - three years after the liner sank

John Colicos, Torin Thatcher, Hedley Mattingly, Charles Davis, Brendan Dillon, William Beckley, Terence Pushman, Edward Colmans, Pierre Jalbert, Carl Millette

Written by Rod Serling; Directed by Gene Levitt

THE DOLL

A hideous doll becomes an agent of revenge against an officer in Queen Victoria's colonial forces

John Williams, Shani Wallis, Henry Silva, Jewel Blanch, Than Wyenn, John Barclay

Written by Rod Serling; Directed by Rudi Dorn

Based on the story by Algernon Blackwood

Episode #6 (1/20/71)

THEY'RE TEARING DOWN TIM RILEY'S BAR

A has-been salesman is haunted by phantoms from a happier past

William Windom, Diane Baker, Bert Convy, John Randolph, Henry Beckman, David Astor, Robert Herrman, Gene O'Donnell, Frederic Downs, John Ragin, David Frank, Susannah Darrow, Mary Gail Hobbs, Margie Hall, Don Melvoin, Matt Pelto

Written by Rod Serling; Directed by Don Taylor

THE LAST LAUREL

Astral projection is the key to a crippled athlete's plans for revenge

Jack Cassidy, Martine Beswick, Martin E. Brooks

Written by Rod Serling; Directed by Daryl Duke

Based on the story by Davis Grubb

Season 2, 1971-72:

Episode #7 (9/15/71)

THE BOY WHO PREDICTED EARTHQUAKES

A phenomenally successful young seer suddenly refuses to make further predictions

Michael Constantine, Clint Howard, Ellen Weston, Bernie Kopell, William Hansen, Gene Tyburn, Rance Howard, Rosary Nix, John Donald

Written by Rod Serling; Directed by John Badham

Based on the story by Margaret St. Clair

MISS LOVECRAFT SENT ME

A vignette about a babysitter and her latest client

Joseph Campanella, Sue Lyon

Written by Jack Laird; Directed by Gene Kearney

THE HAND OF BORGUS WEEMS

A man seeks out the help of a surgeon when he discovers he no longer has control of his right hand

George Maharis, Ray Milland, Patricia Donahue, Joan Huntington, Peter Mamakos, William Mims, Robert Hoy

Written by Alvin Sapinsley; Directed by John Meredyth Lucas

Based on the story by George Langelaan

PHANTOM OF WHAT OPERA?

The Phantom menaces his surprised - and surprising - victim

Leslie Nielsen, Mary Ann Beck

Written and directed by Gene Kearney

Episode #8 (9/22/71)

A DEATH IN THE FAMILY

Taking refuge in a funeral home, a wounded killer encounters a gentle undertaker with a strange secret

E.G. Marshall, Desi Arnaz Jr., Noam Pitlik, James B. Sikking, John Williams Evans, Bill Elliott, Bud Walls

Written by Rod Serling; Directed by Jeannot Szwarc

Based on the story by Miriam Allen DeFord

THE MERCIFUL

Bricks and mortar figure in a wife's plan to end her husband's suffering

Imogene Coca, King Donovan

Written by Jack Laird; Directed by Jeannot Szwarc

Based on the story by Charles L. Sweeney Jr.

CLASS OF '99

A graduating class of the future takes a particularly revealing final exam

Vincent Price, Brandon de Wilde, Randolph Mantooth, Frank Hotchkiss, Hilly Hicks, Suzanne Cohane, Barbara Shannon, Richard Doyle, Hunter von Leer, John Davey, Lenore Kasdorf

Written by Rod Serling; Directed by Jeannot Szwarc

WITCHES' FEAST

A brief incantation in verse while a coven hungrily awaits an overdue member

Agnes Moorehead, Ruth Buzzi, Fran Ryan

Written by Gene Kearney; Directed by Jerrold Freedman



Lois Nettleton and John Saxon as the treacherous couple in I'LL NEVER LEAVE YOU -- EVER.

Episode #9 (9/29/71)

SINCE AUNT ADA CAME TO STAY

A college professor suspects that his visiting aunt is a witch - with designs on inhabiting his wife's body

James Farentino, Michele Lee, Jeanette Nolan, Jonathan Harris, Eldon Quick, Charles Seel, Alma Platt, Arnold Turner

Written by Alvin Sapinsley; Directed by William Hale

Based on the story by A.E. van Vogt

WITH APOLOGIES TO MR. HYDE

Dr. Jekyll tries out a new potion

Adam West, Jack Laird

Written by Jack Laird; Directed by Jeannot Szwarc

THE FLIP SIDE OF SATAN

A callous disc jockey is offered up as a hellish sacrifice in a deserted radio station

Arte Johnson

Written by Malcolm Marmorstein, Gerald Sanford; Directed by Jerrold Freedman

Arte Johnson

Written by Malcolm Marmorstein, Gerald Sanford; Directed by Jerrold Freedman

Arte Johnson

Episode #10 (10/6/71)

A FEAR OF SPIDERS

A phobic gourmet columnist seeks help from a woman he spurned after he discovers a hairy - and obstinate - little guest crawling in his kitchen sink

Patrick O'Neal, Kim Stanley, Tom Pedi

Written by Rod Serling; Directed by John Astin

Based on the story by Elizabeth Walter

JUNIOR

A twist on daddy's midnight feeding

Wally Cox, Barbara Flicker, Bill Svanoe

Written by Gene Kearney; Directed by Theodore J. Flicker

MARMALADE WINE

A careless braggart foolishly exaggerates his meager talents to a crackpot surgeon

Robert Morse, Rudy Vallee

Written and directed by Jerrold Freedman

Based on the story by Joan Aiken

THE ACADEMY

A widower investigates an unusually strict military academy for his delinquent son

Pat Boone, Leif Erickson, Larry Linville, Ed Call, Stanley Waxman, Robert Gibbons, E.A. Sirianni, John Gruber

Written by Rod Serling; Directed by Jeff Corey

Based on the story by David Ely

Based on the story by David Ely

Episode #11 (10/20/71)

THE PHANTOM FARMHOUSE

A psychiatrist finds himself falling for a mysterious woman whose last visitor was killed - so the police conclude - by wild animals

David McCallum, Linda Marsh, David Carradine, Ivor Francis, Ford Rainey, Trina Parks, Bill Quinn, Gail Bonner, Martin Ashe, Ray Ballard, Frank Arnold

Written by Halsted Welles; Directed by Jeannot Szwarc

Based on the story by Seabury Quinn

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Elsa Lanchester receives a visit from the Unwelcome Wagon in GREEN FINGERS.

Episode #12 (10/27/71)

A QUESTION OF FEAR

An intrepid soldier-of-fortune accepts a \$15,000 bet to stay overnight in a haunted house

Leslie Nielsen, Fritz Weaver, Jack Bannon, Ivan Bonar, Owen Cunningham

Written by Theodore J. Flicker; Directed by Jack Laird

Based on the story by Bryan Lewis

THE DEVIL IS NOT MOCKED

A Nazi general gets a strangely warm welcome from the master of a Balkan castle

Helmut Dantine, Francis Lederer, Hank Brandt, Martin Kosleck, Gino Gottarelli, Mark de Vries

Written and directed by Gene Kearney

Based on the story by Manly Wade Wellman

Based on the story by Manly Wade Wellman

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CAMERA OBSCURA: Yet another elaborate makeup job for Ross Martin.

Episode #14 (11/10/71)

THE DIARY

A vicious gossip columnist receives a gift diary that appears to write its own fearful entries - before the events occur
Patty Duke, David Wayne, Virginia Mayo, Robert Yuro, James McCallion, Lindsay Waggoner, Floy Dean, Diana Chesney
Written by Rod Serling; Directed by William Hale

A MATTER OF SEMANTICS

Count Dracula visits a blood bank
Cesar Romero, E.J. Peaker, Monie Ellis
Written by Gene Kearney; Directed by Jack Laird

BIG SURPRISE

An eccentric farmer promises a big surprise to a group of boys . . . if they dig for it
John Carradine, Vincent Van Patten, Marc Vahanian, Eric Chase
Written by Richard Matheson; Directed by Jeannot Szwarc

PROFESSOR PEABODY'S LAST LECTURE

While debunking ancient cults, an academic unwisely scoffs at the wrong god
Carl Reiner, Johnnie Collins III, Richard Annis, Louise Lawson, Larry Watson
Written by Jack Laird; Directed by Jerrold Freedman

Episode #15 (11/17/71)

HOUSE - WITH GHOST

A philandering husband schemes to murder his wife with the aid of a ghost
Bob Crane, Jo Ann Worley, Bernard Fox, Eric Christmas, Alan Napier, Trisha Noble
Written and directed by Gene Kearney
Based on the story by August Derleth

A MIDNIGHT VISIT TO THE NEIGHBORHOOD BLOOD BANK

Count Dracula flies door-to-door
Victor Buono, Journey Laird
Written by Jack Laird; Directed by William Hale

DR. STRINGFELLOW'S REJUVENATOR

An unscrupulous medicine man in the Old West promises restored health - or a resurrection - to a poor farmer's dying daughter
Forrest Tucker, Murray Hamilton, Don Pedro Colley, Lou Frizzell
Written by Rod Serling; Directed by Jerrold Freedman

HELL'S BELLS

A recent initiate is surprised to find Hell a little tame for his liking
John Astin, Theodore J. Flicker, Jody Gilbert, Ceil Cabot, John J. Fox, Hank Worden
Written and directed by Theodore J. Flicker

Episode #16 (11/24/71)

THE DARK BOY

A schoolteacher at a frontier school tries to reach a hauntingly strange fourth-grader
Elizabeth Hartman, Gale Sondergaard, Michael Baseleon, Hope Summers, Michael Laird, Ted Foulkes, Steven Lorange
Written by Halsted Welles; Directed by John Astin
Based on the story by Halsted Welles

KEEP IN TOUCH - WE'LL THINK OF SOMETHING

A distraught musician asks the police to help him find an elusive woman
Alex Cord, Joanna Pettet, Richard O'Brien, Dave Morick, Paul Trinko, Mike Robelo
Written and directed by Gene Kearney

Episode #17 (12/1/71)

PICKMAN'S MODEL

A young woman of Victorian Boston finds herself drawn to a reclusive artist obsessed with ghouls
Bradford Dillman, Louise Sorel, Donald Moffat, Josh Livingston, Joshua Bryant, Joan Tompkins, Robert Prohaska
Written by Alvin Sapinsley; Directed by Jack Laird
Based on the story by H.P. Lovecraft

THE DEAR DEPARTED

Bad luck follows a phony spiritualist and his assistant's unfaithful wife after an auto accident simplifies their triangle
Steve Lawrence, Harvey Lembeck, Maureen Arthur, Patricia Donahue, Stanley Waxman, Rose Hobart, Steve Carlson
Written by Rod Serling; Directed by Jeff Corey

AN ACT OF CHIVALRY

A vignette about elevator manners
Ron Stein, Deidre Hudson, Jimmy Cross
Written and directed by Jack Laird

Episode #18 (12/8/71)

COOL AIR

A haunting love story of a young woman and her late father's colleague, a man physically unable to stand warmth
Barbara Rush, Henry Darrow, Beatrice Kay, Larry Blake, Karl Lukas
Written by Rod Serling; Directed by Jeannot Szwarc
Based on the story by H.P. Lovecraft

CAMERA OBSCURA

A heartless moneylender gets his just desserts with the help of a client's unusual telescopic device
Ross Martin, René Auberjonois, Arthur Malet, Milton Parsons, Brendan Dillon, Phillip Kenneally, John Barclay
Written by Rod Serling; Directed by John Badham
Based on the story by Basil Copper

QUOTH THE RAVEN

Edgar Allan Poe receives some unwanted coaching during a bout with writer's block
Marty Allen

Written by Jack Laird; Directed by Jeff Corey

Episode #19 (12/15/71)

THE MESSIAH ON MOTT STREET

Anxious to stay alive for the sake of his nine-year-old grandson, an elderly, near-penniless Jew on the brink of death pins his hopes for salvation on the coming of the Messiah
Edward G. Robinson, Yaphet Kotto, Tony Roberts, Ricky Powell, Joseph Ruskin, John J. Fox, Anne Taylor

Written by Rod Serling; Directed by Don Taylor

THE PAINTED MIRROR

A mirror reflecting an alien landscape figures in an antique dealer's scheme to rid himself of a hateful business partner
Zsa Zsa Gabor, Arthur O'Connell, Rosemary DeCamp

Written and directed by Gene Kearney

Based on the story by Donald Wandrei

Episode #20 (12/29/71)

THE DIFFERENT ONES

In a rigidly conformist future society, an anguished father agrees to send his deformed son to another planet

Dana Andrews, Jon Korkes, Monica Lewis, Dennis Rucker, Peggy Webber, Mary Gregory

Written by Rod Serling; Directed by John Meredyth Lucas

TELL DAVID...

A chance encounter with a strange couple convinces a young woman that she has had a glimpse into the future
Sandra Dee, Jared Martin, Jenny Sullivan, Jan Shutan, Françoise Ruggieri, Anne Randall, Chris Patrick

Written by Gerald Sanford; Directed by Jeff Corey

Based on the story by Penelope Wallace

LOGODA'S HEADS

Searching for a lost explorer in Africa, British authorities accuse a powerful witch doctor of his murder

Patrick Macnee, Brock Peters, Denise Nicholas, Tim Matheson, Albert Popwell, Zara Cully, Roger E. Mosley

Written by Robert Bloch; Directed by Jeannot Szwarc

Based on the story by August Derleth

Episode #21 (1/5/72)

GREEN FINGERS

An unscrupulous tycoon takes drastic steps to force an old widow off her land, but encounters a stumbling block: her strange talent for gardening

Cameron Mitchell, Elsa Lanchester, Michael Bell, Harry Hickox, George Keymas, Bill Quinn, Larry Watson, Jeff Burton

Written by Rod Serling; Directed by John Badham

Based on the story by R.C. Cook

THE FUNERAL

A vampire plans his belated, lavish - and noisy - final obsequies

Joe Flynn, Werner Klemperer, Harvey Jason, Charles Macauley, Jack Laird, Laara Lacey, Leonidas D. Ossetynski, Diana Hale, Jerry Summers

Written by Richard Matheson; Directed by John Meredyth Lucas

THE TUNE IN DAN'S CAFE

A couple stopping at a roadside diner encounter a jukebox that plays only one song, a tune connected with a tragic romance
Pernell Roberts, Susan Oliver, James Nusser, James Davidson, Brooke Mills

Written by Gerald Sanford, Garrie Bateson; Directed by David Rawlins

Based on the story by Shamus Frazier

Episode #22 (1/12/72)

LINDEMANN'S CATCH

A captured mermaid awakens emotions in a cold-hearted sea captain, who desperately seeks a way to keep her alive
Stuart Whitman, Jack Aranson, Harry Townes, John Alderson, Anabel Garth, Jim Boles, Ed Bakey, Matt Pelto, Michael Stanwood

Written by Rod Serling; Directed by Jeff Corey

THE LATE MR. PEDDINGTON

A businesslike widow goes shopping for the cheapest funeral she can buy

Harry Morgan, Kim Hunter, Randy Quaid

Written by Jack Laird; Directed by Jeff Corey

Based on the story by Frank Sisk

A FEAST OF BLOOD

A repulsive suitor evens the score with a calculating beauty by presenting her with an unusual gift: a fur brooch that seems almost alive

Sondra Locke, Norman Lloyd, Hermione Baddeley, Patrick O'Hara, Barry Bernard, Cara Burgess, Gerald S. Pieters

Written by Stanford Whitmore; Directed by Jeannot Szwarc

Based on the story by Dulcie Gray

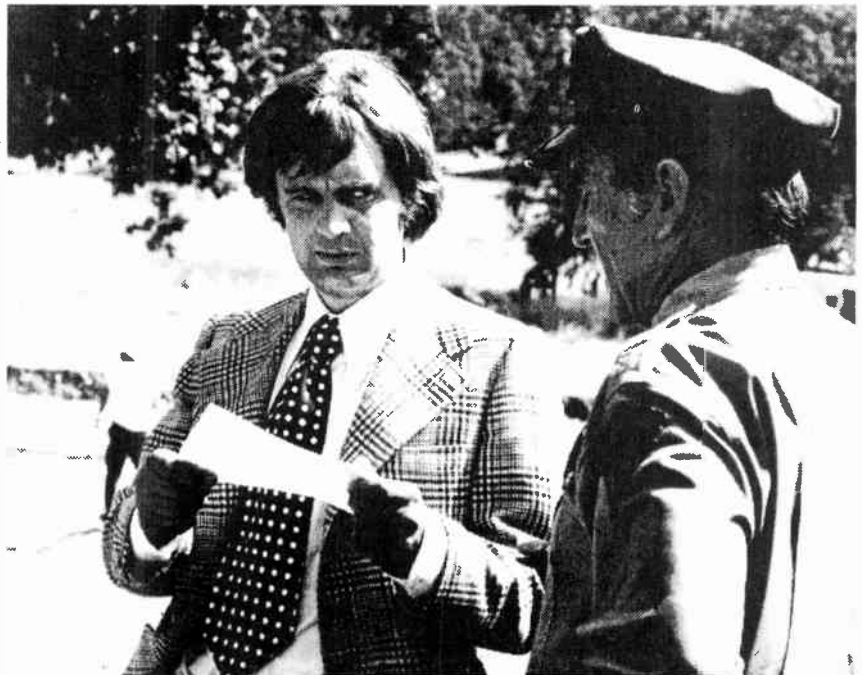
Episode #23 (1/19/72)

THE MIRACLE AT CAMAFEO

An insurance swindler stages a miraculous recovery from his fake paralysis at a Mexican shrine

Harry Guardino, Julie Adams, Ray Danton, Richard Yñiguez, Rodolfo Hoyos, Margarita Garcia, Thomas Trujillo

Written by Rod Serling; Directed by Ralph Senensky



David McCallum investigates THE PHANTOM FARMHOUSE with little help from Ford Rainey.



Leslie Nielsen in A QUESTION OF FEAR.

THE GHOST OF SORWORTH PLACE

An American drifter protects a Scottish widow from the spectre of her late husband

Richard Kiley, Jill Ireland, Mavis Neal, Patrick O'Moore, John D. Schofield

Written by Alvin Sapinsley; Directed by Ralph Senensky

Based on the story by Russell Kirk

Episode #24 (1/26/72)

THE WAITING ROOM

A gunfighter's final reckoning awaits him in a frontier saloon

Steve Forrest, Buddy Ebsen, Gilbert Roland, Albert Salmi, Jim Davis, Lex Barker, Larry Watson

Written by Rod Serling; Directed by Jeannot Szwarc

LAST RITES FOR A DEAD DRUID
When a woman buys a statue bearing an uncanny resemblance to her husband, he soon feels the influence of its model: an ancient druid sorcerer

Bill Bixby, Carol Lynley, Donna Douglas, Ned Glass, Janya Brant

Written by Alvin Sapinsley; Directed by Jeannot Szwarc

Episode #25 (2/9/72)

DELIVERIES IN THE REAR

A ghastly shocker about a surgery instructor unconcerned about the source of his cadavers

Cornel Wilde, Rosemary Forsyth, Kent Smith, Peter Whitney, Larry D. Mann, Walter Burke, Peter Brocco, Ian Wolfe, Marjorie E. Bennett, John Maddison, Gerald McRaney

Written by Rod Serling; Directed by Jeff Corey

STOP KILLING ME

Convinced that her husband is trying to worry her to death, a distraught housewife files a complaint with the police

Geraldine Page, James Gregory

Written by Jack Laird; Directed by Jeannot Szwarc

Based on the story by Hal Dresner

DEAD WEIGHT

A gangster on the lam engages the services of a compliant exporter

Jack Albertson, Bobby Darin, James Metropole

Written by Jack Laird; Directed by Timothy Galfas

Based on the story by Jeffrey Scott.

Episode #26 (2/16/72)

I'LL NEVER LEAVE YOU - EVER

The wife of a loathsome ill farmer decides to force nature's hand with the help of an old crone skilled in the black arts

Lois Nettleton, John Saxon, Royal Dano, Peggy Webber

Written by Jack Laird; Directed by Daniel Haller

Based on the story by René Morris

THERE AREN'T ANY MORE MACBANES

A sorcery student invokes an ancient spirit to rid himself of a bothersome uncle

Joel Grey, Howard Duff, Darrell Larson, Barry Higgins, Mark Hamill, Vincent Van Lynn, Ellen Blake

Written by Alvin Sapinsley; Directed by John Newland

Based on the story by Stephen Hall

Episode #27 (2/23/72)

THE SINS OF THE FATHERS

In 19th century Wales, a devastating famine forces a young boy to play the part of a sin-eater at a dead man's wake

Geraldine Page, Richard Thomas, Michael Dunn, Barbara Steele, Cyril Delevanti, Alan Napier, Terence Pushman, John Barclay

Written by Halsted Welles; Directed by Jeannot Szwarc

Based on the story by Christianna Brand

YOU CAN'T GET HELP LIKE THAT ANYMORE

An abusive couple find that their latest robot maid is developing survival instincts

Cloris Leachman, Broderick Crawford, Lana Wood, Henry Jones, Severn Darden, Christopher Law, Pamela Shoop, A'leshia Lee, Roberta Carol Brahm

Written by Rod Serling; Directed by Jeff Corey

Episode #28 (3/1/72)

THE CATERPILLAR

A bored colonial on a Malaysian plantation finds himself the victim of a gruesome assassination plot he had planned for someone else

Laurence Harvey, Joanna Pettet, Tom Helmore, Don Knight, John Williams

Written by Rod Serling; Directed by Jeannot Szwarc

Based on the story by Oscar Cook

LITTLE GIRL LOST

Military strategists unwittingly plant the seeds of the apocalypse when they humor a scientific genius unbalanced by his daughter's death

Ed Nelson, William Windom, Ivor Francis, John Lasell, Nelson Cuevas, Sandy Ward

Written by Stanford Whitmore; Directed by Timothy Galfas

Based on the story by E.C. Tubb

Season 3, 1972-73:

Episode #29 (9/24/72)

THE RETURN OF THE SORCERER

A sorcerer hires a translator to divine the meaning of an ancient Arabic manuscript that has some grisly connection with his twin brother's death

Vincent Price, Bill Bixby, Patricia Sterling

Written by Halsted Welles; Directed by Jeannot Szwarc

Based on the story by Clark Ashton Smith

Episode #30 (10/1/72)

THE GIRL WITH THE HUNGRY EYES

A photographer hires a mysterious model whose eyes burn with a seductive - yet frightening - glow

James Farentino, Joanna Pettet, John Astin, Kip Niven, Bruce Powers

Written by Robert Malcolm Young; Directed by John Badham

Based on the story by Fritz Leiber

Episode #31 (10/15/72)

FRIGHT NIGHT

An inherited farmhouse holds unseen terrors for a young couple when the attic trunk they're told never to move starts moving by itself

Stuart Whitman, Barbara Anderson, Ellen Corby, Alan Napier

Written by Robert Malcolm Young; Directed by Jeff Corey

Episode #32 (10/22/72)

RARE OBJECTS

A gangster marked for death engages a specialist who guarantees him sanctuary - at a precipitous cost

Mickey Rooney, Raymond Massey, Fay Spain, David Fresco, Victor Sen Yung

Written by Rod Serling; directed by Jeannot Szwarc

Episode #33 (10/29/72)

SPECTRE IN TAP-SHOES

After witnessing her sister's suicide, a young woman begins to see and hear evidence of her continued presence

Sandra Dee, Dane Clark, Christopher Connelly, Russell Thorson, Michael Laird, Michael Richardson, Stuart Nisbet

Written by Gene Kearney, Jack Laird; Directed by Jeannot Szwarc

Episode #34 (11/5/72)

THE RING WITH THE RED VELVET ROPES

The new heavyweight champion of the world discovers that he has one more unscheduled bout before he can claim his title

Gary Lockwood, Chuck Connors, Joan Van Ark, Ralph Manza, Charles Davis, Ji-Tu Cumbuka, Frankie Van

Written by Robert Malcolm Young; Directed by Jeannot Szwarc

Based on the story by Edward D. Hoch

Episode #35 (11/12/72)

YOU CAN COME UP NOW, MRS. MILLIKAN

A bungling inventor and his forgetful wife pool their ineptitude for an experiment in immortality

Ozzie Nelson, Harriet Nelson, Roger Davis, Michael Lerner, Don Keefer, Margaret Muse, Lew Brown, Stuart Nisbet

Written by Rod Serling; Directed by John Badham

Based on the story by J. Wesley Rosenquist

SMILE, PLEASE

A vignette about photographing a vampire

Cesare Danova, Lindsay Wagner

Written and directed by Jack Laird

Episode #36 (11/19/72)

THE OTHER WAY OUT

Lured to an isolated house, a murderer is made to pay for his crime by a coldly calculating avenger

Ross Martin, Burl Ives, Peggy Feury, Jack Collins, Elizabeth Thompson, Paul Micale, Adam Weed

Written and directed by Gene Kearney

Based on the story by Kurt van Elting

Episode #37 (12/1/72)

FINNIGAN'S FLIGHT

A prison lifer yearning for freedom submits to a cellmate's experiments in mind over matter - with tragic results

Burgess Meredith, Cameron Mitchell, Barry Sullivan, Kenneth Tobey, Dort Clark, John Gilgreen, Roger E. Mosley, Raymond Mayo, Michael Masters

Written by Rod Serling; Directed by Gene Kearney

Episode #38 (12/24/72)

SHE'LL BE COMPANY FOR YOU

With his invalid wife finally dead, a relieved widower now finds himself under the watchful eye of a strangely menacing cat

Leonard Nimoy, Lorraine Gary, Kathryn Hays, Bern Hoffman

Written by David Rayfiel; Directed by Gerald Perry Finnerman

Based on the story by Andrea Newman

Episode #39 (1/14/73)

SOMETHING IN THE WOODWORK

A lonely alcoholic plotting revenge against her ex-husband calls on a reluctant ghost for help

Geraldine Page, Leif Erickson, Barbara Rhoades, Paul Jenkins, John McMurtry

Written by Rod Serling; Directed by Edward M. Abrams

Episode #40 (3/4/73)

DEATH ON A BARGE

Lesley Ann Warren, Robert Pratt, Lou Antonio, Brooke Bundy, Jim Boles, Artie Spain, Dorothy Konrad, De De Young

Written by Halsted Welles; Directed by Leonard Nimoy

Based on the story by Everil Worrell

Episode #41 (5/13/73)

WHISPER

A young wife in a remote English country house finds herself in thrall to strange and insistent voices of the dead

Sally Field, Dean Stockwell, Kent Smith

Written by David Rayfiel; Directed by Jeannot Szwarc

Episode #42 (5/20/73)

THE DOLL OF DEATH

A spurned Englishman in the British West Indies enlists the power of voodoo to avenge himself against a romantic rival

Susan Strasberg, Alejandro Rey, Barry Atwater, Murray Matheson, Jean Durand, Henry Brandon

Written by Jack Guss; Directed by John Badham

Episode #43 (5/27/73)

HATRED UNTO DEATH

Blood memories surface when an anthropologist responds in kind to a captive gorilla's primeval hatred

Steve Forrest, Dina Merrill, Fernando Lamas, George Barrows, Caro Kenyatta, Ed Rue, David Tyrone

Written by Halsted Welles; Directed by Gerald Perry Finnerman

HOW TO CURE THE COMMON VAMPIRE

A pair of vampire hunters debate the most efficient method to dispatch their nemesis

Richard Deacon, Johnny Brown

Written and directed by Jack Laird

Additional segments first aired in rerun broadcasts or syndication:

SATISFACTION GUARANTEED (3/22/72)

A vignette about a hard-to-please customer at an employment agency

Victor Buono, Cathleen Cordell, Marion Charles, Leigh Christian, Eve Curtis, Cherie Franklin

Written by Jack Laird; Directed by Jeannot Szwarc

Replaced Witches' Feast in Episode #8

ROOM FOR ONE LESS (unaired)

Another blackout sketch about elevator manners

Lee Jay Lambert, James Metropole

Written and directed by Jack Laird

Included in syndication package

DIE NOW, PAY LATER (unaired)

Business booms when an undertaker slashes funeral prices during a January clearance sale

Will Geer, Slim Pickens

Written by Jack Laird; Directed by Timothy Galfas

Based on the story by Mary Linn Roby

Expanded with additional footage and included in syndication package



Diana Hyland experiences HATRED UNTO DEATH

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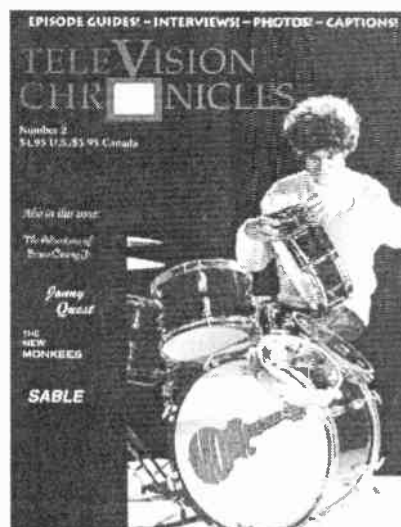
My Three Sons - Part One

The Phil Silvers Show

Trackdown

Interview:

Robert Culp





Sea Hunt - Syndicated

Regular Cast:

Mike Nelson - Lloyd Bridges (1st series), Ron Ely (2nd series)
 Jennifer Nelson - Kimber Sissons (2nd series)

Editor's note:

*No small amount of credit for the appearance of the following feature should be given to **The TV Collector** magazine. Although we relied principally on our own sources, without the benefit of **TV Collector's** work on individual episode titles and credits, we would not have been able to compile a complete enough episode guide to warrant proceeding with the text feature. We highly recommend the two-part **Sea Hunt** article that appeared in **TV Collector** issues 75 and 76 (available for \$5 and \$4, respectively, plus \$1.10 postage from **The TV Collector**, P.O. Box 1088, Easton, MA 02334; subscriptions are \$21 U.S., published bi-monthly). **TV Collector's** coverage of **Sea Hunt** includes recollections from director John Florea and actors Leo Gordon and Anthony George.*

Because documentation on the series has been so hard to come by, especially where titles are concerned, in order to eliminate any possible confusion due to multiple titles, we have opted to include production numbers in the episode guide, and the episodes are referred to by their numbers in the text.

To hip television viewers of the 90s, the name Mike Nelson brings to mind bad movies and funny robots assembled from household appliances, vending machines, and sporting goods. However, more than three decades before the outer space shenanigans of Comedy Central's hit series, *Mystery Science Theatre 3000*, which now stars its former writer and bit player, Mike Nelson, living room audiences were treated to the adventures of another Mike Nelson in the person of Lloyd Bridges, whose adventures took place in inner, rather than outer, space.

Producers Ivan Tors and Fred Ziv, whose first collaboration was the anthology series *Science Fiction Theatre*, looked to the watery depths for the cen-

tral premise of their new show. Fred Ziv, whose Ziv Productions had been responsible for the earlier low-budget syndicated action hits *The Cisco Kid* and *Highway Patrol*, recalls the motivation for doing *Sea Hunt*:

"We had done 'the chase' in almost every way that you could... That's really what most of our hit shows were based on. We had done *Highway*, chase in automobiles. We had done *Cisco*, chase on horseback. We had done every type of chase, and Ivan came in with the suggestion... I said 'We'll go with it.' because I knew that was a way of doing 'the chase' that had never been done before."

According to published accounts by Tors, he had conceived of the idea for

Sea Hunt while preparing a feature film entitled *Underwater Warrior*, a Dan Dailey vehicle released in 1958 which revolved around a group of frogmen in the latter days of World War II. According to a recent article in *TV Collector*, however, the inspiration actually came a few years earlier, during production of *Science Fiction Theatre*, when Tors utilized a small one-man submarine to film sequences for a couple of episodes that had underwater themes.

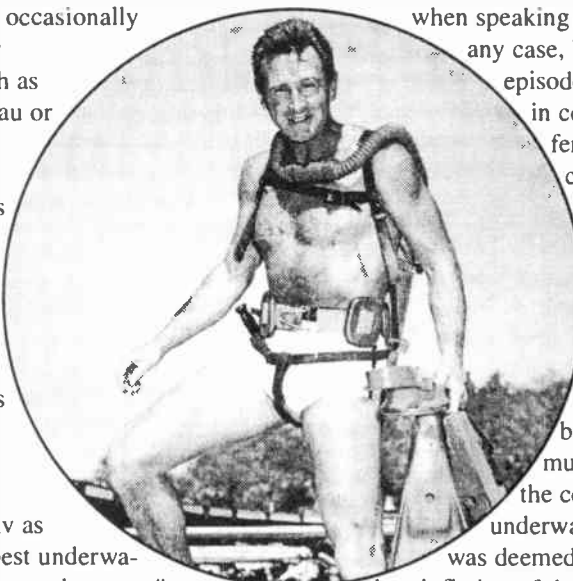
Sea Hunt presents the adventures of Mike Nelson, a retired lieutenant in the U.S. Navy, and an ex frogman. As indicated in various episodes, Nelson also holds a position in the U.S. Coast Guard Auxiliary; either Commodore or Flotilla Commander, depending upon the script.

Although Ivan Tors originally wanted Marshall Thompson (who would later star in Tors' *Daktari*) for the series lead, he was readily convinced by partner Fred Ziv that Lloyd Bridges was the man for the job.

"I had my man ask Lloyd Bridges to come over," Ziv recalls. "Herb Gordon was the man on our staff to do that, and he invited Bud Bridges to come over and see the studio. And what he was really doing was walking him past my window so that I could see Bridges. Fortunately that day, Lloyd came in tight-fitting slacks, we called them chinos in those days... and a T-shirt on, and he looked the part. I saw enough of him to walk out of my office and shake hands with him... There was no question. He was just made for the show."

Lloyd Bridges was a seasoned veteran of stage and screen by the time he was signed for the role of Mike Nelson. A UCLA graduate, he had performed Shakespeare in college, appeared in a Three Stooges short (*They Stoooge to Conga*), had done stage musicals, and become a sci-fi and serial hero (*Rocketship X-M* and *Secret Agent X-9*, respectively, the latter based on a comic strip) and a villain in the classic western *High Noon*.

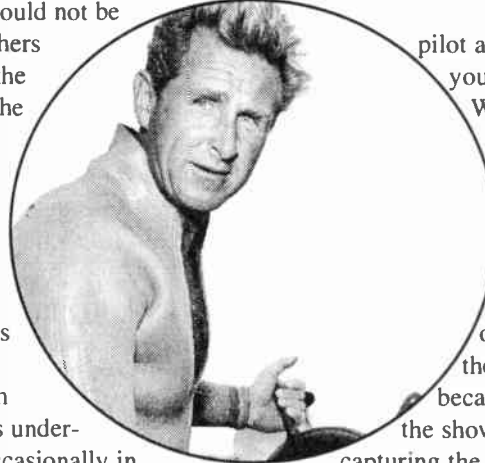
Perhaps equally important as the casting to the success of the show was the crew, because of the special talents and abilities required for underwater filming. The logistics of shooting underwater had occasionally been tackled by researchers such as Jacques Cousteau or by imaginative filmmakers in big screen epics going back to the 1916 version of *20,000 Leagues Under the Sea*, but a television series was a different matter entirely. Lamar Boren, described by Ziv as "probably the best underwater photographer on the coast," was recruited to supervise the camerawork. Ricou Browning, who had appeared (in



the underwater scenes) as *The Creature From the Black Lagoon* was one of the diving coordinators. An elaborate system of hand signals was utilized to cue and direct the performers, as conventional means obviously could not be used underwater. Others who helped oversee the technical aspects of the production included professional divers Zale Parry and Courtney Brown, along with Jon Lindbergh (son of famed aviator Charles Lindbergh), a former frogman, all of whom would appear both as underwater doubles and occasionally in on-camera roles as well. California's Scripps Institute of Oceanography lent their resources to the production as well assisting in research.

There is some confusion over exactly what constitutes the pilot of *Sea Hunt*. Episode #1004 - MARK OF THE OCTOPUS carries an earlier copyright date, and it may be for this reason alone that it has been designated the pilot episode by some scholars, including *TV Collector*. However, Fred Ziv is unwavering in his assertion that the debut episode, #1001 - SIXTY FEET BELOW, was the one and only pilot, at least in terms of what was shown to the networks and ad agencies, and Bridges refers to the same episode when speaking of the pilot. In any case, both of these episodes were filmed in color, then transferred to monochrome prior to broadcast. In the *TV Collector* article, early *Sea Hunt* director John Florea indicates that because of the muted quality of the colors in the underwater scenes, it was deemed to be a pointless inflation of the budget to film the series in color.

When SIXTY FEET BELOW, in which



Nelson is called upon to rescue the pilot of a submerged jet, was shown to the networks and ad agencies in New York, the result was appreciative but disappointing, according to Fred Ziv:

"They saw the pilot and said, 'Yeah, you've done it all. What do you do in the second week? There's nothing left to do.' So we ran four years."

To the chagrin of the networks, their blunder became obvious when the show became a hit, capturing the top spot in several

major markets, with stories of surprising diversity (CBS later attempted to rectify their error by buying a *Sea Hunt* clone from Ziv, *The Aquanauts*, later titled *Malibu Run*, starring Jeremy Slate and Keith Larsen, who was replaced by Ron Ely). Mike Nelson was called upon to rescue men from a flooded mine (#1002), investigate a legendary mermaid (#1024), thwart a prison break (#1040) and an underwater bank robbery (#1041), serve as a consultant on a movie (#1044), and rescue a young thief from a flooded storm drain (#1107, starring Bridges' elder son, Beau, as the thief). Other adventures find him trapped in a diving bell when the cable snaps during a storm (#1118) and training a group of female astronauts (#1129). In addition, there were several instances of Mike becoming involved in searches for treasure, breaking up spy rings, rescuing political prisoners, and solving murders, often by the use of underwater cameras or other technical means.

Although there was a kind of ensemble of lesser-known actors who appeared regularly, a number of performers appeared on the show prior to achieving some degree of stardom on the small or big screen. These include Larry Hagman (#s 1018, 1022, and 1024), Leonard Nimoy (#s 1030, 1033, 1040, 1054, 1106, 1108), Robert Quarry (#1044), Robert Conrad (#s 1045 and 1061) and his Wild Wild West partner, Ross Martin (#s 1051 and 1059),

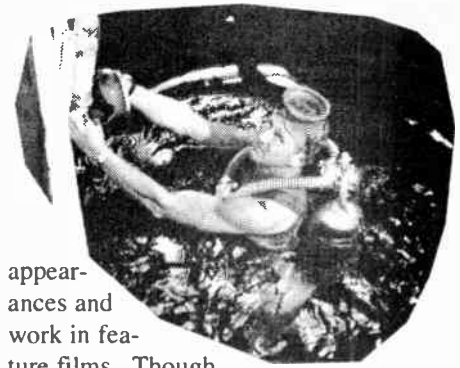
Anthony George (#s 1054, 1056, 1058, 1062, and 1065), Ted Knight (#1133), Ken Curtis (#1137), Victor Buono (#1147), Bruce Dern (#1154), and Jack Nicholson (#1155).

Throughout his career, Lloyd Bridges has found opportunities to work with his children and, later, his grandchildren. *Sea Hunt* was no exception. In addition to the above-mentioned episode, Beau reprises his role in the fourth season as the young thief, who has since reformed and is now working as a missionary (#1140). Younger sibling Jeff makes a pair of appearances as well, in #1028 as one of two children trapped in a cave by a rising tide, and in #1032, in which Lloyd retrieves Jeff's bicycle from a watery fate, only to be beaten up by thugs immediately after.

Early in the run of *Sea Hunt*, most of the underwater scenes were handled by doubles, but as he became more proficient at diving, and as he came to relish it, Bridges insisted on doing most of his own scenes below. One aspect of the show that has been frequently commented upon was Mike Nelson's frequent violation of the cardinal rule of diving, which is never to dive alone. Although the nature of the show was such that there were frequent emergencies which gave him no choice, as the series progressed, the writers became more conscious of that safety factor, and Nelson was frequently given some sort of back-up.

Initially, Mike Nelson is employed primarily by Marineland of the Pacific, carrying out various research assignments, working from his boat, The Argonaut. He is often pulled away from these assignments, however, due to some sort of emergency, though occasionally the plot will involve some party interfering with his assignment. As the series progressed, Nelson worked more for the government, sometimes being activated from his reserve status in the Coast Guard, or being hired to train or lead government agents involved in some operation. Apart from Nelson, there are no repeating characters in the series. This was a wise move, both budget-wise and in terms of storylines, making Mike Nelson a totally free agent who could be sent anywhere in the world.

In the years since Bridges departed the series, he has never been away from the medium for long. *Sea Hunt* was followed by *The Lloyd Bridges Show*, an anthology in which he portrayed a writer who set up the story, then took on the role of the central character within the story. After the show was canceled at the end of the 1962-63 season, a couple of years passed before he returned to series TV in Rod Serling's *The Loner*, another series which lasted but a season. Other series included *San Francisco International Airport*, *Joe Forrester*, and *Paper Dolls*, all of which were interspersed among frequent TV guest



appearances and work in feature films. Though known for his dramatic work, Bridges threw audiences a curve with his portrayal of a substance-abusing air traffic controller in the outlandish comedy *Airplane*, and similar comic turns in the *Hot Shots* films. He recently turned in an agonizingly convincing performance as a terminal cancer patient in the two-part adaptation of Sidney Sheldon's *Nothing Lasts Forever* for CBS.

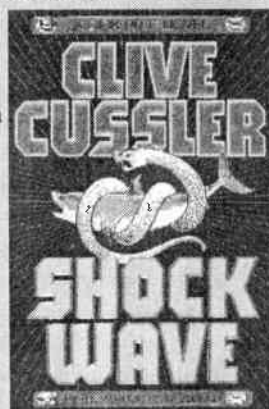
Of course, Lloyd and his sons have continued to appear with each other in such projects as the TV movie *A Thanksgiving Promise* and the new *Outer Limits* pilot, SAND KINGS (both of which featured Lloyd's grandchildren as well), and Jeff's feature *Blown Away*. With the release of Walter Hill's *Wild Bill*, Lloyd and son Jeff have now both played Wild Bill Hickok, a role the elder Bridges took on in an episode of the mid-60s historical anthology *The Great Adventure* (WILD BILL HICKOK - THE LEGEND AND THE MAN).

Though there has been a trend

Mike Nelson vs. Dirk Pitt

For those who have thrilled to the television adventures of Mike Nelson, there is a popular literary action hero frequenting the bestseller lists who embodies the spirit of *Sea Hunt*, with more than a touch of James Bond thrown in for good measure. For most of the last two decades, the name of Clive Cussler has been a regular visitor to the top ten with novels such as *Raise the Titanic*, *Night Probe*, *Cyclops*, *Treasure Dragon*, and his latest, *Shock Wave*, all featuring action-adventure hero Dirk Pitt. Although attached to the U.S. Air Force, Pitt is more regularly employed as the Special Projects Director of NUMA, the National Underwater Marine Agency.

Though NUMA's principal function is that of a governmental marine research and exploration organization, it frequently finds itself involved in thwarting the schemes of international terrorism, usually due to Pitt's crossing the path of some key player in, or victim of, whatever



er plot is being hatched. Often the scheme in question is tied to some historical artifact or event. In *Raise the Titanic*, for instance (published several years before the wreck was actually located by Robert Ballard), Pitt leads an underwater team in bringing the great ship to the surface so that a rare mineral in her hold can be utilized by the government for a missile defense system.

In *Treasure*, Pitt stumbles across a clue to the location of the fabled Library of Alexandria, lost to the world for centuries. *Night Probe* sets Pitt in a race against time to locate a copy of a forgotten treaty that will alter the face of North America if discovered intact.

Another fascinating aspect of *Night Probe* is its use of a thinly-disguised James Bond working under another name. According to Cussler, he had intended to use Bond outright, but some miscommunication between agents led him to believe he would be prevented from doing so, so the character appears in a different guise. It could be said that Bond returned the favor to



From the collection of Lloyd Bridges

Leon Benson, at right, directs *Sea Hunt*

recently to adapt popular TV series to the big screen, this trend was preceded by one in which television itself looked to its past for ideas. First there were occasional reunion movies, then actual revival series began to appear, such as *The New Leave It to Beaver* and *Mission: Impossible* (we're not including *Star Trek* in this trend, as it's nothing less than a phenomenon unto itself). More recently, new incarnations of *Get Smart*, *Burke's Law*, and *Flipper* have come along. Somewhere in the midst of this (1987, to be specific) came a new, revamped *Sea Hunt*.

Ziv Productions had long since been sold to UA, which had by then been absorbed into MGM/UA. The producers of the new series looked to a one-time Ziv leading man for their Mike Nelson.

Aquanauts/Malibu Run star Ron Ely, who became better known as TV's *Tarzan* and the movies' *Doc Savage*, was recruited.

"I thought they came to the right person, number one," recalls Ely, "and I don't always think that. When they came to me for *Tarzan*, I was amazed. I thought they were really going into left field. But in this instance, I thought they were really doing the right thing. Oddly enough, it was a show I had never seen. I had never seen *Sea Hunt* with Lloyd in it. I was so totally aware of it because I had done *The Aquanauts* that I thought I had seen it, because I was familiar with it and aspects of it, but I really wasn't-- really didn't know what the character of Mike Nelson was about. So when it came my way, they ran a couple for me... and it wasn't what I thought it was. I was surprised, actually surprised when I saw it."

Ely and Bridges have been good friends for many years, after becoming acquainted while working on their respective series on the Ziv lot. Ely recalls Bridges' reaction to the new series:

"I ran into him... on the tennis court or something, when he found out I was gonna do *Sea Hunt*. He said to me, 'Why don't you call the character something else, instead of calling him Mike Nelson?' I didn't pay much attention to that at the time, because it wasn't my

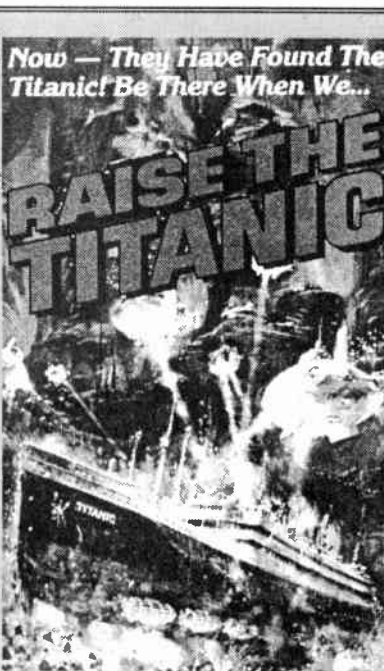
call. I wasn't producing the show, I was just an actor. Oh, I suppose if I'd gone in and said, 'You know, guys, we probably should rename this character...,' I guess maybe if I'd put that in the pot, they would have paid some attention to it, but it didn't connect with me, what it meant to Lloyd at the time. After the fact, it did, because that was Lloyd's character, and he became famous for *Sea Hunt*. He built a career out of it, so he was entitled to that character, really, and if I had it to do over, I would pay more attention to what Lloyd said, and I would have campaigned to have changed the name of the character that I did."

Though early plans had called for the involvement of original series director John Florea, because key financing was provided by the Canadian government there was a requirement that a certain percentage of the crew be Canadian, and that a certain percentage of the filming take place in Canada. The end result was Florea's departure from the series, and first-unit production was done in the frigid waters of British Columbia, with the second unit shooting in the warmer and more cinematically appropriate Bahamas.

The producers of the new series had intended to anchor their show, so to speak, with several scripts from the original series that were provided by Florea. Although 14 of the 22 episodes produced were remakes of Lloyd Bridges

some extent in that there is a major story element in the latest 007 movie, *Goldeneye*, that appears to have been inspired by Cussler's *Cyclops*.

Pitt, the son of a U.S. Senator, while hardly a recluse, is nevertheless something of a lone wolf, like *Sea Hunt's* Mike Nelson. Although Pitt has a bosom buddy in pilot Al Giordino, there is something solitary about the man, who lives alone in a refurbished aircraft hangar containing his world-class collection of vintage automobiles and certain other modes of transport retained as souvenirs of his adventures (Cussler shares his character's hobby, and in fact, the description of the character is distinctly similar to the author, though younger by some years). Like Bond, and, to some extent, Mike Nelson, Pitt romances a variety of women with whom he shares adventures, though he maintains a semi-regular relationship with an



attractive congresswoman.

Although his skills as a pilot are formidable, it is Pitt's diving ability that is more often called upon to pull his own fat out of the fire or to rescue others. Unlike Mike Nelson, however, Pitt has an ensemble of recurring characters. In addition to Giordino, there is Admiral James Sandecker, the diminutive and fiery head of NUMA; Rudi Gunn, a top executive and researcher in the organization; and Hiram Yeager, the aging hippie who is frequently called upon to pull rabbits out of hats via his elaborate computer console.

Cussler heads up his own version of NUMA, named after the organization in his novels. A private, rather than government, entity, the real NUMA has as its goal the preservation of our nautical heritage. A few years ago, NUMA located the submerged wreckage of the airship Akron, and more recently made news by locating a sunken

episodes, none were from the ones provided by Florea, the producers being concerned about him taking legal action after he was shut out of the production.

For the new series, the character of Mike Nelson was revamped. Press materials offer the following biography of the character:

"Before Viet Nam, Mike ran a small marine supply shop, implementing (sic) his income by giving scuba lessons and classes in underwater safety techniques. But after three years as an active Navy frogman, Mike decided that dock-side employment was a little too sedentary for his taste. Within one week of being mustered out, he married his childhood sweetheart, Sarah, bought himself a boat replete with diving equipment (and a heavy mortgage) and set himself up in the salvage business. At first, work came slowly but as his reputation for underwater excellence (sic), so did his clientele. Because his skills were so diverse, his business became more "have scuba, will travel" than salvage, and his assignments became as disparate as the ocean itself. Then, on the cutting edge of success came tragedy when his still young wife died of a rare disease, leaving Mike with a five-year-old daughter to raise. For the next several years, Mike kept travel to a minimum, devoting most of his time to bringing up his daughter. He had a close brush or two with marriage but any woman worth her

salt knew that if she married Mike Nelson, she'd have to compete with his mistress -- the eternal sea..."

In the new *Sea Hunt*, the five-year old daughter mentioned above, Jennifer, has since grown up and is studying to be an oceanographer. She and Mike live aboard the boat, renamed *The Sea Hunt* for the new series. Nelson repeatedly refers to her as the boss of their operation. Originally, plans called for Mike to share his adventures with a son as well, but for budgetary reasons, the character was dropped.

Jennifer was played by model/actress Kimber Sissons, a Canadian native and daughter of a Canadian Mountie who had previously appeared in the popular Spuds MacKenzie beer commercials. Just before *Sea Hunt*, she also landed a role in the pilot for *Beauty and the Beast*.

Had the thought that went into the character's background (little of which is referred to in the dialogue) been given to the scripts themselves, the series might have achieved success; for the poor quality of the writing on the Ely series is one of the production's principal flaws. In truth, the scripts for the original show were nothing spectacular, but they had the element of novelty going for them, and much of the dialogue is technical, requiring little in the way of dramatic interpretation. Then there was the intensity of Lloyd Bridges to bolster the

weaker dramatic elements.

Ely offers this perspective:

"Lloyd made lousy material acceptable. He had a style-- still does, always has had, but certainly for that he just had a quality of realness about him that, if you were just watching him put on his stuff in that little rowboat, you know, he'd go through the whole thing of putting on all the stuff that in today's film time you just don't take the time to do. You wipe to fully-dressed... but he put it all on, and I found that very interesting. And evidently the audiences of the time found that stuff interesting, too."

Unfortunately, Ely's personal charisma was wasted on banal dialogue that did nothing to benefit his character. In *THE SEA HUNT'S BEEN STOLEN*, for instance, the script actually makes Mike Nelson look like an idiot. The plot concerns a pair of crooks that believe some stolen loot is hidden aboard the boat. When Mike and Jennifer go ashore, they sneak onboard, but Mike unexpectedly returns for a wallet. There is a fight and he is knocked unconscious. The crooks run past Jennifer, who rushes to Mike's side. The crooks immediately concoct a ruse in order to continue their search of the boat. One of them calls the boat pretending to be from the harbormaster's office, informing Mike that they've caught the men who attacked him, and they need him to come identify them.

Confederate submarine, the *Hinley*.

Pitt has been dramatized only once. He was played by the late Richard Jordan in a feature version of *Raise the Titanic*. Jason Robards was on hand as Sandecker, but none of the other NUMA ensemble appear in the film. Although the model effects, underwater photography, and John Barry score (which, sadly, has never been issued on an album) were outstanding, the film flopped, due in no small part to the elimination, for budgetary reasons, of the novel's climax. A portion of the sequence, featuring a powerful storm, does appear in the trailer for the movie, but it was never completed. Without the climax, the story builds to a big fat nothing and is effectively over once the vessel is on the surface. The film was ripped by the critics and a boxoffice flop.

As a result of the mishandling of *Raise the Titanic*, Cussler has sworn off of Hollywood. He claims that his agents turn away two or three producers a week on average. It's not that he is dead set against future adaptations of his novels, but he must be assured that every effort is being made to do them properly. In general, producers are unwilling to give him the casting and script approvals he demands. The

cliffhanger structure of the novels begs for adaptation as a TV series. Otherwise, too much compromise would have to take place regarding the plots, which are never short on exciting action set-pieces and generally contain multiple intersecting storylines.

Like Mike Nelson, Dirk Pitt's adventures take him into assorted shipwrecks, flooded mineshafts, underwater caves, etc. There are similar topside dangers, as well, involving island dictatorships, jungle revolutionaries, political upheaval in neighboring countries, smuggling rings, toxic waste threats, and even the space program, all of which have been the subject matter of *Sea Hunt* episodes, though far more spectacularly treated within the pages of Cussler's novels.

Although Cussler indicates that *Sea Hunt* was not an inspiration for the Dirk Pitt novels (he had been diving for a number of years prior to the advent of Mike Nelson), it's easy to imagine that some of Pitt's popularity may be a result of the introduction to the underwater world given the public by Mike Nelson and his adventures there.

Mike falls for this, not stopping to think that he has barely had time to regain consciousness, let alone report the attack. Perhaps the knock on the head rattled his brains. Ely feels strongly about the obstacles he and his fellow performers faced in this regard.

"Kimber Sissons... worked very hard on the show, but never had a chance because there was no material," Ely emphasizes. "I mean, we really did try. We tried very hard. I've always been very serious about my job and the craft, and I've always tried my best. Whether I've been successful at it or not, and whether I pulled it off or not is another matter, but I have tried... and other actors who came down tried. We had no slackers. It wasn't for lack of effort... The dailies on it were good. I saw all the dailies on a constant basis. I had 'em all put on videotape and ran 'em religiously. I devoted my life to that show. 24 hours a day, that's all I did, was think and live, eat and breathe *Sea Hunt*, wanting it to be good."

The scripts were not solely responsible for sinking the new *Sea Hunt*, however. More telling, though perhaps the effect upon the audience was more subconscious than anything else, were the technical shortcomings, specifically poor post-production. The music, for instance, is synthesizer-intensive and often plays against the action. Even scenes of underwater danger are countered by bland, more-or-less New Age style musical sequences.

Ely points out other flaws:

"They did not Foley the shows. No sound effects were put in... fights without a (SMACK!)... You have a bunch of misses is what you have, so every piece of action, all the hard work that we did in that stuff, looked lousy. It looked sloppy because they didn't Foley it. They didn't put sound effects in. Running and walking and all that... that's live sound. That's what we did... the way it sounded off the pickup mikes."

Being in front of the camera can be very deceiving to an actor in terms of judging the progress of a project. *Sea Hunt* was no exception, as Ely relates:

"I can't say that I knew that 'til I saw the first episodes put together. When I saw them put together I was in

shock. I was really in shock, because I thought the editing was very second-rate, very poor. Because some of those directors did a better job than that. I remember the director and I would talk... He'd say 'I'm not gonna use this section. Just kind of trot along here, and then we'll pick it up when you get to pace right here.' So the camera's setting up on me, I'd be kind of trotting along, like you'll have a steadicam that'll be moving. He'd be filming it, trying to get into position. They would use it! They cut it into the picture! I mean, those things flabbergasted me... Even a bad script, even some of the bad junk we had to deal with, I think there were enough film moments, had it been edited properly, had it been properly posted, it would have been just fine. Really, in some instances, even a bit good. I can think of several shows that had that potential. Some that had kind of a mysterious element that we intentionally put in."

Ely's disappointment was heightened due to the expectations he'd had going in. He was particularly impressed with producer Len Kaufman, whom he still speaks highly of:

"Couldn't have picked a better guy. Just a wonderful guy to work with and also a wonderful talent... I really thought it would click. I thought it really had a chance to work... I think Len did the best he could, because the mandate he was given was to, as I understand it after the fact, was to take as many of these old scripts as he could and rehash them and work them with as little effort as possible and get them 15 scripts ahead or so before we even started and have them ready to go and do it up in Canada. None of which I really knew when I went into the project... Had they put it entirely in the hands of Len Kaufman, in my opinion, not only would they have had a quality show, but they would have had a show with some legs that they could have really run."

The *Sea Hunt* experience was disappointing enough to Ely that shortly afterward he went into semi retirement from acting. Though appearing occasionally in guest roles on such shows as *Superboy* and *The Hat Squad*, he turned to writing as a second career, one at which he has also been successful. He has had two mystery-suspense novels

published; *Night Shadows* (for which he has turned down one movie offer by a major action director) and *East Beach*, featuring the adventures of Jake Sands, a former anti-terrorist agent and retired recoverer of valuable property. A third novel, *Dreadful Sorry*, is due out in 1996, and a fourth is in the works.

Ely summarizes his tenure as Mike Nelson thusly:

"I view *Sea Hunt* sort of as a kind of tragic thing, not by virtue of the fact that it was a failure, and I do consider it ... a failure at an artistic level. I think that it's a failed opportunity. It really did have everything going for it... Those people were right to do it, but those people were wrong in a lot of the selections they made in terms of where to do it, who to do it with, and all that sort of thing. *Sea Hunt* should have been done. Whether I did it or not, it should have been done. I would almost write off, discount the episodes of *Sea Hunt* that we did... and although it might read out a 'modern version' because of the technical advantages and what have you, and maybe the perspective on some of the scripts might seem more up-to-date and more passable to a modern-day audience, the fact is, in terms relative to the time in which they were done and the time in which the old *Sea Hunt* was done, they don't compare. The original *Sea Hunt* was the show, and it was not dislodged or nudged, even, by the new version."



Ron Ely and Kimber Sissons as Mike and Jennifer Nelson in UNDERWATER PARK

FIRST SERIES - 155 episodes

Closing monologues:

- #1 (Bridges throws off Argonaut's tie lines, hops into the bridge, and turns to the camera) "I'll be back next week at this same time with another **Sea Hunt** story. Plan to be with us again, eh?"
- #2 (At wheel of Argonaut) "Hi, there. I'm Lloyd Bridges. Skin diving is certainly a lot of fun, and it's full of adventure. See some more of it again next week, eh, when there'll be another excursion into that fabulous underwater world of **Sea Hunt**."
- #3 (same as #2) "Hello there. I'm Lloyd Bridges. Skin diving is fun and adventure for young and old, but it can be dangerous, so know the sport well and don't take any chances. Be with you next week for another exciting **Sea Hunt**."
- #4 (Closeup, wearing scuba gear) "I'm Lloyd Bridges, inviting you to join us for another action-packed story of underwater adventure one week from today" (Descends steps to water, revealed to be wearing a triple tank)
- #5 (same as #2) "You know, three-fifths of the world is covered by the sea, and how little most of us know about that underwater world. Go below with us again next week, eh, for another thrilling adventure in **Sea Hunt**."

Season 1, 1958:

1001 - SIXTY FEET BELOW

Mike tries to free the pilot of a downed jet from his watertight cockpit before his air runs out, without causing the man's death from the water pressure

Whit Bissell, Peter Leeds, Steven Ritch, Jack Harris, Tom Wilde, Bruce Wendell, Gene Hardy, Parry Bivens
Written by Arthur Weiss; Directed by Felix Feist
Originally filmed in color

1002 - FLOODED MINE

While investigating the cause of a mine flood that killed 30 men, Mike stumbles upon an air pocket with two survivors
Leo Gordon, Hank Patterson, Thomas B. Henry, Ken Drake
Written by Gene Levitt; Directed by Leon Benson

1003 - RAPTURE OF THE DEEP

A grudge between two divers whom Mike is testing for underwater mining skills becomes a secondary issue when one of them contracts nitrogen narcosis
Robert Clarke, Douglas Dick, Robert Burton, Madge Meredith, Riza Royce, Troy Melton
Written by Ellis Marcus; Directed by Anton M. Leader

1004 - MARK OF THE OCTOPUS

Before Mike can investigate the disappearance of a pair of skin-diving geologists, one turns up dead on the beach bearing marks resembling the suction valves of a giant octopus
Steve Mitchell, Willis Bouchey, Peter Hansen, Mari Alden, Zale Parry, John Aberle, Phil Barnes, Glen Dixon, Vance Skarstedt
Written by Arthur Weiss; Directed by Andrew Marton
Originally filmed in color

1005 - THE SEA SLED

Mike helps the Immigration Department Border Patrol bust up an underwater border-running operation
Sandor Szabo, Morris Ankrum, Gerry Gaylor
Written by Ellis Marcus; Lloyd Bridges, Johnny Florea;
Directed by Lloyd Bridges

1006 - FEMALE OF THE SPECIES

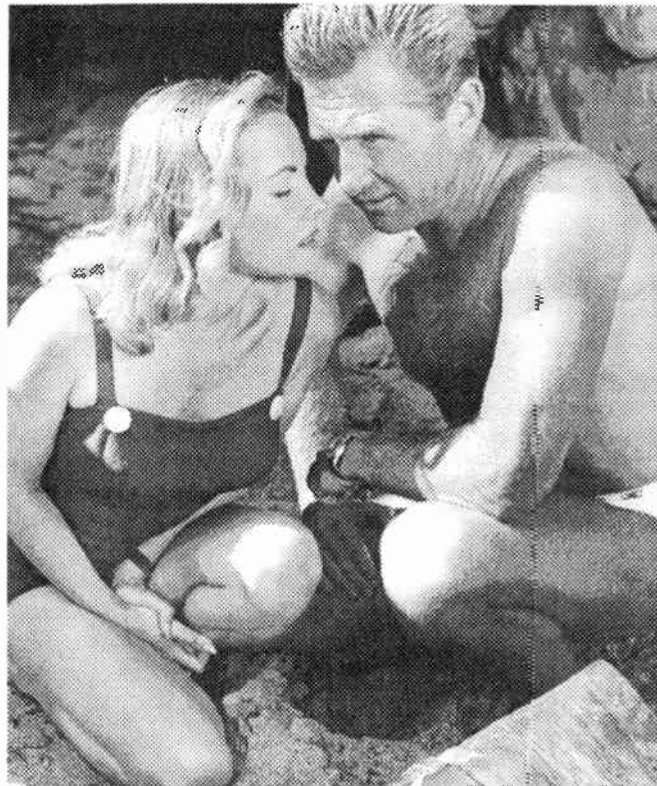
A beautiful woman hires Mike to give her diving lessons for mysterious reasons
Susan Morrow, Larry Thor, Bob Shield, Susan Dorn, Phil Arnold
Written by Ellis Marcus; Directed by Herbert L. Strock
Remade as second series episode WET DIAMONDS

1007 - MR. GUINEA PIG

An attractive magazine photographer hires Mike to assist her in getting pictures of a sunken barge off the coast of Mexico
Jan Brooks, Paul Fierro, William McGraw, Milton Hamerman
Written by Stuart Jerome; Directed by Lloyd Bridges. Johnny Florea

1008 - SONAR QUEEN

Hired to test a new electronic fishfinder, Mike encounters a village where every fish in the vicinity has disappeared
Rodolfo Hoyos, Jose Dominguez, Jack Harris, Anna Maria Majelca
Written by Peter R. Brooke, Arthur Weiss; Directed by Lloyd Bridges, Johnny Florea



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Let's see, I ate around 12:30. That would make it...

- 1009 - **GOLD BELOW** (aka **GOLD DOWN BELOW**)
A pair of ruthless treasure hunters dupe a young skin diver into helping them loot a sunken ship
Tyler McVey, Jack Hogan, Keith Richards, Kaye Elhardt
Written by Gene Levitt; Directed by Leon Benson
- 1010 - **RECOVERY** (aka **THE SEARCH**)
Mike dives into the Caribbean to recover the lost nose cone from an ICBM rocket before enemy agents can get it
Pamela Duncan, Michael Garth, Leo Needham, Charles Maxwell
Written by Jack Rock; Directed by Leon Benson
- 1011 - **KILLER WHALE**
A killer whale is capsizing boats and endangering skin divers and swimmers along a stretch of coastline
Jan Harrison, Cyril Delevanti, Neil Grant, Charles Maxwell, Courtney Brown
Written by Arthur Weiss; Directed by Andrew Marton
- 1012 - **MIDGET SUBMARINE**
Mike plays commando in rescuing a scientist who had defected from Soviet kidnappers who are returning him to Moscow aboard a Pacific liner
Gregory Gay, Ben Air, Tania Velia, Leonard Mudie, Ray Kellogg
Written by Arthur Weiss; Directed by Andrew Marton
- 1013 - **THE SHARK CAGE** (aka **UNDERWATER PRISON**)
Mike and two cameramen are imperiled when an irrationally jealous man drops their camera cage into shark infested waters
Tom Brown, Tracey Roberts, William Boyett
Written by Lou Huston; Directed by Leon Benson
- 1014 - **HARD HAT**
Mike competes with a pair of helmet divers to salvage a German submarine sunk off the coast of South America
Gene Roth, William McGraw, Eugene Iglesias, Milt Hamerman, Jay Della, George Navarro
Written by Peter R. Brooke; Directed by Johnny Florea
- 1015 - **MARVELOUS TREASURE MACHINE** (aka **CONTINENTAL RIFT**)
A man claims to have invented a machine that can locate sunken ships carrying gold
John Doucette, Zale Parry
Written by Lee Erwin; Directed by Johnny Florea
- 1016 - **THE POACHER**
Mike is nearly killed by a massive electrical jolt used by a poacher to kill fish in the Florida Everglades
John Anderson, John Montgomery Greene, Ken Drake
Written by Stephen Kandel; Directed by Johnny Florea
- 1017 - **GIRL IN THE TRUNK**
Mike comes to the aid of a female escape artist when her underwater stunt goes awry
Jan Harrison, Guy Rennie, Neil Grant, Bert Williams
Written by Stuart Jerome; Directed by Leon Benson
Remade as second series episode **GIRL IN TRUNK**
- 1018 - **THE SPONGE DIVERS**
Mike interrupts an underwater survey in the Gulf of Mexico in order to save a diver whose air line has become snarled
Regina Gleason, Mike Keene, Larry Hagman
Written by Lee Erwin; Directed by Leon Benson
- 1019 - **DIAMOND RIVER**
Mike supervises a diamond diving expedition in South America, but discovers that his employers are poaching on someone else's property
Cast unavailable
Written by Stephen Kandel; Directed by Johnny Florea
- 1020 - **ALLIGATOR STORY**
A vicious alligator escapes from a wild animal show and takes refuge in the lake of a public park
John Anderson, Jan Harrison, Neil Grant, Ken Drake
Written by Stanley H. Silverman; Directed by Leon Benson
- 1021 - **MAGNETIC MINE**
An entire Mexican town is menaced by the presence of a derelict floating mine in its harbor that could ignite fumes from the local nitrate factory if it is detonated
Jose Dominguez, Eugene Iglesias, Rodolfo Hoyos, Anna Maria Majelca
Written by Arthur Weiss; Directed by Leon Benson
- 1022 - **THE HERO**
Mike is hired by a playboy sportsman to supervise their underwater shark "safari" in the waters off Peru
John Montgomery Greene, Larry Hagman, Jan Harrison, Ken Drake, Ron Gorton
Written by Stanley H. Silverman; Directed by Leon Benson
- 1023 - **UNDERWATER PATROL**
The State of Florida hires Mike to organize and train an underwater police force to deal with a series of underwater crimes
Neil Grant, Courtney Brown, Jan Harrison, Henry Biedinger
Written by Jack Rock; Directed by Johnny Florea
- 1024 - **LEGEND OF THE MERMAID**
Mike investigates an underwater grotto said to feature a mermaid that lures men to their deaths
Larry Hagman, Regina Gleason, Paul Fierro
Written by Lee Erwin; Directed by Leon Benson
Remade as second series episode **THE SIREN**
- 1025 - **PRESSURE SUIT**
A professor and his daughter hire Mike to help them search for a rare underwater plant in Costa Rica
John Anderson, Jan Harrison, Ken Drake, Ricou Browning
Written by Peter R. Brooke; Directed by Johnny Florea

1026 - THE PROSPECTORS

A pair of prospectors hire Mike to trace the source of radioactive fish with a geiger counter in hopes of finding a uranium deposit

Mike Keene, Ken Drake, John Lamb

Written by George Asness, Barry Cohon; Directed by Leon Benson

1027 - UNDERWATER STATION

Mike finds a famous rocket scientist being held in an underwater prison by enemy agents

Ken Drake, John Lamb, Mike Keene

Written by Stanley H. Silverman, Lou Huston, Arthur Weiss; Directed by Leon Benson

1028 - THE LOST ONES

A frustrated former athlete pushes his children to be Olympic swimmers, resulting in their becoming trapped in a cave by a rising tide

Jeff Bridges, John Berardino, Dorothy Dean, Don Eitner, Andres Kaplan

Written by Stephen Kandel; Directed by Johnny Florea

1029 - CAPTURE OF THE SANTA ROSA

Mike leads a diving team in rescuing a Latin American diplomat and his family from kidnappers

Christopher Dark, Rodolfo Hoyos, Margarita, Robert Tafeur, Jovon Montell, George Robotham, Troy Melton, John Lamb, Robert Hoy

Written by Lee Erwin; Directed by Johnny Florea

1030 - THE SHIPWRECK

Mike and three other survivors share a life raft after a storm capsizes their boats

Russ Conway, Nancy Hale, Leonard Nimoy

Written by Ellis Marcus; Directed by Leon Benson

1031 - THE BIG DIVE

Mike's work on a movie prompts a fellow stunt diver to attempt a dangerous record-setting dive

John Berardino, Don Eitner, Bill Erwin, Charles Maxwell, Jean Benoist, Gates Brown

Written by Ellis Marcus; Directed by Leon Benson

1032 - THE BIRTHDAY PRESENT

After locating a leak in a gas line and retrieving a young boy's sunken bicycle, Mike is beaten up and threatened by a gang of thugs

Jeff Bridges, Fredric Gavlin, Karen Scott, Frank Wolff, Burt Stuart, John Close, Frank Warren, Charles Reade

Written by Robert E. Smith; Directed by Johnny Florea

1033 - DEAD MAN'S COVE

An underwater camera holds the key to determining whether a woman's drowning was accidental, as her husband claims, or not

Leonard Nimoy, Peter Hanson, Zale Parry, Jon Lindbergh

Written by William Read Woodfield; Directed by Johnny Florea

1034 - KILLER ROCK (aka EXPLOSION)

Mike is hired to destroy an underwater offshore peak that is notorious for ripping the hulls out of passing ships

Myron Healey, Aline Towne

Written by Art Arthur; Directed by Leon Benson

1035 - THE AMPHIBIAN

A group of sportsmen hire Mike to supervise their skin-diving outing, whereupon one of them sneaks off and begins photographing secret Navy facilities

Peter Hansen, Nancy Hale, Richard Probert, William Boyett, Jon Lindbergh, Courtney Brown, Zale Parry

Written by Art Arthur; Directed by Monroe Askins

1036 - LORD CHRISTOBAL

Mike is hired by an insurance company to investigate the sinking of a freighter, but a murder indicates that someone doesn't want him to complete his task

Keith McConnell, Bernie Gozier, William Boyett, Antony Eustrel

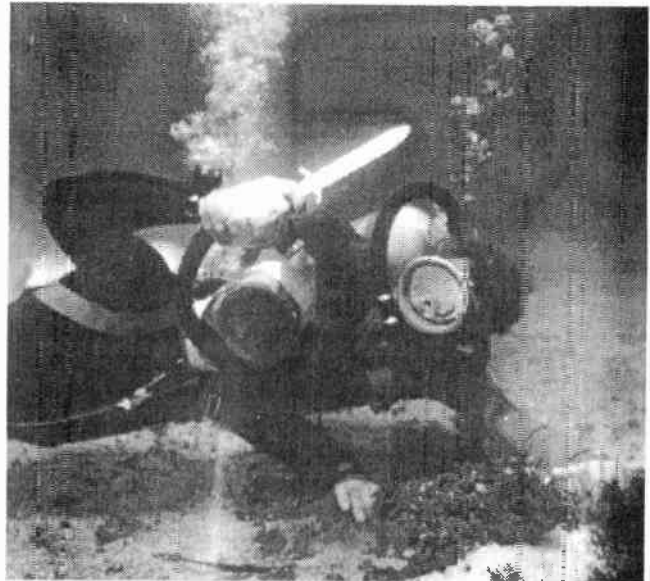
Written by Arthur Weiss; Directed by Leon Benson

1037 - DECOY

Mike investigates reports of a sea monster off the coast of Mexico

Christopher Dark, Jose Dominguez, Charles Maxwell, Carlos Rivero, Guy Della

Written by Art Arthur; Directed by Leon Benson



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1038 - THE SEA HAS EARS

The murder of a telephone company employee leads Mike to an underwater cable that is being tapped to access top-secret research conferences

Paul Guilfoyle, Thomas B. Henry, Mark Dunhill, Paul Stader

Written by Art Arthur; Directed by Leon Benson

Season 2, 1959:

1039 - THE MANGANESE STORY

Mike discovers an important manganese deposit, but an ambitious young geologist, sharks, and an approaching hurricane threaten to silence him before he can inform the government

Russ Conway, Jo Summers, Ted De Corsia

Written by Lee Erwin; Directed by Johnny Florea

1040 - THE ALCATRAZ STORY

Mike trains three brothers in the use of scuba gear, unaware that they plan to break a fourth sibling out of Alcatraz

Christopher Dark, Leonard Nimoy, Bill Catching

Written by William Reed Woodfield; Directed by Anton Leader

1041 - OPERATION GREENBACK

Mike unwittingly shares his explosives expertise with an old navy buddy who is planning an underwater bank heist

Tom Brown, James Anderson, Maurice Solomen, Paul Maxwell, William Vaughan, Preston Hanson

Written by Arthur Weiss; Directed by Leon Benson

1042 - UNDERWATER SECURITY

While testing the coastal security of a rocket fuel plant, Mike discovers a pair of saboteurs
Paul Guilfoyle, Russ Conway, William Boyett, Paul Stader, Courtney Brown

Written by Art Arthur; Directed by Leon Benson

1043 - UNDERWATER LABYRINTH

Mike is hired to retrieve a new guided-missile tracking device from a test boat sunk during a Florida hurricane, but finds that underwater thieves have beaten him to the punch

Ted de Corsia, William Boyett, Tyler McVey, Arvid Nelson
Written by Arthur Weiss; Directed by Leon Benson

1044 - MONTE CRISTO

As consultant on a remake of *The Count of Monte Cristo*, Mike finds that the emotions of the star and his stand-in may lead to disaster in the execution of a stunt

Robert Quarry, William Bakewell, Joi Lansing, Wayne Mallory, Art Lewis

Written by Art Arthur; Directed by Leon Benson

1045 - THE STUNT

An overconfident swimming champion endangers both herself and Mike when she challenges him to an underwater race to Catalina

Lisa Gaye, Jack Wagner, William McGraw, Robert Conrad
Written by Stephen Kandel; Directed by Johnny Florea

Remade for second series

1046 - DIVING FOR THE MOON

Mike and a group of astronauts-in-training are stranded on the seabed when a hurricane blows their boat away

Brett Halsey, Don Oreck, Tom Irish, Rand Harper
Written by Lee Erwin; Directed by Leon Benson

1047 - THE SEARCH

Mike comes to the rescue of a scuba diver who has been trapped in a kelp bed while spear-fishing

Jan Harrison, Paul Maxwell, Lomax Study, Jack Richardson
Written by Arthur Weiss; Directed by Johnny Florea

1048 - JETTISONED

Mike races to recover a ditched nuclear warhead before sea water corrodes the casing

Ted de Corsia, Robert Clarke, Lennie Bremen, Wayne Mallory, Frank Warren

Written by Stephen Kandel; Directed by Anton M. Leader



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1049 - MURDER AT SIXTY FEET

A man planning to murder his wife hires Mike to teach her to scuba dive so that he may lure her into a dangerous underwater current

Joyce Taylor, William Boyett, George Eldridge

Written by Arthur Weiss, Charles Craft, Stanley Gilbert;
Directed by Leon Benson

Remade as second series episode REHEARSAL FOR MURDER

1050 - AIR POCKETS (aka NEW YORK RESCUE)

Mike is hired to dive on a sunken freighter in New York harbor, in the hopes that some crew members may still be alive in air pockets

Grandon Rhodes, Robert Tetrick, A.G. Vitanza

Written by Lee Erwin; Directed by Leon Benson
Mike rigs up a helmet for a dog

1051 - THE DAM

While checking the underwater security of a new dam, Mike discovers a bomb that has been placed in an intake valve

Russ Conway, Ross Martin, Jack Wagner, Ken Drake
Written and directed by Herman Hoffman

1052 - DOCK FIRE

In an effort to prevent a dock fire from igniting chemicals stored in a warehouse, Mike swims into the building through an intake pipe

Jim Bannon, Gus Callahan, Harry Clexx, Tommy Vize
Written by Art Arthur; Directed by Leon Benson

1053 - THE PERSUADERS

Drug smugglers force Mike at gunpoint to help them retrieve a sunken shipment of narcotics

John Shay, Harlan Warde, Dick Probert

Written by Art Arthur; Directed by Leon Benson
Remade for second series

1054 - NERVE GAS

After discovering a sunken Japanese submarine, the amateur skindiver who found it goes violently berserk

Ken Drake, Anthony George, Lisa Gaye, Leonard Nimoy, Nancy Millard

Written by Art Arthur; Directed by Herman Hoffman

1055 - STRANGE SALVAGE

Mike investigates the deaths of a pair of divers who were murdered after discovering a sunken yacht laden with jewels

Ken Drake, Robert Karnes

Written by Art Arthur; Directed by Herman Hoffman

1056 - UNDERWATER SURVEY

While looking into the possibility of linking two Latin American lakes by a canal, Mike runs afoul of rebel guerillas

Anthony George

Written by Stanley H. Silverman; Directed by Leon Benson

1057 - UNDERWATER CURTAIN

Mike discovers a submarine off the Panama coast that is a base of operations for divers planning to destroy the Panama Canal

Jack Hogan, Jan Harrison

Written by Lee Erwin; Directed by Leon Benson

1058 - HERMES (aka JUPITER REX)

A Greek sponge diver and his girlfriend lay a minefield for Mike, fearful that he will interfere in their discovery of a valuable statue on the Mediterranean seabed

Anthony George, Lisa Gaye

Written by Arthur Weiss; Directed by Leon Benson

1059 - THE BRIEFCASE

A man tricks a scientist into dropping a top-secret folio overboard, where a confederate can retrieve it

Russ Conway, Ken Drake, Ross Martin

Written by Arthur Weiss; Directed by Leon Benson

1060 - CAVE DIVING

Mike attempts to rescue a geologist who has been trapped in an underwater cave by a sudden landslide

Douglas Fowley, Herbert Anderson, Joyce Taylor

Written and directed by Herman Hoffman

1061 - WATER SKI SHOW

Mike investigates the mysterious death of the featured performer in a water ski show during the act's underwater finale

Lisa Gaye, Robert Conrad, William McGraw, Jack Wagner, William Boyett, Courtney Brown

Written by Lee Erwin; Directed by Herman Hoffman

1062 - UNDERWATER SHRINE

Mike and a pair of archaeologists risk the anger and booby traps of islanders while exploring underwater caves in the Caribbean

Anthony George, Norma Brooks, Ken Drake

Written by Stanley H. Silverman, A. Tillman; Directed by Leon Benson

1063 - CHAIN OF EVIDENCE

Latin American revolutionaries recruit Mike to recover the body of their murdered leader from the palace lagoon in order to ignite an uprising

Ron Gorton, Regina Gleason, Vivian Lloyd, Guy Rennie, Paul Fierro

Written by Stanley H. Silverman; Directed by Johnny Florea

1064 - TREASURE HUNT

A young skindiver is found murdered after stealing lobsters from an elderly fisherman as an initiation stunt

Peter Breck, Joyce Taylor, Ronald Foster, William Boyett, Clark Howat, Robert Montgomery Jr., Joe Kelsay, Richard Hill, David Kramer, Joe Hamilton

Written by Stuart Jerome, D. Hart; Directed by Leon Benson

1065 - SEA SERPENT

Mike defies tales of a mysterious sea serpent when he searches for a shipment of stolen liquid explosives in Arabia

Lisa Gaye, Ken Drake, Anthony George

Written by Lee Erwin; Directed by Herman Hoffman

1066 - THE GETAWAY

After one of their number is wounded in the robbery of a beach-side casino, a team of thieves kidnap a doctor's wife in order to lure the physician into a trap

Robert Karnes, Ken Drake, Wayne Mallory, Frank Warren, Mike Masters, Jan Harrison

Written by Art Arthur; Directed by Leon Benson

1067 - UNDERWATER EJECTION

A freak accident endangers a man's life during the test of Mike's new method of retrieving sunken ICBM nose cones

John Zarembo, Norman Bishop

Written by Arthur Weiss; Directed by Leon Benson

1068 - THE FEMALE

A beautiful woman plots revenge against Mike after flunking out of his class for skindiver instructors

Lynn Bernay, Wayne Mallory, Frank Kirby

Written by Art Arthur; Directed by Leon Benson

1069 - PORT SECURITY

Mike tries to bust a ring of drug traffickers who are smuggling heroin into the country in ballast tanks

Harry Lauter, John Zarembo, Craig Woods, Patrick Waltz,

Robert Tetrick, Richard Deems, Troy Melton

Written by Stanley H. Silverman; Directed by Leon Benson

1070 - UNDERWATER PARK

Someone attempts to kill Mike while he's scouting out a site for an underwater marine preserve

Jim Bannon, Mike Masters

Written by Art Arthur; Directed by Leon Benson

Remade for second series



From the collection of Lloyd Bridges

The Argonaut

1071 - UNDERWATER UNIT

Mike is recruited to train a pair of divers for an urgent secret assignment

Tom Brown, Eric Feldary, Della Sharman, Hanna Landy, Frank Warren, Courtney Brown, Paul Stader

Written by Art Arthur; Directed by Eddie Davis

1072 - PROOF OF GUILT

Mike uses an underwater TV camera setup to nab thieves who are robbing a Hawaiian girl's pearl beds

Nobu McCarthy, Ken Drake, Dale Ishimoto

Written by Stephen Kandel; Directed by Leon Benson

Remade as second series episode Pearl Beds

1073 - CHAINED

Mike stands by to assist an undercover man in his assignment to infiltrate an illegal alien-smuggling ring

Tom Brown, Eric Feldary, Les Hellman, Frank Warren, A.G. Vitanza, Paul Stader

Written by Art Arthur; Directed by Eddie Davis

1074 - RANSOM

A husband-wife team steal and then ransom some computer tapes necessary to a plant's operations

Jim Bannon, William Masters, Anne Neyland, Bruce Wendell, Courtney Brown

Written by Art Arthur; Directed by Leon Benson

Remade as second series episode The Torch Men

1075 - OIL ISLAND

A careless salvage diver is trapped on the deck of a sunken freighter by some lead cable

Jay Douglas

Written by Art Arthur; Directed by Leon Benson

1076 - BASE OF OPERATIONS

A husband-wife team of photojournalists ignore Mike's warnings about diving on a sunken ocean liner, and are imperiled by the pressures of the deep

Gregg Palmer, Anne Anderson, Mike Masters, A.G. Vitanza, Dick Probert

Written by Art Arthur; Directed by Leon Benson



WATER NYMPHS

1077 - KELP FOREST (aka PRIVATE WAR)

A coastal fisherman wages a private war against kelp harvesters, blaming them for ruining the fishing grounds necessary to his livelihood

Ted de Corsia, Jay Douglas, Zale Parry, Rand Harper, Don Oreck

Written by Art Arthur; Directed by Leon Benson

1078 - THE RAFT

Mike dives onto a sunken freighter loaded with nitro, planning to detonate the cargo before it drifts away into the shipping lanes

Whit Bissell, Richard Probert, Robert Gilbreath

Written by Art Arthur; Directed by Eddie Davis

Season 3, 1960:

1079 - ASYLUM (aka CANAL ESCAPE)

Working for the State Department, Mike attempts to rescue a political prisoner in South America by using a harbor city's canal system

Jonathan Kidd, John Zaremba, Noel Drayton

Writer by Peter R. Brooke; Directed by Leon Benson

1080 - WATER NYMPHS

A swim suit designer hires Mike to do an underwater fashion shoot, but corporate espionage interferes with the job

Maris Wrixon, June Blair, William Duffy, Jean Ingram, Beth Anesen, Lin DeVol

Written by Art Arthur; Directed by Leon Benson

1081 - MR. BIG

Mike attempts to deal a blow to organized crime by using a periscope camera to photograph a secret meeting of mob bosses at a lakeside estate

Michael Granger, Byron Morrow, Jenö Mate, Robert Darin, Lee Warren, Quinn Redeker, Maurice Meyer

Written by Art Arthur; Directed by Leon Benson

Remade as second series episode THE MEETING

1082 - HOT CARGO

Mike finds high radiation coming from the hull of a foreign freighter, but when the coast guard investigates, they find no trace of the radioactivity

Don Ross, Charles Quinlivan

Written by Stuart Jerome; Directed by Paul Guilfoyle

1083 - UNDERWATER DROP

An accidental death puts Mike onto an espionage ring that is using an underwater cave for a microfilm drop site

Edson Stroll, Mike Steele

Written by Lee Berg; Directed by Leon Benson

1084 - COBALT BOMB

Mike and a female health official try to remove a dangerously radioactive capsule from a sunken ship

Ken Drake, Kathie Browne

Written by Art Arthur; Directed by Paul Guilfoyle

1085 - COUNTERFEIT

Mike, working with a pretty Secret Service agent, poses as a scientist in order to retrieve a cache of counterfeit currency from a crashed Nazi plane off the coast of a Caribbean republic

Linda Lawson, Abraham Sofaer, Ric Marlow, Tony Mafia

Written by Stanley H. Silverman, Roger Marshall; Directed by Leon Benson

1086 - MISSILE WATCH

Mike finds that someone has tapped the underwater cable used in monitoring a televised missile test

Stephen Joyce, George Eldredge, Douglas Hume

Written by Stephen Kandel; Directed by Leon Benson

1087 - JADE CAVERN

Mike rescues a diver in the Bahamas, then helps her with her research into the origin of a jade statue she owns

Toni Gerry, Noel Drayton, John McCann

Written by Stephen Kandel; Directed by Herman Hoffman

1088 - EXPATRIATE'S RETURN

While on patrol with the Coast Guard Auxiliary, Mike discovers a deported crime boss trying to re-enter the country, then has to rescue him from some old enemies

Bernard Fein, Don Ross, Bernard Kates, Walter Stocker, Dana Enlow, Sean Bartlett, Robert Christian, Miguel Gleria, Patrick Waltz, Dennis O'Flaherty

Written by Stanley H. Silverman; Directed by Eddie Davis

1089 - STRONG BOX

Mike leads the way in a salvage operation to recover more than a million dollars' worth of gems from the captain's safe of a sunken ship

William Allyn, Fred Zendar, King Moody

Written by Art Arthur; Directed by Leon Benson

1090 - THE FEARMAKERS

In preparation for the visit of a foreign head of state, Mike helps the Coast Guard do a security check on the area

Myron Healey, Daria Massey

Written by Teddi Sherman; Directed by Leon Benson

- 1091 - REVOLUTIONARY SPOILS
A new revolutionary leader asks Mike to help him retrieve his country's hidden gold reserves, believed to have been hidden aboard a scuttled freighter by the ousted former dictator Carlos Rivas, Rico Alaniz, Carlos Rivero, Alvaro Guillot
Written by Art Arthur; Directed by Leon Benson
- 1092 - PIRATE GOLD
While marking underwater sites for demolition by a construction company, Mike learns that a young boy is trapped in a submerged grotto that has already been mined with an explosive
Ricky Klein
Written by Teddi Sherman; Directed by Herman Hoffman
- 1093 - THE LIVING FOSSIL
While supervising an expedition in the Indian Ocean to find a rare coelacanth fish, Mike finds that the organizer is dangerously eager to impress his fiancée
Robert Gothie, Linda Lawson
Written by Stanley H. Silverman; Directed by Anton Leader
- 1094 - SUBMARINE EXPLOSION
Scientists risk triggering a tidal wave when they ignore Mike's warnings about the strength of the explosive charges they're using
Logan Field, Mary Ellen Terry, Ralph Clanton
Written by Stephen Kandel; Directed by Anton M. Leader
- 1095 - SACRED POOL
Mike faces arrows and an alligator in the Mayan jungle while searching for a drug that could be a boon to medicine or a dangerous narcotic
Ric Marlow, Julian Burton
Written by Art Arthur; Directed by Leon Benson
- 1096 - CINDY
Mike tries to reach a little girl trapped in the air shaft of a mine located at the edge of a man-made lake, but the potential for a landslide hampers his attempt
Ronald Foster, Joe Hamilton
Written by Sylvia Drake; Directed by David Friedkin
- 1097 - CROSS CURRENT
Mike searches for a vanished oceanographer by retracing her charted course
June Blair, Shirley O'Hara
Written by Stanley H. Silverman; Directed by Leon Benson
Remade as second series episode JENNIFER'S RESCUE
- 1098 - SYNTHETIC HERO
Mike discovers the wreck of a Navy ship that disappeared mysteriously, and is joined by a pair of its former crew members when he dives to examine it
John Archer, Douglas Dick, Helen Mowery, Clark Howat
Written by Stephen Kandel; Directed by Leon Benson
- 1099 - THE CELLINI VASE
Mike becomes suspicious when his hired dive on a Spanish galleon yields a rare art treasure
Joe De Santis, Al Ruscio, A.E. Gould Porter, Barry Harvey, Kelly Yost
Written by Stanley H. Silverman; Directed by Leon Benson
- 1100 - TARGET
While diving in Lake Ontario, Mike is sent by the Coast Guard to investigate an item that crashed into the lake nearby which may be an enemy ICBM
Robert Gist, Gordon Mills, Robert Millar, Dick Jefferies, Nick Nicholson
Written by Stanley H. Silverman; Directed by Leon Benson
- 1101 - GHOST LIGHT
An East Indian oceanographer vanishes during a series of underwater experiments with infrared light
Anna Lisa, Paul Clark
Written by Teddi Sherman; Directed by Leon Benson
- 1102 - REBREATHER
Mike and an old war buddy use a new, untested "re-breather" to investigate an underwater missile site being constructed in the channel of a privately-owned island
Page Slattery, Oscar Beregi
Written by Stuart Jerome; Directed by Leon Benson
- 1103 - BLIND SPOT
Mike helps a friend in the military with his tests of underwater radar equipment
Quinn Redeker, Russ Conway
Written by Stephen Kandel, Michael Cleary; Directed by Leon Benson
- 1104 - THE REPLACEMENT
Mike straightens out a pair of teenagers who poisoned a shark Mike had captured for Marineland
Bob Ritterbush, Sal Ponti, Nelson Olmsted
Written by Stanley H. Silverman, Robert E. Smith, Michael Cleary; Directed by Pete Adreon
- 1105 - UNDERWATER BEACON
While helping to test a friend's underwater radio device, Mike discovers a submerged radio beacon, camouflaged and guarded by an electric gun
Mike Road, Russ Conway
Written by Sylvia Drake; Directed by Franklin Adreon
- 1106 - TIME FUSE
A small Latin American country calls upon Mike to help defuse a sunken munitions ship set to blow by saboteurs
Leonard Nimoy, Rodolfo Hoyos, Ken Drake, Matt Pelto, Alan Jaffe
Written by Joe Neilson; Directed by Otto Lang
- 1107 - STORM DRAIN
Mike goes after a newlywed teenager-turned-fugitive after a bungled holdup prompts him to hide in the city's storm drain system
Beau Bridges, Anne Helm
Written by Robert E. Smith, Alfred Callen; Directed by Pete Adreon
- 1108 - THE INVADER
Mike trains a pair of frogmen for a rescue mission in which they will rescue their kidnapped president from an ancient fortress
Ric Marlow, Leonard Nimoy, Al Ruscio, Robert Tafur, Ruben Moreno
Written by Michael Cleary, Stephen Kandel; Directed by Jack Herzberg
- 1109 - CHANGING PATTERNS
When Mike is called upon to teach scuba diving to his former mentor who trained him in helmet diving, he finds that the older man is not physically up to it
John Marley, John Qualen
Written by Teddi Sherman, (first name unavailable) Dennison; Directed by Pete Adreon
Remade as second series episode The Scavenger
- 1110 - THE CATALYST
The Coast Guard asks Mike to investigate the drowning death of a scientist who had invented a new type of rebreather
Barbara Lord, Ross Elliott
Written by Alfred Callen; Directed by Leon Benson

- 1111 - **THE MISSING LINK**
A scientific society hires Mike to obtain fossil samples from a newly-discovered underwater cavern for the purpose of authentication
Connie Hines, John Gallaudet, Mike Keene, Maurice Dallimore, Frank Logan
Written by Michael Cleary, Arthur Weiss; Directed by Jack Herzberg
- 1112 - **UNDERWATER NARCOTICS**
Mike discovers a plant growing profusely on the ocean floor that turns out to be a hybrid Cannabis, and is speared when he investigates further
Robert Knapp, William Schallert
Written by Brad Fillmore; Directed by Leon Benson
- 1113 - **THE SOUND OF NOTHING**
Mike is sent by the government to investigate a jamming signal affecting a listening station in the Indian Ocean
King Moody, Noel Drayton, Harold Innocent, Frank Logan
Written by Jay Stierwell; Directed by Leon Benson
- 1114 - **PRIMA DONA**
Another movie company using Mike as an advisor needs his help when a planned torpedo blast traps the star and a Hollywood columnist onboard a sinking ship
John Lupton, Mari Blanchard, William Bakewell, Nick Nicholson
Written by Alfred Callen, Peter R. Brooke; Directed by Leon Benson
- 1115 - **BEYOND LIMITS**
Mike races foreign agents to a missile fired from Central Asia in order to photograph it on the sea bottom and obtain its data recorder
John Lupton, Don Eitner
Written by Scott Flohr, Elmer Parsons; Directed by Leon Benson
- 1116 - **DIPLOMATIC POUCH**
Mike tries to outmaneuver a foreign harbormaster as he attempts to retrieve a diplomatic pouch from an airliner that crashed into the sea
Charles Maxwell, John Duke
Written by Michael Cleary, (first name unavailable) Ponnagton, (first name unavailable) McClusky; Directed by Leon Benson
- 1117 - **MAN OVERBOARD**
Mike responds to a "man overboard" situation, but an extensive search turns up no victim
Ralph Taeger, Shirley Ballard, Jimsey Somers, John Zaremba, Alex Finlayson
Written by Michael Cleary, Herman Hoffman; Directed by Eddie Davis
- Season 4, 1961:**
- 1118 - **POINT OF NO RETURN**
Mike is trapped in a "scubasphere" when the cable attached to it snaps
Joyce Meadows, Paul Birch, Franco Corsaro, Ross Elliott, Tom West, Ronald Brown
Written by William Barada; Directed by Leon Benson
- 1119 - **RIVER TREASURE**
While surveying a remote river in the South American jungle, Mike is threatened by the jealousy of a man prospecting for emeralds with his wife
Linda Lawson, Anthony Caruso
Written by Don Archer; Directed by Leon Benson
- 1120 - **THE DESTROYERS**
Mike investigates the source of a radar jamming signal that caused two ships to collide
Ross Elliott, Paul Maxwell, Harlan Warde, Karl Held
Written by Stephen Kandel; Directed by Leon Benson
- 1121 - **VITAL ERROR**
A famous newsman, convinced that he has a fatal illness, tries to end his life in such a way that his wife can collect his insurance, with Mike as a witness
Reed Hadley, Aline Towne, William Woodson, Ross Elliott, Nancy Reynolds, John Warford
Written by Stanley H. Silverman; Directed by Leon Benson
- 1122 - **THE DANCER**
A skindiving ballerina faces the possibility of underwater amputation when she catches her foot between the buckled plates of a sunken freighter
John Hackett, Bill Flaherty, Dana Lorenson
Written by Scott Flohr, Elmer Parsons; Directed by Monroe Askins
- 1123 - **SPELRLING OF LAMATSUE**
After being accidentally caught in a fishing net, Mike challenges an Asiatic warlord by trying to retrieve a cache of medical supplies that the dictator has dumped into a river
John Barclay, Sharon Bercutt, Kimo Mahi, Al Santos
Written by Sylvia Drake; Directed by Leon Benson
- 1124 - **RESCUE**
Unaware that two of his treasure-hunting friends are trapped inside, Mike sets charges to blow up a sunken ship that is a menace to a busy shipping lane
Jack Ging, Sue Randall, Ross Elliott
Written by Jack Rock; Directed by Monroe Askins
- 1125 - **MERCY SHIP (OR MERCY TRIP)**
Mike scouts a path through mine-infested waters so that medical supplies can reach a China Sea port hit by a cholera epidemic
Gregory Gay, Ventina Marcus, Ken Drake
Written by Barry Cohon, Harry S. Franklin; Directed by Leon Benson
- 1126 - **HOT TRACER**
Mike's efforts to retrieve a pair of radioactive cylinders are complicated by the presence of a headstrong youth to whom he's been giving diving lessons
Robert Montgomery Jr., Tyler McVey, Wayne Mallory, Darlene Tompkins
Written by Don Moore; Directed by Monroe Askins
Remade as second series episode TOXIC WASTE
- 1127 - **SONAR STORY**
Mike uses sonar to foil a gang of underwater heroin smugglers
Mark Dana, Juli Reding, Joseph Breen, Joan Patrick, Phil Dean
Written by D.A. McManus; Directed by Leon Benson
- 1128 - **AMIGO**
A young Mexican boy helps Mike locate a safe entrance to an underwater fossil cave
Eugene Martin, Vikki Dugan, Noel Drayton, Rafael Lopez
Written by Earl Barrett, Ted Hartman; Directed by Leon Benson
Remade for second series
- 1129 - **THE AQUANETTES (aka OPERATION ASTRONETTES)**
Mike faces sharks and other unexpected difficulties while working with three girls undergoing astronaut training
Valerie Allen, Nan Adams, Gloria Marshall, Mary Lawrence
Written by Stephen Kandel; Directed by Leon Benson
- 1130 - **SURVIVAL KIT**
Mike is hired by a local German consul to salvage a survival kit from the wreckage of a Nazi warplane in the Caribbean
Bill Berger, Gertrude Michael, King Moody, Paul Dixon
Written by Don Archer; Directed by Leon Benson

1131 - EXPEDITION

While helping his former history professor search for pirate treasure off the North Carolina Coast, Mike finds evidence that the underwater cave said to house the treasure has been tampered with

Robert F. Simon, Lisabeth Hush, Mike Steen, Irene Tedrow

Written by Mary McCall Jr.; Directed by Leon Benson

1132 - BIONICS

Mike convinces a reluctant daughter to continue her father's work after he is killed testing an underwater electrical detection device

Kathie Browne, Robert Karnes

Written by Jack Kelsey; Directed by Monroe Askins

1133 - THE DEFECTOR

A man bribes Mike to continue giving lessons to an inept diving student whom he'd stopped teaching

Robert Sampson, Lili Kardell, Francis Benthencourt, Ted Knight, Charles Swain

Written by Richard P. McDonagh; Directed by Leon Benson

1134 - NIKO

Mike heads a three-man team in an effort to disarm a pair of unexploded torpedoes at the bottom of a West Coast harbor

Dale Ishimoto, Lane Bradford, William Flaherty

Written by Don Archer; Directed by Leon Benson

1135 - COUGAR

A restless youth and a college girl complicate Mike's attempts at capturing a poisonous lion fish

Robert Ridgely, Susan Silo

Written by Stanley H. Silverman; Directed by Leon Benson

1136 - SUB HATCH

A heroic test pilot from the Korean War has his mettle tested when he must spend 24 hours with Mike in a makeshift decompression chamber after a dive to prevent the bends from killing him

John Hudson, George Johnson, Bill Edwards

Written by Don Moore; Directed by Leon Benson

1137 - THE OCTOPUS STORY

Markings on the body of a dead diver convince a marine biologist that a tropical lagoon is inhabited by a killer octopus

Ken Curtis, Jan Harrison

Written by William Barada; Directed by Leon Benson

1138 - QUICKSAND

One salvage diver disappears while diving on a sunken yacht off the coast of Yucatan, and Mike tries to see that two others don't share his fate

Corey Allen, Ric Marlow, Kathie Browne, Richard Bermudez

Written by Robert Smith; Directed by Leon Benson

1139 - LOST ISLAND

Mike teams up with a Mexican prison escapee to uncover nefarious activity on an uncharted Pacific atoll off the coast of South America

Roy Dean

Written by Elmer Parsons; Directed by Leon Benson

1140 - BABY

Mike must get past Jivaro Indians who are blocking his passage downriver as he attempts to get a young missionary's baby to a hospital for medical attention

Denise Alexander, Beau Bridges, John Zaremba

Written by Stanley H. Silverman; Directed by Leon Benson

1141 - CONFIDENTIAL MISSION

Mike poses as a tourist on vacation as he tries to locate a hidden underwater missile launcher in the Caribbean

Terry Becker, Ken Drake, Jan Arvan, Dehl Berti

Written by Arthur Weiss; Directed by Franklin/Pete Adreon



From the collection of Lloyd Bridges

A young Jeff Bridges joins his dad for some underwater adventuring.

1142 - UNDERWATER PIRATES

Pirates try to snatch a sunken freighter away from Mike before he can salvage it for an old Navy buddy

Ron Hayes, Stuart Bradley, John Considine, Nan Peterson,

Robert Christian

Written by William Barada; Directed by Franklin/Pete Adreon

1143 - THE MEET

While working for the U.S. Treasury to bust a counterfeiting ring, Mike intercedes in a kidnapping

Larry Pennell, Lorrie Richards, Robert Clarke, Richard Evans, Bill Catching

Written by Elmer M. Parsons; Directed by Eddie Davis

1144 - DARK EVIL

A woman and her father, vacationing in the Bahamas, become killers after inadvertently eating a variety of fish that causes hallucinations

Margie Regar, Michael Whalen, Peter Forster, James Forrest

Written by Sloan Nibley, Stanley H. Silverman; Directed by Leon Benson

1145 - SUNKEN CAR

A sunken truck points Mike to the murder of a political boss, and the killer is the father of a good friend of Mike's

John Marley, Dan White, Anne Morrison, Don Devlin, Warren Drew, Doug Carlson

Written by Robert Smith; Directed by Franklin/Pete Adreon

1146 - HIT AND RUN

Mike goes after an egocentric movie star who injured a friend of Mike's in a hit-and-run speedboat accident

Nancy Valentine, Patrick Waltz, Terry Becker, Barbara Frederick, John Rodney

Written by Art Artbur; Directed by Franklin/Pete Adreon

1147 - THE SAINT STORY

While searching a Latin American harbor for a sunken statue, Mike discovers a UHF homing beacon being used to guide submarines into the port

Victor Buono, Nestor Paiva, Pilar del Rey, Salvadore Baguez
Written by Paul Franklin, Glen Hall Taylor, Stanley H. Silverman; Directed by Leon Benson

1148 - IMPOSTER

A dead ringer for Mike is stealing diamonds from a sunken sports cruiser, but when Mike is accused of the crime, he is unable to establish an alibi due to his current top secret mission

Jean Porter, Walter Reed, John Bryant
Written by Stanley H. Silverman; Directed by Leon Benson

1149 - SUPERMAN

While on a diving expedition in Guatemala, a woman seeking to slow down her husband's frantic lifestyle deliberately sinks the boat they share, unaware that her husband is a diabetic and his insulin supply will be lost with the vessel

Sue Randall, Russ Conway
Written by Frank Granville; Directed by Leon Benson

1150 - ROUSTABOUT

Mike's assistant is trapped underwater by an overturned truck containing drums of poison that could endanger a South American city's water supply

Kenneth Tobey, Anna Navarro, Rodolfo Hoyos, David Renard
Written by Don Archer; Directed by Leon Benson

1151 - P.T. BOAT

Mike helps test a remote control guidance device invented by a rich eccentric

Kelton Garwood, Lisabeth Hush, Bert Russell, Ken Roberts
Written by Stanley H. Silverman; Directed by Richard Moder

1152 - STARTING SIGNAL

A naval officer of a Caribbean nation is sabotaging a series of experiments Mike is conducting with the Coast Guard

Robert F. Simon, Ross Elliott, Tommy Nello, Ray Hamilton
Written by Stanley H. Silverman; Directed by Leon Benson

1153 - SKIPPER

During hydroplane races, a friend of Mike's rams his craft into a Coast Guard ship, leaving Mike to investigate

Mark Andrews, Jana Lund, Grant Lockwood
Written by Stanley H. Silverman; Directed by Richard Moder

1154 - CRIME AT SEA

Mike helps the daughter of his old UDT Commander investigate the man's death, which she believes was murder

Keith Andes, Chris Robinson, Sue Randall, Lane Bradford, Bruce Dern, Harry Lauter, Ken Drake, Ric Marlow, John Rodney
Written by E.M. Parsons, Stanley H. Silverman; Directed by Leon Benson

1155 - ROUND UP

Mike must find and disarm a torpedo that's been sent into the outflow tube of a hydro plant

William Flaherty, Jack Nicholson
Written by E.M. Parsons, Stanley H. Silverman; Directed by Leon Benson



SECOND SERIES - 22 episodes, Syndicated

TOXIC WASTE (aka HOT TRACER)

Mike and Jennifer try to salvage drums of toxic waste from the ocean depths

Douglas Tuck, Tim Battle, Larry Parish
Written by Don Moore, Ed Turner; Directed by Donald Shebib
Remake of original episode #1126

REHEARSAL FOR MURDER (aka MURDER AT 60 FEET)

Mike's suspicions save a life when he is hired to teach a handicapped heiress to dive

Donnelly Rhodes, Deanne Henry, Keith Gordey
Written by Art Weiss, Len Kaufman, Myles Wilder; Directed by Ken Jubenville
Remake of original episode #1049

UNDERWATER PARK

Danger awaits Mike when his survey of a potential underwater park uncovers startling findings

Christopher Gaze, Peter Bibby, Keith Provost
Written by Art Arthur, Fred Freiberger; Directed by Alan Simmonds
Remake of original episode #1070

UNDERWATER QUAKE

Mike and Jennifer witness awesome volcanic activity as they race against time to save an island community

Dwight McFee, Owen Foran
Written by Si Rose, Stephen Kandel; Directed by Alan Simmonds

THE MEETING

The FBI recruits Mike to obtain vital evidence during a meeting of drug bosses on a tightly guarded island

Alex Diakun, William Taylor, Bruce Pinard
Written by Len Kaufman, Myles Wilder; Directed by Ken Jubenville
Remake of original episode #1081

PEARL BEDS

Mike and Jenny lend a sympathetic hand when pearl magnate Yasuko finds herself on the brink of ruin because of oyster thieves

Ken Cameroux, Lisa Lu, Dan Hunchuk
Written by Stephen Kandel, Fred Freiberger; Directed by Alan Simmonds
Remake of original episode #1072

THE BIG BLOW-UP

Mike confronts his worst nightmare when an old friend and an old enemy come back into his life to threaten Jenny
Don S. Davis, Wyatt Orr, Dennis L. Miller
Written by Ed Turner; Directed by Brad Turner

TREASURE HUNT

When Jenny meets an acquaintance of Mike's, treasures of the sea and of the heart are in the balance, which causes Mike some measure of concern
Michael Sabatino, Raimund Stamm, Gary Chalk, Tony Morelli
Written by Si Rose; Directed by Michael Berry

THE TORCH MEN

Discovery of an underwater plane wreck puts Mike and Jenny in jeopardy as a white collar crime turns murderous
Bernadette Leonard, Garwin Sanford
Written by Si Rose; Directed by Donald Shebib
Remake of original episode #1074

GIRL IN TRUNK (aka LAKE STORY)

Mike uses hi-tech magic of his own when Jennifer's friend Verna almost drowns in an underwater escape act
Peter Yunker, Jana White, Howard Storey
Written by Stuart Jerome, Jim Rogers; Directed by Ken Jubenvill
Remake of original episode #1017

THE PERSUADERS

Drug smugglers take on more than they can handle when they try to force Mike and Jenny to be unwilling accomplices
Colby Chester, Matt Walker, Dale Wilson
Written by Art Arthur, Si Rose; Directed by Stan Olsen
Remake of original episode #1053

DANGER - MINES AHEAD!

Mike and Jenny find a deadly underwater minefield when they investigate the odd behavior of two inconsistent ecologists
Duncan Gamble, Linda Darlow
Written by Si Rose; Directed by Richard Leiterman

JENNIFER'S RESCUE (aka ANGIE'S RESCUE; CROSS CURRENTS)

Mike returns from a salvage job to be told that the Sea Hunt has been found adrift, but that Jenny is lost at sea
Sam Vlahos, Liz Barclay
Written by Stanley H. Silverman, Ed Turner; Directed by Brad Turner
Remake of original episode #1097

THE STUNT

Mike is challenged to an underwater race by a glamorous writer who means to win by fair means or foul
Jenilee Harrison, John Donald
Written by Stephen Kandel; Directed by Alan Simmonds
Remake of original episode #1045

WET DIAMONDS

Mike is mystified when a pretty young diving student insists on learning to dive despite her obvious fear of deep water
Michele Goodger, Tom Heaton, Peter Mannering
Written by Ellis Marcus, Si Rose; Directed by Stan Olsen
Remake of original episode #1006

ULTRASONIC TAG

Jenny uses state-of-the-art science to outwit a clever crook who plans murder to hide a million-dollar swindle
John Allen Nelson, Dana Still
Written by Si Rose; Directed by Brad Turner

THE WITNESS

Mike is caught in a web of intrigue when two plausible strangers hire the Sea Hunt to hide from contract killers
Gary Hetherington, Bruce Fairbairn, Doug Abrahams, Craig Brunanski
Written by Jim Rogers; Directed by Brad Turner

THE SEA HUNT'S BEEN STOLEN

Mike Nelson matches wits with two desperate culprits who know secrets about his boat
Terence Kelly, Denis Blouin, Ross Stephanson
Written by William Raynor; Directed by Donald Shebib

AMIGO

A fragile marine fossil bed is at risk when Mike fights deadly current to combat destructive intruders
Hagan Beggs, Ian Tracey, Carlo Ciotti, Danny Nucci, Abraham Alvarez
Written by Earl Barrett, Ted Hartman, Len Kaufman, Myles Wilder; Directed by Michael Berry
Remake of original episode #1128

THE SCAVENGER

Mike has an underwater reunion with the man who taught him to dive, a man with a secret obsession
Barney O'Sullivan, Colin Gorrie
Written by Len Kaufman, Myles Wilder; Directed by Alan Simmonds
Remake of original episode #1109

THE SIREN

Mike rescues an injured diver who raves about underwater bells and a mermaid
Charles Grant, Doris Dowling
Written by Lee Erwin, Si Rose; Directed by Brad Turner
Remake of original episode #1024

THE PHANTOM STRIKES

When a remote control camera records mysterious activity off Margate Island, Mike investigates
Kim Kondrashoff, Roman Podhora, R.G. Miller
Written by Si Rose; Directed by Donald Shebib



REHEARSAL FOR MURDER

INTERVIEW: LLOYD BRIDGES

TVC: *You had made a significant mark in feature films already, with **High Noon**, **Rocketship X-M**, **Sahara**, etc. How is it that you ended up as the lead in a syndicated television adventure series?*

LB: Money. (laughs)

TVC: *Always an incentive.*

LB: In those days, a serious actor (was) very concerned about doing a series, because he felt that he'd be stuck with the same role... I had come from the theatre. I had hoped to be a serious actor. As a matter of fact, I'd played leads in Shakespeare and Greek drama; played Oedipus at UCLA. However, at the time, I was actually being considered for the lead in *The Music Man*. Meredith Willson wanted me to do the part, and the director, (Morton) Da Costa, wanted Bob Preston to do it. He'd been working with Bob Preston in New York, and Meredith Willson had been working with me here. I'd learned all the songs, and they paid my expenses to New York to audition. Meredith couldn't make it, he was ill or something, and I was lost without him. The pianist was far away from me in the pit. I couldn't hear what he was playing, so I didn't do very well. Meredith was kind of a Svengali for me. I worked with him for over a month doing all the different songs, so I missed his support.

I'd done *Guys & Dolls* in San Francisco at the Palace Hotel. That was a dinner theater, and the first night, the opening night, was quite an experience. I could look down from a balcony and see what was taking place. It was my baptism. I had never been in a musical before, so I was very on-edge about the whole thing... Well, there was an argument going on between a man and his wife. He got up and dumped the whole table on her. I went, "Oh, my God. What have I gotten myself into?"

I did *Man of La Mancha* in New York. Richard Kiley was leaving for a two-week vacation; said he was going to be leaving the show... So I auditioned, was accepted, and did it for two weeks with the idea that I'd play it (after he left the show), but my daughter had to have a serious operation, so when it was time for me to do the run, I wasn't able to. Jose Ferrer did it instead.

TVC: *So how did **Sea Hunt** come your way?*

LB: I guess Ivan Tors, the producer, had seen me in a picture where I wore a hardhat. There was no swimming underwater at all in the picture, so he had no idea whether I could swim or not, even topside. He didn't ask me if I could during the interview. It was a tough decision for me to make, because I didn't want to take myself out of the running. I'd done a lot of live TV in those days, and I was in sort of demand; very busy doing live TV, and I knew that I'd have to give that up. But the money was good, and it would be a permanent job for quite awhile, and an actor's



From the collection of Lloyd Bridges

always concerned about that.

TVC: *Had you had any experience with scuba diving prior to the show?*

LB: No, none whatsoever. No. Courtney Brown, who became my double, spent a day with me in a pool, and the next day they threw me in the ocean. That was the extent of it. I'd swum a lot. We always had a place next to the ocean, so I had spent a lot of time in the water, swimming. The ocean didn't bother me in any way. I always enjoyed it. But Ivan Tors had no knowledge of that.

TVC: *Did the rigors of filming in the water ever get to be too much?*

LB: Well, it wasn't an easy job. Especially in the beginning. The first couple of years I actually used a regular tank, a heavy tank. And taking that on and off got to be kind of a chore, and putting on the wetsuits and taking it off, because sometimes I'd need to change into clothes. Sometimes we'd be filming in Florida, and it was cold. I remember one particular time, I was so darn cold, they gave me some bourbon to warm me up, and I started getting silly after awhile. And everybody's around me in parkas, you know.

TVC: *How long was it into the series before you realized you had a hit on your hands?*

LB: We got very good reviews, the first several shows. Everybody seemed to think we had a hit. It was such an unusual show! We did two pilots in color. It was going to cost about \$5,000 more per segment if the series was to be done in color, so they settled for black and white.

TVC: *The thing about it that I remember, watching it when I was a kid... Being the age I was when I was watching it, I was never quite sure whether what I was watching was fiction or a documentary, because it had that voice-over narration, and so much of the underwater stuff has that documentary look. So that was intriguing.*

LB: Lots of people wanted to know how I could talk like that underwater.

TVC: *Now, occasionally they would have a character that seems to be a kind of steady girlfriend for Mike Nelson, but yet you'd never see her again. There really were no other repeating characters.*

LB: No.

TVC: *What did you think about that? Did you think that maybe there should be a regular love interest?*

LB: No, not really. I just felt that I was there to show all these different things that happened underwater. Having a love interest might not have set well with the kids.

TVC: *I notice that you did a little directing on the show.*

LB: Yeah, I did a few of them.

TVC: *Was that something you had planned on doing, or something that just came up at the spur of the moment?*

LB: In the theatre, I had done a little directing, and it always kind of appealed to me, but after doing a couple of the *Sea Hunts*, I decided it took too much out of me to do the lead in a show and then also direct, not only myself but all the others, and all the other little problems that a director has to concern himself with. It got to be too much, and I wasn't doing justice to my acting, to anything.

TVC: *Directing yourself is always hard, and with a show that has the logistic challenges of *Sea Hunt*, I can imagine. It must have been really quite a load.*

LB: Yeah. It's always a problem. You know, Beau's really interested in directing, too. He's directed about eight shows, now, as well as acted in them. Directed me in about four, I think. He's a good director.

TVC: *Did you do any more directing after *Sea Hunt*?*

LB: I directed another show at Ziv, but directing TV series is tough. You've only got about three days to do them, and it's full of compromise. You have to compromise an awful lot, so I decided I didn't want to do it.

TVC: *There was one *Sea Hunt* episode that I thought was pretty interesting, where you rig up a diving helmet for a dog (#1050). Do you remember that one?*

LB: Oh, yeah. I remember. I was trying to get him up. He was trapped in an air pocket in a sunken boat, and his air supply was running out.

TVC: *Yeah, a ship that had sunk in a harbor.*

LB: Right.

TVC: *Obviously they at some point substituted a fake dog, but the extent to which you had to work with a real dog--*

LB: We had a real dog in there, but at this late date, I'm

not quite sure how we managed the stunt.

You know, the first episode was so unusual. I remember thinking, "My gosh, you can't dream up episodes like this one (that will) hold up for the rest of the year"... We did 39 of them for four years, 156 episodes!

TVC: *Yeah, it's amazing that they were able to get four seasons' worth of interesting stories.*

LB: And they would have gone on. They wanted to keep on doing it after the fourth year, but I said I didn't want to continue just doing cops and robbers in the water. The oceans are being polluted and there's something we can say to help save them, in an entertaining way of course, but Ivan Tors said "No, we can't do that." One of the big sponsors was an oil company, so...

TVC: *A little conflict of interest there?*

LB: Yeah.

TVC: *There's obviously a lot of opportunity for things to go wrong when diving, even when you're not shooting a TV show. Were there any close calls involving injury or unfriendly sea life?*

LB: Well, an actor will do anything if he's starving and wants a job, so a lot of them said "Yeah, sure. I've dived before." Then they'd get out there with a tank on their back, and the director would want them to jump over, and they say, "Bridges, what do I do? What do I do with this thing in my mouth?" One of the actors wound up in a net underwater and we had to rescue him. First time I dove, in Silver Springs, where we were doing a lot of the underwater photography, somebody neglected to fill up my tank, so after a few minutes below, I ran out of air. I'd been checked out, how to buddy breathe. We were down



From the collection of Lloyd Bridges
Lloyd Bridges with record-holding professional diver Zale Parry, an integral part of the *Sea Hunt* team both behind and in front of the camera.

about 30 feet. My diving buddy, Courtney Brown, was about 30 feet from my side. I decided I needed the pleasure of his company, so I gave him the signal that I was out of air and swam over to him, and we buddy breathed going up.

TVC: *I remember reading in an article in **The TV Collector** that John Anderson was one actor who claimed to have more experience than he had. I haven't seen the episode they discuss in the article, but I did see the one where he runs a park from which an alligator escapes.*

LB: Yeah, I had to wrestle with that alligator.

TVC: *They didn't just give you a rubber one?*

LB: No, they had his jaws tied, though. But you had to be careful of that tail.

TVC: *Were there any particularly challenging obstacles that you recall as far as getting certain shots?*

LB: Well, you know, when nature's involved, you never know what's going to happen, and we didn't fake a lot of it. We were out there in the ocean, and if it got a little stormy, it was kind of tough to get what we wanted. People'd get seasick, including me. I remember one day, the press came out to visit, and I had to make like Mike Nelson.

TVC: *Stoic.*

LB: I'd do what was required, and then I'd have to leave and go to the stern of the ship and toss my cookies and come back and make believe I was Mike Nelson.

TVC: *It's a good thing the paparazzi weren't quite as bold in those days as they are now.*

LB: Yeah.

TVC: *That would have been an interesting shot for **TV Guide**. How did Jeff and Beau happen to get into the act on the show?*

LB: Well, we always spent a lot of time at the beach. They swam in the ocean and enjoyed it very much, so whenever there was a part for a kid, I always got them involved. And my daughter, Cindy, too.

TVC: *Do you have any favorite episodes that you recall?*

LB: I think the first two were the best. A lot of suspense.

TVC: *Are there any memorable guest stars that come to mind?*

LB: Anderson, Jack Nicholson... Leonard Nimoy, he did quite a few of them. Of course, I enjoyed working with Zale Parry. She broke the record for deep diving. Before she did *Sea Hunt*, she had quite a reputation as a diver. I did a lot of diving with her, too. She actually played some of the parts. I learned a lot from her and from Courtney Brown. Ross Martin... Ken Drake. They were others who did some of the episodes.

TVC: *Yeah, there are a number of names that do turn up pretty regularly. It was almost kind of an ensemble, it seems.*

LB: Well, some of those that I just mentioned were used quite often.

TVC: *Why do you think **Sea Hunt** struck such a chord with the public?*

LB: It was so completely different! There'd never been anything like it before! It was another world, a new world to a lot of us, including myself. We didn't know much about what that world underwater was like. Completely fascinating! A great show for the family. It entertained the adults as well as the kids.

TVC: *Moving beyond **Sea Hunt** now, you pretty much went right from **Sea Hunt** into **The Lloyd Bridges Show**. Did you have any fear prior to that that you were going to have trouble being allowed to do something else because you'd been so strongly identified with this show and this character?*

LB: Yes.

TVC: *Did you get any resistance from the "powers that be" as far as their willingness to back you on something so different from **Sea Hunt**?*

LB: I was typed?

TVC: *Yeah. Or was there any fear that the public wouldn't stay with you in a new role?*

LB: That they wouldn't accept me as another character?

TVC: *Yeah.*

LB: Well, that was one reason why *The Lloyd Bridges Show* appealed to me. I'd have an opportunity to do all kinds of characters. It was quite a challenge to do a different character every week.

TVC: *Of course, you've gone on to star in several other series.*

LB: I've done about seven or eight now, I think.

TVC: *Are there any of your other series that you think should have been more successful than they were, and that the timing was just wrong?*

LB: Well, I really felt that all of them were very good shows, or I wouldn't have done them. Like *The Lloyd*



From the collection of Lloyd Bridges



From the collection of Lloyd Bridges

Bridges Show, it was very well written. The characters were very interesting. It maybe would have been better if it were an hour show rather than a half-hour, because you were only able to spend about two minutes with Adam Shepherd, the writer, before telling the story and coming back to the writer for a few minutes at the end. There just wasn't enough time to get acquainted with Adam Shepherd and tell a fulfilling story.

TVC: *Right.*

LB: Aaron Spelling was an excellent producer, and a good writer as well. I enjoyed working with him, reshaping a lot of the scripts. But then he got busy with other projects, which was unfortunate for our show.

TVC: *How about Joe Forrester?*

LB: I thought it was a good series, too. Entertaining, and had something to say. It showed how civilians could help the police and vice versa, and that if they were on the same team, both would profit. A beat cop, Joe Forrester got acquainted with the people that he was protecting. The only series I didn't think too much of was *San Francisco International Airport*, where I was the airport manager, and I couldn't get out and be where the excitement was.

TVC: *More of a figurehead?*

LB: Yeah. I couldn't get outside where the action was, and the few times I did there was all this noise and fumes from the planes! I was glad when that one was

over.

TVC: *The one that I've gotten the most comments on and people have asked about is **The Loner**.*

LB: Oh, yeah. That was a good series, too, I thought. Here was a guy who had come out of the Civil War and didn't know what to do with his life. He was forever searching, trying to find himself. It was a very good format that allowed the *Loner* to run into interesting people so that a well-known star would take a part in different episodes, and with Rod Serling writing... You know, he was one of our best... I don't know why it didn't go. I had a great horse, though. Beautiful black stallion, American saddle-bred, five gaited!

TVC: *On another tack entirely, I was wondering how it is that, since *Airplane*, you've been able to successfully alternate between drama and comedy, doing the *Hot Shots* films, for instance, and then doing *Blown Away* and other things; as opposed to Leslie Nielsen, who now is just regarded as a complete screwball. After so many years of doing the square-jawed leading man, the slimy villain and all that, it's hard to take him seriously in those roles anymore, yet you still can do that.*

LB: (laughs) Well, he's such a good actor. I'm sure he would be convincing in any role.

TVC: *Has he always been a cut-up on the set?*

LB: Oh, yeah. He has a great sense of humor.

TVC: *I was doing some last minute homework, looking through the Tim Brooks book, and cross referencing your various credits, and I discovered that you and Jeff have now played the same role in one instance.*

LB: That's right.

TVC: *Wild Bill Hickok.*

LB: Wild Bill, yeah.

TVC: *Did you give him any information or insight into the character based on when you had played it, or did he pretty much just go on his own?*

LB: No, I didn't have too much to say about the character. I think his will probably be much more realistic than mine. Mine was more of a, you know, romantic kind of-- the way they did the westerns in those days. His is more gutsy.

TVC: *To digress even further for a moment, I understand that you did a Three Stooges film (*They Stoooge to Conga*). Do you have any particular memories of that experience?*

LB: Well, when I was under contract at Columbia, they threw me into anything to get their money out of me. So that was just one of the jobs they gave me to do. I got pies thrown at my face. There was another well-known comedian at the time, El Brendel, and I did one of his shows, too.

TVC: *You played a comic strip hero in a movie serial, too, didn't you, *Secret Agent X-9*?*

LB: That was after I left Columbia. God, that serial was really something. I had a script like a huge telephone book.

TVC: *What do you have in the works now?*

LB: I'm doing several different projects with George Daugherty, a young man with all kinds of talent. He's conducted orchestras throughout the world and is now writing, directing, and producing projects for the family; something that's sorely needed today. I played the grandfather in "Peter and the Wolf" recently for him at the Dorothy Chandler Pavilion, along with Kirstie Alley and Ross Malinger. He conducted the L.A. Philharmonic Orchestra as well as put the show together with Chuck Jones' animation. We did the same show at the Hollywood Bowl. Plus, I also did the narration for "Carnival of the Animals" by Saint-Saëns. My wife, Dorothy, wrote the narration poetry! On March 12th through the 15th, we'll be doing "Peter..." and "Carnival..." at the Radio City Music Hall, with George, of course, conducting the orchestra. Then on April 5th and 6th, we'll be doing the same program at the Royal Albert Hall in London.

TVC: *Do you think any more series might come your way?*

LB: Oh, I'll never do another series. Too much like work.

TVC: *Sea Hunt was a great show.*

LB: A lot of water has passed under the Bridges since then.



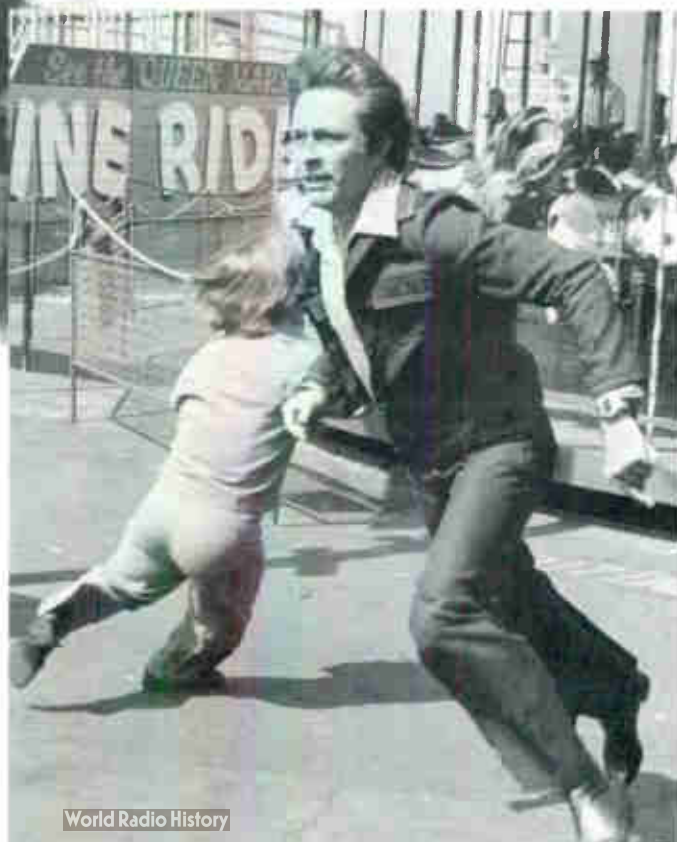
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Lloyd spends some quality time with Jeff.

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