

EXCLUSIVE INTERVIEW: EFREM ZIMBALIST, JR.

# TELEVISION CHRONICLES



Number 12

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*Also in this issue:*

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# TELEVISION CHRONICLES

**Back Issue &  
Subscription  
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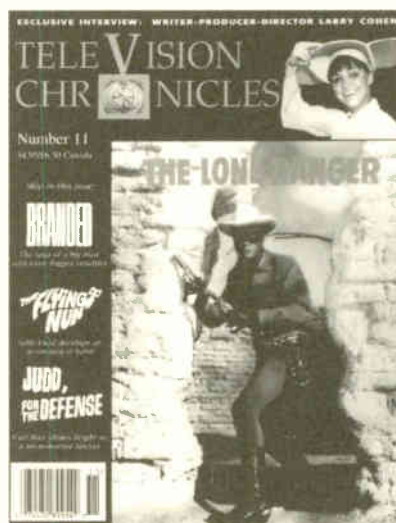
## AVAILABLE BACK ISSUES

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

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

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

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



#11 - *Branded; The Flying Nun, Judd For the Defense, The Lone Ranger*; Interview: Larry Cohen

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

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

#8 - *Combat!, Newhart, Tarzan, Tarzan - Lord of the Jungle*; Interview: Ron Ely

#9 - *The Advs. of Tintin, East Side/West Side, Julia, Magnum p.i., The New Advs. of Charlie Chan, The Amazing Chan and the Chan Clan*; Interviews: James Hong, Marc Copage

#10 - *Harry O, He & She, The Incredible Hulk, The White Shadow*; Interviews: Henry Darrow, Stan Lee

*"I really like Television Chronicles... Lots of fun and full of information that's hard to find elsewhere."*

-- Leonard Maltin

**All back issues are just \$7.50 postpaid (\$9 Canada; \$13 International).  
Subscriptions are still \$20 (\$28 Canada; \$42 International).**

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Toluca Lake, CA 91602**

*Please allow 6 to 8 weeks for delivery*

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### TELEVISION CHRONICLES A Rubber Chicken Publication

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## SIGNING ON

Happy New Year!

Hope everyone's holidays went smoothly, with as few dietary mishaps as possible. Unfortunately, I can't talk about how mine went, since deadlines being what they are, I'm having to compose this before the season gets into full swing. Still, no obstacles on the horizon.

I trust that those of you who have made New Year's resolutions haven't abandoned them yet. Personally, I tend to steer clear of them, usually because the things I'd like to resolve aren't entirely in my power to bring to fruition. For instance, I'd like to resolve that this will be the year that *Television Chronicles* will really make a name for itself, and become all the buzz in the worlds of entertainment and journalism. But of course, there's only so much I can do to achieve that end. Nevertheless, I sit here imagining *TC* becoming as well-known and respected as *TV Guide* or *Entertainment Weekly*, and I envision a time when, like those publications, you won't have to call every bookstore in town to see who's carrying us, but you'll know that you need merely stroll down the block to your nearest newsstand or convenience store, and there we'll be in all our glory! I see us as a beacon of warmth in the cold recesses of the magazine rack! *Television Chronicles!* A nostalgic refuge amidst all of the superficial dreck that passes for reading material! I see culture-starved people watching the calendar eagerly as the release date of each new issue approaches, until finally that happy day arrives when they can go forth, braving the elements, to their nearest retail outlet and be assured of finding the magazine that brings unparalleled joy into their lives, strolling up to the cashier, heads held high as they make their purchase proudly, then returning home, victorious; secure in the knowledge that they have once again acquired the one publication that puts all others to shame!

And then my dog scratches at the door to go out. (Sigh) Anyway, thanks for all your support and encouragement thus far, and please continue to spread the good word.

Oh, I should probably mention one thing before you proceed into the business at hand. You might have to hold this issue a little closer to your face to read it. You see, we had so much good stuff to cram into this issue, it necessitated dropping our font sizes a bit. Sure, we could have taken the easy way out and dropped the feature on *The Abbott and Costello Show*, but I really wanted to get it into this issue for the sake of variety, and also so we wouldn't have profiles of merely three shows. Another shortcut would have been to shrink a lot of the photos, but then where's the fun?

We were especially fortunate to land the interview with Efrem Zimbalist, Jr. His schedule has been so busy that it was pretty much at the last minute that he was able to accommodate us. The result is, in my opinion, one of the best interviews we've yet featured. Mr. Zimbalist was extraordinarily gracious and we are grateful beyond words.

Now that I think about it, I suppose the best resolution I can make is to keep doing everything I can to maintain the high standards we've set for ourselves. Of course, in this case, I'm confident that others will help me keep such a resolution. The contributing writers who have come forth to fill these pages (and more are coming along on a regular basis) have done far more than I to keep you coming back for more.

**Bill Groves**

**Managing Editor**

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

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

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

Episodes are 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.

### CORRECTIONS TO ISSUE #11:

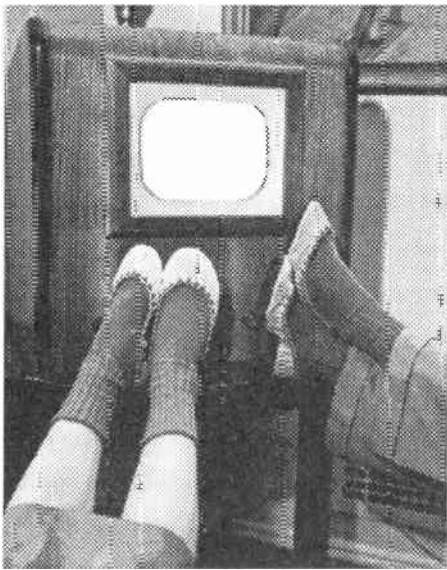
#### *The Lone Ranger* -

Pg. 52 - Contrary to the information cited from James Van Hise's book (an editorial insertion into the author's text), acknowledged Lone Ranger expert Dave Holland has documented Tonto's first radio appearance as taking place in the eleventh broadcast (2/25/33).

Pg. 69 THE WAKE OF WAR: Written by William Bruckner; Directed by John H. Morse

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Jo Swerling, Jr.  
20th Television  
USC Warner Bros. Archives  
Universal Television  
Warner Bros. Television  
Efrem Zimbalist, Jr.



I am a 45-year-old fan of TV, movies, music, and radio and I have been enjoying your magazine since I saw it for the first time back in March.

I picked up issue #11 the other day and found the profile on *The Lone Ranger* to be, simply, superb. I never did care for *The Flying Nun*, but the background article about it was quite interesting, all the same. So, it doesn't matter if you're a fan of a certain show or not. A thorough, well-researched write-up by a devoted fan can give you a greater appreciation of a show's appeal.

I'll continue to watch out for the new *Television Chronicles*. It's the kind of magazine done with care and respect for the viewer. Every show has fans, and any good fan wants to learn as much information as possible. I like shows from all genres, and all eras, so I'm generally easy to please! Continued success!

Marvin E. Bilyeu  
Minden, LA

I recently discovered and purchased *Television Chronicles* at a local bookstore. I loved it. What a great resource for those of us who love classic television. I especially love the format - episode guides to in-depth interviews to feature stories. You cover all the angles and cover them well.

Being a child of the late 50s and early 60s I find myself watching the classic movie channels or cable channels such as TV Land. I really appreciate

## VIEWS FROM THE COUCH

### Letters From Our Readers

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or e-mail to [tvchron@ironlight.com](mailto:tvchron@ironlight.com)

just how good early TV was compared to the mindless junk (for the most part) that currently makes up network TV programming.

Keep up the good work - despite the U.S. mail and other roadblocks. Thank you for your efforts. Your fans - both new and old - appreciate your wonderful publication. I look forward to future issues.

Patricia Talley  
Johnson City, TN

Why does a subscription cost 20 cents more than newsstand price? Am I stupid for subscribing? Are you not offering subscribers/supporters anything for their believing in you?

Dan Singer  
New York, NY

*I don't think you're stupid, Dan. You've posed a fair question, and I'll give the best answer I can.*

*First, to nitpick just a bit, if your state charges sales tax, chances are you are saving a few cents by subscribing. Beyond that, the real value of subscribing is knowing that your copy will come to you in a protective envelope, as opposed to being manhandled by who knows how many people before you purchase it off the stand. Also, since our distribution is not yet on par with TV Guide or Newsweek (meaning you can hardly walk down the street without tripping over sale copies), there are plenty of locales where we aren't readily available in retail outlets.*

*As for the pricing, we'd love to be able to offer subscriptions at a discount, but the volume of our sales to date simply hasn't give us the flexibility to be able to do that.*

*Having said all that, given our difficulty getting the subscription copies to their destinations in a timely manner (thanks to our third class mailing per-*

*mit), as I stated in a previous editorial, I fault no one who opts not to subscribe in lieu of buying the magazine off the rack. Frankly, the increased retail sales could only help our distribution picture. We make no pretense that a subscription is a financial bargain, but for some readers, it's the most practical way to go.*

I've wanted to compliment you on how far the magazine has come since the first issue I picked up a year ago and especially since the early ones that I back-ordered and received several months ago. The look has especially improved, with the addition of full-color photos on the front and the test pattern added to the logo on #11.

Inside is none too shabby either. You've done well by chronicling old sitcoms that are rarely run anymore (*The Doris Day Show*, *Petticoat Junction*, *He and She*, and, in the last issue, *The Flying Nun*) and dramas that I always wanted to know more about, especially *Judd for the Defense* in the last issue.

As a footnote to *Judd* -- written by Barry Donnelly -- co-star Stephen Young, a few years after *Judd* went off the air, guested on an early episode of *Owen Marshall, Counselor at Law* where he played a high school football coach accused of distributing amphetamines to football players. This is notable because it was one of Steven Spielberg's early directorial works on TV.

One suggestion for a later issue (and I'm sure you've received plenty): *The Adventures of Ozzie and Harriett*. After all, it ran 14 years (1952-66) and still holds the record for the longest running sitcom. At any rate, keep up the fine work.

Jeff Alexander  
Lake Park, FL

## TV On the Bookshelf:

*Total Control: The Michael Nesmith Story*  
by Randi L. Massingill  
\$18.95

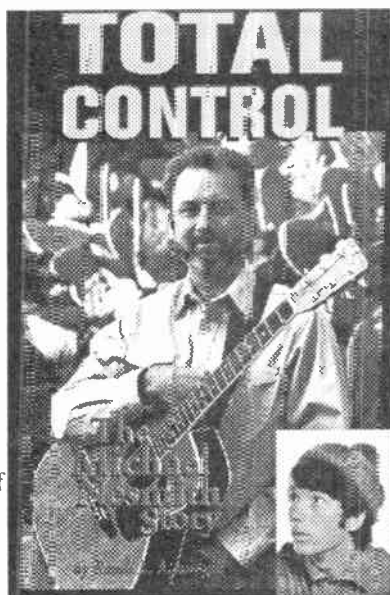
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The release of *Total Control: The Michael Nesmith Story* leaves Monkee Peter Tork as the only remaining member of the group to have his history untold (though reportedly, he once began work on an as-yet un-

finished autobiography). Though the number of interested parties beyond dedicated Monkee fans may be very limited, author Randi Massingill, author of this unauthorized bio, has done a masterful job of weaving together her source material, much of which comes from interviews conducted by various Monkee scholars (most notably Gary Strobl).

Apart from Monkees fans, Nesmith has long had a cult following for his personal musical explorations, as well as a technical vision (such as development of the format that became MTV) the reach of which has frequently exceeded his grasp or simply been a little too ahead of its time, such as the ill-fated *Overview Magazine* video project. Though there are those who would be appalled at such comparisons, the picture of Nesmith that emerges is not dissimilar to that of other cult figures such as his Beatle "cousin," John Lennon, or *Star Trek* creator Gene Roddenberry. This is not entirely flattering, however, as such personalities seem to paradoxically have the ability to touch a great number of people with their creative visions while lacking the ability to effectively manage their own personal lives, apparently due to a high degree of self-centeredness -- i.e., interpreting and prioritizing events around them almost exclusively in terms of the impact on themselves. Perhaps predictably, this perspective is accompanied by a pattern of broken marriages, financial difficulties, business mishaps, and, in Nesmith's case, a lawsuit or two.

Various elements make this a must-have for Monkees fans, especially the collection of interesting photos (including many by photographer Henry Diltz; interviewed in *TC* #2). There are several appendices, including the obligatory discography and episode guide to *The Monkees* (as well as the short-lived *Michael Nesmith's Television Parts*), plus such oddities as a listing of every audio and video title released under Nesmith's Pacific Arts banner; an "interview" with the green wool hat worn by Nesmith on the Monkees' TV series; and a section detailing the Monkees' presence on the Internet by Monkees web site creator Brad Waddell.



*The Night Stalker Companion*

by Mark Dawidziak

\$19.95

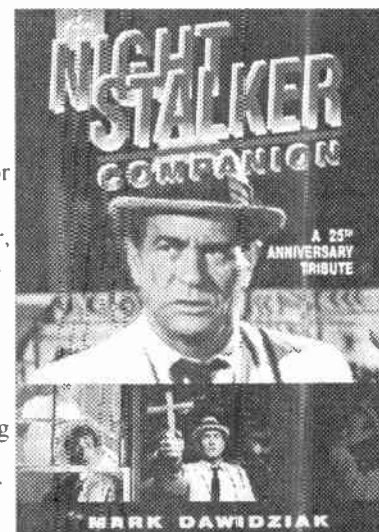
Pomegranate Press

As the popular series *The X-Files* is being prepped for a big-screen transition, *Kolchak: The Night Stalker*, which inspired *X-Files* creator Chris Carter (though, truth be told, *Buffy*, *the Vampire Slayer* more faithfully carries on *Night Stalker's* legacy of blending horror with humor; and it would be very surprising if *Buffy's* creators were not also *Kolchak* aficionados to some degree), is marking its 25th anniversary. In conjunction with this quarter-century mark, author Mark Dawidziak (*The Columbo Phile*) brings us *The Night Stalker Companion*, an enhanced reworking of his earlier, marginally available volume on the series, *Night Stalking*.

Though it seems unlikely that a series which only ran for 20 episodes -- a short season, even by today's standards -- would be particularly engrossing, the story of Carl Kolchak is full of twists, turns, and interesting characters. These characters include *Dark Shadows* (and *Winds of War*) producer Dan Curtis, who produced the two *Kolchak* TV-movies that preceded the weekly outings, directing the second one; *Kolchak* creator, novelist Jeff Rice; noted sci-fi author Richard Matheson, who scripted the two telefilms; and of course, star Darren McGavin, who so perfectly blended the character of the slightly seedy reporter with his own persona.

Consistently entertaining and insightful, *The Night Stalker Companion* skillfully taps the input of the major participants in the *Kolchak* saga; all of whom seem to share an affection for the project tempered by a feeling of missed opportunity, thanks to the turmoil that went on behind the scenes in regard to everything from producing credits to timely delivery of scripts. While Dawidziak himself cites the influence of the series on his own life and career, he is far from a cheerleader; in fact echoing many of the criticisms that have dogged the show since its debut in 1974.

The overall format of the book is essentially that of other TV series histories that have been published by Pomegranate Press (notably those by *TC* contributor Ed Robertson). Following a thorough accounting of the series' pre-history and production, in which he corrects a number of persistent factual errors that have attached themselves to the story, Dawidziak presents his much-annotated episode guide. He winds up with an explanation of the show's cancellation, followed by a discussion of various attempts to revive *Kolchak*, either officially in the form of a theatrical feature or series of novels or comic books, or in more diluted form via offerings in the *Kolchak* tradition such as *X-Files* and *Men in Black*. A most unusual, and uniquely *Kolchakian*, section called "R.I.P." lists the *Kolchak* performers who have passed on.



*The Unofficial Murder She Wrote Casebook*  
by James Robert Parish  
\$15  
Kensington Books

Prolific film and television scholar James Robert Parish adds another feather to his cap with this offering, which is unusually focused by comparison to the broad scope of many of his works, which highlight film genres or sub-genres. In his reader-friendly look at the long-running detective series, Parish presents the results of an investigation thorough enough to do Jessica Fletcher proud.

Beginning with a detailed biographical sketch of the esteemed sleuth, Parish follows up with a chapter detailing the career of Angela Lansbury, who breathed life into Ms. Fletcher. On the heels of this comes a collection of similar sections relating the careers of the various actors who appeared on *Murder, She Wrote* in regular supporting roles.

Parish shows attention to detail in his episode guide, which makes up the bulk of the work, but he considerably avoids revealing "who done it" in his story synopses, thus retaining the element of surprise for readers who haven't yet seen a given episode. The episodic entries include sub-sections listing "Guest Law Enforcers," locales used, highlights, and trivia. Following the guide is a concise alphabetical checklist/index to the episodes.

A section of black-and-white photos completes the package, all-in-all a meticulous and affectionate chronicle of a much-beloved series that should delight its many fans.

*The Wonderful World of Disney Television: A Complete History*  
by Bill Cotter  
\$24.95  
Hyperion

Hard as it might be to imagine a reference book eliciting a cry of "Zip-a-dee-doo-dah!" or being described as "supercalifragilisticexpialidocious," if ever there has been one that deserved such reviews, it is Bill Cotter's *The Wonderful World of Disney Television*. Despite a title that conjurs up thoughts of a coffee table book liberally dosed with photos while skimming on the text, this Hyperion volume is a highly affordable treasure trove of hard information on Disney's formidable television output that can stand proudly alongside the reference books for which McFarland Press is known.

Author Bill Cotter divides the book into sections delineating Disney's specials, anthology series; Saturday morning and children's fare, Disney Channel original series, series pro-

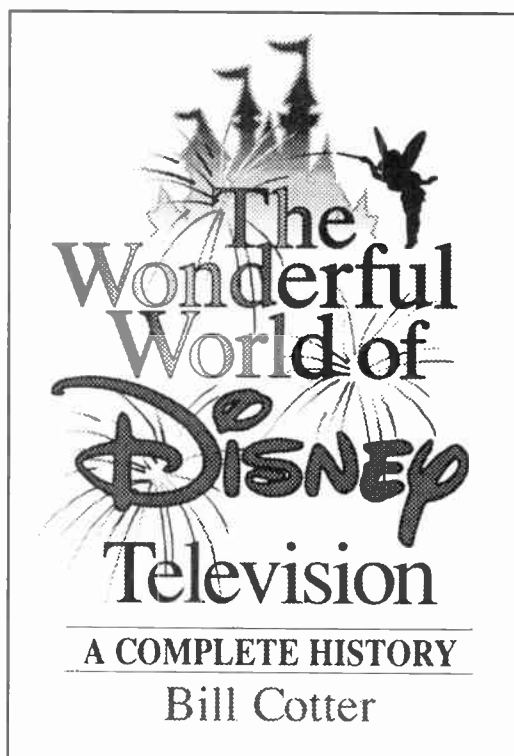


duced for commercial networks, and chapters devoted solely to *The Mickey Mouse Club* and *Zorro*, respectively. With the exception of the Disney Channel originals, episode guides are provided. Readers will no doubt differ as to their preference, but some may be disappointed that the anthology series segments are listed alphabetically, with reference to which series they were a part of, rather than chronologically under the series banners. The more generally disappointing feature is Cotter's placement of production credits at the back of the book which, while laudibly including all technical positions, lumps together writers and directors in blocks so that it is impossible to determine who wrote or directed what episodes.

Happily, there are episode guides to many diverse series, a number of which the average reader may not even be aware were produced under the Disney banner. Among these are such hits as *The Golden Girls*, *Blossom*, *Empty Nest*, *Home Improvement*, and *Boy Meets World*; cult favorites such as *Dinosaurs*, *Bakersfield P.D.*, and *Nowhere Man*; and short-term, "forgotten" shows like *Harry* (starring Alan Arkin, with Richard Lewis), the post-apocalyptic sitcom *Woops!*, *Monty* (starring Henry Winkler), and *The Nutt House* (starring Cloris Leachman and Harvey Korman).

In addition to the ample text, the book features two sections of black and white photos, and it is here where a couple of rather blatant errors occur in regard to a pair of stills from animal-oriented specials. If one envisions the kind of archival material that had to be sorted through, however, it's easy to imagine uncorrected errors from decades past surfacing and being responsible for photo captions that identify a yard full of turkeys as geese, and a badger as a skunk.

*The Wonderful World of Disney Television* is, quite simply, a must-have for scholars and fans of television, whether or not one has a special interest in, or affection for, Disney.





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\*"THE TV CONNECTION" IS OWNED AND OPERATED BY SHOKUS VIDEO. A LEADER IN SUPPLYING VINTAGE TV SHOWS TO THE HOME VIDEO MARKET SINCE 1979.

*Combat! - A Viewer's Companion to the Classic TV Series*  
by Jo Davidsmeyer  
\$19.95 (plus \$3 shipping)  
R&G Productions  
P.O. Box 605  
Hillside, IL 60162-0605

As one flips through the pages of Jo Davidsmeyer's *Combat! - A Viewer's Companion to the Classic TV Series*, the sense of joy that was obviously felt by the author as she created the work fairly leaps off of the page. While many TV series histories are written by authors long familiar with the subject matter and/or strongly attached to it emotionally, it's quite possible that Ms. Davidsmeyer's book is the most shining example of fan devotion combined with in-depth research that has yet been published.

Excluding her years as simply, pardon the expression, "Jo Fan," Ms. Davidsmeyer's association with *Combat!* goes back several years. She is a regular contributor to *The Squad*, a newsletter devoted to the show, as well as "webmaster" for the *Combat!* web site on the Internet. She also organized a charity cruise in October of '96 that reunited virtually all of the surviving cast members. A year ago, she contributed a profile of the show to *Television Chronicles* (#8), and it was as a result of that feature that the book deal came her way that resulted in the *Viewer's Companion*. For those who may have thought that the *TC* feature was as complete a history as one could hope for, this volume amply demonstrates that there was a virtual ammo dump of material waiting in the wings.

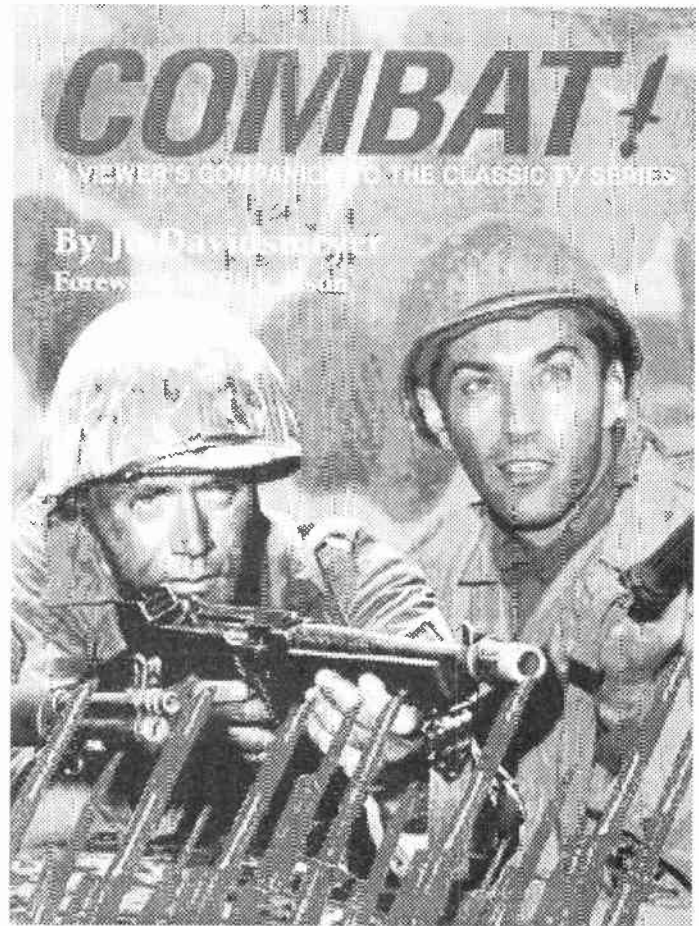
One result of the aforementioned charity cruise was that it established a very nice relationship between the actors of *Combat!* and a number of the fans who have devoted themselves to the series, among them Ms. Davidsmeyer. Consequently, there were interviews and anecdotes aplenty available to her as source material.

The book begins with a foreword by Rick Jason, who, as Lieutenant Gil Hanley, starred with Vic Morrow in *Combat!* An extensive section discusses the backgrounds of the behind-the-scenes principals and the production of the pilot, including explanations of why Pierre Jalbert's character name was changed from "Caddy" to "Caje" between the pilot and the series, and why Sergeant Hanley was promoted to Lieutenant in the same interim.

Background sketches of the other principals follow, as does a recounting of the off-camera casualties, as production personnel -- including famed director Robert Altman -- were replaced, thus changing the feel of the show.

As with many books devoted to a specific show, much of the text is devoted to the episode guide. However, interspersed among the entries are chapters covering the season-to-season changes, as well as sidebar features listing the wounds suffered by the principal cast members. The guide itself is extraordinarily detailed, with the "Notes, Oddities, and Bloopers" often being the most extensive portion of an entry.

Ms. Davidsmeyer has seemingly launched a commando raid on the vaults with the large and diverse collection of photos that illustrate her tome. There are a number of color shots, and many that could only be described as rare, including such



images as a promotional photo taken at the Hollywood Bowl featuring stars Vic Morrow and Rick Jason, together with a horde of ABC stars from other ABC series; the actors receiving boot camp training at Ft. Ord; baseball great Warren Spahn being made up and costumed for his role as a German soldier; Vic Morrow directing episodes; photos from a proof sheet revealing why Vic Morrow's shooting technique was never shown in close-up; and shots from the October '96 charity cruise. Oh, and there are also *lots* of official promotional stills.

The book winds down with an explanation of the odd circumstances under which *Combat!* was cancelled; a retrospective of the author's favorite episodes, with detailed reviews of each; a handsomely-illustrated section on *Combat!* collectibles; a look at the recent plans for a *Combat!* feature film; and a one-page itemized list which asks the burning question, "How can anyone wounded as often as Sgt. Saunders possibly survive?"

*Combat!* is widely regarded as the finest war series ever made. A viewing of episodes quickly reveals why that is. It's highly rewarding, therefore, to find a book that does justice to such a lofty pedigree. *Combat! - A Viewer's Companion* is such a book.

**Happy New Year!** Here's hoping that '98 will be a prosperous year for one and all.

Got an early Christmas present from my friends at Berkeley Systems (<http://www.berksys.com>): JACK TV, the newest-themed version of the award-winning YOU DON'T KNOW JACK, the wacky CD-rom trivia game best described as Jeopardy! with attitude. JACK TV combines classic trivia with pop-culture references in a witty, brain-twisting mixture that's as challenging as it is entertaining, with over 800 questions covering 50 years of TV, from Lucy to Seinfeld and beyond.

I first played JACK a couple years back – held my own, as I recall, though really, it's one of those games where you don't care how well you're doing because you're too busy having fun (or falling out of your chair laughing at the host's sardonic one-liners). Fast-paced and boisterous, with categories such as "Whathisname" (where players try to figure out exactly what the host is talking about) and "DisOrDat" ("The Love Boat: Aaron Spelling or Tori Spelling?"), it's a great game to plan a party around. Matter of fact, I did just that one night last month...

JACK TV is available in both Mac and Windows format, for about 30 bucks. If you've never played JACK before, you might want to check out the netshow version at beZerk (<http://www.bezerk.com>). An online entertainment network that strives to deliver innovative and unique experiences on the Internet, beZerk also features such dynamic programming as ACROPHOBIA, an addictive new multi-player word game, as well as an online sports version of JACK. All netshow games are absolutely free.

Many thanks to our friend Lee Goldberg for the kind words on the *Harry O* article. Lee's exec producer of CBS-TV's *Diagnosis Murder* with Dick Van Dyke, but he's also worn several other hats over the years, including novelist (*My Gun Has Bullets*) and TV historian (author of *Unsold TV Pilots and TV Series Revivals*). Lee and I have *Maverick* as a common ground (he has an extensive section on it in his *Revivals* book, plus his uncle, Burl Barer, wrote the companion guide published by Tuttle).

Speaking of shows like *Diagnosis Murder*, there's a new place online for fans of TV mysteries to read about and discuss their favorite shows: the aptly-named MYSTERIES ON TV (<http://www.mysterynet.com/TV/>). From Perry Mason and The Saint to Jim Rockford, Jessica Fletcher, and Lieutenant Columbo, television has delighted mystery and suspense fans with a stream of colorful sleuths and puzzling whodunits. Viewers can browse extensive television listings, read overviews of each era (as well as profiles of certain standout series, such as *Rockford*, *Columbo*, *Cagney and Lacey*, *Remington Steele*, and *Law and Order*), and enter a monthly trivia contest. You can also participate in Web-based discussion on a wide range of topics, including radio and stage mysteries, amateur detectives, courtroom dramas, and conten-

porary series such as *Cracker*, *The X Files*, and *Mystery!* Members receive a monthly email with the trivia contest questions and The Watcher's Picks, a preview of the best upcoming mystery programs.

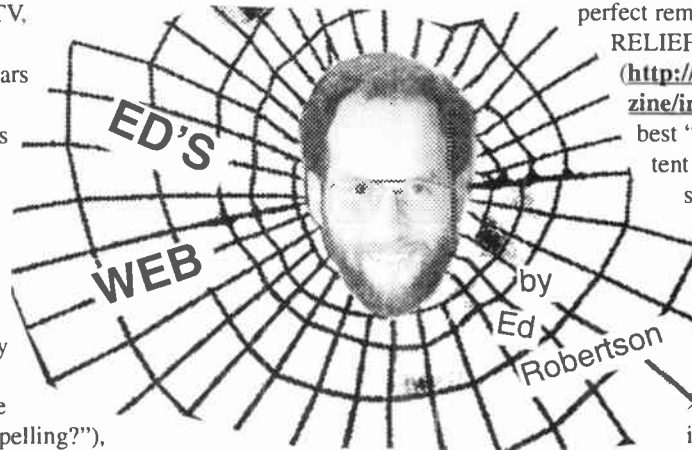
AS MUCH AS I ENJOYED thinking about Nietzsche and existentialism as I wrote the piece on *Run For Your Life* that you'll find elsewhere in this fine periodical, sometimes I just needed to stop, give my brain a rest, and relax. I found the perfect remedy in NO BRAINERS... RELIEF FOR TIRED HEADS (<http://www.headcat.com/zine/index.html>), the absolute best "in high-concept, low-content entertainment for the stress-impaired," with a plethora of reviews of movies, TV, websites, and personalities guaranteed to provide hours of thought-free pleasure. The NO BRAINER TELEVISION catalog includes everything from cooking shows to synchronized swimming, from The Dukes of Hazzard to monster trucks, from Batman to Duckman, from bimbos (Jenny McCarthy) to "himbos" (David Hasselhoff). It's bite-sized information, fat-free, guaranteed not to clog up your brain. Because, after all, everyone needs a mindless escape now and then: "When the going gets tough, the tough get going – but the intelligent go for a No Brainer!"

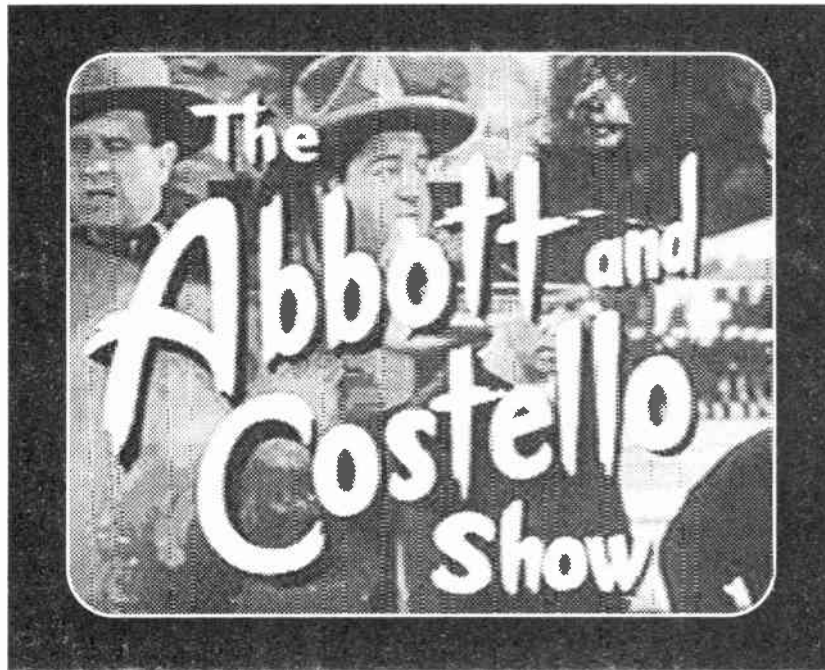
FINALLY... just to show you the lengths we'll go to fill space in this here column, there's GO-GO BOOTS ONLINE (<http://www.geocities.com/FashionAvenue/2958/GGBUEPGD.HTML>), Jim Sweeney's forum for those who share "an enthusiasm for women's boots, and the pleasures thereof." It's not what you might think. Though there are some links to fetishistic/dominatrix-related footwear, the overall nature of the page (and the ongoing e-mail discussions therein) is geared toward memories of favorite actresses wearing go-go boots in movies and TV shows of the 60s and 70s. There's a "boot rating system" for some popular movies (*Barbarella* and *The Ambushers* each rate four boots), as well as "a boot lover's episode guide" to *The Man From U.N.C.L.E.*

"Yes, we're weirdos," admits Jim. "But ever since I was a young child, I've been fascinated by go-go boots. Besides, my wife knows all about my hobby... and whenever she emerges from her closet sporting a pair of tight, white boots from our collection, I thank my lucky stars and know that life doesn't get any better than this."

Jim, whatever makes your boat float... =! <that's a thumbs up>

Got an offbeat TV-related web site you want us to check out? Send me an e-mail at [edsweb@slip.net](mailto:edsweb@slip.net), or right through my web site at [www.edrobertson.com](http://www.edrobertson.com).





**The Abbott and Costello Show** - 52 episodes, Syndicated

Directed by Jean Yarbrough

Regular cast:

- Bud Abbott
- Lou Costello
- Sidney Fields
- Mike the Cop - Gordon Jones
- Hillary Brooke (Season 1)
- Stinky - Joe Besser (Season 1)
- Mr. Bacciagalupe - Joe Kirk (Season 1)



Bud Abbott was the thin, streetsmart con man. Lou Costello was the short, chubby, naive clown. Together, they formed one of the greatest comedy teams in history. They have made millions of people laugh and even today, several generations later, new fans are still rediscovering their comic genius.

The appeal behind their humor is its timelessness; it is clean, family-oriented comedy based on the traditional burlesque sketches. Lots of comedians performed these bits but few did it better than Abbott and Costello who were masters of pacing and timing. Without them, these sketches would have been lost, but thanks to Abbott and Costello, they are preserved forever on film and on their television program *The Abbott and Costello Show*.

The story of Abbott and Costello's fame can be seen as a typical rags-to-riches story

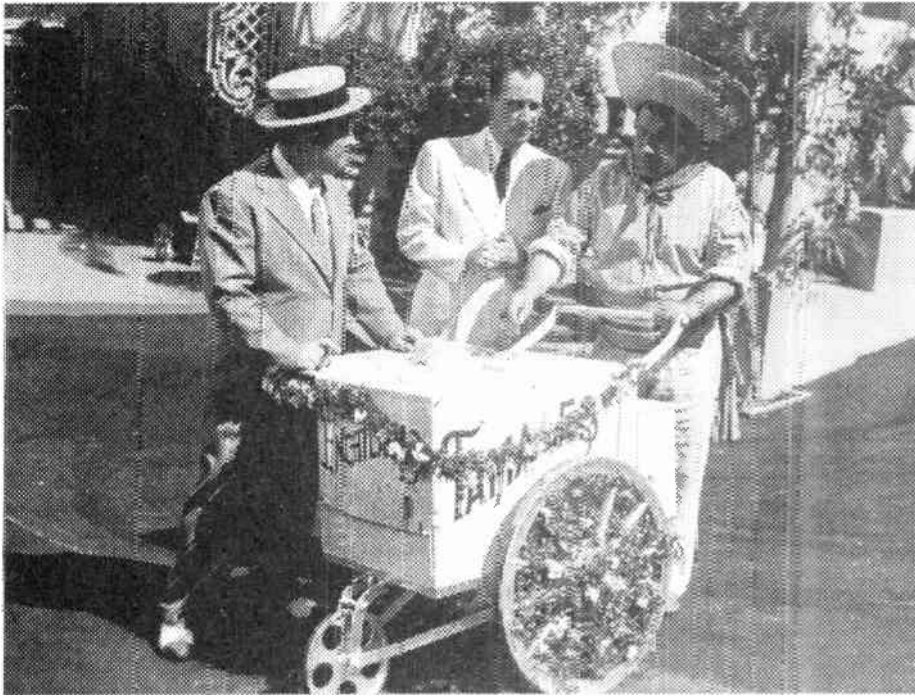
two local boys teaming up to make good. But the amazing thing here is the speed in which the story occurs. Abbott and Costello hit it big in a relatively short amount of time while at the same time conquering every medium available. They started in burlesque, appeared briefly in vaudeville, became stars on radio (first with the Kate Smith program then with their own), signed a contract with Universal and saved the studio from bankruptcy, and, finally, became television stars appearing frequently on *The Colgate Comedy Hour* and then their own program in the fifties.

William Alexander "Bud" Abbott was born October 2, 1895 to Harry and Rae Abbott in Ashbury Park, New Jersey. Both parents worked for Barnum and Bailey Circus, Harry as an advance man and Rae as a bareback rider, so Bud had a very early exposure to show business.

Shortly after Bud's birth, the family moved to Coney Island where they lived for 18 years. Bud quickly dropped out of grade school to hang out on the Boardwalk. His first job, at a very early age, was charging ten cents to lead patrons out of the Crystal Maze when they got lost.

Harry soon quit the circus and began working for the organizers of the Columbia Wheel Burlesque Circuit. In 1911, Bud took a job at the box office in their Brooklyn theater. In the years that followed, he was promoted to assistant treasurer of the Casino Theater. There, he interacted with many great comedians who for a time worked at the theater including W.C. Fields and Fanny Brice. From them he learned about timing and getting laughs.

For one year, Bud was shanghaied and forced to work on a Norwegian steamer.



Making their screen debut in *One Night in the Tropics*.

Upon returning home, he spent the next ten to twelve years working in various burlesque theaters. Eventually, he worked not only behind the scenes but on stage. Comedian Billy Gilbert takes credit for giving Bud his first stage exposure when he asked him to replace his straight man for a few performances.

In 1918, Bud met Betty Smith, a chorus girl and stripper. A week after meeting her, they married and moved to Cleveland. In 1923, Bud borrowed \$1500 from an uncle and started his own show. For the next three years, Bud staged various shows for the National Theater. He often appeared in those shows as a straight man. He was coached by his cousin Al Golden, a well-respected straight man in his own right. Bud was so good in this role that word quickly spread and soon everyone wanted to work with him. But he mostly worked with his wife and together they traveled the circuits.

Louis Francis Cristillo was born on March 6, 1906 in Patterson, New Jersey to Sebastian and Helene Cristillo. Always the class clown, Lou enjoyed entertaining his classmates in school. According to stories, one of Lou's teachers became angry with him and made him write on the blackboard 150 times "I'm a bad boy." This became his trademark.

Lou grew up loving the movies. In fact, his dream was to be a movie star like his idol Charlie Chaplin. He also loved sports. For a time, Lou played semiprofessional basketball and was, at one time, Patterson's Foul Shot Champion. He was also an amateur boxer under the name "Lou King" but his boxing

career quickly ended when his father attended one of his bouts.

After graduating, Lou tried all the vaudeville agents but had no luck. So, in 1927, he moved to Hollywood. His family was against it but his brother Pat stuck up for him and he was allowed to go. In silent pictures, Lou worked as a stunt man and an extra. While doubling for Dolores Del Rio he was badly hurt. He quit being a stunt man and decided to go to New York for voice lessons. Talkies were becoming popular and Lou thought he could make his fortune there.

Unfortunately, Lou's money ran out somewhere around St. Joseph, Missouri. A local burlesque house was advertising for a Dutch comic so Lou applied even though he did not know a word of the language. He had not even appeared before a live audience before! But somehow he got the job and showed a natural talent for comedy. It was at this time he changed his last name to Costello.

Lou moved back home, where he played the local burlesque houses for two years. In 1932, he appeared in stock burlesque in Los Angeles and tried for a second shot in the movies. Again, he did not make it. He headed back east working all the big cities along the way.

The two were both working the burlesque circuits and probably met for the first time while working at the Republic Theater in New York in the early months of 1933. In 1934, Lou met and married chorus girl Anne Battler. Anne's career as a cancer was later halted when she suffered a broken neck in a car accident.

In 1935, Bud and Lou were both booked

at the Eltinge Theater where they started to occasionally perform together. This led to their first official show as a comedy team in 1936. They were signed by the Minskys and spent April of that year touring in the show *Life Begins At Minsky's*. Unlike other burlesque comics, Bud and Lou used only clean material in their act. They were always proud of the fact that they used clean humor throughout their careers.

The duo honed their act over the next two years then became more legit by moving up to vaudeville in 1937. Burlesque was dying out and by doing vaudeville in the big cities, Abbott and Costello were able to earn more money.

In February, 1938, they were signed to play the Loew's State Theater in New York. While there, they were seen by Ted Collins, the manager of popular radio star Kate Smith. He immediately wanted them to appear on the show. On February 3, 1938, they made their first radio appearance doing their routines. Listeners complained they had trouble distinguishing between the two voices so Lou adopted a higher pitched voice. Other than that, they were well received.

They eventually signed a contract and appeared on the show for 99 weeks until the summer of 1940. Part of their contract stated they had to perform "Who's on First" (their most popular routine ever) once a month since it was unbelievably popular the first time they did it over the air. Years later, they received their own radio program and they continued the tradition of regularly performing the beloved bit.

In 1938, the duo appeared in stage shows at the prestigious Roxy Theater. The following year they were on Broadway in *Streets of Paris*. They received great reviews. By this time, their characters were down pat. Bud was the pushy, adult con man, the brains of the outfit. Lou was a naive, childlike patsy always in trouble. In reality, Lou was the driving force of the group. Although they had success after success, he still wanted more. He wanted to be a movie star.

Bud did not want to go to Hollywood but Lou finally convinced him it was the logical thing for them to do next. In 1940, they made the move and appeared in their first picture for Universal studios *One Night in the Tropics*, a romantic musical costarring Allan Jones and Bob Cummings.

The picture did not do well, but the critics unanimously praised the work of Abbott and Costello. That was enough for Universal, and they signed Abbott and Costello to a contract.

Their first starring roles occurred in 1942's *Buck Privates*, which was so successful it singlehandedly saved Universal Studios from bankruptcy. The service comedy teamed



Lou shares the stage with Errol Flynn on *The Colgate Comedy Hour*.

the duo with the Andrews Sisters and led to similar films like *in the Navy* and *Keep 'em Flying*, as well as a sequel some time later called *Buck Privates Come Home*.

From 1942 until 1955 the team made pictures for Universal and even took time out to do four films at MGM as well as some independently produced features in the early fifties. Their best films include *Parade My Sarong*, *Who Done It?*, *The Naughty Nineties*, *The Time of Their Lives*, and, of course, the all-time favorite *Abbott and Costello Meet Frankenstein*, which revived the duo's sagging careers in 1948 and led to a new series of films in which the comedy team met Boris Karloff, the Invisible Man, Captain Kidd, Dr. Jekyll and Mr. Hyde, the Keystone Kops, and the Mummy. But as much as *Abbott and Costello Meet Frankenstein* gave the public something new, the other films did not, and only hastened the decline of the team's film career.

In the early fifties, a new entertainment medium shot a much needed boost of energy into the comedians by putting them back before a live audience where they thrived. It was not long before Abbott and Costello had conquered television, first through *The Colgate Comedy Hour*, then on their own show. Once again, the boys were performing their burlesque routines but this time to a whole new generation of young fans.

*The Colgate Comedy Hour* was a popular variety show devised by Eddie Cantor. His idea was that no comedian or comedy act could sustain the public's interest as regular hosts of a variety show. So, the *Comedy Hour* featured rotating hosts including Cantor, Bob Hope, Jimmy Durante, Donald O'Connor, and

Martin and Lewis. Abbott and Costello made their first appearance as hosts on January 7, 1951, and quickly became the most popular. They actually seemed to have fun doing the show, with Costello, in particular, spouting adlibs and breaking the fourth wall. (Many of these "bloopers" and clips can be found on such video compilations as *The Best of Abbott and Costello Live* and *Abbott and Costello Live and Hilarious*.) The fact was that the comedians were energized by appearing before a live audience, which kept bringing them back to the program.

On their first show, the boys did many of their stock routines including "Who's on First," "Mustard," "Lemon Bit," "Crazy House," and the "Moving Candle." The show's other performers included Sid Fields and Joe Besser (both of whom would go on to be regulars on *The Abbott and Costello Show*) and Evelyn Knight.

The team was criticized for using their same old routines over and over again but many of their appearances featured freshly written material. One bit, written by Fields, became one of their standards. Lou follows the advice of a radio broadcaster in giving Bud a rubdown. Aiong the way, the show (without Lou's knowledge) becomes a cooking show and soon Lou is preparing Bud for roasting. Variations of this routine appear with Lou sometimes mistaking an auto repair show for the health and fitness one.

For three years, Bud and Lou appeared in regular rotation as hosts. Some of their guests included Errol Flynn, Les Paul and Mary Ford, George Raft, and Charles Laughton. One memorable episode had Bela Lugosi, Glenn Strange, and Lon Chaney, Jr. show up

and reenact scenes from *Abbott and Costello meet Frankenstein*. Another had Bud and Lou in the Universal prop room where Lou came face to face with not only the Frankenstein Monster, but also the Creature from the Black Lagoon!

In 1954, the team cancelled their regular hosting duties due to Costello's repeated illnesses. Martin and Lewis stepped in for them even though there had been reports of a feud between the two teams.

Abbott and Costello so enjoyed television work that in 1952 that they began production of their own weekly show. The premise was simple: Bud Abbott and Lou Costello were two out of work actors living in Sidney Fields' apartment building. Always stuck for the rent, Bud and Lou spent most of their time looking for work in order to pay their bills. This was difficult because Lou was an incompetent buffoon who was constantly getting himself into trouble. In truth, both he and Bud found themselves in bizarre situations and settings, sometimes on the surreal side.

Bud and Lou played the same familiar characters they played in the movies. They also used their tried and true burlesque routines in the series. (The simplicity of the premise allowed them the opportunities to insert these routines and bits in the show quite easily.) Plot became one of their least concerns. Most of the show's plotlines had the two comedians walking down the street and running into a situation that would then lead into a famous bit, like the lemon bit, the moving candle routine, or even "Who's on first." Half the time, the plots were not even fully resolved, although the show's second season contained tighter storylines.

The show was syndicated by Revue and sponsored by Chevrolet. Costello owned the show outright so, in effect, Bud was working for him. It debuted on December 5, 1952 and ran for 52 episodes airing at 10:30 on Friday nights on CBS. (The show had been pitched to NBC and the first twentysix episodes were financed by NBC president Pat Weaver.) Alex Gottlieb produced the first six shows then, after the format was established, Lou's brother, Pat Costello, took over as executive producer. Jean Yarbrough, who had directed the team in *In Society*, *Here Come the CoEds*, *The Naughty Nineties*, *Jack and the Beanstalk*, and *Lost in Alaska*, was brought in as director and helmed all 52 episodes. The first season's scripts were written by Eddie Forman and Sid Fields. Clyde Bruckman, Felix Adler, and Fields wrote the scripts for the second season. The shows were filmed at the Hal Roach studios in Culver City, California.

The supporting cast assembled for the show was a talented mix of Abbott and Costello's friends and cronies. Sidney Fields

was the previously mentioned landlord but he would also pop up again and again in other roles playing Mr. Fields' relatives.

The money-hungry Fields was easily exasperated by Costello, yet was often found harassing the comic for pleasure. A famous example is in *THE BIRTHDAY PARTY*, where everything Costello says makes Fields angrier and angrier as he illogically takes offense at the simplest comments.

Beautiful Hillary Brooke appeared in the first 26 episodes as one of the boys' neighbors. Costello's character was in love with Hillary and always became shy around her. Brooke had worked with the duo in *Africa Screams* and *Abbott and Costello meet Captain Kidd*, and had appeared in a handful of Universal B pictures. Her character on the show was always down-to-earth and seemed to exist outside of the crazy world Bud and Lou found themselves in. Occasionally, though, she would go along with the bit as in *TELEVISION*, where she joins her friends in the courtroom scene explaining to a judge that Costello is "positive, positive, positive."

Familiar character actor Gordon Jones had appeared as the villain in *The Wistful Widow of Wagon Gap*. He was cast as Mike the Cop, one of Abbott and (particularly) Costello's regular nemeses. Mike was often dumber than Costello and was always one step behind the boys. His character is reminiscent of William Bendix's detective in *Who Done It?* In fact, in one episode, Jones and Costello repeat the handcuff routine from that film where Costello locks up Mike the cop with his own handcuffs.

Joe Besser was a veteran comic who had long known the boys. He portrays "Stinky," a full grown man who dresses in a Little Lord Fauntleroy suit and acts like a little kid, using an annoying, highpitched whine as a voice. Stinky is one of the funniest characters on the show, always picking fights with Costello and saying, "I'll harm you" (which became Besser's trademark).

Stinky's best routine has him repeatedly interrupting a scene by running through with little cups of water and screaming for everyone to get out of his way. When someone finally stops him and asks what he is doing, he screams, "MY ROOM IS ON FIRE!" Later, Besser replaced Shemp Howard on the Three Stooges, but his style of humor never seemed to match the violent antics of Moe and Larry.

Joe Kirk was Lou's brother-in-law, and Lou always found small parts for him in their films. Kirk had a recurring role as Mr. Baccigalupe on both *The Colgate Comedy Hour* and *The Abbott and Costello Show*. This Italian fellow is one of the duo's neighborhood friends, but he never appears in the same job twice.

Lou's best friend, Bobby Barber, would

appear from time to time as shifty con men or little guys who ran into Costello on the street and caused him trouble. After meeting the boys during the filming of *Hold That Ghost*, Barber became a regular on the duo's movie sets. His sole function was to let the comedians play practical jokes on him.

Renie Riano occasionally turns up as neighbor Mrs. Bronson, though she was later replaced by Sara Haden.

Bingo the chimp played himself. Bingo was a chimpanzee who was supposed to be Lou's pet. A few episodes in the first season centered around Bingo but in real life, Lou hated and was afraid of Bingo. One day, on the set, Bingo bit Lou, and the chimp was immediately fired.

A large list of familiar character actors and actresses appeared as guests on the show, sometimes returning for future appearances. Some of those names include Virginia Christine, Glenn Strange, Anthony Caruso, Minerva Urecal, Marjorie Reynolds, Veda Ann Borg, Lucien Littlefield, Thurston Hall, Allen Jenkins, Max Baer, Phyllis Coates and Percy Helton.

The first season featured some of the best episodes in the series. *THE DENTIST'S OFFICE* has Lou trying to get arrested, only to discover that all his bad deeds come off as good deeds. In *JAIL*, he and Bud actually do get arrested, giving them a chance to perform the old standby "Niagara Falls" routine with their cellmate.

*THE VACATION* is a hilarious episode where Abbott and Costello decide to go on vacation. After doing their "pack/unpack"

and "go ahead and back up" routines, the boys finally leave for vacation, but they only go half a block. They are staying at a hotel down the street.

As mentioned, many of the episodes were built around some of their famous routines. *THE VACUUM CLEANER SALESMAN* rehashes bits from the film *Little Giant*, while *THE ARMY STORY* has the boys joining the reserves, where they recreate their "dice game" and drill routines. *THE CHARITY BAZAAR* featured the "lemon game," and *THE HAUNTED HOUSE* has the "moving candle."

One of their best bits was the "crazy house" routine, in which Costello requires peaceful sleep. He goes to a sanitarium, only to be bombarded with crazies, each one doing something stranger than the one before. This is Abbott and Costello at their most surreal, with real apples falling from imaginary trees and someone literally painting Lou's palm red. The routine is the centerpiece of the episode *PEACE AND QUIET*.

*HUNGRY* features the boys visiting restaurants and trying to get something to eat. They recreate three famous bits for this one, two of which were also performed by other teams (though who borrowed from who is uncertain). At the first restaurant, they do not realize that they are being waited on by twin waitresses, one who is nice to Costello, the other not. (This is right out of their feature, *Keep'em Flying*, where they performed the routine with Martha Raye).

They also do a very funny bit where Abbott tells Costello not to order anything; they only have enough money for one sand-



**POTS AND PANS:** When Bud tells Lou to dress the duck for dinner, the results are predictable.



**HILLARY'S BIRTHDAY:** While Bud schmoozes with the pretty cashier...

wica, which Abbott will order and share with Costello. But when the waitress asks Costello what he wants, Abbott urges him to order. Every time he does, Abbott slaps him. This routine had previously been performed by Laurel & Hardy in *Men O' Wark*, one of their early sound two-reelers.

Finally, the boys get to eat at the second restaurant, where Costello's oyster stew contains a spunky oyster. The battle that follows was also a routine performed by Curly of the Three Stooges.

This "cross-pollination" of routines wasn't strictly from team-to-team. In *The Pigeon*, Lou is lured into a romantic tryst by a siren who hopes that her jealous boyfriend will become enraged and kill Costello, then get sent to prison for the crime, freeing her to pursue her new lover. This storyline mirrors that of the lesser Buster Keaton film *The Invader* (aka *An Old Spanish Custom*; remade as the two-reel Columbia short *Pest From the West*).

**THE WRESTLING STORY** was actually the first episode of the series to be aired. In it, Lou is supposed to wrestle with Stinky for charity. But at the last minute, Stinky's kid brother Ivan the Terrible is substituted. Costello's bout with the big bruiser is hilarious and, although he gets kicked around the ring, he does manage to win.

**GETTING A JOB** contains the famous scene where Abbott tells Costello he got a job loafing at the bakery. Costello does not understand why a bakery would pay Abbott to "loaf" when he can do it at home for free. Later, they perform the always hilarious "Susquehanna Hat Company" sketch, one of their best routines ever. The closing scene, in which they try to get a job at Fields' Employment Agency, is masterful and one of the rare routines where Abbott and Costello come out on top.

**HILLARY'S BIRTHDAY** featured the boys

repeating the "Go Ahead and Sing" routine, with Mr. Fields telling Costello not to sing and Abbott urging him to stand up for himself. Of course, poor Costello is repeatedly beaten up.

**TELEVISION** starts with a parody of quiz shows, and ends up with Lou in court, involved in a lawsuit with his neighbor (played by Bobby Barber). The trial is a surreal scene in which everyone joins in a strange chant: "He's positive, he's positive, he's positive, positive, positive."

**LITTLE OLD LADY** is a rare first season episode, in that it manages to finish its story. The boys set out to help a little old lady who has been thrown out on the street. In a twist ending, the woman bets the money the boys give her on a racehorse and wins!

In **THE ACTOR'S HOME**, Bud has a nervous breakdown and retires to a rest home for entertainers. He and Costello perform "Who's on First" for the residents. This segment was later colorized and released on a special video by Abbott and Costello's children.

**POLICE ROOKIES** has Mike the cop helping Bud and Lou to join the police force. Naturally, Lou messes everything up and actually blows up the police academy with a hand grenade. This episode concludes with a rare serious note. Bud and Lou directly address the children in the audience and tell them not to be afraid of the police. They urge youngsters to go to a cop any time they are in trouble. This reinforced the fact that the series was meant for children. Unfortunately, the show played so late that most children were in bed.

The season ended with **SAFARI**, a rehash of gags from the film *Africa Screams*. Bud, Lou, and the gang take Bingo to Africa in order to locate the sick chimp's parents. This was the last episode to feature the troublesome chimpanzee.

Jean Yarbrough was the decisive force behind changing the show for its second sea-

son. He felt the loosely connected burlesque skits were becoming tiresome so instead each episode told a full story. The opening and closing bits where Bud and Lou talk to the audience were cut, as were the recurring characters played by Joe Besser, Joe Kirk, and Hillary Brooke. These shows are not as manic as the first season's which actually mars them. The slower pace, combined with the lesser effort being put forth by Abbott and Costello, led to the demise of the show. The heavy schedule of films and television work took its toll on Lou in 1953, when he collapsed from exhaustion and was confined to bed.

Many of the episodes, such as the opening one **THE PAPER HANGERS** were reminiscent of the Three Stooges' shorts. Mr. Fields hires the boys to wallpaper one of his apartments and, naturally, they wreck the place. Other episodes, like **IN SOCIETY**, have typical, cliched sitcom plots. Here, Bud and Lou are hired to impersonate British noblemen at a society banquet.

Many of the episodes did not deliver the laugh quotient of the ones from the first season. But a few deliver the goods pretty strongly.

**KILLER'S WIFE** has Max Baer appearing as a prizefighter who moves next door to Bud and Lou with his beautiful wife. He is insanely jealous and savagely beats up anyone he suspects of trying to move in on his spouse. Naturally, Lou continually gets caught with the boxer's wife and has to repeatedly face Baer's fury. The funny thing about the episode is Lou is not interested in making time with Baer's wife. He innocently ends up in the compromising situations no matter how hard he tries to stay out of them. This episode also harkens back to Buster Keaton, with elements similar to his feature, *Battling Butler*.

**AMNESIA** has Lou pining away for a girl he is corresponding with. Against Abbott's wishes, he plans to marry her. To teach him a



... Lou attempts to do the shopping without leaving the store in shambles.



lesson, Bud tricks Lou into thinking he has amnesia and hires an actress friend to play Lou's wife. The scenes where she harasses and lays into Lou are hilarious.

PRIVATE EYE features Bud and Lou as detectives. Their first case is to find some bonds hidden in a creepy old house. Naturally, all the old familiar haunted house and moving candle routines are pulled out one more time. A great (and new for the team) gag has a picture of Bobby Barber falling out of a window and landing in a tree branch. It sways back and forth in the wind making it look like Barber is looking in the window (another Keatonesque routine, as a similar gag was used in *The Navigator*). Lou's reaction is funny but the picture itself is even funnier. Why anyone would hang up such a kooky picture of Barber is beyond comprehension.

THE TAX RETURN mocks the IRS, perhaps a bit of revenge from Bud and Lou for all the tax problems they had with the government. Lou is given a check for a million dollars by the income tax office (after being told that they never make mistakes). After cashing it, he is pursued by gangsters, cops, and Bobby Barber, resulting in a mixup of briefcases. Interestingly, it was the profits from this show that helped Costello solve all his problems with the IRS.

Another good episode is BEAUTY CONTEST STORY, where Lou is to judge a beauty contest. Fields' not-so-attractive niece is one of the contestants, as is a gangster's moll, and Bud is told by each of the interested parties that Lou should pick "their" girl. Mix-ups ensue after Lou picks the girl who has

promised him a date, landing both he and Bud in hot water.

The season and the series ended with BARBER LOU, an episode written by Costello and Sid Fields. Here, they recreate the "radio show" routine Fields created for *The Colgate Comedy Hour*. Lou listens to instructions on how to give Bud a rubdown. He does not realize the show has become a cooking program and ends up preparing Bud like a turkey. It was not exactly a strong finish for the series, but it sure produced a lot of laughs.

*The Abbott and Costello Show* was replaced after only two seasons by Edward R. Murrow's *Person to Person*, but today it is one of the most widely syndicated series in the country. Recently, the series was released on video with 4 episodes to a tape. The entire series can be purchased through Columbia House Home Video subscription services.

After appearing in 1957's atrocious *Dance With Me, Henry*, the team finally split. Costello made random television appearances guest starring on *GE Theater*, *Wagon Train*, and *The Steve Allen Show*. He made one film without Abbott, *The Thirty Foot Bride of Candy Rock*, in 1959. A few weeks after completing the film, on March 3, 1959, he died of a heart attack at the age of 52.

Abbott tried to make a comeback in 1960 by teaming with comic Candy Candido and reviving the old routines of Abbott and Costello. Illness cut short the revival. In 1961, Bud appeared on an episode of *GE Theater* with Lee Marvin, then stayed out of the spotlight for some time. In 1967, Hanna Barbara produced a series of cartoons based



Lou and Bingo.

on the famous comedy team. Bud came out of retirement to supply his own voice, with Stan Irwin imitating Costello. 156 cartoons were produced in all. Bud died of cancer on April 24, 1974 at the age of 78.

Today, these two comedians are more popular than ever. Like the studio that produced their greatest films, their humor is universal, and their routines will forever entertain generations to come. Even their television series is influential. It has been widely recorded that the show has been the inspiration for the Emmy award-winning *Seinfeld*, which chronicles (rather loosely) the life of standup comic Jerry Seinfeld. Seinfeld himself has admitted that the plot structure was inspired by Abbott and Costello's show, where they simply walked down the street and let things happen to them. Seinfeld even hosted an NBC special devoted to the boys in 1994 entitled *Abbott and Costello meet Jerry Seinfeld*. During the program, he calls Bud Abbott "the greatest straight man who ever lived" and he calls Lou Costello "a comedy genius."

He is right. Abbott and Costello never won an Oscar or an Emmy, but their work is important in both film and television history. They remain one of the greatest comedy teams of all time.

- Jeffrey Miller

Jeffrey Miller lives in Los Angeles. He has contributed articles to *Filmfax* and *Scarlet Street*, and is the author of the book *Abbott and Costello Meet the Monsters*, to be published by McFarland in 1998.



Lou tries to enlist the aid of a justifiably suspicious Stinky (Joe Besser) in THE MUSIC LOVERS.

## Season 1, 1952-53:

### THE DRUG STORE

The boys need money so desperately that Abbott decides that Costello should go to work, and they find him a job in a drug store  
Iris Adrian, Elvia Allman  
Written by Eddie Forman

### THE DENTIST'S OFFICE

Lou has a giant-size toothache, and neither a nearsighted dentist nor a trip to jail seem to help  
Virginia Christine, Ray Walker, Vera Marsh, Bobby Barber  
Written by Eddie Forman

### JAIL

Lou accidentally shoots holes into an orange picker's pail, so she takes him to court  
Elvia Allman, Stanley Andrews  
Written by Eddie Forman

### THE VACATION

Bud announces that they are leaving on vacation, but they become worried that their apartment won't be waiting for them when they get back  
Bobby Barber  
Written by Eddie Forman

### THE BIRTHDAY PARTY (aka LOU'S BIRTHDAY)

It is Lou's birthday, and he invites everybody in the boarding house as his guest  
Elvia Allman, Milt Bronson, Glenn Strange, Joyce Jameson

### ALASKA

Lou's uncle finds gold in Alaska, and the boys visit him to share in the strike  
Written by Eddie Forman

### THE VACUUM CLEANER SALESMAN

Lou tries his luck at door-to-door vacuum cleaner sales, but Abbott is always right on hand, giving advice  
Robin Raymond, Vera Marsh, Dorothy Ford, Bobby Barber  
Written by Eddie Forman

### THE ARMY STORY

Abbott and Costello get patriotic and join the reserves, but in training camp, Costello's misinterpretation breaks up all the marching drills  
James Alexander, Robert Cherry  
Written by Eddie Forman

### POTS AND PANS (aka DUCK DINNER)

Lou accepts a door-to-door sales job selling pots and pans and prepares a large meal in them as part of his sales technique  
Anthony Caruso  
Written by Eddie Forman

### THE CHARITY BAZAAR

Bud and Lou make an appearance at a charity bazaar, spending their money and offering to help  
Nicla Di Bruno  
Written by Eddie Forman

### THE WESTERN STORY

While visiting Hilary at a ranch where she is staying, Abbott and Costello end up forced into a posse to track down cattle rustlers  
James Alexander, Anthony Caruso, Minerva Urecal, Anthony Hughes, Bobby Barber  
Written by Eddie Forman

### THE HAUNTED HOUSE (aka THE HAUNTED CASTLE)

Hilary inherits a haunted house, but one of the conditions in the will is that she must live in the house overnight, so Bud and Lou keep her company  
Joan Shawlee, Bobby Barber  
Written by Eddie Forman

### PEACE AND QUIET (aka LOU'S INSOMNIA)

As hard as he tries, Lou can't fall asleep, despite the help of a psychiatrist and sleep records  
Marjorie Reynolds, Murray Leonard, Veda Ann Borg, Eddie Parker, Lillian Bronson, Milt Bronson, Bobby Barber  
Written by Eddie Forman



POTS AND PANS: Mr. Bacciagalupe (Joe Kirk) and Mike the Cop (Gordon Jones) commiserate about their run-ins with Lou.

### HUNGRY (aka SQUARE MEAL)

Down to their last fifty cents, Bud and Lou go to dinner and become involved with twin waitresses at one restaurant  
Joan Shawlee  
Written by Eddie Forman

### THE MUSIC LOVERS (aka HILLARY'S FATHER)

Hilary's father wants her to return to the ranch because he favors a local suitor who is musically inclined, so Lou tries to cultivate his musical abilities in a hurry  
Raymond Hatton, Minerva Urecal, Rennie Riano, Frank Yaconelli  
Written by Sidney Fields (s)

### THE POLITICIAN

After Lou is thrown out by the landlord and has a run-in with the police, Bud decides that he should run for office so he can boss the policemen  
Joan Shawlee, Selena Walters, Charles Cane, John Shoemaker  
Written by Sidney Fields (s)

### THE WRESTLING STORY

Stinky taunts Lou into a wrestling match at the policemen's benefit, but Stinky becomes ill and his "kid brother" fills in  
Dorothy Granger, Ernoy Parnell, Ben Weldon, Milt Bronson, William Newell, Bobby Barber, Bingo the Chimp  
Written by Sidney Fields (s)

### GETTING A JOB

After making a shambles of an employment agency, Lou gets a job delivering hats  
Veda Ann Borg, Vera Marsh, Milt Bronson, Lucien Littlefield, Anthony Hughes, Sid Saylor  
Written by Sidney Fields (s)

### THE CHIMP (aka BINGO'S TROUBLES)

Needing a pet, Abbott and Costello select Bingo, a chimp, but must then find a way to sneak him into the apartment without the landlord getting wise  
Joan Shawlee, Isabel Randolph, Bingo the Chimp  
Written by Sidney Fields (s)

### HILLARY'S BIRTHDAY

The boys decide to surprise Hilary with a birthday party, but the landlord throws cold water on the celebration with his insistence on quiet  
Joan Shawlee, Chick Chandler, Lee Patrick, Anthony Hughes, Bingo the Chimp  
Written by Sidney Fields (s)

### TELEVISION

Costello is hypnotized by a TV quiz program and finally makes an appearance on the show as a contestant  
Joan Shawlee, Bob Hopkins, Bobby Barber, Veda Ann Borg, James Alexander, Ben Weldon, Milt Bronson, Bingo the Chimp  
Written by Sidney Fields (s)

## LAS VEGAS

After many experiences on a used car lot, the boys decide upon a vehicle and drive to Las Vegas, where they get mixed up with race track touts and billiard experts

Lucien Littlefield, Renie Riano, Joyce Compton, Virginia Christine, Joe Devlin, Bobby Barber

Written by Sidney Fields (s)

## LITTLE OLD LADY

Bud and Lou discover a little old lady surrounded by her furniture on the sidewalk and try to help her out by panhandling for her

George Chandler, Dorothy Granger, Burt Mustin, Benny Rubin, Murray Leonard, Judy Clark, Helene Halston

Written by Sidney Fields (s)

## THE ACTORS' HOME

Costello, down on his luck, takes to selling papers and is rewarded with a \$500 bill from a gentleman who is soon taken away by men in white coats

Thurston Hall, Allen Jenkins, Joan Shawlee, Lucien Littlefield, Ray Walker, Jarma Lewis, Jo Carol Dennison, Milt Bronson, Bingo the Chimp

Written by Sidney Fields (s)

## POLICE ROOKIES

Not having any other type of work to do, the boys join the police force, and are enrolled in the academy, where Lou is selected as an example of sorts for training

Emory Parnell, Robert Cherry, Bingo the Chimp

Written by Sidney Fields (s)

## SAFARI

Bingo has been ill and running a fever, so the boys decide to raise his spirits by taking him to Africa to visit his parents

Bobby Barber, Bingo the Chimp

Written by Sidney Fields (s)

## Season 2, 1953-54:

### THE PAPER HANGERS

After creating havoc while trying to help a woman free her hemmed-in car, Bud and Lou are forced by their landlord into wallpapering an apartment to pay off some of their back rent

Bill Varga, Bob Wilke, Henry Kulky, Jane Frazee, Sarah Haden, Rex Lease

Written by Clyde Bruckman, Sidney Fields

### UNCLE BOZZO'S VISIT (aka UNCLE BOZZO)

Lou's Uncle Bozzo, with his powerful operatic voice and no money, pays an unexpected visit and makes the boys' lives miserable with his bizarre sleeping habits

Fortunio Bonanova, G. Pat Collins, Milt Bronson, Pat Flaherty, Max Wagner, Anthony Hughes

Written by Clyde Bruckman

### IN SOCIETY

Abbott and Costello have finally secured steady employment with pay, parading the sidewalks of the city as walking advertisements for a swank night club

Isabel Randolph, Shiela (sp?) Bromley, Alix Talton, Jack Rice, Tristram Coffin

Written by Clyde Bruckman

### LIFE INSURANCE

Mr. Fields finally demands security for all the back rent he is owed, so Bud tries to take out an insurance policy on Lou, a difficult task given Lou's physical condition

Murray Leonard, Dorothy Granger, Minerva Urecal, Milt Bronson, Anthony Hughes, Joe La Cava, Bobby Barber

Written by Sidney Fields, Clyde Bruckman

### PEST EXTERMINATORS

As pest exterminators, Bud and Lou are mistaken for psychiatrists when they call at the home of a woman to take care of her ants and she thinks they are there to examine her oddly behaving maiden aunts

Creighton Hale, Dorothy Vaughn, Florence Auer, Helen Millard, Bobby Barber

Written by Jack Townley



Lou with an enthusiastic Mr. Fields (Sidney Fields).

### KILLER'S WIFE

Unfortunately for Lou, a jealous heavyweight prizefighter and his beautiful blonde wife rent an apartment just across the hall

Max Baer, Mary Beth Hughes, Lou Nova

Written by Clyde Bruckman

### CHEAPSKATES (aka STOLEN SKATES)

At an unclaimed freight auction, Abbott and Costello buy a packing case and contents unseen, resulting in a windfall of rollerskates which they try to sell, unaware of smuggled diamonds hidden in them

Paul Fix, Phyllis Coates, Tony Ward, Ralph Gamble, Bobby Barber, Milt Bronson, Teddy Infuhr, Bingo the Chimp

Written by Jack Townley

### SOUTH OF DIXIE

A beautiful girl with whom Lou has become infatuated moves in across the hall, where Lou overhears her being threatened by a tough-looking character

Gene Baird, Bob Hopkins, Jean Porter, Glenn Langan, Dick Gordon, Bobby Barber, Milt Bronson

Written by Clyde Bruckman

### FROM BED TO WORSE

Abbott and Costello secure employment as clerks in an establishment that sells garden supplies, but when left alone, their eagerness to give extraordinary service nearly kills off the customers and wrecks the store

Dan Weiss, Lucien Littlefield

Written by Clyde Bruckman

### \$1000 TV PRIZE (aka \$1,000 PRIZE)

While the boys are trying to fix their landlord's TV, the phone rings, and Lou correctly answers a TV quizmaster's thousand dollar question meant for Mr. Fields

Bob Hopkins, Ralph Sanford, Milt Bronson

Written by Jack Townley

### AMNESIA

Determined to break up Lou's ill-advised romance, Bud convinces Lou that he's got amnesia after he wakes up from being accidentally knocked out in an argument with a policeman

Joel Mulhall, Katharine Sheldon, Charles Cane

Written by Jack Townley

### EFFICIENCY EXPERTS

Abbott and Costello land jobs with a firm of efficiency experts, and they try to curb the spendthrift ways of the two lovely daughters of one of the firm's best clients

Jean Willis, Lucielle (sp?) Barkley, Theodore Von Eltz, Herbert Hayes, Lillian Bronson, Frank Scannell (Scannell?), Joe Ray, Bobby Barber

Written by Clyde Bruckman

### CAR TROUBLE

Lou wins a car in a national box-top contest, but it turns out to be a lemon

Emory Parnell, Percy Helton, Horace Murphy, Milt Bronson, Ted Stanhope, Bobby Barber, Sid Saylor

Written by Clyde Bruckman

**WIFE WANTED**

Lou stands to get a ten thousand dollar gift from his grandfather if he is settled down and married to a nice girl when the old man arrives for a visit

June Vincent, Frank Jarra, Tracy Roberts, Claudia Barrett

Written by Clyde Bruckman

**UNCLE FROM NEW JERSEY (aka UNCLE RUPPERT)**

About to be evicted for non-payment of rent, Bud and Lou convince their landlord of the existence of a visiting millionaire uncle of whom Costello is sole heir

Tim Ryan, Ralph Gamble

Written by Jack Townley

**PRIVATE EYE**

Tired of always being broke, Lou takes a correspondence course to become a private eye, but his attempts to arrest innocent people who happen to look like crooks threaten to end his new career before it gets started

Lynn Thomas, Milt Bronson, Bill Varga, Frank Richards, Bobby Barber

Written by Clyde Bruckman

**THE TAX RETURN (aka MILLION DOLLAR REFUND)**

Through an error, Lou receives an income tax refund of one million dollars, but getting the bank to cash the check is only the beginning of their troubles

Thurston Hall, Bennie Bert, Al Hill, Bobby Barber

Written by Jack Townley

**PUBLIC ENEMIES**

A mixup of photographs causes Costello's picture to be published in the newspapers as a master con man wanted by the police

Joe Sawyer, Clair Carleton, Mike Ross

Written by Clyde Bruckman

**BANK HOLDUP**

Explaining that their business is transporting money to and from banks, two holdup men, dupe Abbott and Costello into hiring on as guards for them

Douglas Fowley, Milt Bronson, Bobby Barber

Written by Jack Townley

**WELL OILED**

When Mr. Fields is threatened with a breach of promise suit, Abbott and Costello figure to save him by having Lou pose as a wealthy suitor

Connie Cezon, William Fawcett

Written by Jack Townley

**THE PIGEON (aka LOU FALLS FOR RUBY)**

When an attractive neighbor wants to dump her gangster boyfriend for her new love, she lures unsuspecting Lou into a romance figuring that her current boyfriend will kill him, then go to jail, leaving her free to run off with her new man

Gloria Henry, Ted Hecht, Ray Montgomery, Harry Clexx, Hank

Patterson, Bobby Barber

Written by Clyde Bruckman

**HONEYMOON HOUSE**

The parents of Lou's sweetheart won't let her marry him unless he can provide her with a nice home to move into after the wedding

Karen Sharpe, George Chandler, Renie Riano, Danny Morton, Tommy

Farell

Written by Clyde Bruckman

**FENCING MASTER**

A help wanted ad lures Lou into the clutches of a scientist who believes he can make Lou immune to physical injury by the use of electricity

Fortunio Bonanova, Byron Foulger

Written by Jack Townley

**BEAUTY CONTEST STORY**

In an effort to raise money for their rent, Abbott and Costello write all of their friends for help, but when \$100 arrives in the mail, they don't recognize it as an intended bribe for the beauty contest in which they are to act as judges

James Flavin, Sandra Spence, Claudia Barrett, Dick Wessel, Jane Cane,

Ralph Gamble, Charles Hatton

Written by Jack Townley

**FALL GUY**

Abbott and Costello become door-to-door salesmen selling "No Peddlers Allowed" signs, and end up acting as stand-in suitors for a pair of young men seeking to date sisters whose father disapproves of them

Walter Catlett, Charlie Hall, Maureen Nash, Gloria Saunders, Frank Marlowe, Joe Haworth, Ruth Lee, John Bernadino, Bobby Barber, Milt

Bronson

Written by Clyde Bruckman

**BARBER LOU**

Bud has been enlisted by a neighbor to help out in an amateur theatrical, but of course Lou winds up a part of the action as well

Renie Riano, Bobby Barber

Written by Lou Costello, Sid Fields

**Abbott and Costello (Animated) -  
156 stories**

**Regular cast (voices):**

Budd Abbott - Himself

Lou Costello - Stan Irwin

Other voices: Mel Blanc, Hal Smith, John Stephenson, Don Messick, Janet Waldo

Synopses and other credits unavailable

GO GO GOLIATH  
DOG GONE DOG  
IN THE SOUP  
COPS AND SAUCERS  
THERE AUTO BE A LAW  
TINY TERROR  
THE CLOUD MONSTER  
THE GRAVITY GRABBER  
BIG BIRD BREAK OUT  
THE VIKINGS  
SAHARA YOU?  
GOING BUGGY  
ESKIMO PIE-EYED  
THE FORTY THIEVES  
LUBE-A TUBA  
DOWN IN THE DUMPS  
WIZARDLAND  
FRAIL WHALE  
TOOTH OR CONSEQUENCES  
SITTING PITY  
THE MARK OF EL ZAP  
CATMAN ON A HOT TIN ROOF  
ELEPHANTASY  
SHUTTER BUGGED SEA SERPENT

THE ASTRO-NUTTYS  
MIGHTY MIDGET MUSTANG  
THE BOUNCING RUBBER MAN  
GALOOTS IN ARMOR SUITS  
THE PURPLE BARON  
THE TWO MUSKETEERS  
ABBOTT AND COSTELLO IN BLUNDERLAND  
SKYSCRAPER-NAPPER  
GOING TO POT  
A CREEP IN THE DEEP  
CRYING HIGH  
GERM SQUIRM  
WEIRD NEIGHBORS  
PIGSKIN PICKLE  
TWO ON THE ISLE  
THE MOLEMAN MINE  
LASHED BUT LEASHED  
SPACE TOY TYRANTS  
THE LITTLE FAT BOY CRIED WOLF  
WACKY WAX WORK  
WEREWOLF WHIM-WHAM

SUPER LOU  
STAND-IN STAND-OFF  
MOUSE ROUTE  
KOOKS AND SPOOKS  
DINOSAUR DILEMMA  
THE INDESTRUCTIBLE SPACE SUIT  
FRIGID FUGITIVE

MONSTERKEET  
INVADER RAIDER  
A GOOSE MISUSE  
WHO NEEDS ARREST?  
PADDLE BOAT PIRATE  
GOING, GOING-GUN  
ROAD RACE RUCKUS  
GONE GHOSTS  
BABY BUGGY  
HEY ABBOTT  
DRUMSTICKS ALONG THE MOHAWK  
A CAR IS BORN  
TEENIE WEENIE GENIE  
LUMBERING LUMMOXES  
PROFESSOR UNCLE'S ANTS  
HIGH WIRE LION  
FISH-HOOKED  
MAGIC MONSTER  
PLANET PLANT  
SPACE BEARD  
MARAUDING MUMMY  
BABY SHOO  
THE LONG, LONG CAMPER  
PUPPET ENEMY NUMBER ONE  
PHANTOM OF THE HOSS OPERA  
FUMBLER FABLE  
RABBIT GRABBERS  
THE VACUUM VILLAIN  
THE BIG CANNON CAPER  
THRONE FOR A LOSS  
PHONY EXPRESS  
CONCRETE EVIDENCE  
THE LAVA MONSTER  
GLASS REUNION

A GUEST IN THE NEST  
GONE LIKE THE WIND  
GADZOOKA  
MERRY MISFITS  
BROOM GLOOM  
THE HOUND HUNTERS  
RESCUE MISCUET  
FRIGHTING THE CLOCK  
SINISTER PROFESSOR SINISTER  
SHIP AHOOEY  
PIGS IN A PANIC  
UNDERWORLD WHIRL  
BULLY BILLY  
DRAGON ALONG  
PASSWORD TO PANIC  
MOUNTY-BOUNTY  
SUPER TERROR STRIKES AGAIN  
NO PLACE LIKE ROME  
TEXAS JACK  
FOLLOW THE BOUNCING BLOB  
NOT SO SWEET SIOUX  
THE QUEEN OF DIAMONDS  
PICTURE FRAME-UP  
LUNA TRICKS  
PEARL DIVING PERILS  
BOUNTY BOOTY  
G.I. JOKERS  
TASMANIAN TERROR  
DANGEROUS BUCK  
THE GADGET KING  
THE FIENDISH FARMER  
THE ICE-TRONAUTS  
GATOR BAITER  
RABBIT ROUSER  
SAVE A CAVE

WILD MAN, WILD WHICH WITCH IS WHICH?  
SUPER KNIGHT  
SON OF KONK  
SHOOTING THE WORKS  
DOGGIES BY THE DOZEN  
RHINO RIOT  
BULLY FOR LOU  
CHEROKEE CHOO-CHOO  
HOTEL SUITE AND SOUR  
SHOO SHOES  
TEENSY VS. WEENSY  
TRAGIC MAGIC  
CARNIVAL OF MENACE  
HULLABA-LOU  
GET 'IM TIGER  
MOUNTAIN MISCHIEF  
THE DRASTIC DRILLER  
TURKISH DAFFY  
YANKEE DOODLE DUDES  
GORILLA THRILLER  
THE EIGHTH DWARF  
SUPER CAR  
RUN OF DEMILLE PICTURES  
RODEO RUMPS  
THE SINISTER STINGER  
MAGIC MIX-UP  
BAD DAY AT HIGH NOON  
SHOCK TREATMENT  
TOM ALL-THUMBS  
STARLIGHT STARFRIGHT  
PRIVATE GENERAL NUISANCE  
TRIGGER TRICKS  
PINOCCHIO'S DOUBLE TROUBLE



**L.A. Law** - 173 episodes, ABC

**Regular cast:**

Leland McKenzie - Richard Dysart  
 Douglas Brackman Jr. - Alan Rachins  
 Michael Kuzak - Harry Hamlin (Seasons 1-5)  
 Grace Van Owen - Susan Dey (Seasons 1-6)  
 Ann Kelsey - Jill Eikenberry  
 Arnie Becker - Corbin Bernsen  
 Stuart Markowitz - Michael Tucker  
 Victor Sifuentes - Jimmy Smits (Seasons 1-5, *STEAL IT AGAIN, SAM,*  
 and *SAY GOODNIGHT, GRACIE*)  
 Abby Perkins - Michele Greene (Seasons 1-5)  
 Roxanne Melman - Susan Ruttan (Seasons 1-7)  
 Elizabeth Brand - Ellen Blake (Seasons 1-4)  
 Sheila Brackman - Joanna Frank (Seasons 1, 2, 6 & 7 and *SILENCE IS*  
*GOLDEN*)  
 Benny Stulwicz - Larry Drake (*BECKER ON THE ROX* and Seasons 2-  
 8)  
 Jonathan Rollins - Blair Underwood (Seasons 2-8)  
 Dorothy Wyler - Nancy Vawter (Season 3)  
 Gwen Taylor - Sheila Kelley (*OUTWARD BOUND, THE LAST GASP,* and  
 Seasons 5-7)  
 Rosalind Shays - Diana Muldaur (Seasons 4 & 5)  
 Corrine Hammond - Jennifer Hetrick (Seasons 4 & 5)  
 Diane Moses - Renee Jones (Seasons 3 & 4 and *HAPPY TRAILS*)  
 Tommy Mullaney - John Spencer (Seasons 5-8)  
 Cara Jean (CJ) Lamb - Amanda Donohoe (Seasons 5 & 6)  
 Zoey Clemmons - Cecil Hoffman (Seasons 6 & 7)  
 Billy Castroverti - Tom Verica (Seasons 5 & 6)  
 Susan Bloom - Conchata Ferrell (Season 6)

Television historians will likely document the 1980s as the Decade of the Peacock. As the mother of all media approached four decades in the modern era (post-1948), NBC's avian emblem emerged like a phoenix, indeed symbolizing pride throughout the environs and annals of 30 Rockefeller Center (a.k.a. "30 Rock") and 3000 West Alameda Avenue in

Frank Kittredge - Michael Cumpsty (Season 6)  
 Alex DePalma - Anthony De Sando (Season 6)  
 Daniel Morales - A Martinez (Seasons 7 & 8)  
 Eli Levinson - Alan Rosenberg (Season 8)  
 Denise Ianello - Debi Mazar (Season 8)  
 Jane Halliday - Alexandra Powers (Season 8)  
 Melina Paros - Liza Zane (Season 8)  
 Patrick Flanagan - Steven Eckholdt (Season 8)

**Semi-Regular:**

DA Bruce Rogoff - Bruce Kirby (Seasons 1-5)  
 Judge Douglas McGrath - Michael Fairman  
 Hilda Brunschweiger - Patricia Huston (Season 1, *DIVORCE WITH*  
*EXTREME PREJUDICE,* and *THE BALD ONES*)  
 Iris Hubbard - Cynthia Harris (Season 1)  
 Judge Paul Hansen - Leonard Stone (*THE BALD ONES* and Seasons 4-  
 8)  
 Judge Michael Conover - James Avery (*BELLE OF THE BALD* and  
 Seasons 3-6)  
 Alison Gottlieb - Joyce Hyser (Seasons 3 & 4)  
 Judge Mary Harcourt - Lillian Lehman (Seasons 4-8)  
 David Meyer - Dann Florek (Seasons 2 - 4 and *HACKETT OR PACK IT*)  
 Murrey Melman - Vincent Gardenia (Seasons 4 & 5)  
 Jack Sollers - Denis Arndt (Season 5)  
 DA Ruby Thomas - Lynne Thigpen (Seasons 6, *SECOND TIME*  
*AROUND,* and *ZO LONG*)  
 Rosalie Hendricks - Kathleen Wilhoite (Season 8)

midtown Manhattan and beautiful, downtown Burbank, respectively, not to mention affiliates numbering 200 and charge nationwide.

NBC built its prime time lineup into a tower of strength in the Reagan era, a powerhouse which delivered high quality and high ratings under the aegis of chief programming architect Brandon Tartikoff (whose demise

last summer was way too premature and a great loss to the television medium) and material producers and suppliers like Gary David Goldberg (*Family Ties*), Susan Harris (*The Golden Girls*) and Steven Bochco (*Hill Street Blues*).

Of course, this programming renaissance did not happen overnight. Team Tartikoff had



Corbin Bernsen and Susan Ruttan.

to overcome several regrettable and forgettable offerings like *Lewis & Clark*, *Jennifer Slept Here*, *Supertrain*, *Misfits of Science*, *Mrs. Columbo*, *Kate Loves a Mystery* and *Manimal*; and it did so, slowly but surely. *Hill Street Blues* debuted in 1980; *Cheers*, *Family Ties* and *St. Elsewhere* debuted in 1982; *Night Court*, *The Cosby Show* and *Miami Vice* debuted in 1984; and *The Golden Girls* debuted in 1985.

In 1986, NBC responded to that segment of the population known as 'young, urban professionals' to demographers and 'yuppies' to lexicographers by debuting a show directly targeted to this most desired section of the consumer populace: *L.A. Law*. Brandon Tartikoff summarized the back story on *L.A. Law* in his 1992 autobiography, *The Last Great Ride*:

"That show came out of a very brief meeting with Steven Bochco in 1985 -- and it proves that simple ideas are often the most powerful ones. '*Hill Street* is about eighty-five percent cops and fifteen percent lawyers,' I said. 'Why don't we flip the proportions and see what happens?'"

What happened was a show with multi-dimensional characters and real-life issues, thereby completing NBC's cops-doctors-lawyers drama trifecta with *Hill Street Blues* and *St. Elsewhere*. Steven Bochco and Terry Louise Fisher created *L.A. Law*, which would win the Emmy Award for Outstanding Drama Series four times during its eight-year run from 1986-1994.

NBC aired the pilot in an unusual fashion, the programming strategy indicating the network's faith. *L.A. Law* debuted on September 15, 1986 in NBC's *Monday Night at the Movies* time slot from 9 pm to 11 pm. In an NBC press release dated August 27, 1986, Tartikoff promoted the scheduling decision: "*L.A. Law* is a very special show. We

think this is an innovative and unprecedented way to get maximum sampling of an extremely attractive program." The pilot achieved a 21.2 rating and 33 share.

In addition, NBC rebroadcast the pilot on September 27, 1986 in the time slot usually reserved for *Saturday Night Live*, plus a half-hour (11:30 pm to 1:30 am). For its first season, *L.A. Law* aired on Fridays in the 10 pm to 11 pm time slot following *Miami Vice*. During its remaining seven seasons, *L.A. Law* aired on Thursdays at 10 pm to 11 pm.

An attempt to list all the outstanding moments and accomplishments of *L.A. Law* would not do it justice (pun intended), but a few select pieces evidence a show of multi-layered characters, compelling storylines, crisp writing and solid acting. Let us proceed.

*L.A. Law* opened its debut episode with a montage of a Los Angeles trademark, the freeway traffic jam. Tightly written, the pilot successfully introduced and established the lawyers at the tony law firm McKenzie, Brackman, Chaney & Kuzak.

On the Tuesday morning after Labor Day weekend, family lawyer Arnie Becker (played by Corbin Bernsen) flirts with a fellow freeway traveler, his vanity license plate describing his profession -- LITIG8R.

Upon arriving at the home base of McKenzie, Brackman et. al., a disgruntled ex-husband confronts the sometimes weasel-like attorney. Then, Arnie and his secretary, Roxanne Melman (Susan Ruttan), discover the dead body of firm partner Norm Chaney (Loren Janes) in his office. Apparently, he fell asleep while eating dinner in his office, the body remaining over the holiday weekend.

Arnie immediately illustrates his personality with dialogue succinctly reflecting office politics, an *L.A. Law* staple: "If he is [dead], I've got dibs on his office." Cut to theme music and the infamous vanity license plate bearing the show's name.

Michael Kuzak (Harry Hamlin) represents Justin Pregerson (Tom O'Brien), the son of a blue-chip client, on the rape of Adrienne Moore (Alfre Woodard). Her outburst in the courtroom results in a contempt of court citation and some jail time to cool off and apologize to the court. When Kuzak lands in jail for failure to pay \$4,200 in outstanding parking tickets, he finds himself in a cell adjoining Moore.

Kuzak defines and defends his role as a lawyer, despite his misgivings. "I represent the system as well as the client, Ms. Moore. I may not always believe in the client, but I have to believe in the system." Through legal maneuvering, Kuzak and the respective lawyers for Pregerson's two accomplices get the case dismissed. Kuzak's faith in the sometimes unjust justice system may have been damaged, but not destroyed. Eventually,

Pregerson does answer for his crime.

When Pregerson holds up Kuzak (the elder Pregerson having cut off the money-line), McKenzie-Brackman's star litigator inquires to police friend Lester Tuttle (Felton Perry) whether Pregerson might have a carry permit for a certain gun. Pregerson receives a list of charges including resisting arrest and drug possession. With probation status in jeopardy and 6-8 years minimum a high probability, Pregerson cuts a deal and admits to the Moore rape with the others. He gets eighteen months.

To handle messy work like the Pregerson matter, Kuzak seeks a 'body' to relieve him of such obligations. Enter Victor Sifuentes (Jimmy Smits) of the Public Defender's office. Other McKenzie-Brackman lawyers include Ann Kelsey (Jill Eikenberry) who balances the reality of income generation against servicing clients, giving the latter more weight on the justice scale.

Markowitz and Kelsey become lovers and eventually marry during the course of the series, a pretty common plot point in television. What made for interesting viewing, though, was the offscreen connection between the actors, the possible *raison d'être* for the storyline -- the real-life marriage between actors Tucker and Eikenberry. Real-life daughter Alison Tucker joined the cast in the sixth season as Sarah, a young woman claiming to be Stuart Markowitz's illegitimate daughter.

In a staff meeting tête-a-tête with Managing Partner Douglas Brackman, Jr. (Alan Rachins), she sarcastically notes her acknowledgment of the firm's capitalistic system. Kelsey considers her salary of \$52,800 as disproportionate to the firm's billing her



Richard Dysart (center), flanked by real-life married couple Jill Eikenberry and Michael Tucker.

time at \$135 per hour at 1600 hours per year which, in turn, generates \$216,000 for the firm's coffers.

Where Brackman makes decisions on hiring and firing and keeps McKenzie-Brackman in financial good stead, Leland McKenzie (Richard Dysart) holds the role of Senior Partner, providing an avuncular father figure for the firm. Stuart Markowitz (Michael Tucker) has the heir apparent position to Norm Chaney's lucrative tax practice and Abby Perkins (Michele Greene), a young and eager lawyer with an alcoholic, abusive husband (Boyd Gaines), rounds out the main stable of characters.

Like other Bochco shows, *L.A. Law* constantly pushed the boundaries of the network brass with situations and dialogue. Also, like other Bochco shows, the writers used their creativity to evade the censors while maintaining script quality. As an example, the pilot episode contains a scene with Arnie and a private investigator where the latter explains photographs of Barry Graham (John McCook), the soon-to-be-ex-husband of Arnie's client Lydia Graham (Shannon Wilcox):

"Barry and his honey [a mistress] poolside, on the chaise lounge, in a sex act usually described by a two-digit number." Clever and suggestive, the dialogue comes right up to the constantly moving judgment line which separates what the network can and cannot broadcast.

In a subsequent scene, Arnie sums up his philosophy of practicing law in a settlement conference with the Grahams: "We're talking about grief, Mr. Graham. Yours. Your wife's. Your children's. We're talking about fairness. Mainly, Mr. Graham, we're talking about money."

George V. Higgins echoed this concept in "Bochco's Power of Attorney," his review of the show for the September 15, 1986 issue of *The Wall Street Journal*:

"It's about how people practice on each other, those who are lawyers, using law; and those who aren't lawyers, using lawyers. It's about deceit, duplicity, corruption and death, domination, manipulations, guile and lubricity. Vulgar, sordid greed abounds, along with all the other grimy stuff that makes life so interesting."

As a bonus for sharp-eyed viewers, a party scene in the pilot features the show's co-creator and his wife, Steven Bochco and Barbara Bosson. In addition, *Hill Street Blues* alum James B. Sikking ("Lt. Howard Hunter") can also be seen.

Bosson has appeared in several of her husband's shows, e.g., *Hooperman*, *Cop Rock*, *Hill Street Blues*. Indeed, *L.A. Law* was no exception. Bosson played McKenzie-Brackman client newscaster Stacey Gill in the first season episodes *SLUM ENCHANTED* *Television Chronicles #12*



The "young guns" of *L.A. Law*: (left to right) Jimmy Smits, Harry Hamlin, Corbin Bernsen, Blair Underwood.

#### EVENING and RAIDERS OF THE LOST BARK.

In the November 16, 1987 issue of *Newsweek*, the article "Lust for Law" by Harry F. Waters with Janet Huck details a telling lesson about the show's influence, perhaps a dangerous one, on the legal profession:

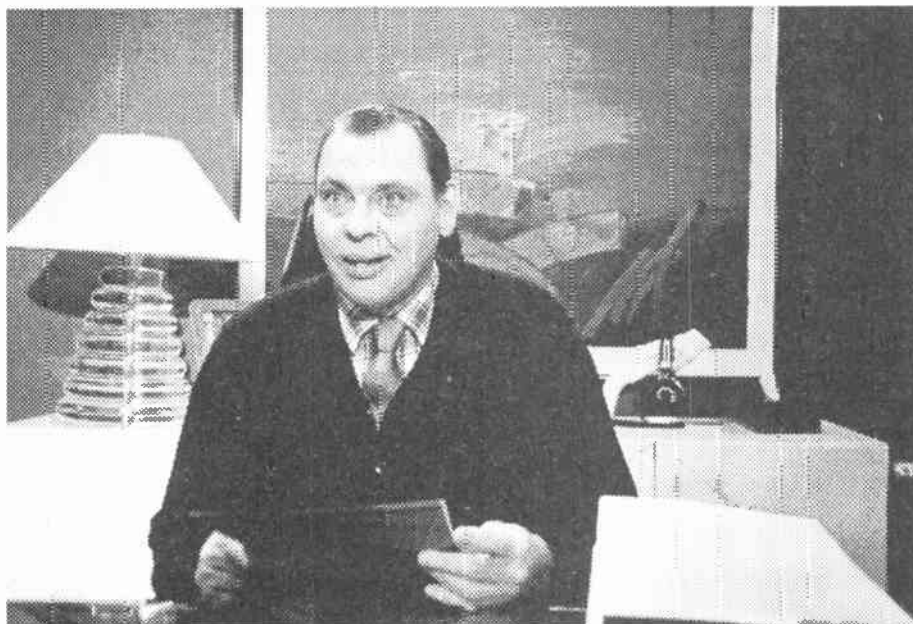
"During intermission at a Broadway play, Harry Hamlin was approached by a lawyer who praised the actor for his 'brilliant summation' in a trial scene involving malpractice. 'I taped it,' he went on, 'and am going to use your arguments.' It wasn't until Hamlin sat through the second act that he remembered that Kuzak [Hamlin's character] had, in fact, lost the case in question."

Further, *L.A. Law* enjoyed influence in legal education circles, stimulating law school applications to record rates, an impact not overlooked by the American Bar Association.

In the June 1989 edition of the *ABA*

*Journal*, Charles-Edward Anderson notes this item in an article entitled "Lawyering Boom." Anderson states that admissions applications for the Fall '87 semester reached an all-time high, and he quotes Northwestern University Law School Dean Robert Bennett on the reason: "I think law schools owe a great debt to *L.A. Law* and other media productions that glamorize the legal profession. That and news reports of attorneys drawing record-breaking salaries are magnetizing students to law-school doors in overwhelming numbers."

Humor distinguished *L.A. Law*, quickly becoming a hallmark for the show in its formative phase. In the first season episode *SIMIAN CHANTED EVENING*, Kuzak interrupts the civil wedding ceremony of Deputy District Attorney Grace Van Owen (Susan Dey) to declare his feelings for her -- in a gorilla suit! His ploy works as Grace leaves



Larry Drake won an Emmy for his portrayal of office worker Benny.

her bridegroom at the altar.

Eventually, though, Grace falls from Kuzak's clutches into the arms of Victor Sifuentes, another rollercoaster-like relationship which culminates in the sixth season finale *SAY GOODNIGHT, GRACIE* as she agrees to move to New York with him.

Perhaps the *L.A. Law* writers were precise in this instance. Both Dey and Smits went to New York-based shows after their stint as L.A. lawyers. Dey starred as Wally Porter in the first season (1992-93) of CBS' *Love and War*, and Smits has played Bobby Simone since the second season (1994-95) of *NYPD Blue*.

Kuzak got some court mileage out of the gorilla costume in the third season episode *HIS SUIT IS HIRSUITE*. In the case of *Hilbar vs. Bradley*, Kuzak represents the plaintiff who seeks damages caused by faulty installation of a heating system that blew up. In fact, Kuzak's client almost died. To lighten the atmosphere of the courtroom and, hopefully, any damage judgment Kuzak's opposing attorney, Frank Pastorini (Joe Malone), employs humor. Tap dancing, one-liners and other forms of playfulness distract the jury from a serious case.

Kuzak has some good humor tricks of his own, though. He wears the gorilla suit while making his closing statement to the jury. Kuzak's strategy consists of acknowledging Pastorini's entertainment value instead of fighting it, thereby neutralizing its effect. Then, he brings the jury's mental focus back to the case. As a result, he wins the case and a considerable judgment for his client.

In addition, sex provided a fertile area for humor. *THE VENUS BUTTERFLY*, a first season episode, caused viewers to speculate about an erotic secret with unparalleled

curiosity and hope. In a polygamy case, Arnie and Stuart represent eight women who are married to Foster Troutman (Joe Mays), a fairly average-looking male of the species. Reluctantly, the women pursue legal action, but only at Arnie's conscious prodding.

Troutman reveals his secret with women -- the *Venus Butterfly* -- to Stuart who utilizes the information proficiently to cement his relationship with Ann which began in the pilot episode. Unfortunately, the specifics lie in the viewer's imagination as Troutman whispered his vaulted knowledge.

One can't help but wonder whether *The Venus Butterfly* influenced the *Seinfeld* episode *THE FUSILLI JERRY*, in which a fail-safe sexual maneuver (a.k.a. "the move") proves to be a bona fide bone of contention between Jerry and his mechanic. (Although not described in detail, two clues about the move are provided: you need a headboard and less than 1 foot differential in height between the man and the woman.)

One bit of sexual humor which appeared in the second-season episode *CANNON OF ETHICS* had previously been performed as a *Saturday Night Live* sketch during the 'classic years' (1975-80) and may well have its roots in vaudeville. In an indecent exposure case, the victim will not repeat the comments made by the defendant, so she is instructed by the judge to write them on a piece of paper. Grace then passes the paper among the jury, one member of which has been dozing. Mistaken identity occurs when Grace hands the evidence to the newly awakened (and sleazy looking) juror who thinks she authored the comments and responds with a wink.

Larry Drake's realistic and heartfelt portrayal of mentally retarded office worker Benny Sulwicz evolved from a guest appear-

ance on the first season episode *BECKER ON THE ROX* where Abby defends Benny on a theft charge, such charge resulting from a "friend" of Benny's tricking him into the unlawful act. The judge declares Benny not guilty because his mental condition prevents him from forming an intent to steal.

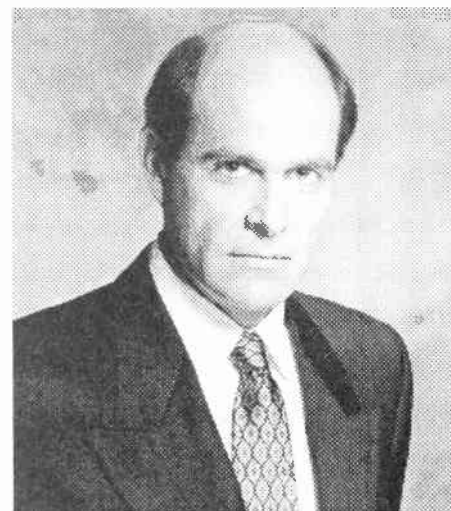
In the standout second season episode *FULL MARITAL JACKET*, Benny is arrested for rape. As tends to happen with cases, the lawyers differ on how to proceed. Admittedly, Arnie does not have a solid opinion of Benny's innocence. In a dramatic scene, Arnie questions Benny himself about the events at issue and realizes that Benny is innocent in the truest sense of the word.

During the trial, the victim agrees to a voice identification test because the rapist made verbal demands during the attack. She cannot identify Benny as the rapist because his voice is slower than the one she heard during the attack.

In the second season episode *THE WIZARD OF ODDS*, black overachiever Jonathan Rollins (Blair Underwood) interviews with McKenzie-Brackman, though in actuality the situation is reversed. Jonathan controls the interview from the outset, referencing powerful family friends and Ivy League accomplishments. He reasons that a smaller, prestigious firm like McKenzie-Brackman can be more responsive to his personal needs in the abstract.

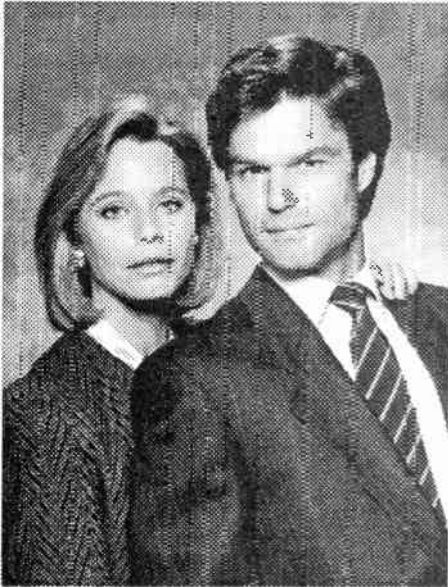
However, his salary demands are quite definite and far beyond those of the firm's first-year associates -- \$72,500. Despite his Managing Partner's warnings, Leland sees star potential in Jonathan and meets the salary demand. His decision does come back to haunt him, however. Two episodes later, in *BRACKMAN VASEKTIMIZED*, Jonathan reveals his salary to Abby who, in turn, reveals it to Victor. Disharmony abounds.

Victor challenges McKenzie (alone, to Abby's dismay) and surmises sarcastically



Alan Rachins





Susan Dey and Harry Hamlin.

that a black from Harvard is worth more than a Chicano from Glendale. Victor easily comes up with his own salary demand -- \$72,600. Kelsey discloses Victor's raise to Abby along with some harsh reality -- she has to work harder for a raise.

*L.A. Law* sometimes utilized actors in more than one role. If there was any doubt about Jonathan's value, he dispelled it in the second season episode *OPEN HEART PERJURY*, which showcases Richard Masur as Robert Bolland, an unscrupulous business manager, in the first of two guest star roles. Stuart and Jonathan represent Katherine Crutcher (Irene Tedrow), a 74-year-old woman who claims that Bolland's financial advice drained her life savings.

On the witness stand, Bolland makes a good show of sympathy, but Jonathan and Stuart learn that his remorse amounts to a figure similar to that of Mrs. Crutcher's account -- zero. Stuart gives Jonathan the green light to play hardball and the young lawyer proceeds to cross-examine Bolland with such intensity and ferocity that Bolland suffers a heart attack while testifying.

Further, Jonathan motions to attach the proceeds, if any, of Bolland's life insurance policy to the judgment. Ann and Abby later denigrate Jonathan's modus operandi and he angrily leaves the office. Stuart, on the other hand, points out that Jonathan is a blue chip lawyer, a rookie who had the presence of mind to do what needed to be done in the best interest of the client, the essence of good lawyering.

In the eighth season episode *THE GREEN, GREEN GRASS OF HOME*, Masur returns to play Barry Glassman, a fugitive whose real name is Jay Ellison and who aided in the prison escape of Black Panther Horace Washington.

Conchata Ferrell appeared regularly as

entertainment superlawyer Susan Bloom in the sixth season, after having made a guest appearance in the second season episode *HAND ROLL EXPRESS* as a food critic who takes revenge on her ex-boyfriend by publishing a bad review of his restaurant, prompting the ex to file a lawsuit against the magazine in which the review appeared.

Ferrell played the brash, blunt and sometimes bullying showbiz mouthpiece with her usual aplomb. In the sixth season episode *ALL ABOUT SLEAZE*, she represents Arnie, who is by this time a TV personality thanks to a divorce home video infomercial and appearances on a local station. Susan sets Arnie up as a network news on-air consultant. Arnie later realizes that Susan set him up in the middle of a power struggle between the show's co-host and producer, Brooks Tapman and Ken Feldman, respectively.

When Tapman fires them, Arnie's anger immediately surfaces and he confronts Bloom. With nonchalance, she explains the realities of the situation in terms he can appreciate -- the network bought out his contract which amounted to \$250,000 for two weeks work and an offer of 15% above his old fee could be forthcoming from his former local station.

In "Teleliteracy Is Here... So Telefriend," Chapter Fourteen of his 1992 book *Teleliteracy*, noted television critic David Bianculli raises the following issue:

"Authors of written literature reveal their own enthusiasms and backgrounds when quoting from -- or alluding to -- previous written works. Why should TV's viewers, or its writers, behave any differently? When writing, or 'reading,' the visual and verbal language of television, why aren't we given credit for processing the often amazingly arcane and complex information and allusions TV throws at us constantly?"

*L.A. Law* presents a perfect case study for Bianculli's question, relying in several instances on the audience's knowledge and appreciation of television. For example, *BOOK OF RENOVATION, CHAPTER ONE*, the eighth season premiere, introduced Alan Rosenberg and Debi Mazar as attorney Eli Levinson and secretary Denise Iannello respectively. However, viewers were already familiar with these characters from the canceled ABC show *Civil Wars*, the first time characters from a canceled show transferred to a competing network show on a regular basis. (Eli had a family connection at the firm -- Stuart Markowitz, his cousin.)

William M. Finkelstein, an *L.A. Law* behind-the-scenes alumnus, had created *Civil Wars* for Steven Bochco Productions. It aired from November 20, 1991 to March 2, 1993 and for two weeks in August 1993.

*L.A. LAWLESS*, the seventh season premiere, revolves around April 29, 1992, the

date of the Los Angeles riots. In a scene lifted from real-life television news, Stuart Markowitz suffers an attack à la Reginald Denny which causes some mental deterioration.

On a lighter note, Arnie represents Mr. Champion (Dan Castellana) in a wrongful termination suit against his employer, a theme park. Mr. Champion portrayed a larger-than-life version of Homer Simpson at the theme park until he removed his character head in a customer's line-of-sight. [Editor's note: Readers may be aware of a similar incident in which Disneyland was sued by a former Mousketeer who was held up in the parking lot. Afterwards, as they were being interviewed in a "behind-the-scenes" area of the park, her children were upset to see costumed characters removing their "heads," prompting the lawsuit for emotional distress caused to the children.] In the quaint suburb of Springfield, located somewhere between the Flintstones' Bedrock and the Hills' Arlen (*King of the Hill*), it is the same Castellana who voices the Homer Simpson character on *The Simpsons*.

Interestingly, Arnie makes a pitch for more entertainment law work at the firm, an idea he addressed in *SIMIAN CHANTED EVENING*.

Also, A Martinez joined the cast in this episode as attorney Daniel Morales. When a fellow lawyer asks where he practiced before L.A., Morales simply responds, "Santa Barbara," a reference to his starring role on the soap opera of the same name which aired on NBC from July 30, 1984 to January 15, 1993.

Martinez had also appeared in the fourth season episode *THE LAST GASP* as Victor's childhood friend, Hector Rodriguez, a drug addict and death row inmate. In *THE LAST GASP*, Victor represents Hector in Federal Court, but new drug research and oratory skills come to no avail. No stay from the governor, either. At Hector's request, Victor is present at the execution.

For football fans, this episode is also noteworthy for then Chicago Bears Head Coach Mike Ditka playing himself in a storyline in which Bears fan Jack Lewis (John Kapelos) sues the football team for misrepresentation and false advertising because its 6-10 record did not match the pre-season promotion or the team's talent. Lewis sues for expenses incurred for a satellite dish to watch the games, emotional distress and a blood pressure condition. He settles for the opportunity to explain his story to Ditka.

Of all guest stars or recurring characters perhaps none stands out more than direct mail king David Meyer (Dann Florek). Once Roxanne's husband, David Meyer is the firm's court-appointed receiver in the fifth season episode *SPEAK, LAWYERS, FOR ME*.

Office politics and financial conflicts have reduced McKenzie-Brackman to a mere shadow of its former self. In the opening, Meyer gives a pep talk to the firm and closes with the line familiar to fans of Bochco's *Hill Street Blues* -- "Let's be careful out there."

Arnie had represented Roxanne in her divorce, a sticky situation as he also partners with her ex-husband in the aforementioned home video deal. Although Arnie sometimes exhibits little in the way of scruples or character, he alludes to those voids as occupational hazards in a divorce settlement meeting. For instance, in the third season episode URINE TROUBLE NOW, Arnie refers to the opposing attorney as a bloodhound, but he quickly points out to his adversary that he means the term as a professional compliment. David Meyer also appears briefly in the fourth season episode ONE RAT -- ONE RANGER, and seems to find true love by happenstance, bumping into Stuart and his opposing client, a disgruntled dating service user. Unlike Roxanne, she is genuinely interested in the wonderful world of direct mail.

*L.A. Law's* fourth season reflected the financial reality of law firms and office politics. ONE RAT -- ONE RANGER offers the situation of hiring a rainmaker partner to help keep the firm solvent. Rosalind Shays (Diana Muldaur) steps up to the plate as the firm's moneymaker.

Rosalind plays hardball and eventually wins the Senior Partner position when Leland decides to step down, in BLOOD, SWEAT AND FEARS. While the clients like her work, her workmates don't like her and Leland seeks his old position back. Rosalind resigns in FORGIVE ME FATHER, FOR I HAVE SUED, but the strenuous relationship continues the following season, in a sexual harassment suit by Rosalind against the firm. In the fifth season episode LIE HARDER, Rosalind settles for \$1.4 million, a lower figure than the judgment.

Somewhere along the way, Leland and Rosalind become partners of a different kind, a relationship that may consist of mutual respect and physical attraction, but not love. In one of television's most bizarre and abrupt deaths, Rosalind falls down an empty elevator shaft while waiting for the elevator with Leland in GOOD TO THE LAST DROP, which *TV Guide* placed at #91 in its 1997 issue denoting the "100 Greatest Episodes of All Time."

In *Yale Law Journal* (Volume 98, 1989), noted legal ethics scholar Stephen Gillers explains the necessity of ambiguity to the legal system and its portrayal on the show:

"[An attorney] has to reconcile the dissonance between his responsibility to achieve the client's goal and his personal doubts about the wisdom of that goal. The creative challenge to *L.A. Law* is how to have a result for cases raising hard issues without pretending

to have the solution to the dilemmas they pose. The world of popular entertainment and the world of law each requires a result. A story must have an ending of sorts; a court proceeding must have a judgment. Yet due regard for the ambiguity and complexity of issues like these makes it imperative that the show not pretend to have solved them in less than an hour."

Indeed, *L.A. Law* succeeded in portraying both sides of extremely complex issues. For example, the title of the fourth season episode NOAH'S BARK refers to Tourette's Syndrome, a condition of Jonathan's client, Noah Cowan (Lenny Wolpe). Despite Noah's superior ability and expertise, his market research employer fired him because Tourette's Syndrome constantly forces him to utter unwanted and uncontrollable words, thereby causing disruption in the workplace.

While one can empathize with Noah, the employer makes a pretty good case. No matter the extent of Noah's professional contribution, his behavior disturbs the work setting to a highly significant and greatly unproductive degree.

Jonathan wins the case to a substantial amount -- \$100,000 plus \$150,000 in back pay. However, Noah accepts an alternative offer to settle -- \$50,000, a new car and a promotion. With one catch, though. Noah works out of his home. In this instance, the client simply wanted his job back, a chance to use his abilities along the lines of excellence. Money was not the main issue.

TRUE BRIT, a fourth season episode, addresses the issue of attorney-client privilege. Jonathan's girlfriend and co-worker Diana Moses (Renee Jones) finds herself legally obligated to her friend Manny Jackson (Jeff Kizer) after he tells her he hit a boy on a bike with his car and left the scene without reporting the incident. At present, the boy is dead, lying in a ditch, and the parents are unaware of his location.

Attorney-client privilege of confidentiality applies. Diana and the others can not disclose the location of the body, an extremely upsetting and incredible concept to the boy's parents who have reported him missing and just want the simple dignity of burying their son.

By nature, a lawyer's job is adversarial and conflicts, as they say, come with the territory. *L.A. Law* differed from other law-oriented programs in displaying conflicts beyond those of a caseload, showing the personal battles lawyers face internally, within themselves and among their colleagues, office mates, partners, rivals and, sometimes, clients.

In the same issue of the *Yale Law Journal*, the show's legal adviser responded to Gillers' article, contributing an insider's account. Charles B. Rosenberg wrote "An

*L.A. Lawyer Replies.*" In the piece, Rosenberg explains the show's depiction of the legal profession:

"Critics could say that McKenzie, Brackman is an odd firm. It is partner heavy, its economics are murky, and the mix of practice specialties is at best eclectic. On the other hand, it portrays much about law firms that is pristinely true: lawyers often feel overworked, they often like each other but nonetheless feel a certain rivalry within the firm, money is an important status symbol, and some lawyers are not-so-nice. *L.A. Law* has also made the ethics of lawyers a subject of some angst for the show's characters. While lawyers have been shown in the past as sleazy or unethical, it is rare for a television show or movie to explore the ethical situation as *L.A. Law* often does. While the ethics of the show's lawyers is not perfect, it is at least examined.

"In the long run, the show's greatest impact may well be on the public's perception of the lawyer-characters as people with real emotions and sometimes difficult lives -- people who do not always know the right path, people who do not always love their clients or their colleagues, people who sometimes lose... Thus, if *L.A. Law* merely serves to sensitize the general public to the fact that lawyers are real people with real emotions, it will have served an important role for the profession."

Court is adjourned.

-- David Krell

*David Krell is an associate producer at Fox News Channel. He is also a licensed attorney in New Jersey and Pennsylvania. Mr. Krell's legal education coincided with the original run of L.A. Law. He graduated from the Villanova University School of Law in 1992.*

*In addition to contributing articles to Television Chronicles, Mr. Krell has written for such publications as Animato, Filmfax, Outré, Collector's Showcase, and Model and Toy Collector. Mr. Krell wishes to thank Jonathan Rosenthal, Researcher at the Museum of Television and Radio, for providing several pieces of background information; Val Boreland, Manager of Scheduling & Acquisitions at Lifetime Television; Jonathan Bell, Manager of Program Enterprises at 20th Television; and Donna R. Lemaster at sunshadow@revealed.net for providing episodic information.*



An apparently peaceful moment in the sometimes stormy relationship between Grace Van Owen (Susan Dey) and Michael Kuzak (Harry Hamlin).

[Editor's note: Due to the complex and overlapping storylines, space does not allow for fully representative story synopses. Those provided here include only small portions of the events that take place, and are intended primarily to distinguish one episode from another. Ideally, for fans of the series, this will be sufficient reference.]

Season 1, 1986-87:

L.A. LAW (2 hours; 9/15/86)

The firm's senior partner is found dead at his desk; Becker's new client is accused of raping a woman stricken with leukemia; and Markowitz falls for Ann Kelsey. Alfie Woodard, Joe Pantoliano, Shannon Wilcox, Tom O'Brien, Juanin Clay, Rob Knepper, Patrick Cronin, Boyd Gaines, John Hancock, Bernie Hern, Mario Van Peebles, Jerry Hardin, John McCook, Felton Perry, Mirk La Mura, Tony Soper, Sarah Abrell, Cec Verrell, Clarence Felder, Anna Maria Poon, H. Richard Greene, Megan Gallagher, Tony Danza, Robert Darnell, Gary Wernitz, Annie Abbott, Dan Chambers, Robert Covarrubias, Josh Cruze, Don Swayze, Martha Longiey, Jack Wells, Big Yank, Jean-Paul Vignon, Phyllis Applegate, Barry Dennen, Rachel Donahue, Commander Chuck Street, Loren Janes. Written by Steven Bochco, Terry Louise Fisher; Directed by Gregory Hoblit. Emmy winner for "Outstanding Directing in a Drama Series" and "Outstanding Art Direction for a Series."

THOSE LIPS, THAT EYE (10/3/86)

Sifuentes intercedes on behalf of a distraught father who takes a shot at the accused killer of his child. Kuzak romantically pursues Grace; and Becker offers to handle Abby's divorce. Rob Knepper, Mario Van Peebles, Boyd Gaines, CCH Pounder, Patrick Cronin, Sarah Abrell, Robert Alan Browne, Tony Soper, Paco Vela, Loyda Ramos, Ellen Gerstein, Vanda Brera, Robert Mackenzie, Charles Walker, Kyle Scott Jackson, Tanya Russel, Maggie Han, Jason Corbett. Written by Steven Bochco, Terry Louise Fisher; Directed by Gregory Hoblit.

THE HOUSE OF THE RISING FLAN (10/10/86)

Sifuentes is taken off-guard by a dinner invitation from Brackman; McKenzie, Markowitz, and Brackman are treated to an explicit video of the wife of an elderly millionaire with whom they're consulting on an IRS appeal; and Kuzak presents his opening argument in the case of a boy crippled by an amusement park accident. Bill Macy, Michael Horton, Judy Landers, David Wohl, Roy Brocksmith, Sandra J. Marshall, Felton Perry, Ezekiel Moss, Aki Aleong, Patrick Stehr, Bel Sandre, Mary Gregory, Kathy Spritz, David Cadiente, Kenny D'Aquilla, Catherine Keener, Cec Verrell. Written by Steven Bochco, Terry Louise Fisher, Jacob Epstein, Les Carter (s), Susan Sisko (s); Directed by E. W. Swackhamer.

THE PRINCESS AND THE WEINER KING (10/17/86)

McKenzie's guest lecture at a local law school turns into a frenzy of economic self-interest questions from the students; Brackman arrives at work to find scores of Hispanic women responding to his ad for a housekeeper; and Irv Lewis meets with Becker and Markowitz to discuss his divorce settlement strategy. Bill Macy, Judy Landers, Adam Arkin, David Andrews, Carol Potter, Richard Gates, Dean Devlin, Anne Haney, Matthew Faison, Pierrette Grace, Abel Franco, Christian Clemenson, Maggie Han, Mark Schilder, Paul Ben-Victor, Jill Johnson, Shannon Sullivan, Murray Rubin, Joe Costanza, Louis Elias, Becky Herbst, Roma Alvarez, Alicia Esparga. Written by Jacob Epstein; Directed by E.W. Swackhamer.

SIMIAN ENCHANTED EVENING (10/24/86)

Becker upsets McKenzie when he raises the prospect of handling entertainment law; Becker and his divorce client have the hots for one another; and the firm is engaged by an elderly man whose toy company is threatened by an unfriendly takeover. Harold Gould, George Coe, Karen Austin, John H. Fields, Richard Gates, Bernie Hern, Lance Rosen, Chip Lucia, Don Sparks, Bill Marcus, Bob Tzudiker, Dennis Robertson, Terry Burns, Lorinne Vozoff, Kurt Fuller, Eugene Williams, Dale Raoul, Michael Griswold, Sharon Rosen, Dorothy Dells, Jim Habif, Ernie Orsati, Randolph Pitkin. Written by Steven Bochco, Terry Louise Fisher, Allison Hock (s); Directed by E. W. Swackhamer.

SLUM ENCHANTED EVENING (10/31/86)

After having left her fiancé at the altar for Kuzak, Grace is the scandal of the courtroom as she begins work the following Monday; Kuzak questions prospective jurors in the case of a former reporter who is suing her ex-employer for wrongful dismissal; and Sifuentes becomes suspicious when a continuous flow of people go into Jeffrey Sullivan's office. Barbara Bosson, Mario Van Peebles, Karen Austin, Carmen Argenziano, Priscilla Pointer, Dean Devlin, Bernie Hern, Richard Gates, Bruce French, Bill Marcus, Julianna McCarthy, Josh Clark, Bill Kalmenson, Maggie Han, Grant Moran, Phyllis Applegate, Helen Siff, Roger Nolan, Andre Rosey Brown, Michael Lear, Shelly Gibson, Tom McGreevey, Lawrence Lowe, Pamela D'Pella, Diane Vincent, Sandra Gary, Brien Scott. Written by Marshall Goldberg; Directed by Ben Bolt.

RAIDERS OF THE LOST BARK (11/7/86)

Kuzak meets with a secretary who provides him with crucial evidence in favor of his client; Sifuentes is talked into representing the defendant in a dog bite case; and McKenzie tries to convince Brackman to stay with the firm. Barbara Bosson, Mario Van Peebles, Karen Austin, Carmen Argenziano, Priscilla Pointer, Vince Irizarry, Bruce French, Janet MacLachlan, Niles Brewster, Cathy Paine, Grant Moran, Harry Caesar, Joe Dehman, Kevin A. Diffis, Tara Zucker, Edward Earl Rue, Starr Gilliard, Kim Murdock, Alec Murdock, Cam Clarke, Kevin Roberts. Written by David E. Kelley; Directed by Jan Eliasberg.

GIBBON TAKE (11/14/86)

Grace observes opposing counsel punch his client in court; Sifuentes consults with Jeffrey Sullivan about his cocaine trial; and Ann challenges the plans of a group of trustees to spend their funds on a park instead of distributing them to the poor as specified by the trust. Mimi Kuzyk, Bibi Besch, Dean Devlin, John Hancock, Erica Yohn, Anne Haney, Thomas Ryan, Richard Gates, Denise Crosby, Josh Clark, David Sage, Liam Sullivan, Eddie Zammit, Tom Hodges, Don Cheadle, Ben Cooper, Denise Latella, Harry Caesar, Tamra Naggar, John D. Lewis, Terry D. Seago, Charles Weldon, Kyle Scott Jackson, Albert Ash, Don Diamond, William Anderson, Kim Murdock. Written by John Schulian; Directed by Sharon Miller.

THE VENUS BUTTERFLY (11/21/86)

Kelsey, Markowitz, and Becker all have their sites set on Cheney's old office; Becker and Markowitz debate strategy in a polygamy case; and Grace questions potential jurors in the case of an AIDS-related "mercy killing." Stanley Kamel, Peter Frechette, Sela Ward, Cec Verrell, Joe Mays, Lew Palter, Ben Frank, Milt Oberman, Felton Perry, Edith Fields, Bobbi Jo Latham, Martina Finch, Debbie Zipp, James Arone, Tracee Lyles, Cary Pitts, Linda Phillips, Gloria Rossi, Laurel Schaefer, Tina Chappel, Tom Tully, Phyllis St. James, Keith Mackechnie. Written by Steven Bochco, Terry Louise Fisher; Directed by Donald Petrie. Emmy winner for "Outstanding Writing in a Drama Series."

**FRY ME TO THE MOON (12/4/86)**

Kuzak awakens from a frightening dream in which his client is executed; the staff meeting is disrupted by the barking of an abandoned dog Abby found on her way to work; and Becker is shocked when his mother asks him to represent her in a divorce action against his father

Stanley Kamel, Peter Frechette, Sela Ward, Jeanne Cooper, Robert Costanzo, Peter Crook, Joe Dorsey, Felton Perry, Lew Palter, Scott Lincoln, Duke Moosekian, Jay Arlen Jones, Patrick Baldauff, Mort Sertner, Kim Joseph, Jerry Cerwonka, Jerry Taft, Michael Rougas, J. David Krassner, Mark John McSheehy, Benjamin Jurand  
Written by Jacob Epstein, Marshall Goldberg, David E. Kelley; Directed by Janet Greek

**EL SID (12/11/86)**

Kuzak reluctantly agrees to take over a pro bono case where the defendant is accused of attempted murder; Sifuentes' departure from the firm, and the need for a replacement, is discussed at the staff meeting; and the attorney for Abby's husband demands that all charges against his client be dropped before he returns with the couple's son

Kenneth Tigar, Boyd Gaines, CCH Pounder, Paul Bartel, Thomas Ryan, Damita Jo Freeman, Jerry Hardin, Richard Stanley, Arnold Turner, William Hubbard Knight Robinson, Mary Gregory, Howard Goodwin, Barry O'Neill, Curt Wilmot, Ron Fassler, Jamie Wagerman, David Cloud, Wally Rose, Gail Neely, Gary C. Stevens, Simone Lazar, Pete Ernaut  
Written by Jacob Epstein, Marshall Goldberg, David E. Kelley; Directed by Allan Arkush

**SIDNEY, THE DEAD-NOSED REINDEER (12/18/86)**

Kuzak questions Sgt. Flynt about the shooting that took place in Nina Emmons' apartment; at the staff meeting, Ann reports on a lawsuit against a firm who reportedly stole her client's tea bag invention; and Becker becomes infatuated with the wife of his divorce client

Christine Healy, Darrell Larson, Boyd Gaines, Robert Costanzo, Thomas Ryan, Damita Jo Freeman, David Dunard, Ian Abercrombie, Richard McGonagle, Campbell Scott, Howard Goodwin, Teddi Siddall, Michael Holden, Fred Morsell, Ronan O'Casey, Barry O'Neill, Maria Melendez, Yana Nirvana, Rebecca Forstadt, Jerry Butler, Curt Wilmot  
Written by William M. Finkelstein; Directed by Jonathan Sanger

**PRINCE KUZAK IN A CAN (1/8/87)**

Sifuentes convinces a judge to dismiss all charges but one against his client, an 18-year-old hacker; Brackman complains about the firm's broken phone system; and a drunk driving client suggests to Kuzak that he have his elderly aunt lie about his whereabouts at the time of the accident

Milton Selzer, Sandy McPeak, Robin Gammell, Grant Heslov, Maxine Stuart, Jennifer Rhodes, Dan Lauria, Michael Holden, Teddi Siddall, Myrna White, Ben Kronen, Evan McKenzie, Christopher Darga, Nancy Burnett, Murray Leaward, Charles Davis, Marilyn Faith Hickey, Lew Saunders, Karl Anthony Smith, Curt Wilmot, Richard Dunn, Mary Albee, Christina Rich, Larry Welch  
Written by Jacob Epstein, David E. Kelley; Directed by Rick Wallace

**THE DOUGLAS FUR BALL (1/15/87)**

A judge reluctantly releases Kuzak from jail when McKenzie brings a writ from the Court of Appeals; Sifuentes takes his client to his sentencing hearing, and Brackman's wife sues him for divorce after discovering he's having an affair

Milton Selzer, Sandy McPeak, Robin Gammell, Grant Heslov, Sarah Abrell, Fran Bennett, Daniel Ziskie, Monty Bane, Peter Kevoian, Maurice Marsac, Christopherr Carroll, Curt Wilmot, Clayton Martinez, Duane Whitaker, Gloria Dorson, Jeff Feringa, Jack Jozefson, Terrence Beasor, Robert Crow  
Written by William M. Finkelstein; Directed by Donald Petrie

**DECMER BRIBE (1/22/87)**

McKenzie receives an offer to merge from a senior partner at a New York law firm; Abby prepares for her trial; and Judge Hood must decide whether to resign as a condition of the charges against him being dropped

Milton Selzer, Sandy McPeak, Kimberly Beck, John Schuck, Michael Holden, Elizabeth Norment, Pamela Kosh, Liz Torres, Chip Johnson, John McCann, Kerry Stein, Guy Christopher, Richard LaFond, Robert Beuth, Grant Forsberg, Alec Murdock, Rocco Dal Vera, Nadine Berger, Jeff Allin, Susan Wheeler Duff, Dakin Matthews  
Written by John Jay Osborn Jr.; Directed by Janet Greek

**BEEF JERKY (2/5/87)**

Grace returns to day court and is assigned to a theft case where the stolen merchandise was bull semen; Abby asks Sifuentes to escort her to her cousin's wedding; and Becker informs his client that her husband is probably cheating on her

Patricia Wettig, Bernie Herm, Sheryl Lee Ralph, Bill Marcus, Kim Meyers, Michael Collins, Michael Holden, Mark Withers, Tony Frank, Suzanne Collins, James McDonnell, Annie Abbott, Gary Armagnac, Barry O'Neill, Hartley Silver, Lauren Woodland, Brian Byers, Michael Mitz, Marabina Davila, Paul Tompkins, Eileen T'Kaye, John Pinero, Tom Ashworth, Robert Firth, Ann Blessing, Peter Speech, Milton Selzer, Stanley Kamel, Lew Palter, Peter Frechette, Paul Bartel  
Written by Jacob Epstein, David E. Kelley; Directed by Helaine Head

**BECKER ON THE ROX (2/12/87)**

Kuzak is assigned to Northland Pharmaceutical's case involving five people who suffered impairment by taking one of their products combined with another; Ann asks Markowitz to help her with her taxes; and Roxanne hits up Becker for a raise after having car trouble

Randy Brooks, Annabella Price, Basil Hoffman, James McDonnell, Nancy Burnett, Walter Bobbie, Russ Marin, Lesley Woods, Charles Quertermous, Myr! Svela, Diane Vincent, Christina Johns, Charles Summers, Grant Forsberg, Patricia Wettig, Mark Withers, Brian Byers, Michael Holden  
Written by William M. Finkelstein; Directed by Mimi Leder

**FIFTY WAYS TO FLOSS YOUR LOVER (2/19/87)**

Grace's life is threatened by a convicted murder defendant who has just received a death sentence; while Roxanne is on jury duty and contending for a raise, a gorgeous temp fills in; and Kuzak recommends his dentist to Sifuentes, who is in terrible pain from a toothache

Robert Picardo, Jennifer Holmes, Jane Windsor, Frederick Coffin, John Hancock, Felton Perry, Laura Esterman, Jeffrey Alan Chandler, Philip Reeves, Ebbe Roe Smith, Annie Abbott, Jason Ross, Martin Azarow, Gregory Wagrowsky, Dore Keller, J.W. Smith, Burton Collins, Dana DiCiano, Damon Hines, Richard LaFond, Julie Ow, Dorothy Sinclair, Ivy Broya White, Jack Stehlin, Gail Russetta, Pat DiStefano, Richard Galli, Matt Butler, Wren Brown, Ann Blessing, Rocco Dal Vera, Kim Murdock, Cal Gibson, Michael Holden, Barry O'Neill  
Written by Jacob Epstein, David E. Kelley, Steven Bochco (s), Terry Louise Fisher (s); Directed by Mimi Leder

**THE GRACE OF WRATH (2/26/87)**

Brackman enters the staff meeting wearing a toupee, and the others can barely control their laughter; Ann meets with a doctor who is being accused of negligence in the treatment of a patient; and D.A. Rogoff drops in on Grace to suggest she take some time off after having been shot at

Stephen Godwin, Marta DuBois, Adam Arkin, Lionel Smith, Haunani Minn, Bob Ari, Amy Van Nostrand, Damon Hines, Alfred Dennis, Henry G. Sanders, Claire Wren, Gary Blumsack, Scotch Byerly, Bernie White, Keith Mills, Terrence McNally, Tim Perot, Lizzie Maxwell, Jennifer Bassey, Wendy Cutler  
Written by William M. Finkelstein, Steven Bochco (s), Terry Louise Fisher (s); Directed by Helaine Head



Abby's efforts to strike out on her own lead her into some less than comfortable venues.

**SPARKY BRACKMAN, R.I.P. ? - 1987 (3/26/87)**

Brackman faces a lawsuit concerning his dog; and Grace and Kuzak argue about his handling of a date rape case  
Tess Harper, Whitney Kershaw, Robert Costanzo, Priscilla Pointer, Clyde Kusatsu, Warren Kemmerling, Michael Holden, Nick Cassavettes, Elena Stiteler, James Hornbeck, Enid Kent, Cheryl Checcetto, Joseph Oliveri, Dinah Lenney, John McGhan, Rod Britt, Kevin Roberts, Kim Murdock, RCB, Frederick Ponzlov  
Written by Jacob Epstein, David E. Kelley, Steven Bochco (s), Terry Louise Fisher (s); Directed by Paul Schneider

**OY VEY, WILDERNESS (4/2/87)**

Becker's spirits are lifted by an encounter with the beautiful daughter of a former client; Brackman tries to justify the amount of time Sifuentes and Abby are spending on the ongoing Sparky litigation; and Kuzak and Markowitz meet with a man who has had his boat mistakenly seized by the IRS  
Luke Askew, Lise Cutter, Mimi Kuzik, Warren Kemmerling, Steven Williams, David Wiley, Joey Gian, Melissa Weber, George Skaff, Judy Jean Berns, Michael Simms, Lizzie Maxwell, Bill Cakmis, David P. Lewis, Kevin Bash, Daniel Davis, Michael Tulin  
Written by William M. Finkelstein, Steven Bochco (s), Terry Louise Fisher (s); Directed by Mimi Leder

**PIGMALION (4/9/87)**

On the witness stand, a doctor suggests that post-partum psychosis explains why Sifuentes' client killed her baby; McKenzie reveals to Kuzak that he's facing a hemorrhoidectomy; and Becker's client tells him that her husband, host of a farm-themed kiddie show, is sleeping with one of the pigs  
Luke Askew, Pat Corley, Millicent Martin, Lee Garlington, Charles Levin, Greg Mullavey, Mary Gregory, Frank Annese, Robert Wuhl, Marc Tubert, Peter Willcox, Stefanie Mason, Richard Fancy, David J. Partington, Lisa Kahofer, Melissa Tufeld, Cherry Davis, Paul Bovino, Robert Del Sesto, Sukey Smith, T.J. Worzalla, Felton Perry, Michael Tulin, Sukey Smith  
Written by Jacob Epstein, David E. Kelley, Steven Bochco (s), Terry Louise Fisher (s); Directed by Shelly Levinson

**Season 2, 1987-88:****THE LUNG GOODBYE (10/15/87)**

Becker meets with a body trainer to discuss his divorce settlement with his successful actress wife; Sifuentes tells the others he is going to buy a cheap car and doesn't care about status; and Markowitz suggest to Ann that they see a psychiatrist to overcome their communication problems  
Mitchell Laurance, Antony Hamilton, Shannon Tweed, Jack Dodson, Kim Delaney, Ray Abruzzo, Jake Dengel, Barbara Brownell, Annie Abbott, Sam Whipple, Raymond O'Connor, Brian Sheehan, Marisa Redant, Diane Racine, Suanne Spoke, Kerry Michaels, Allysia Sneed, Robert Pescovitz, Rebecca Street  
Written by Tony Schwartz; Directed by John Pasquin

**THE WIZARD OF ODDS (10/22/87)**

Roxanne cons Becker into being auctioned as a date for some lucky female at a fundraiser; opening arguments are made in the case against Ann's client, a psychiatrist who didn't report a threat by his patient against a later murder victim; and new associates Anthony Gianelli and Leslie Kleinberg observe a heated date among the partners  
David Rappaport, George Coe, Laura Johnson, Kim Delaney, Ray Abruzzo, Arthur Taxier, Wanda de Jesus, Diane Delano, Lew Palter, Ralph Seymour, Jordan Charney, Caroline Williams, Ann Walker, Jonathan Brandis, Anne Betancourt, Marj Martin, Robert Benedetti, Barry Michlin, Christie Houser, Ashley Wells, Pat Crawford Brown, Greg Collins, Jerome Courshon, Patrick DeSantis, Linda Cook, Tina Chappel, Debra Armini, Pamela Thompson, Devera Marcos, Michelangelo Kowalski, Mark Pellegrino, Mike Worth  
Written by David E. Kelley; Directed by Gregory Hoblit

**CANNON OF ETHICS (10/29/87)**

Grace questions a woman on the stand who claims the defendant exposed himself to her; Becker arrives late to the office and informs Roxanne that he's madly in love; Abby meets with the mother of Benny Stulwicz and suggests that the firm might be able to hire him as a messenger  
David Rappaport, George Coe, Laura Johnson, Kim Delaney, Ray Abruzzo, Arthur Taxier, Paul Lambert, Caroline Williams, Lesley Woods, Martha Lambert, Jonathan Brandis, Christie Houser, Robert Benedetti, Marilyn Faith Hickey, Pat Crawford Brown, Greg Collins, Ed Corbett, Opelene Bartley, David Milch, Madlyn Rhue  
Written by Jacob Epstein; Directed by John Patterson

The sequence in which a client's alleged obscene remarks are written down and passed among the jury previously appeared as a sketch on *Saturday Night Live*

**BRACKMAN VASEKTIMIZED (11/5/87)**

While Brackman presides over a small claims court case, the elderly defendant tries to attack him; a coin toss decides whether the firm will take the case of a man suing the man who saved his life because his expensive car was wrecked in the process; and the staff attends McKenzie's fundraiser  
Kim Delaney, James Sutorius, Nicholas Coster, Tovah Feldshuh, Diane Delano, Reuven Bar Yotam, Frank Ashmore, David Wakefield, Kellie Overbey, Connie Needham, Robert Kim, Bo Zenga, Lisa Michaelson, Robert Factor, Roberto Ramirez, Joahn Webb  
Written by Robert Cochran; Directed by Anson Williams

**THE BROTHERS GRIM (11/12/87)**

Brackman volunteers to take over a case that was originally handled by his father, but which has been lost in the courts for years; Roxanne is furious when she sees Becker taking advantage of Benny by having him do his personal errands; and Markowitz asks Ann to consider a pre-nuptial agreement  
Jeff Silverman, Tovah Feldshuh, Sheila Larken, Maria O'Brien, Matt Landers, Marco Rodriguez, Bette Ford, Diane Delano, Lesley Woods, Johnny Dark, Laura Bassett, Bill Kalmenson, Leeza Vinnichenko, Ernest Harada, Jon Simmons, Jody Fasanello, Kathryn White, David Michel Sterling  
Written by William M. Finkelstein; Directed by Michael Zinberg

**AULD L'ANXIETY (11/19/87)**

Brackman lectures a couple on the sanctity of marriage before retiring to his chambers for a romantic liaison; Grace's key witness in a murder gets cold feet; and Markowitz tries to make up with Ann  
Jeff Silverman, Jesse D. Goins, Rosalind Cash, John Furey, Diane Delano, Zero Hubbard, Terrence McNally, Don Starr, Jay Ingram, Robert Phalen, Kenneth Gray, Peter Kevoian, Lynn Herring, Keith Mills, Darrell Zwerling, Joanne Strauss, Brad Burlingame, Gloria Delaney, Timothy Wayne, James Jay Lawrence, Michael K. Woods, Susan Tick, Eddie Ken Gee  
Written by Jacob Epstein, David E. Kelley, William M. Finkelstein, Steven Bochco (s), Terry Louise Fisher (s); Directed by Nell Cox

**ROHNER VS. GRADINGER (12/3/87)**

Brackman breaks off his affair with Rhonda; Ann is upset by news that her mother is in town; and Sifuentes gets stuck in an elevator with a teary-eyed woman who has just dumped her divorce attorney  
Clayton Rohner, Finola Hughes, Constance Towers, Joe Marelli, Diane Delano, Joel Colodner, Jay Gerber, Marc Buckland, Eric Menyuk, Harry Hart-Browne, Marylou Kenworthy, Tony Colitti, Mona Williams, Joleen Lutz, Kelly Ames, Helen Duffy, Alan J. Ross, Kim Murdock, Karmin Murcelo, Joan Pringle, Jacqueline Scott  
Written by Jacob Epstein, David E. Kelley, William M. Finkelstein, Steven Bochco (s), Terry Louise Fisher (s); Directed by Sharon Miller

**GOLDILOCKS AND THE THREE BARRISTERS (12/10/87)**

Becker is shell-shocked when he overhears two women in a restaurant discussing his poor reputation as a divorce lawyer; Grace's new client describes how she was sexually accosted by three lawyers while delivering a dance-o-gram; and Ann and Markowitz announce that they've set a wedding date  
Annie Oringer, Caitlin O'Heaney, Finola Hughes, Diane Delano, Hildy Brooks, Brett Porter, Joel Colodner, Jay Gerber, Roderick Spencer, Twink Caplan, James Manis, Marilyn Faith Hickey, Gary Wertz, Paul Elman, Alexander Folk, Jan Devereaux, Mark Vance, Tanya George, Curtis Davis, Tim Perot, Leonard Donato, Tony Carreiro, Irene Ferris  
Written by David E. Kelley, William M. Finkelstein, Steven Bochco (s), Terry Louise Fisher (s); Directed by Rick Wallace

**DIVORCE WITH EXTREME PREJUDICE (12/17/87)**

Grace accepts an offer of lunch from the public defender, but refuses to discuss the murder case he is handling; Sifuentes arrives at Lauren's home to find it surrounded by police, her husband shot dead inside; and Brackman gets a couple of additional nasty surprises as he tries to end the blackmail  
Finola Hughes, Jeff Silverman, Bernie White, Silvana Gallardo, Richard Coca, Douglas Dirkson, Gregory Itzin, Anne Haney, Bernie Hern, Steve Liska, Laura Bassett, Phyllis Applegate, Kristina David, Robert Vogel, John Apicella, Robert V. Barron, Laura Fabian, Richard Leos, Paris Robinson, Ray Girardin  
Written by Joe Cacaci; Directed by Sam Weisman

**FULL MARITAL JACKET (1/7/88)**

Benny is arrested for rape and brought to the police station for questioning; Abby's client proposes marriage to her; and Sheila drops by Brackman's office and asks for a large sum of money so she can take a vacation  
Ray Abruzzo, Constance Towers, Tony Perez, Charles Frank, Penny Santon, Michael Pniewski, Martha Ferris, Jeremy Roberts, Jim Edgcomb, Catherine Erhardt, Patricia Matthew, Huck Liggett, Walter Olkewicz, Jane A. Johnston, Jamie Murphy, Lynn Niederman Silver, Laurie Souza, Bill Wiley  
Written by Terry Louise Fisher, David E. Kelley, Steven Bochco (s); Directed by Win Phelps  
Emmy winner for "Outstanding Editing for a Drama Series"

**GORILLA MY DREAMS (1/14/88)**

While sunbathing with several other divorcees, Brackman is handed a summons by a beautiful blonde; McKenzie suggests that the firm investigate Benny's sexual desires; and Becker questions his client on the stand regarding his alleged sexual misconduct  
Penny Fuller, Charles Frank, Steve Vinovich, Kate Zentall, Daniel Benzali, John Lawrence, Jandi Swanson, Vinny Argiro, Larry Cedar, Richard Jamison, Patti Johns, Fred Killensmith, Jessie Scott, Hugh Holub, Armand Asselin  
Written by Jacob Epstein, William M. Finkelstein; Directed by Gabrielle Beaumont

**HAND ROLL EXPRESS (1/21/88)**

Brackman is busted by an undercover cop for solicitation of prostitution; Grace shares a picnic lunch with an old friend from law school who offers her a partnership in his law firm; and Sifuentes argues freedom of the press in a lawsuit against his client over a bad restaurant review

Charles Frank, Sam Behrens, Conchata Ferrell, Fran Bennett, Rosalind Ingledew, Peter Kevoian, Andrew Schneider, Jim Jansen, Hildy Brooks, Mark Schneider, Christine Rose, Todd Jeffries, Charley Lang, Frank Schuller, Andrew Magarian, Michael James, Stephen Day, Robert Apisa, Jerry Ayres, Yosh Moriawaki, Marcus Mukai, Craig Richard Nelson

Written by William Stadium; Directed by Kim Friedman

**BEAUTY AND OBESE (2/11/88)**

Rollins is blessed with a heavy work load after letting his ego show during a TV talk show appearance; Markowitz meets with a man and woman whose mother's will leaves her estate to a televangelist; and Grace agrees to review the case of a crime figure's nephew who is accused of murder

Susan Peretz, Sam Behrens, Bruce Ornstein, James Handy, Kevin Dunn, David Selburg, Susan French, Martin Azarow, Bever-Leigh Banfield, Shawn Hoskins, Matt Roe, Joe George, Will Gill Jr., Joe Kane, Anni Long, Diane Brodie, J. Michael Flynn

Written by Terry Louise Fisher, David E. Kelley; Directed by Sam Weisman

**PETTYCOAT INJUNCTION (2/18/88)**

Benny is bursting with pride as he announces that he has a date; Becker takes on the case of an actor suing the producers of his TV show; and Markowitz testifies in the case of the yuppie bandit accused of taking his watch and Ann's wedding ring

Sam Behrens, Paul Regina, Kim Miyori, Kelbe Nugent, Douglas Dirkson, Charley Lang, Daniel Greene, Roderick Spencer, Heidi Hennessey, John Hammil, David Nieman, Tom Mustin, Elena Michaels, David Michael Sterling, Susan Tick, Kim Murdock, Alec Murdock, Paul Motley, Greg Norberg

Written by Steven Bochco, David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Alice West

**THE BALD ONES (2/25/88)**

Brackman tries to comfort his dying mother, but she wants nothing to do with him; Rollins is displeased when he is asked to help Abby prepare a defense for a class action case; and Grace agrees to take the murder case of the crime figure's nephew

Nan Martin, Priscilla Pointer, Ray Wise, Jeff Silverman, Jeffrey Tambor, Earl Boen, Don Sparks, Ralph Meyering Jr., Ralph Bellamy, Philip Tanzini, Susan Ann Connor, M. Scott Wilkinson, Mike Garibaldi, Penelope Helenick, Merrit Olsen, James Sweeney

Written by Steven Bochco, David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Tom Moore

**FETUS COMPLETUS (3/3/88)**

Ann and Abbie clash over Ann's client, a doctor who is trying to get a court order to prematurely deliver a baby against its mother's will; Brackman reveals that he has fallen back in love with Sheila, but an unannounced visit to her apartment provides him with a rude surprise; and Grace blasts Kuzak for allowing her client's co-defendant to perjure himself on the witness stand

George Coe, Earl Boen, Ray Wise, Bette Ford, Jeffrey Tambor, Christian Slater, Alexandra Johnson, Tony Goldwyn, Kenneth Kimmins, Richard Roat, Philip Tanzini, David Ralphe, Aixa Clemente, Babbie Green, Julian Gamble, Cecelia Garcia

Written by Steven Bochco, David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Helaine Head

**BELLE OF THE BALD (4/14/88)**

McKenzie is dumbfounded when Brackman informs him that he's fallen in love with his late father's former mistress; Kuzak plans to plead temporary insanity for his client who is charged with murdering the man who raped her only to be set free because of diplomatic immunity; and Grace is given the case of a golf club member accused of killing a swan

Dan Hedaya, Anne Haney, Bette Ford, Laurie O'Brien, Jeff Silverman, Kevin Scannell, Helen Stenborg, Gregory Itzin, Paul Willson, Bill Cobbs, James McDonnell, Lance E. Nichols, Jill Vance, Tomas Trujillo, Teri Sheridan, Renata Scott, Shelby Leverington

Written by Steven Bochco, David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by John Pasquin

**OPEN HEART PERJURY (4/21/88)**

Brackman questions Rollins handling of a case of a 74-year-old woman bilked out of her savings by her business manager; and Becker overhears the judge in his current case discussing her divorce, and he moves to have her removed from the case

Cynthia Sikes, Bette Ford, Jeff Silverman, Jeffrey Tambor, Raye Birk, Richard Masur, Peter White, Irene Tedrow, Lora Staley, Tom Everett, Laura Bassett, Richard Fancy, Coleby Lombardo, Joshua Smith, Dick Valentine

Written by David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Tom Moore

**LEAPIN' LIZARDS! (4/28/88)**

Judge Ryan tricks Becker into taking off his clothes before celebrating his birthday in the bedroom, setting him up for a real surprise; Ann discusses her case involving an actor enjoined from using the character name with which he's identified because of the production company's pending remake; and Markowitz informs Roxanne that she has a serious tax problem and should consider bankruptcy

Martin Ferrero, Cynthia Sikes, Robert Davi, Mitchell Laurance, Jeannetta Arnette, Daniel Benzali, Dick Sargent, Bruce Fairbairn, Rob Neukirch, Jenny Sullivan, Tom Lacy, Marilyn Faith Hickey, Anne Marie Gillis, Michael Fosberg, Fred Lerner, Pete Antico, Lisa McCullough

Written by Steven Bochco, David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Michael Zinberg

**CHARIOTS OF MEYER (5/5/88)**

Roxanne arrives late to work after being robbed on the bus; the staff is shocked when Sifuentes' twin clients arrive and recognize Kuzak from a previous liaison; and Grace conducts direct examination of a wheelchair-bound man shot during a struggle over a gun by a man who claims he was racially provoked

Dan O'Herlihy, Peter Hobbs, Philip Sterling, Carmen Argenziano, Dana Sparks, Lenka Peterson, Nick Angotti, James Earl Jones, Scott Lawrence, Denise Gallup, Dian Gallup, James Tartan, Catherine Blue, Ray Glanzmann, Jill Vance

Written by David E. Kelley, Jacob Epstein, William M. Finkelstein; Directed by Win Phelps

**Season 3, 1988-89:****HEY, LICK ME OVER (11/3/88)**

Brackman announces upcoming associate performance reviews; Kuzak is upset when he discovers that Benny is not allowed to vote in the presidential election; and, in court, Grace questions the plaintiff in the case of a stranger accused of sticking his tongue in a woman's ear in a movie theater

Paul Regina, Lory Walsh, Joe Spano, Dan Hedaya, Scott Paulin, Dana Sparks, Janet Carroll, Alan Oppenheimer, Coleen Maloney, Herb Mitchell, David Neidorf, Stanley Grover, Matt McKenzie, Stephen Anthony Henry, Gwen E. Davis, Hope Marie Carlton

Written by Steven Bochco, David E. Kelley; Directed by Rick Wallace

**THE SON ALSO RISES (11/10/88)**

Abby airs her hostile feelings towards the firm; Anne meets with a 13-year-old boy suing his father for slapping him; and Rogoff and Grace refuse to give a statement to the press in the case of their client, who is accused of killing two cops

Rene Auberjonois, Gregg Henry, Miriam Flynn, Dana Sparks, Nicholas Mele, Remy Auberjonois, Glenn Plummer, Don Stewart, Ken Lerner, Michael Laskin, Tommy Hollis, Dave Florek, Nick Eldredge, Karen Hensel, Peter Neptune, Mary Armstrong, Laura Drake, Terry Israel

Written by David E. Kelley; Directed by John Pasquin

**ROMANCING THE DRONE (11/17/88)**

Markowitz meets with an infertility specialist and is embarrassed when asked to give a sperm sample; at the staff meeting, Abby hands out her new business cards and says goodbye; and Becker meets with his divorce client, who tells him that her ex-husband used to set her up with other men and watch them have sex

Pamela Reed, Debra Sandlund, Claudette Nevins, Cynthia Sikes, Joanne Linville, Jennifer Bassey, Peter Hansen, John Bennett Perry, Walter Addison, Kevin Gage, Emily Kuroda, Al Rosen, Reggie Bannister, Elizabeth North, Paul Miceli-Sanchez, James Oden Hatch

Written by William M. Finkelstein; Directed by Win Phelps

**SPERMINATOR (12/1/88)**

Rollins and Sifuentes are both upset at the suggestion that Sifuentes act as second counsel to Rollins' wrongful death case; Kuzak refuses to take Grace's calls; and Markowitz agrees to Ann's request and goes off his medication

Troy Evans, Deborah May, Wayne Northrop, Nana Visitor, Lisa Sutton, Martin Azarow, Abraham Alvarez, Ken Foree, Madison Mason, Ralph Bruneau, Michael Pniewski, Gregg Berger, Emily Kuroda, Gail Neely, Sam H. Ginsburg, Frances E. Nealy

Written by Michele Gallery; Directed by Tom Moore

**PRINCESS AND THE PEE (12/8/88)**

Becker goes over Brackman's divorce settlement, but runs into a snag when Sheila refuses to share his burial plot; responding to the firm's search for a new associate, Kuzak suggests the lawyer he's up against in a current case; and Ann visits her gynecologist and is given a home urine test to pinpoint optimum fertilization

Mitchell Laurance, Randolph Mantooth, Wayne Northrop, David Spielberg, Rosemary Dunsmore, Anne Marie Gillis, Kurt Fuller, Tony Amendola, Emily Kuroda, Brad Jeffries, Charles Young, Tracy Burns, Raffaella Commitante, Tamar Cooper, Jill Vance, Ron Leath

Written by William M. Finkelstein; Directed by Sam Weisman

**DUMMY DEAREST (12/15/88)**

Benny is amused by a ventriloquist, but when the dummy starts to make fun of him, amusement turns to hurt; Becker sets up Ann and Markowitz to meet with an adoption attorney; and Sifuentes pleads Kuzak's case to the State Bar Disciplinary Committee

Mitchell Laurance, Joel Brooks, Ronn Lucas, George Coe, Jennifer Darling, Jennifer Rhodes, Gerald Anthony, Michael P. Keenan, Charlie Stratton, Al Fann, Jack R. Orend, Greg Rusin, John Michael Bolger, Ron Perkins, Mort Sertner, Darlene Kardon, Jerry Hauck, Fred E. Baker, Ed Berke, D. Paul Thomas

Written by Robert Cochran; Directed by Ben Bolt



A third season cast photo.

**TO LIVE AND DIET IN L.A. (1/5/89)**

Grace is overcome with remorse as her client is sentenced to die by lethal injection; Ann and Markowitz set up an appointment to meet with a birth mother with whom they may arrange an adoption; and a camera crew invades the office for Becker to do a divorce video

Bernie Casey, Gregg Henry, Wayne Northrop, Glenn Plummer, Mary Tanner, Gerald Anthony, Harold Ayer, Stan Kamber, Jon C. S'ave, Jeanne Ernst, Dr. Bernie Ernst, Charles Fulcher, Mary Armstrong, Harry Hart-Browne, Terry Israel, Jimi Bridges Jr., Chris Brown, Marco Hernandez, Jill Vance, Venita Metoyer, Louisa Abernathy, Floyd Tanner, Darlene Harris, Erra Fuentes, Lorna Scott, Kim Murdock, Robert Pescovitz

Written by Judith Parker; Directed by John Pasquin

**I'M IN THE NUDE FOR LOVE (1/12/89)**

Kuzak takes on the case of a nudist colony fighting a nuisance complaint from the surrounding neighbors; Sifuentes faces an emotionally draining legal battle as he defends a hospital against a suit by the parents of a comatose girl to have her removed from life support; and Benny develops a crush on Alison Gottlieb after defending her honor against the rude remarks of a drunk

Allan Arbus, Teri Hatcher, Noble Willingham, Macon McCalman, Niles Brewster, Michael Laskin, Ron Orbach, Dale Swann, Dennis Bailey, Richie Allan, Lee Lucas, Charles Hoyes, Alicia O'Connor, Micolle Mercurio, Robert Ellenstein

Written by David E. Kelley; Directed by Eric Laneville

**VICTOR VICTORIOUS (1/19/89)**

Sifuentes and Alison find themselves attracted to each other; Abby gets into financial trouble after a couple of her clients stiff her with the bill; and Grace prepares to go up against a reputedly unethical attorney

Anne Haney, Tzi Ma, Teddy Wilson, Art Hindle, Mike Genovese, Gerald Anthony, James Earl Jones, Emily Kuroda

Written by David E. Kelley, Michele Gallery, Judith Parker. Directed by Win Phelps

**THE PLANE MUTINY (2/9/89)**

Becker rejoices at the prospect of the royalties from his divorce video; Sifuentes hires a private eye to locate a man who helped set up a murder; and after his plane sits on the runway for four hours due to mechanical failure, Brackman's stunt to get off of the plane backfires

Lindsay Frost, Kathleen Lloyd, Philip Sterling, Graham Beckel, Christina Belford, Michael Durrell, Ken Letner, Stan Kamber, Michael David Lally, Rose Weaver, Gene Borkan, Dante di Loretto, Michele Pawk, Michele Harrell, Mike Muscat, Stuart Nisbet, Ami Rothschild, Alec Murdock, Kim Murdock, Nigel Gibbs, Donald Hotton

Written by Steven Bochco, David E. Kelley, William M. Finkelstein; Directed by Sandy Smolan

**IZZY ACKERMAN, OR IS HE NOT? (2/16/89)**

After joining a weight loss center, Roxanne gains two pounds; following a mix-up in corpses, McKenzie goes to court to have his client's dismembered husband's body parts returned; and Kuzak takes on the case of a man who is suing a hospital for letting his wife die because they had no insurance

Michael Warren, Morgan Brittany, Don Sparks, Wayne Northrop, Raye Birk, Phil Rubenstein, Annie Abbott, Elizabeth Hoffman, Paul Collins, Keith Mills, Eric Menyuk, Juleen Murray, Jay Arlen Jones, Suanne Spoke, Mary Anne McGarry, David Gale, Jack Bruskoff, Lesley Boone, Fred Ponzlov, Herb Muller, Lloyd Gordon, John Herrera, Edmund L. Shaff, Marilyn Pitzer, Peter S. Mitchell, Kathleen Freeman, Kevin Dunn, Robert Lesser, Rick Podell

Written by Joe Shulkin, Daniel Ben-Zvi, William M. Finkelstein; Directed by Sam Weisman

**THE ACCIDENTAL JURIST (2/23/89)**

After firing their nanny, Ann is forced to bring her baby in to work, much to Brackman's objection; Kuzak represents an Olympic champion who is suing to keep his endorsement contract after coming out as a homosexual; and Roxanne decides that she and Meyer should separate

Brian McNamara, Michael Cavanaugh, Alan Rosenberg, Wayne Northrop, Elizabeth Hoffman, Donald Moffat, Jack McGee, Juleen Murray, Emily Kuroda, Carol Barbee, Glenn Walker Harris Jr., Josie Over, Jack Rader, Fae Rubenstein

Written by Steven Bochco, David E. Kelley, Michele Gallery, Judith Parker; Directed by Jan Eliasberg

**BARSTOW BOUND (3/23/89)**

Becker is approached by a frustrated husband who claims his wife has turned against him after seeing Becker's divorce video; McKenzie is offered a Federal judgeship by a powerful attorney with Congressional ties; and Brackman overhears the partners express their concerns that as Senior Partner of the firm, Brackman would make working there unbearable

Harry Goaz, Gary Sandy, Andy Romano, John Bedford Lloyd, Nancy Paul, Jim Antonio, J.J. Johnston, Mary Gregory, John Goff, Myra Turley, Rowena Balos, Alexandra Kenworthy, Vince Melocchi, Terrah Smith, Kim Murdock

Written by William M. Finkelstein; Directed by Win Phelps

**LEAVE IT TO GEEZER (3/30/89)**

After making love with his young girlfriend, McKenzie thinks he is having a heart attack and rushes to the hospital; following Kuzak's recent court losses, Sifuentes is given an important case that Kuzak would normally have been given; and Grace prosecutes four likeable senior citizens for robbing a bank

Lew Ayres, Harry Caesar, Lou Jacobi, Charles Lane, Peter Turgeon, Gwynyth Walsh, L. Scott Caldwell, Jerry Hardin, Dana Sparks, Joe George, Rod McCary, Stan Kamber, Jan Devereaux, Brian Libby, Frank Renzulli, John Walter Davis, T.J. Evans, Kevin Duffis, Lizzie Maxwell, Roz Witt, Paul Flick, Stephen Held, Denise Latella

Written by Steven Bochco, David E. Kelley, Michele Gallery; Directed by Phillip M. Goldfarb

**THE UNBEARABLE LIGHTNESS OF BORING (4/6/89)**

When Brackman fires one of the firm's paralegals, the partners get on his case for being unfair to her; Rollins is assigned to screen applicants for the firm's internship program; and Markowitz takes over as office manager and drives everyone nuts with his meticulous attention to every dollar

Gwynyth Walsh, Kiel Martin, Dana Anderson, Gerald Anthony, Charlie Callas, Lucy Webb, Peter Kevoian, Adam Silbar, Nancy Burnett, Jim Jansen, Apollo Dukakis, Sue Rihl, Jim Hudson, Susan Silo, Bob Corso, Kenneth Robert Shippy, Camille Ameen, Lenny Hicks, Alma Washington

Written by David E. Kelley, William M. Finkelstein, Michele Gallery; Directed by Sandy Smolan

**HIS SUIT IS HIRSUITE (4/27/89)**

While Abby and Frank Weiland are in her office discussing the impending trial of another of his "friends," narcotics officers bust in and arrest him; Kuzak pleads the case of his client who has filed a complaint regarding a heating system that blew up, nearly killing him; and Sifuentes pleads the adoption case of Ann and Markowitz

Kiel Martin, Dana Andersen, Gwynyth Walsh, Gerald Anthony, Alan Fudge, Douglas Roberts, Marco Rodriguez, Barbara Tarback, Semina DeLaurentis, Bert L. Rogal, Emily Kuroda, Anthony Pena, Andrew Davis, Mario Rocuzzo, Ross McKerras, Rob Narita, Alan Britt, Rudy Prieto, Helen Nemir Hanson, Ron Recasner, Joe Malone

Written by Steven Bochco, David E. Kelley, William M. Finkelstein, Michele Gallery; Directed by Win Phelps

AMERICA THE BEAUTIFUL (5/4/89)

Grace is given little faith for her ability to prosecute a murder by the friends and priest of the victim; unable to enlist the assistance of any of his associates. Brackman has Benny sit in silently on a meeting posing as an attorney; and Abbey and Kuzak plan their defense strategy against the charges against her for laundering drug money

Amanda Plummer, Don Sparks, Wayne Tippit, Alan Fudge, Olivia Cole, Bruce Fairbairn, Fausto Bara, George "Buck" Flower, Terry Bozeman, Patricia Gaul, Clare Nono, Stanley Grover, Robert V. Barron, Chip Heller, Tinaki, Richard Assad, Henry Harris, Sharon Conley, Gordon Ross, Stan Yale, Cal Gibson  
Written by David E. Kelley, William M. Finkelstein, Michele Gallery, Judith Parker; Directed by Max Tash

URINE TROUBLE NOW (5/11/89)

Leo Hackett's daughter, Alice, comes to work at the firm under Benny's expert tutelage; defends a musical group against a lawsuit by the group who bought the rights to their name; and Sifuentes goes after a beer distributor, accusing them of spreading rumors that the workers of a popular Mexican brewery urinated in the beer

Tony Plana, Amanda Plummer, Anne Haney, George Coe, Joaquin Martinez, Bruce Fairbairn, Robert King, Bruce A. Young, Richard Holden, Carlos Romero, Steven Flynn, Lenny Hicks, The Rivingtons (Al Frazier, John "Sunny" Harris, Andrew Butler), Simply Raw (Theodore Miller, Ricky Wyrick, Xavier Thomas), Vonna Bowen, "Rocky" Turner Wilson Jr., Sean C. Thomas, Wayne Tippit  
Written by David E. Kelley, William M. Finkelstein, Michele Gallery, Judith Parker; Directed by Rob Thompson

CONSUMED INNOCENT (5/18/89)

Grace prosecutes a controversial talk show host, intent on using his trial to garner added publicity; Roxanne's divorce settlement becomes final, but she is overcome by loneliness despite the large check; and Allison pleads with Sifuentes to help her settle a dispute, though he is suffering with the flu

J.T. Walsh, Amanda Plummer, Wayne Tippit, Earl Boen, Bruce Fairbairn, Daniel Ziskie, Keith Mills, Armin Shimerman, Wendy Cutler, Don Keith Opper, Laura Leigh Hughes, Robert Schuch, Paul Napier, Randy Polk, Bruce Weiland, Kim Murdock, Rick Cipes, Sanford Clark, Homeselle Joy, Jana Arnold, William Martin Brennan  
Written by David E. Kelley, William M. Finkelstein, Michele Gallery, Judith Parker; Directed by Win Phelps

Season 4, 1989-90:

THE UNSTERILE CUCKOO (aka ROE vs. SPAYED; 11/2/89)

Sifuentes represents a furrier against an animal rights group; Becker and Abby are concerned when they learn that Alice is soon to undergo a sterilization operation; and McKenzie accepts a challenge from the firm's arch-rivals in softball to put a \$5,000 wager on their next game

Amanda Plummer, Wayne Tippit, Bruce Ornstein, John Hancock, John Lehne, Julie Payne, George Murdock, Mitch Carter, Noreen Hennessy, Kim Murdock, Margaret Nagle, Steven Barr, Robert Crow, John Lantz, Thomas Nelson Webb, Terri Semper, Sheila Shaw, Keith McDaniel, Patrick Waddell, Bill Hollis, Mary Ingersoll, Bruce Taylor, Kevin Roberts, Brad Peterson, Bruce Marchiano, Wayne Hackett

Written by David E. Kelley; Directed by Rob Thompson

CAPTAIN HURT (11/9/89)

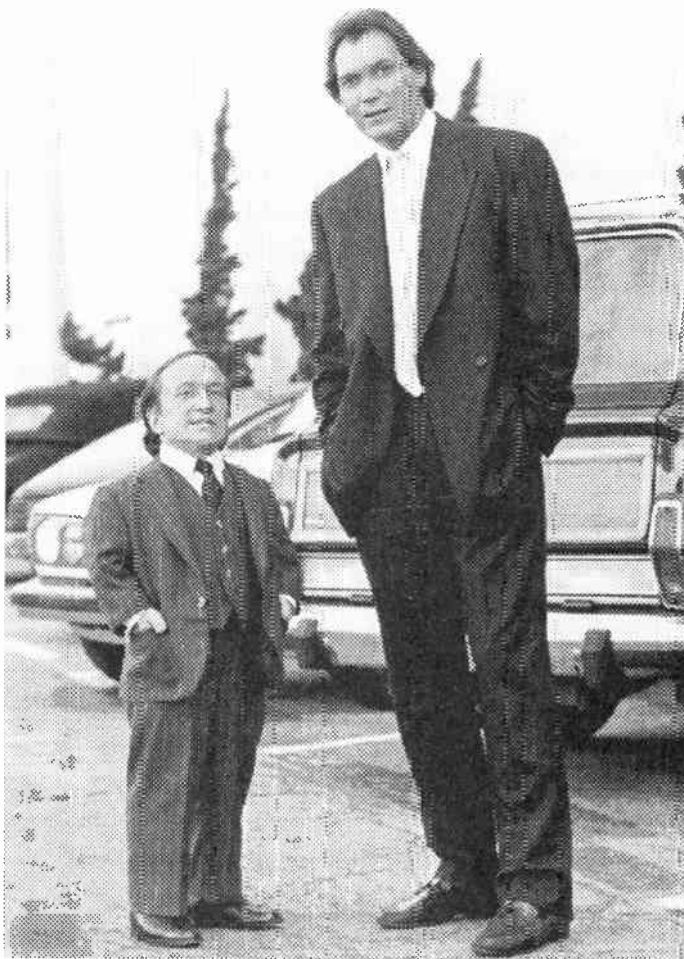
In light of the firm's sluggish financial situation, Brackman encourages Becker to get every penny he can out of a settlement in his current divorce case; Kuzak finds himself emotionally attached to his case when he defends a black college professor accused of killing his white research assistant; and Grace prosecutes a man for insurance fraud whose attorney places the blame on a masochistic disorder  
Carl Lumbly, Vonetta McGee, Lorinne Vozoff, Tricia O'Neil, John Morrissey, George Buck, Dana Gladstone, Dayna Winston, Randy Oglesby, Veronica Cartwright, Marnie McPhail, Gary Blumsack, Stewart Wilson-Turner, Arva Holt, Lisa Wolpe, Martin West, Natalie Core, John Hostetter, Michael Bofshever, Sally Champlin, Tim De Zarn, Kate Randolph Burns, Reid Cruickshanks, Cedering Fox, Rudy Challenger, Ashleigh Sterling, Bruce Newbold, Jill Vance, Ilona Wilson, Oceana Marr, Janice Ryan

Written by William M. Finkelstein; Directed by Win Phelps

WHEN IRISH EYES ARE SMILING (11/16/89)

The wife of Kuzak's client stands by her husband's alibi for the night of the murder, despite her knowledge of his affair with the victim; Becker feels remorse for causing his divorce client so much heartache, so he asks her to lunch; and Diana sees a new side to McKenzie when she has him as one of her law professors  
Carl Lumbly, Lorinne Vozoff, Vonetta McGee, Dion Anderson, Mary Jackson, Dayna Winston, Richard Riehle, Veronica Cartwright, Stewart Wilson-Turner, Jon Matthews, Jan Munroe, Ashleigh Sterling, Reid Cruickshanks, David Michael Sterling, Kate Randolph Burns

Written by David E. Kelley, William M. Finkelstein; Directed by David Carson



David Rappaport (at left), seen here with Jimmy Smits, plays a diminutive but formidable attorney in THE MOUSE THAT SOARED.

THE MOUSE THAT SOARED (11/23/89)

A restaurant owner hires Sifuentes to put an end to "Dwarf Tossing Night," a popular attraction at a neighboring bar; Becker loans Roxanne to Markowitz for a simple litigation case; and a convicted drug dealer comes forward with information that he witnessed the murder for which Kuzak's client is on trial  
David Rappaport, Carl Lumbly, Lorinne Vozoff, Vonetta McGee, Jim Haynie, Jane Daly, Tommy Madder, Tom O'Rourke, Richardson Morse, Daniel Hutchison, Veronica Cartwright, Eric Server, Alan Koss, Jennifer Karr, Charles Martinez, Charlie Holliday

Written by David E. Kelley, William M. Finkelstein; Directed by Sandy Smolan

ONE RAT -- ONE RANGER (11/30/89)

After ordering fifty pounds of cantaloupe for the office, Brackman opens the box and a rat scurries out and disappears into the office; Grace prosecutes a father accused of sexually molesting his five-year-old daughter; and Rosalind Shays is interviewed for the new partner position  
Kathy Bates, Sherman Howard, Robert Harper, John Hancock, Raye Birk, Michael Ayr, Jack Kehler, Veronica Lauren, William Finkelstein, David Allyn, Rick Scarry, Pamela Roberts, Gina Hecht, Joan Welle

Written by Douglas McGrath; Directed by Tom Moore

LIE DOWN AND DELIVER (12/7/89)

Becker and Dave Meyer are sued by a woman after she takes the advice offered on their divorce video and is then unhappy with the settlement she gets; Brackman files a class action suit when he learns that the cereal company game in which he won \$5,000 was fouled, resulting in three hundred winners who are now offered a mere \$100 each; and Anne defends a doctor who is being sued for malpractice after delivering a dead baby  
Stephen Tololowsky, Richard Cox, Bruce Fairbairn, Joshua Bryant, Susan Gibney, George D. Wallace, Richmond Hoxie, Felicity LaFortune, Keith Mills, Leilani Sarelle, Connie Mercedes, Patrick DeSantis, Lisa Dinkins, John Gallogly, Stan Kamber

Written by Christopher Keyser, Amy Lippman; Directed by Gabrielle Beaumont





Kuzak (Harry Hamlin) squares off against guest star Veronica Cartwright in *EX-WIVES AND VIDEOTAPE*

**PLACENTA CLAUS IS COMING TO TOWN (12/14/89)**

Benny gathers his courage and asks for Alice's hand in marriage; in the midst of a client meeting, Markowitz is informed by Anne that it's time to have a baby; and Corrine Hammond informs Becker that her husband wants to keep their daughter over Christmas despite the custody agreement

Carl Lumby, Amanda Plummer, Vonetta McGee, Leah Richards, Lorinne Vozoff, Wayne Tippit, Stacy Edwards, Dayna Winston, Rebecca Stanley, Veronica Cartwright, Stewart Wilson-Turner, Gary Blumsack, Martin Garner, Martha Velez, Warren Stanhope, Philip Persons, Reid Cruickshanks, Ashleigh Sterling, Bill Feeney, Kate Randolph Burns, George Buck, Skip O'Brien, Richard Grove, James Higgins

Written by William M. Finkelstein, Cynthia Saunders; Directed by Rob Thompson

**THE GOOD HUMAN BAR (1/4/90)**

Roxanne invites the attorney to attend her graduation from an outfit designed to mold her into a singer; Rollins is approached by a law school friend who has an incurable brain tumor and wants him to represent her in her efforts to be cryogenically frozen; and Becker is asked by a fellow divorce lawyer to leave McKenzie Brackman and merge with him in a new firm

Courtney Thorne-Smith, Jackie Gayle, Bruce Fairbairn, Lelia Goldoni, Michael Russo, Michael Kaufman, John Caponera, Eli Rich, Bruno Acalinas, Trudy Forbes, Bob Minor, Nick Dimitri, Maggie Jakobson, Peter Van Norden, Tom LaGruta, Jim Norton, Felton Perry, Ann Marie Lee, Steven Culp, Armelia McQueen

Written by David E. Kelley, Cynthia Saunders; Directed by Johanna Demetrakas

**NOAH'S BARK (1/11/90)**

The firm slaps a restraining order on Becker after learning that he has left and solicited some of their clients; Grace argues Allison's rape case, but advises that a plea bargain to a lesser charge will be more successful in putting the defendant away; and Rollins represents a man who was fired from his job because of Tourette's Syndrome

Lenny Wolpe, Courtney Thorne-Smith, Olivia Cole, Ann Marie Lee, Jackie Gayle, Terry Kiser, Bruce Fairbairn, Stanley Grover, Peter Schuck, Michael Russo, Bill Gratton, Victoria Dakil, Ed Krieger, Jill Vance, Deborah May, Lora Staley

Written by David E. Kelley, William M. Finkelstein; Directed by Win Phelps

**THE PAY'S LOUSY, BUT THE TIPS ARE GREAT (1/18/90)**

The after-effects of the rape take their toll on Allison and Sifuentes; Markowitz handles a malpractice suit involving an elderly rabbi and a less-than-precise circumcision; and Becker returns to the firm, only to be given the cold shoulder from all

Nehemiah Persoff, Tom Henschel, Natalia Nogulich, Alan Feinstein, Kim Myers, Raymond Singer, Paul Mantee, Keith Mills, Robert Levine, Brenda Hillhouse, Bob Ross, Ken Zavayna, Hansford Rowe

Written by David E. Kelley, William M. Finkelstein, Cynthia Saunders; Directed by David Carson

**TRUE BRIT (1/25/90)**

Kuzak faces off against a British barrister in court; Diana confides to Rollins that a friend of hers was involved in a fatal hit-and-run accident which he does not want to report; and Anne enjoys motherhood, but feels left out at the firm

Courtney Thorne-Smith, John Standing, Christopher Neame, Britt Leach, Larry Dobkin, Drew Snyder, Stan Kamber, Jeff Kizer, John O'Connell, Nomi Mitty, Jay Ingram, Paul Lyell, Howard Mungo, Cedering Fox, Gus Corrado, Kay Douglas

Written by David E. Kelley, William M. Finkelstein, Cynthia Saunders; Directed by Arthur Allan Seidelman

**ON YOUR HONOR (2/8/90)**

Grace is asked to take the place of a superior court judge who has died suddenly of a heart attack; Brackman announces staggered lunch hours to safeguard against long breaks; and Sifuentes represents an Iranian woman who is suing the U.S. Navy for shooting down a commercial jetliner on which her husband was a passenger

Reid Shelton, Steven Gilborn, Courtney Thorne-Smith, Mimi Lieber, James Harper, James O'Sullivan, Susan Krebs, Robin Pearson Rose, Roger Nolan, John Witherspoon, Rif Hutton, Beth Taylor, Mark Klastorin, Anthony DeFonte, Reid Smith, Mark Robman, Biff Wiff, Jill Vance, Deenie Dakota, Tracy Justrich, Shawn Harrison, Richard Dunn, David Proval, Douglas Roberts, Richard Zavaglia

Written by David E. Kelley, William M. Finkelstein, Cynthia Saunders; Directed by Steve Robman

**WHATEVER HAPPENED TO HANNAH? (aka HANNAH AND HER TWISTERS; 2/15/90)**

Rollins represents a comedian who is suing his ex-wife for heckling him; Abbie handles a case involving a woman suing her ex-husband for years of physical abuse; and Anne returns to the firm part-time and faces off with Rosalind

Sian Barbara Allen, David Paymer, Courtney Thorne-Smith, Paul Regina, Peter Michael Goetz, Raye Birk, Edward Edwards, Sue Giosa, Lee Kessler, Brecklin Meyer, Momo Yashima, The Laker Girls Jessica Bautista, Eleni Calevas, Kerijo Chapman, Edana Cuartero, Michaela Douglas, Lisa Estrada, Kristie Furuta, Christine Johnson, Detra Jones, Aimee Moyle, Lisa Ort, Theresa Tuazon

Written by David E. Kelley, William M. Finkelstein, Christopher Keyser, Amy Lippman; Directed by Tom Moore

**EX-WIVES AND VIDEOTAPE (2/22/90)**

Kuzak appeals the death penalty conviction for his client to the Supreme Court; Rollins threatens to leave the firm if it takes on a firm with ties to South Africa as a client; and Becker represents a man who wants to distribute a videotape of he and his then-wife having sex to embarrass her now that she's a noted newscaster

Carl Lumby, Courtney Thorne-Smith, Vonetta McGee, Andy Romano, Vic Polizos, Erin Gray, Lorinne Vozoff, Veronica Cartwright, Mort Sertner, Parley Baer, Donald Hotton, Randy Kovitz, Patience Cleveland, Norman Bartold, Biff Wiff, Kate Randolph Burns, Tina Panella-Hart, Steve Tietsort, Jeffrey Josephson

Written by David E. Kelley, William M. Finkelstein; Directed by Miles Watkins

**BLOOD, SWEAT AND FEARS (3/15/90)**

McKenzie announces that he is resigning as senior partner; Sifuentes represents a doctor charged with wrongful death for refusing to operate on an AIDS patient; and Kuzak's hard-fought retrial for his client comes to fruition

Carl Lumby, Vonetta McGee, Christine Estabrook, Stanley Kamel, Franc Luz, Lorinne Vozoff, John Carter, Dayna Winston, Jeffrey Josephson, Veronica Cartwright, Warren Munson, Kate Randolph Burns, Bill Feeney, Andrea Covell, Leah Richards, Stewart Wilson-Turner, Mimi Cagnetta, George Buck

Written by David E. Kelley; Directed by Ed Sherin

**BOUNDS FOR GLORY (3/22/90)**

Rollins is involved in a case about a giant African frog ruled ineligible to participate in a frog jumping contest; Anne attempts to prove parental liability in a hate-crime murder; and Abbie is caught in the situation of getting her client off with probation on a drug-possession charge though his father -- a major client of the firm's -- wants the boy to do some time

Dan Hedaya, Richard Venture, Dick Anthony Williams, Zeljko Ivanek, Alan Rosenberg, George Dickerson, Michael DeLuise, Richard Marcus, Andrew Hill Newman, Keith Mills, Zoanne Leroy, Peter Kevoian, Ed Williams, Bill Mondy, Don Davis, Richard Zavaglia, Mark Klastorin, Floyd Foster Jr., Tina Chappel, Hansford Rowe, Judith Jordan, Kisha Oglesby

Written by David E. Kelley, William M. Finkelstein; Directed by Win Phelps

**JUSTICE SWERVED (3/29/90)**

Sifuentes represents a woman who, along with her husband, has been accused of killing their newborn child; Markowitz gets arrested for driving under the influence; and Brackman decides to seek professional help for his sexual problem. William Converse-Roberts, Joan McMurrey, Earl Boen, Bruce Ornstein, Jordan Baker, Robyn Peterson, Elena Stiteler, Ethan Phillips, John Frederick Jones, Richard Grove, Tina Panella-Hart, Orin Kennedy, Cal Gibson, Lita Stevens, Richard Dunn, Virgil Wilson, Cheryl Carter, Don Pugsley, Kelly R. Kleinman, Pamela Roberts, Peter Jolly, Mary Gregory

Written by David E. Kelley, Bryce Zabel; Directed by Menachem Binetski

**WATTS A MATTER? (4/5/90)**

Brackman falls in love with his therapist; Sifuentes joins an old attorney buddy in representing a widow who is suing a liquor company because her husband died of cirrhosis of the liver; and Rollins represents members of a black family who were beaten and had their home destroyed by the LAPD during a drug raid at the wrong address

Mary Alice, Jay O. Sanders, Michael Chiklis, Concetta Tomei, John Hancock, Robyn Peterson, Ray Reinhardt, Robert Gossett, Lynnie Godfrey, Michael Bryan French, Marnie Andrews, Humberto Ortiz, John Prosky, Donzaleigh Abernathy, Jenna Cole, Leonard Kibrick, Darryl Cox, Marty Levy, Richard Camphuis, Joe Nesnow, Milton Murrill, Keenan Thomas, Sloan Robinson, Johnnie Johnson, Quincy Adams Jr., Rosa Hill, Jenny Manley

Written by David E. Kelley, Bryce Zabel; Directed by Tom Moore

**BANG... ZOOM... ZAP (4/26/90)**

Markowitz represents a man who was arrested and tortured in Argentina and is suing the former soldier who administered the torture; Grace's headline stance in sentencing criminals gets her talking to by one of the presiding judges; and Roxanne's father thinks he's Ralph Kramden

Jeffrey Demunn, Richard Chaves, Carmen Argenziano, Lance LeGault, Larry Dobkin, Elena Stiteler, Michael Ayr, George Pentecost, Annie Korzen, Sal Vecchio, Jacky DeHaviland, Amber Alexander, Chad Taylor

Written by David E. Kelley, William M. Finkelstein; Directed by Miles Watkins

**FORGIVE ME FATHER, FOR I HAVE SUED (5/3/90)**

McKenzie announces that he wants to be reinstated as senior partner; Roxanne goes to court to gain conservatorship of her father; and Sifuentes represents a priest who is being sued by a man whose wife had a nervous breakdown when the priest did not absolve her of her sins

John Diehl, Phyllis Lyons, Dick O'Neill, Ray Walston, Robert Harper, Stephen James, Stanley Grover, Barbara Beckley, Josie Kim

Written by David E. Kelley, John Romano; Directed by Elodie Keene

**OUTWARD BOUND (5/10/90)**

Kuzak represents a police officer who was forced to resign when his homosexuality was publicized; Grace agrees to join the firm after Kuzak announces plans to leave for a job in New York; and Benny is upset when he finds Alice kissing another man

Lindsay Crouse, Maryann Plunkett, Warren Munson, Michael Medeiros, Nicolas Surovy, Amanda Plummer, Wayne Tippit, Craig Wasson, Ashleigh Sterling, Judy Kain, Kate Benton, Megan Parlen, Tony Cannata

Written by David E. Kelley, William M. Finkelstein; Directed by Ed Sherin

**THE LAST GASP (5/17/90)**

Anne represents the Chicago Bears, who are being sued by a disgruntled fan; Grace defends a man accused of euthanasia in killing his Alzheimer's-suffering wife; and Sifuentes attempts to save a childhood friend from the gas chamber. A Martinez, Mike Nussbaum, John Kapelos, Mike Ditka, Jerry Hardin, George Coe, Jeanne Cooper, Peter Van Norden, Robyn Peterson, William Jordan, Carmen Zapata, John Pleshette, Michael Laskin, Hari Rhodes, Henry G. Sanders, Joseph Medalis, Terry L. Beaver, Frank Birney, Darlene Kardon, Ashleigh Sterling, Laurie Souza, Bill Lee Brown, Orin Kennedy, Tina Panella-Hart, Kim Murdock, Alec Murdock, Kate Benton, Mik Scriba, Nancy Sheeber, Kate Benton, Laura Austin

Written by David E. Kelley, William M. Finkelstein; Directed by Rick Wallace

Mike Ditka appears as himself

**Season 5, 1990-91:**

**THE BITCH IS BACK (10/18/90)**

Rosalind sues the firm for forcing her to resign as senior partner; Markowitz, called as a surprise witness for the plaintiffs, has a heart attack; and Kuzak defends a white police officer accused of accidentally killing a black youth

Tim Guinee, Jordan Baker, J. Kenneth Campbell, Anne Haney, Francois Giroday, Paul Winfield, Hiram Kastan, Dan Moseley, Ashleigh Sterling, Tina Panella-Hart, Alec Murdock, Orin Kennedy, Chauncey Leopardi, Charles Bazaldua

Written by David E. Kelley; Directed by Elodie Keene

**HAPPY TRAILS (10/25/90)**

Becker and McKenzie go on the stand in the firm's trial with Rosalind; Kuzak is repeatedly unsuccessful at having the Chisolm case declared a mistrial; and Rollins is uncomfortable being second chair on the racially-charged case

Jordan Baker, Tim Guinee, Anne Haney, J. Kenneth Campbell, Robyn Peterson, Kristina Coggins, Hector Maisonette, Duane Davis, Paul Winfield, Barry Pintar, Monica Horan, Randy Broad, Jonathan Doll, Charles Bazaldua, Kate Finlayson, Steve Small, William Finkelstein, Tim Hart, Darwyn Carson

Written by Barry Schkolnick; Directed by Win Phelps



The Leland-Rosalind (Richard Dysart, Diana Muldaur) relationship was one of the more inexplicable ones on *L.A. Law*.

**LIE HARDEX (11/1/90)**

Abby represents a family who wants to return their adopted child, who is emotionally disturbed, to the adoption agency. Roxanne finally tells Corrimme to stop giving her personal work to do; and McKenzie and Rosalind reach a settlement in her suit against the firm

Tim Guinee, Jordan Baker, C.C.H. Pounder, John Hancock, Anne Haney, Castello Guerra, Christine Jansen, Jenny O'Hara, Paul Eiding, John Christian Graas, Paul Winfield, Tommy Morgan, Dan Cashman, Marian Green, Chauncey Leopardi, Gay Hagen

Written by Judith Feldman, Sarah Woodside Gallagher; Directed by David Carson

**ARMAND'S HAMMER (11/8/90)**

The Chisolm case finally goes to trial with a surprise witness to the shooting; Sifuentes represents a man who is suing a TV show for lifting his toupee off his head on national television; and the firm tangles with a feisty young female lawyer who is not intimidated by McKenzie Brackman

John Harkins, Tim Guinee, Jordan Baker, Raye Birk, John Hancock, Verae Watson-Johnson, Barry Snider, John Vickery, Kamdis Chappell, Paul Winfield, Tommy Morgan, Gay Hagen, Redmond M. Gleason

Written by John Hill; Directed by Menachem Binetski

**SMOKE GETS IN YOUR THIGHS (11/15/90)**

Jack Sollers asks Grace to marry him; Benny joins a religious cult; and Anne represents a gay man trying to gain conservatorship of his lover, who has Lou Gehrig's disease

Nina Foch, Kevin Kilner, Mitchell Ryan, Katherine Cortez, Albert Owens, Frank Beddor, Stan Kamber, Stanley Grover, Bonnie Hellman, Virginia Watson

Written by Patricia Green; Directed by Richard Compton

**VOWEL PLAY (11/29/90)**

Brackman is a contestant on *Wheel of Fortune* and gets a date with Vanna White; Sifuentes represents a woman who is suing the doctor of her sister, who was beaten to death by her husband; and Markowitz makes a pass at Gwen Taylor and decides to separate from Anne

Vanna White, Bob Goen, Cheryl Giannini, Alan Fudge, Mary-Jean Negro, David Groh, Arlen Dean Snyder, Byrne Piven, Stephen Root, Mary Pat Gleason, Warren Munson, Kent Williams, Jeff Pomerantz, David Michael Meyers, Charlie O'Donnell, Debbie McGee, Leigh Mitchell, Robert J. Wallace

Written by David E. Kelley, Patricia Green; Directed by Ed Sherin

Vanna White, B. Goen, L. Mitchell, D. McGee and C. O'Donnell appear as themselves

**NEW KIDNEY ON THE BLOCK (12/6/90)**

Benny and Murray Melman pick up a couple of girls in a bar and get into trouble; Kuzak represents a man who was assaulted for burning an American flag at a protest; and Grace's friend needs a kidney transplant badly and asks her for some legal help

Sheila Kelly, Bob Gunton, Adam Storke, Paul Regina, Deborah Strang, Julie Garfield, Candice Azzara, Paul Collins, Warren Frost, Leann Hunley, Robert Schenkkan, Keith Mills, Stan Kamber, John Nesci, Leigh Kilton, Carl Strano, Robin Pearson Rose, Shelley Lipkin, David McKnight, David Welch, Allan Graf, Tom Baumgartner, Kurt Reichenbach, Joe Staton, Alan G. Ross, Karen Barcus, Susan Tyrell, Stephen Held

Written by John Hill, Stephen Katz; Directed by Steven Robman

**GOD REST YE MURRAY GENTLEMAN (12/13/90)**

Brackman and Rollins help a man find investors for his computer software program; McKenzie orders grace to help out Rosalind, who has been arrested for S&L fraud; Sifuentes represents a medical center that fired a doctor suffering from Elephant Man's disease

Concetta Tomei, Lenny Wolpe, Vanna White, George Hearn, Julie Ariola, Dennis Creaghan, Scott Williamson, Candice Azzara, Julie Garfield, John Glover, Frank Novak, Corinne Kason, Jaime Cardriche

Written by David E. Kelley, Stephen B. Katz; Directed by Tom Moore  
Vanna White appears as herself

**SPLATOON (1/3/91)**

Abby is furious when she learns that it is decided that Sifuentes will be made a partner, but she will not; Brackman, Markowitz, and Rollins participate in an "industrial war game" championship; and Tommy Mullaney represents the wife of a boxer who is suing the boxing promoter for setting up a mismatch in which her husband was permanently damaged

William Allen Young, Victor Love, Vanessa Belle Calloway, Don Sparks, George Rogan, Pierre Epstein, Rod Arrants, Erick Avari, Douglas MacHugh, Jay Bell, Phil Donahue, Kevin Page, Gary McGurk, Philip Brown, Mike Jolly, Joyce Meadows, Christopher J. Keene, Frank S. Palmer, Jeff Heston

Written by John Hill, Barry M. Schkolnick; Directed by Elodie Keene  
Phil Donahue appears as himself

**PUMP IT UP (1/10/91)**

Sifuentes represents a convicted murderer charged with a second murder; Becker represents a woman in her divorce from the CEO of a major corporation; and Anne and Markowitz become suspicious of McKenzie when they see him dining with -- and kissing -- Rosalind

M.K. Harris, Ally Walker, Steven Eckholdt, Joanna Merlin, Jacqueline Schultz, Joseph Ragno, Frank Stoeger, Steve Forrest, Cal Gibson, Alec Murdock, Tina Panella-Hart, Bill Majik, Cynthia Saunders

Written by David E. Kelley, Judith Feldman, Sarah Woodside Gallagher; Directed by Mervin Dayan

**REST IN PIECES (1/31/91)**

Corrinne discovers that Becker is having an affair; CJ represents a couple who want to rescind their recent purchase of a house because it's haunted; and Grace represents an army lieutenant who is being court-martialed for refusing to follow a direct order in combat

James McDaniel, Christopher Collet, Dale Dye, Annie Abbott, Will MacMillan, John Vickery, Alyson Reed, Adrian Sparks, John Rensenhause, John Apicella, Ashleigh Sterling, Tyde Kierney, Lawrence McNeal III, Maggie Roswell, Noah Blake

Written by Patricia Green, John Robert Bensink; Directed by Win Phelps

**HE'S A CROWD (2/7/91)**

Kuzak represents a man with multiple personalities, one of which is accused of murder; McKenzie enlists Rosalind's help in saving the CEO of one of the firm's biggest clients from being overthrown; and Roxanne is subpoenaed in Becker's divorce case

Andrew Robinson, Stanley Anderson, Stephen Nichols, Philip Baker Hall, Peter Vogt, Daniel Kern, Ashleigh Sterling

Written by David E. Kelley; Directed by Elodie Keene

**DANCES WITH SHARKS (2/14/91)**

Rollins is roughed up and arrested by two white policemen who find him jogging at night in a well-to-do neighborhood; Becker needs a secretary, so Brackman assigns him Gwen; and CJ represents a woman who must face a Navajo Indian court to reclaim custody of her child

Graham Greene, Floyd Red Crow Westerman, Sheldon Peters Wolfchild, Sam Anderson, Jonathan Prince, Carl Mueller, Branscombe Richmond, Stan Kamber, Stanley Grover, Stephen Quadros, Kym Douglas, Bruce Newbold, Christian McCabe, Joyce Guy, Annalee Jefferies

Written by Patricia Green, Alan Brennert, Melissa M. Snodgrass (s); Directed by David Carson

**THE GODS MUST BE LAWYERS (2/21/91)**

Sifuentes' brother is critically injured in a car accident; Kuzak and Mullaney represent a young woman charged with murdering her 72-year-old husband in order to collect his estate; and Clemmons represents a 16-year-old girl who was raped

Harley Jane Kozak, Tomas Milian, Miriam Colon, Thomas Callaway, Alexandra Lee, Lou Sandoval, Debra Mooney, Melody Ryane, Kathleen Doyle, Charles Parks, Margarita Franco, Wayne Newton, Robina Suwol, Janice Ryan, Ted Baader, Joyce Kurtz, Joe Staton, Joel Swetow, John Towey, Paul Regina

Written by David E. Kelley; Directed by Tom Moore

**THE BEVERLY HILLS HANGERS (3/14/91)**

Kuzak and Mullaney's client claims that her husband committed suicide; and Rosalind presents McKenzie with a Cartier watch for his birthday and asks him to marry her

Harley Jane Kozak, Gerry Bamman, John De Lancie, Francis Guinan, Charles Napier, Stephen Caffrey, Claudia Cron, John Towey, Robina Suwol, Joyce Kurtz, Ted Baader, Janice Ryan, Steve Howard, Marie Thomas, Ned Hall

Written by David E. Kelley; Directed by Gabrielle Beaumont

**GOOD TO THE LAST DROP (3/21/91)**

Clemmons represents a woman whose child was murdered in a gang-related shooting; Markowitz defends a man accused of tax evasion; and Sifuentes represents a woman suing for damages because of an unnecessary hysterectomy

John Hancock, Elizabeth Van Dyke, Michael Chiklis, Larry Dobkin, Sir James Randolph, Linda Gehringer, Robert Walker, James Karen, Niles Brewster, James Sutorius, Roy Brocksmith, Susan Berman, Mark La Mura, Mitch David Carter, Andrew Gorman, Philip Moon, Karen Radcliffe, Clement Von Frankenstein, Ron House, Bernard Rehmaut, Carl Held, Michael Kinney, Jeanne Sakata, Bob Farley, Joe Banks, Merry Lee Traum, Steve Tietsort, Daniel Benzali, Milo Kevin Floeter

Written by David E. Kelley, Patricia Green, Alan Brennert; Directed by Menachem Binetski

**MUTINIES ON THE BANZAI (3/28/91)**

Rollins represents three employees who were fired after they sold their electronics company to the Japanese; Becker has some problems meeting his appointments; and the partners revolt when McKenzie decides to extend Brackman's term as senior partner

Ally Walker, Robert Pine, Danny Kamekona, Don Sparks, Keith Mills, Tom Everett, Diane Salinger, Tom Isbell, Susan Angelo, Joe Farago, Cliff Howard, Marga Chavez

Written by David E. Kelley, Patricia Green, Alan Brennert; Directed by Win Phelps

**AS GOD IS MY CO-DEFENDANT (4/4/91)**

Grace, Sifuentes, Abby, and Rollins resign from the firm to join Kuzak, who is opening his own law office; Mullaney represents a Christian Scientist couple who are charged with manslaughter for letting their three-year-old child die without medical treatment; and CJ and Zoey conduct a seminar for visiting Eastern Bloc trial lawyers

Jerry Hardin, Isabella Hofmann, Mark Metcalf, Earl Boen, Don R. McManus, Ray Stewart, Kenneth Tobey, Evan Kim, Jerome Courtland, Jo De Winter, Harvey Vernon, Neil Vipond, Gene Chronopoulos, George C. Simms, Joyce Guy, Ginger Rose Fox, Karen Corso-Plitt, R. Leo Schreiber, J. Christopher Sullivan, Catherine M. Cummings, Mark D. Friedman, John E. Thompson

Written by David E. Kelley, Judith Feldman, Sarah Woodside Gallagher; Directed by Miles Watkins

**SPEAK, I LAWYERS, FOR ME (4/25/91)**

Brackman represents a transsexual who was fired from a modeling job for a cosmetics company; Mullaney represents the family of a college football player who killed himself because of his use of steroids; and Benny is nervous about the firm's temporary receivership

Claudia Christian, Paul Gleason, Paul Regina, Jodi Lang, Eriq La Salle, John Calvin, Michael O'Hare, Geof Prysirr, Warren Munson, Kenneth Tobey, Gene Whittington, John Harnagel, Marty Brinton, Annie Etue

Written by David E. Kelley, Patricia Green, Alan Brennert; Directed by Paul Lazarus



Another odd couple: marketing whiz Dave Meyer (Dann Florek, at left) and Arnie Becker (Corbin Bernsen)

**THERE GOES THE JUDGE (5/2/91)**

Rollins represents a black man who refused to stop for pursuing police for allegedly running a stop sign; Judge Biel is showing lapses of awareness during trial; and Becker is not satisfied with the progress of his therapy  
 Lonette McKee, Cleavant Derricks, Nicholas Pryor, Scott Kraft, Paul Bartel, Peter Zapp, William Bumiller, Ivar Brogger, William Flatley, Eli Wallach, Claudia Bloom, Charles Emmet  
 Written by David E. Kelley, Patricia Green, Alan Brennert; Directed by Elodie Keene

**ON THE TOAD AGAIN (5/9/91)**

Sollers and Anne represent an obsessed mistress of a married man who is charged with his murder; McKenzie agrees to judge an arbitration involving a gospel singer; and CJ defends an elderly man accused of getting high on Cane toads  
 Ron Taylor, Dabbs Greer, Michele Farr, Elaine Kagan, Tony Spiridakis, Christopher Pettiet, Lora Staley, John Pleshette, John Considine, Daniel Benzali, Bernie Herm, Bruce Gray, Peter Elbling, Paul Comi, Bruce Newbold, M. Scott Wilkinson, Eric Fleeks, Joyce Kurtz, Orin Kennedy, Merry Lee Traum  
 Written by David E. Kelley; Directed by Michael Katleman

**SINCE I FELL FOR YOU (5/16/91)**

Sifuentes represents a fellow attorney with AIDS who is suing his insurance company; Anne is asked to testify in the Walker case; and McKenzie receives quite a sum of money from Rosalind's will  
 Stanley Kamel, Elaine Kagan, Kristina Coggins, Milt Tarver, John Hancock, Macon McCalman, Stanley Grover, Mort Sertner, Paul Comi, Julia Vera, Michael Sams, Orin Kennedy, Merry Lee Traum, Fred Kronenberg  
 Written by David E. Kelley, Patricia Green, Alan Brennert; Directed by Win Phelps

**Season 6, 1991-92:****SOMETHING OLD, SOMETHING NUDE (10/10/91)**

Grace returns to the firm and defends a battered wife charged with shooting and killing her husband; Anne and Markowitz search for a new nanny for their son; and Gwen has jury duty and ends up on a criminal case  
 Betty Buckley, Sam Anderson, H. Richard Greene, Jean Hackett, Keith Mills, Earl Boen, Brad Sherwood, Holley Chant, Sanjay, Ned Hall, Orin Kennedy, Janice Ryan, Susan Gailey, Joyce Guy, Clair Sinnett, Paul Dupratt, Kevin Bash, Angela Paton, Thomas Wagner  
 Written by Patricia Green; Directed by Rick Wallace

**TV OR NOT TV (10/17/91)**

Grace sticks with the self-defense case as the Chandler case comes to a close; Rollins represents the son of an Army pilot missing in action in Vietnam since 1970; and Becker agrees to substitute for a legal reporter on the television news  
 Betty Buckley, Robert Duncan McNeill, Sam Anderson, H. Richard Greene, Joseph Brutsman, Keith Mills, Stacy Huntington, Robert David Hall, Lauren Lane, Susan Gailey, Kate Randolph Burns, Ely Pouget, Richard Grove, Jack Shearer, Anthony Auer, Gina Hecht, John Mariano, Le Tuan, Wayne Federman, Rick Garcia  
 Written by Judith Feldman, Sarah Woodside Gallagher; Directed by Elodie Keene

**DO THE SPIKE THING (10/31/91)**

Brackman is assaulted by a gay-basher; Anne represents a logging company being sued by a worker who lost his arm in a logging accident; and Mullaney represents a woman who is prepared to take the fall for a boyfriend on a drug charge  
 Marco Baccelli, Josh Taylor, Peter Levin, Scott Bryce, Stan Kamber, Carlton Wilborn, Shirley Saunders, Michael Cudlitz, Rob Brownstein, Wilfred Lavoie, Anna Maria Horsford, David Hemmings, Pat Skipper, R. David Smith, Nicole Briana White, Ray Girardin, Marsha Clark  
 Written by Carol Flint; Directed by Michael Katleman

**SPLEEN IT TO ME, LUCY (11/7/91)**

Bloom causes turmoil in the office with all of her press conferences and film shoots; Zoey tries to have a convicted murderer, whose schizophrenia is controlled by medication, put to death; and Castroverti represents a woman who is suing a doctor for removing her spleen and making millions of dollars selling cloned cells from it  
 Steven Williams, Concetta Tomei, Mary Gregory, Leigh Curran, Ben Rawsley, Thomas Kopache, Greg Kinnear, Kenneth Livingston Taylor, Pirie Jones, Jill Vance, Dana Craig, Jake Carpenter, Steve Buscemi, Holly Near, Thomas Virtue, Andrew Bryniarski, Andrew Walker, William Newman  
 Written by Matt Kiene; Directed by Michael Fresco

**MONKEY ON MY BACK LOT (11/14/91)**

Mullaney represents a tenants organization in a case involving the banning of firearms in a housing project; Grace reluctantly helps a convicted child abuser fight to have a court-ordered contraceptive implant removed; and McKenzie arbitrates a property settlement between a divorcing husband and ife animal training team  
 Amanda Carlin, John Hancock, Ketty Lester, Tony Fields, Susan Barnes, M.C. Gainey, Lili Flanders, Earl Billings, Nicholas Pryor, Joel Swetow, Robert Dorfman, George McDaniel, Ismael Carlo, Anita Finlay, Renata Scott, Christopher Murray  
 Written by Alan Brennert; Directed by Tom Moore

**BADFELLAS (11/21/91)**

Kittredge represents a reputed mobster, charged with "whacking" one of his underlings; Markowitz represents a women's basketball team suing a male exhibition team for firing them because they were too good  
 James Luisi, Art Metrano, Nancy Giles, Angelina Fiordellisi, Stan Kamber, Brad Sherwood, Veronica Cartwright, John Towey, Tyrone Brown, Laura Harden, Tina Panella-Hart, Merry Lee Traum, Joseph Ruskin, Jeffrey King, Michael Whaley, Marques Johnson, Ryan Cutrona, Rick Aiello  
 Written by Carol Flint, Roger Lowenstein; Directed by Win Phelps

**LOSE THE BOSS (12/12/91)**

Becker is insensitive to Gwen's law school responsibilities and only thinks of his work; Bloom represents a man who was assaulted over a health food shake; and Grace represents a woman who is fighting her local school board to educate her developmentally disabled son privately  
 Anne De Salvo, Larry Hankin, Peter Boyden, Robert Harper, Robert Picardo, Joseph Gordon-Levitt, James Schultz, Marge Kotlisky, Aaron Lustig, Michael Ensign, Lauren Lane, Earl Boen, Bennet Guillory, Michael Ferrell, Jarred Blancard, Wayne Federman, James Schultz  
 Written by Anne Kenney, Alan Brennert, Judith Feldman, Sarah Woodside Gallagher; Directed by Mervin Dayan

**THE NUT BEFORE CHRISTMAS (12/19/91)**

CJ asks Becker to represent a fired friend of hers whose custody of her children is being contested by her ex-husband; a million-dollar client asks McKenzie to fire Castroverti; and the firm decides not to have a big Christmas this year  
 Elizabeth Kemp, George Coe, Scott Bryce, Irene Forrest, Jeff Allin, Brad Sherwood, B.J. Jefferson, Sheila Rosenthal, Landon Weber, Logan Weber  
 Written by Patricia Green, Carol Flint; Directed by Paul Lazarus

**GUESS WHO'S COMING TO MURDER? (1/9/92)**

Mullaney represents a man charged with torturing and murdering 17 women; and the firm stands to gain a hefty contingency fee for overseeing a deal for an erratically eccentric millionaire  
 Stanley Grover, Amy Benedict, Jim Raymond, William Dennis Hunt, Kevin Spacey, Glen Vernon, Lawrence A. Handley, Timothy Carhart, Mark Roberts, Robert Ackerman, Tamara Mark, Louise Vallance, P.J. O'Connor  
 Written by David E. Kelley; Directed by Rick Wallace

**BACK TO THE SUTURE (1/16/92)**

Benny has "adopted" a 12-year-old homeless boy, but the county social services department wants him sent to a home; Anne represents a woman who is suing her surgeon after becoming paralyzed from an operation; and Becker considers becoming a full-time TV anchor  
 C.C.H. Pounder, James Larson, Stephen Rowe, Phil Reeves, Kelly Jean Peters, Frank Runyeon, Mark Hutter, Jake Carpenter, Anne De Salvo, Maggie Shane, Maggie Baird, Tom Celli, Michael Tomlinson, Cheryl Francis Harrington, Dean Tarolloy  
 Written by Steven Bochco, David Milch; Directed by Elodie Keene

**ALL ABOUT SLEAZE (1/30/92)**

CJ represents a man whose wife was murdered by a criminal in the government's Witness Protection Program; Becker makes his debut on a national news show; and Mullaney is having difficulty dealing with his killing of Clemmons' attacker  
 Frank Runyeon, A.C. Weary, Megan Cole, Mark Hutter, Gary Grubbs, Michael Deurloo, Paul Jabara, Joyce Kurtz, Joseph Hardin, Michael Mayer, Bryan Cranston, Lotus Weinstock, Susan Byun, Jack Heller, Edward Beimfohr  
 Written by Alan Brennert, Judith Feldman, Sarah Woodside Gallagher; Directed by Richard Compton

**I'M READY FOR MY CLOSEUP, MR. MARKOWITZ (2/13/92)**

Flanagan reveals to Zoey that her father killed her sister Colleen when they were children; Mullaney and DePalma represent a group of Honduran farm workers suing a chemical corporation over their sterility; and Markowitz works on the finances of an aging movie star  
 Ken Kercheval, Anne Jeffreys, Miguel Sandoval, Brad Sherwood, Veronica Cartwright, Don Sparks, Anne Gee Byrd, Jonathan Gries, Paul Soles, Lou DiMaggio  
 Written by Alan Brennert, Anne Kenney, Paul Manning; Directed by Brad Silberling

**STEAL IT AGAIN, SAM (2/20/92)**

Sifuentes subpoenas Grace to testify in the trial over the drunk driving death of his brother; Kittredge represents a designer of men's cologne who is suing his boss over breach of contract; and an expensive watch goes missing from Brackman's office  
 Paul Regina, James A. Larson, Keith Mills, Gates McFadden, Titus Welliver, George Deloy, Susan Beaubian, Andrew Masset  
 Written by Patricia Green, Carol Flint, David E. Kelley; Directed by Elodie Keene

**DIET, DIET, MY DARLING (2/27/92)**

Kittredge represents a woman who is suing her father for sexually abusing her as a child; Rollins helps his father in a discrimination suit against a would-be employer; and McKenzie arbitrates a dispute between two rival cookbook authors  
 Robert Guillaume, Bonnie Bartlett, William Windom, Concetta Tomei, Doreen Lang, Jennifer Savidge, Susan Merson, Michael Goodwin, Richard Penn, E.R. Davies, Philip Sterling, Wayne Duvall, Madge Sinclair, Veronica Cartwright  
 Written by Alan Brennert, Judith Feldman, Sarah Woodside Gallagher, Anne Kenney; Directed by Michael Fresco

**GREAT BALLS AFIRE (3/19/92)**

Markowitz discovers that he has a 16-year-old daughter from a past relationship; Rollins represents a research scientist who is being sued by a foundation that does not approve of her using data from Nazi experiments; and Julie Rayburn makes a play for Becker

Olaf Pooley, Lauren Lane, Alison Tucker, Carmen Argenziano, Mary Gordon Murray, Al Horvat, Cantor Baruch Erblich, Richard Dunn, Daniel Benzali, Theodore Bikel, Linda Emond, James Harper, Mark Arnott, Allan Wasserman, Wayne Federman, Frank Ricky Garcia

Written by Alan Brennert, Anne Kenney; Directed by Gabrielle Beaumont

**FROM HERE TO PATERNITY (3/26/92)**

Grace represents a baseball star charged with rape; DePalma becomes unwittingly involved in a sting operation by the DA; and Markowitz gives his daughter Sarah a job

Matthew Glave, Allan Miller, Jerry Hardin, Alison Tucker, Lauren Lane, Emily Warfield, Enrique Castillo, Art Metrano, Mary Gordon Murray, Eric Server, John Towey, Michele Roth, Saachiko, Dean Tarry, Melissa Martin, John Reger, Gordon Lett, Bill Shick, Gil Smith, Michael Holden, Peter Ryan, John Capodice, David A. Kimball, Frank Ricky Garcia

Written by Steve Brown, Carol Flint, Alan Brennert; Directed by Elodie Keene

**P.S. YOUR SHRINK IS DEAD (4/16/92)**

The Brackmans are battling over child custody payments; the repercussions of DePalma's part in the DA sting begin; and Becker's shrink drops dead in the middle of a session

Charles Cioffi, George De La Pena, Allan Miller, Alison Tucker, Nicholas Pryor, Lauren Lane, Bruce Fairbairn, Gibby Brand, James Larson, Billy Corben, Brad Sherwood, Drew Snyder, Bill Morey, Robin Pearson Rose, Theadora Castellanos, Bernardo Rosa Jr., Paul Raci, Richard Marion, Eduardo Migre, Allan Rosenthal, Jake Carpenter, Will Gill Jr., James Crawford Glaser, Willie Ornelas

Written by Alan Brennert, Anne Kenney, Paul Manning; Directed by Win Phelps

**LOVE IN BLOOM (4/23/92)**

Zoey prosecutes a millionaire suspected in the hit-and-run of a homeless man, CJ represents Susan Bloom and Mikhail in their immigration hearing; and Benny faces losing custody of Sam

Daniel Davis, Dakin Matthews, George De La Pena, Alison Tucker, Raynor Scheine, James Larson, Billy Corben, Haunani Minn, Elaine Bromka, David Cromwell, Lucille Rivin, Theresa Karanik, Tim Hutchinson, John Towey, Miguel Marcott, John F. O'Donohue

Written by Robert Crais, Carol Flint, Judith Feldman, Sarah Woodside Gallagher; Directed by Paul Lazarus

**SILENCE OF THE LAMBSKINS (4/30/92)**

Mullaney prosecutes a murder case in which there is no body; Becker defends an elderly woman with Alzheimer's disease from her greedy daughter; and Markowitz defends a condom manufacturer who prints the American flag on his product

David Garrison, Tom Mardirosian, Jonathan Hogan, Raye Birk, Karen Young, Joel Brooks, Marilyn McIntyre, Lewis Arquette, Frances Bay, Joan Stuart Morris, Mary Ann McGarry, Brian George, Tommy Redmond Hicks, Donzaleigh Abernathy, Andrew Masset, George Gerdes, Lawrence Casey, Jay McManus

Written by Paul Manning, Alan Brennert; Directed by Elodie Keene

**BEAUTY AND THE BREAST (5/7/92)**

CJ defends a movie studio accused of forcing a starlet to have breast implants;

Zoey prosecutes a murder case defended by an attorney who is a convict; and

Markowitz and Karen Alder battle over Sarah

Terry O'Quinn, Harley Venton, Rachel York, James Morrison, George De La Pena, Stanley Grover, Lorinne Vozoff, Alison Tucker, Mary Gordon Murray, Becky Ann Baker, Patrick Husted, Karen Medak, Rondi Reed, Richard Minchenberg, Stephen Hornyak, Susan Cash, David Rasche, Laurel Lockhart, Jacy Crawford, Richard Dunn, Robert R. Ross Jr., Alfred Foster, Barbara March

Written by Carol Flint, Paul Manning, Charles H. Eglee, Channing Gibson;

Directed by Tom Moore

**DOUBLE BREASTED SUIT (5/14/92)**

CJ continues her defense of the movie studio; Markowitz and Anne decide that they need to give Sarah some breathing room; and Grace prosecutes the so-called Psychic to the Stars for fraud

Harley Venton, Rachel York, Scott Bryce, Janni Brenn-Lowen, Don Lake, Stanley Grover, Alison Tucker, Brian Markinson, Tommy Redmond Hicks, David Rasche, Laurel Lockhart, Garon Grigsby

Written by Judith Feldman, Sarah Woodside Gallagher, Anne Kenney; Directed by Win Phelps

**SAY GOODNIGHT, GRACIE (5/21/92)**

DePalma prosecutes for an ex-con who contracted AIDS in prison; Zoey and Rollins break up; and Sifuentes reappears and courts Grace

Geoffrey Blake, Maureen Mueller, Nick Searcy, James Mathers, Tony Rosato, Matt O'Toole, Meg Register, Lizzie Maxwell

Written by Charles H. Eglee, Channing Gibson, Alan Brennert; Directed by Rick Wallace

**Season 7, 1992-93:****L.A. LAWLESS (10/22/92)**

Markowitz and Brackman are swept into the melee as the Los Angeles riots break out. Becker defends a man who performs as Homer Simpson at a theme park; and Rollins must decide what political action to take in the wake of the rioting

Dan Castellana, Anne Haney, Marilyn McIntyre, Steven Kampmann, Joel Swetow, Lanyard Williams, Gary Cervantes, Stan Shaw, Chip Campbell, David Chung, Quincy Adams Jr., Joshua Smith, Billy Corben, Pepin Valera, Charles Martinez

**SECOND TIME AROUND (10/29/92)**

Morales attempts to reverse the conviction of a man who has served 33 years of his murder sentence; and Brackman defends himself against charges that he became unruly during his arrest

R.G. Armstrong, Robert Burr, Robert David Hall, Nancy Parsons, Ann Marie Lee, Louis Mustillo, Laura Gardner, David Schwimmer, Ron Canada, Stan Shaw, Joyce Kurtz, Todd Davis, John Towey, Kate Randolph Burns, Hal Williams, Annie Abbott, David Sage, Landon Weber, Logan Weber

**ZO LONG (11/5/92)**

Zoey re-examines her career when she is forced to prosecute a case against a mother who stole baby formula during the riots; and Mullaney faces a tough defense counselor who is also a nun

Kathleen Chalfant, Art Metrano, James Pickens Jr., Ron Canada, Vicellous Reon Shannon, Louis Mustillo, Bobby Collins, Rob Brownstein, David Gautreaux, Gary Cervantes, Quincy Adams Jr., John Hugo, Stan Shaw, Tina Panella-Hart, Todd Davis, Colleen Schneider

**WINE KNOT (11/12/92)**

Becker defends a man who is being sued by his older brother, who is also his competitor in the wine business; and Gwen steps in to handle an important divorce case when Anne is called away to search for her missing husband

Herb Edelman, Dee Wallace Stone, Kale Browne, Jeff McCarthy, Ted Marcoux, Bruce Fairbairn, Steven Gilborn, George Furth, Carey Eidel, Ethel Gibson

**MY FRIEND FLICKER (11/19/92)**

Becker represents the daughter of a Hollywood mogul in a divorce case; McKenzie defends a deaf woman in a reverse discrimination suit; and Markowitz aids police in identifying his attackers

Shelley Berman, Phyllis Frelich, Arlene Malinowski, Lisa Edelstein, Michael Keys Hall, Michael O'Neill, Marty Rackham, John Hugo, Eduardo Migre, Jon Rashad Kamal, Jonathan Palmer, Ed Morgan, Jennifer Burton, Chris Oake, Jane E. MacDonald

**LOVE ON THE ROX (12/3/92)**

Roxanne approaches Mullaney to father her child; Anne represents a man whose ex-wife wishes to be impregnated with an embryo fertilized while they were still married; and Gwen is allowed to defend a client without the supervision of another attorney

Richard Roundtree, Cindy Pickett, Raymond J. Barry, David Schwimmer, Marva Hicks, Peter Van Norden, Penelope Branning, Landon Weber, Logan Weber

**HELTER SHELTER (12/10/92)**

Melina Paros, a striking beauty of Greek descent, joins McKenzie Brackman; Markowitz aids Benny in freeing his dog after he is picked up by an animal shelter; and Brackman aids a former cellmate recently released from jail

Richard Riehle, Salome Jens, Dakin Matthews, Michael Winters, Lisa Sloan, Graham Jarvis, Richard Schiff, Stacy Edwards, Evan R. Press, Rosa Li, Shelley Berman, Jean Gennis

**CHRISTMAS STALKING (12/17/92)**

Written by John Masius, John Tinker; Directed by Tom Moore

Gwen suspects that someone at the firm -- possibly Morales -- has been stalking her; Melina takes a child abuse case to trial, knowing that the evidence is weak; and Becker is the victim of a carjacking

Lisa Sloan, John Fleck, David Schwimmer, Dakin Matthews, Camille Saviola, Michael Winters, John Lehne, Cyndi Raftus, Alan Wittert, Shelley Berman, Maria Diane

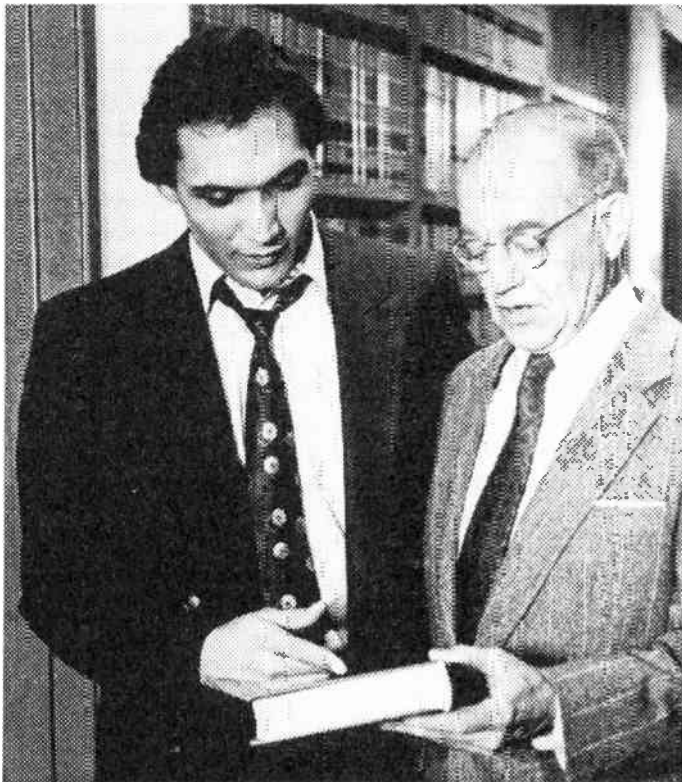
**ODOR IN THE COURT (1/7/93)**

Written by John Tinker, John Masius, Julie Martin; Directed by Mervin Bennett Dayan

Morales represents a man who wants a newly-constructed slaughterhouse shut down; Brackman tests a liquid made of pheromones; and Mullaney fights to keep a potentially dangerous man behind bars

Hugh O'Brien, Herb Edelman, Peggy McCay, Robert Knepper, Pat Millicano, Robert Harper, Daniel Benzali, Ben Slack, Gary Kroeger, Susan J. Blommaert, John Bowman, Willie Garson, Shelley Berman, Susan Gailey, Clynell Jackson III, Douglas Bilitch, Luis Ferrer, Maggie Myatt

Written by Paul Manning; Directed by Victor Lobl



**SPANKY AND ART GANG (1/14/93)**

Morales and Becker defend a woman accused of killing a studio head's former partner; Rollins defends a man who prominently displayed a racist statue of Martin Luther King on his property; and Gwen discovers the identity of her stalker  
 Anne Twomey, Michael Rothaar, Sam Anderson, Martin Shekar, Salome Jens, June Christopher, John Shepard, Lillian D'Arc, Lise Hilbokdt, Lise Hilboldt, William Messnik, Philip LeStrange, Marva Hicks, Richard Riehle, Holly Haber, Shelley Berman, Rob Brownstein, Melanie MacQueen  
 Written by D. Keith Mano; Directed by Elodie Keene

**BARE WITNESS (2/4/93)**

Brackman defends the owner of a strip club when the City of Los Angeles initiates a lawsuit; Gwen believes that she is suffering the effects of Huntington's disease; and Markowitz takes the stand in the case against one of his alleged attackers  
 Anne Twomey, Salome Jens, David Schwimmer, Richard Gant, Kenneth Tigar, Terri Hanauer, Bebe Drake-Massey, Lexie Bingham, Robert Hooks, Shelley Berman, Swan Allen, Leslie Winston, Tina Panella-Hart, Michael Murphy, Sandy McPeak, Preston Hanson, Dex Elliott Sanders  
 Written by Julie Martin; Directed by Oz Scott

**PARENT TRAP (2/11/93)**

Rollins represents a man whose pregnant, brain-dead wife is on life-support; Morales is subpoenaed by a grand jury for withholding evidence in the trial of a gang member he is defending; and Markowitz appears in court to testify against his attackers  
 Anne Twomey, Art Metrano, Richard Gant, Lexie Bingham, Robert Hooks, William Hickey, Christine Jaksy, Joyce Kurtz, Julie Araskog, Phil Lamarr, Jacy Crawford, Scott Bryce, Susan Bay, Jimmy Medina, Bil Appiebaum, Don Stark, Stephen Mendel, Dex Elliott Sanders, Donald Lee Newell, Fagi Cruz, Chris Oake, Raphael Sbarge  
 Written by Roger Lowenstein; Directed by Steven Robman

**HELLO AND GOODBYE (2/18/93)**

Morales discovers the true identity of the woman who claims to be his wife; Melina represents a woman suing a local television station for the wrongful death of her husband, whose suicide was videotaped by a journalist; and Mullaney's father collapses and is rushed to the hospital  
 Anne Twomey, Annie Corley, Stephen McHattie, David Schwimmer, Brian Reddy, Stanley Grover, Matthew Asner, Robert Lipton, Thomas Wagner, Sandy Bianco, Shirley Knight, Edward Albert, William Hickey, Tony Cecere, David Drummond  
 Written by Paul Manning; Directed by A.R. Gutfreund

**WHERE THERE'S A WILL (2/25/93)**

Gwen has a final confrontation with her stalker; Melina defends a longtime friend against murder charges; and Anne takes on a case involving two of her former Shakespeare professors  
 Anne Twomey, Samantha Eggar, R.G. Armstrong, Lawrence Tierney, Steven Flynn, Richard Easton, Robert David Hall, Ann Marie Lee, Don Amendolia, Tom Wright, Robert Curtis-Brown, Jack Ritschel, Harvey Jason, Norman Snow, Lauren Jones, Erik Estrada, Dean Tarryol, Janna Peters, Ned Hell, Billy Bastiani, B.T. Taylor, Joel Martin  
 Written by Hugh O'Neill; Directed by Michael A. Schultz

**F.O.B. (4/1/93)**

The staff at McKenzie Brackman is awestruck when the firm represents a man claiming to have connections with the Clintons; Becker represents the spouse of a famous prize fighter who is suing for divorce; and Morales defends a man accused of murdering the rapist who attacked his daughter  
 K Callan, Larry Romano, Robin Frates, Shannon Cochran, Griffin Dunne, Natalie Zimmerman, Dennis Freeman, James Gammon, Lynette Walden, David Purdham, David Gautreaux, Robert Katins, David Ralphe, Jan D'Arcy  
 Written by William M. Finkelstein; Directed by Rick Wallace

**COLD SHOWER (4/8/93)**

A McKenzie Brackman client who owes the government \$800,000 in back taxes demands that the IRS treat her with respect; Mullaney prosecutes a case against a 16-year-old being tried as an adult for shooting a classmate at school; and Rollins defends a gay man who claims that an undercover detective seduced and entrapped him in a stolen artwork sting  
 Diane Ladd, Jason Beghe, Caroline Kava, Olivia Cole, Anthony Fusco, Chance Quinn, Ethan Phillips, Philip Sterling, Ben Siegler, David Schall, Lindsey Ginter, Patricia Forte  
 Written by Anne Kenney, Roger Lowenstein, Jennifer Flackett; Directed by Win Phelps

**THAT'S WHY THE LADY IS A STAMP (4/15/93)**

While sorting through the estate of a recently deceased friend, McKenzie is shocked to discover a valuable collection of pornography; Melina represents a man whose wife was killed when a co-worker went on a rampage at the Post Office; and Benny is befriended by a man who takes his money and gambles it away  
 Peter Jurask, Christopher Curry, Kate Collins, Ron Kuhlman, Don Sparks, Gloria Cromwell, Leland Orser, Larry Dobkin, Lou Wagner, Joe Grifasi, Mark Voland, Will Utay, Michael Minor  
 Written by William M. Finkelstein, Paul Manning, Peter Schneider, Julie Martin; Directed by Elodie Keene

**COME RAIN OR COME SCHEIN (4/22/93)**

Anne represents a weatherman who was fired and replaced by a stand-up comedian; Morales prosecutes a case against a man who reneged on a payment promised a Mexican laborer; and Becker and his client use a Jewish divorce ritual as a bargaining chip in a divorce settlement  
 George Wyner, Michael Lembeck, Mimi Maynard, Scott Larose, Clarence Felder, Mariangela Pino, Stephen Root, Donald May, Roman J. Cisneros, Greg Germann, Raye Birk, Barbara Stuart, Stephen Burleigh, Robert Neches, Rudolph Willrich, Mark Schneider, Chaim Tsvi Karp, Reuven Nathanson, William M. Kramer, Susan Burke  
 Written by William M. Finkelstein, Peter Schneider, Roger Lowenstein; Directed by Tom Moore

**VINDALOO IN THE VILLOWS (4/29/93)**

Markowitz defends waiters employed at an East Indian restaurant accused of assaulting a customer with food; Melina represents a woman suing descendants of slave owners who seeks to regain possession of artwork created by a slave ancestor; and Benny tries convincing a mentally retarded girl to press charges against the man who raped her  
 Della Reese, Kathleen Noone, Brian George, Alan Fudge, Arthur Rosenberg, Daniel Benzali, Steven Gilborn, Sandra McClain, Sloane Shelton, Barry Kivel, Kavi Raz, Kathryn Rossetter, Henry Brown, Karen Montgomery, Iqbal Theba, Joe Grifasi, William Weyer  
 Written by Anne Kenney, Paul Manning, Julie Martin; Directed by James C. Hart

**TESTING, TESTING, 1... 2... 3... 4 (5/6/93)**

Anne represents a second grade teacher who was fired after refusing to take a test that would conclusively prove he is not sexually aroused by children; a heckler represents himself in an assault case lodged against a major league baseball player; and Gwen suffers from fears of inadequacy while studying for her bar exam  
 Cotter Smith, Alan Blumenfeld, Brian Cousins, Jay Patterson, Claire Malis Callaway, Dawn Arneemann, Aaron Lustig, Steve Eastin, Daniel Lishner, Scott Paulin, Lawrence Pressman, Ashley Anne Graham, Monica Lundry, Dale Cummings, Catherine Blue, Landon Weber, Logan Weber  
 Written by William M. Finkelstein, Peter Schneider, Roger Lowenstein, Jennifer Flackett; Directed by Oz Scott

**BOURBON COWBOY (5/13/93)**

Melina represents a teenage prostitute who claims that her boyfriend forced her to rob a man; Becker represents a country music great whose wife's career has eclipsed his own; and Gwen's teacher makes another sexual advance toward her  
 Cotter Smith, Kathleen Noone, Pam Tillis, Alanna Ubach, Katherine Cortez, D. David Morin, Dion Anderson, Bruce MacVittie, John Lawlor, Callan White, Ronny Cox, Joseph Taggart, Frederick Allen  
 Written by Anne Kenney, Paul Manning, Julie Martin; Directed by Randy Roberts

**HACKETT OR PACK IT (5/27/93)**

Roxanne convinces Buddy Hackett to appear on an infomercial with her; Gwen presses sexual harassment charges against her former law tutor; and Mullaney represents Benny's mentally retarded girlfriend in a rape case  
 Cotter Smith, Kathleen Noone, Scott Burkholder, Brandon Maggart, Stanley Grover, Stanley Anderson, Carolyn McCormick, David Milch, Nance Little, Connie Lillo Thiemann, Patricia Sill, John Johnston, Buddy Hackett, Stan Kamber, Petrea Burchard  
 Written by William M. Finkelstein, Peter Schneider, Roger Lowenstein, Jennifer Flackett; Directed by Elodie Keene  
 Buddy Hackett appears as himself



**Season 8, 1993-94:**

**BOOK OF RENOVATION, CHAPTER 1 (10/7/93)**

Eli Levinson defends a mentally ill man who confessed to a murder he may not have committed; Anne represents a female attorney who claims she was denied partnership at a law firm because of her sex; and the firm hires Jane Halliday, a fundamentalist Christian, as a new associate  
 Elliott Gould, Carol Baker, Ron Ely, Millie Slavin, Melissa Berger, Gary Newton, John DeMita, John Zarchen, Stephen Root, Pippa Peatthree, Angela Zapka, Jennifer Williams, V.X. Vitolo, Tony Nittoli, Max Perlich, Matthew Faison, Jeff Perry, Mimi Craven, Nick Turturro, William Finkelstein, Priscilla Lopez, Jayne Brook  
 Written by William M. Finkelstein; Directed by Mark Tinker

**LEAP OF FAITH (10/14/93)**

Jane represents a veteran suffering from an illness caused by exposure to chemicals during the Gulf War; Rollins defends a shopping network when a man claims that his wife -- who suffers from a shopping disorder -- has been taken advantage of; and Levinson hires a private detective to investigate the Burgee murder  
 Elliott Gould, Carroll Baker, Elizabeth Peña, Connie Ray, Lisa Banes, Jeff Perry, Max Perlich, Benjamin Mouton, Larry Dobkin, Earl Boen, Barry Lynch, Marthew Posey, Ned Eisenberg, Mimi Craven, Jay Graeter, Jodie Mann, Christina Kokubo, Eddie Matthews, Rick Kahana, Gillian Bagwell, Richard Camphuis, Jayne Brook, Priscilla Lopez, Dakin Matthews  
 Written by William M. Finkelstein, Paul Manning, Julie Martin; Directed by Tom Moore

**HOW MUCH IS THAT BENTLEY IN THE WINDOW? (10/21/93)**

Becker represents a woman attempting to nullify a prenuptial agreement; Levinson convinces Sandy Morrison to testify on the witness stand; and Morales is placed in charge of the firm's renovation  
 Elliott Gould, Carroll Baker, Jeff Perry, Max Perlich, Jayne Brook, Jared Martin, Joan Severance, Belinda Montgomery, Leon Russom, Mike Genovese, Priscilla Lopez, Michael Pniewski, Richard Jamison, Mary Van Arsdel, Gil Smith, Leslie Winston, Joyce Kurtz  
 Written by William M. Finkelstein, Anne Kenney; Directed by Elodie Keene

**FOREIGN CO-RESPONDENT (10/28/93)**

Brackman represents a couple suing their travel agent after he booked them on a world tour that included stops in Sarajevo and Azerbaijan; Mullaney represents a Chinese woman whose husband died while being smuggled into the U.S.; and Levinson is offered a partnership at the firm  
 Joan Severance, Martin Mull, Miriam Flynn, Pat Cooper, George Kee Cheung, Jennifer Basse, Shirley Prestia, John Christy Ewing, F.J. O'Neil, Richard Fancy, Pearl Huang, Lucy Liu, Raymond Ma, Steve Carlisle, Nicholas Kordi, Prabhajot Khalsa, J. Rob Jordan  
 Written by William M. Finkelstein, Paul Manning, Julie Martin; Directed by Mark Tinker

**THE GREEN, GREEN GRASS OF HOME (11/4/93)**

Morales represents a married couple suing the local police and school district following their arrest because their 10-year-old daughter brought marijuana to school; Markowitz is shocked when an old friend admits to being a fugitive from the FBI; and Denise is offered a role in a major motion picture  
 Richard Masur, Concetta Tomei, John Bedford Lloyd, Annie Korzan, Tessie Hogan, Noley Thornton, Dan Martin, Frank Whiteman, Gabriel Jarret, Mark Costello, Kate Zenta, Cabiria Cardinale, David Lodge, Mary Jane Mangler, Frederick Coffin, Adam Gifford, Ellen Ratner  
 Written by William M. Finkelstein, Anne Kenney; Directed by James C. Hart

**SAFE SEX (11/11/93)**

Anne and Jane clash over the defense of a department store chain being sued by an ex-employee; Rollins attempts to convince an ex-Black Panther member to testify; and Becker and Denise become trapped inside a bullet-proof room  
 Richard Masur, Dick Anthony Williams, Frederick Coffin, Paul Dooley, Tina Lifford, Harry Shearer, Penny Peyser, Kario Salem, Frank Whiteman, David Lodge, William Weyer, Eduardo Migre  
 Written by William M. Finkelstein, Anne Kenney, Paul Manning, Julie Martin; Directed by Mark Tinker

**PACIFIC RIMSHOT (11/18/93)**

Markowitz suspects that a witness in the Ellison trial may be lying about events that led to the shooting death of a prison inmate and Black Panther member; Levinson represents a woman suing her relationship guru husband for divorce; and Becker's racism surfaces after his Bentley is struck by a vehicle driven by an Asian man  
 Richard Masur, Dick Anthony Williams, Frederick Coffin, Tina Lifford, Elizabeth Peña, Ramon Bieri, Debra Jo Rupp, Dennis Dugan, Barry Gordon, Carrie-Anne Moss, Vivian Wu, Jim Staskel, Jordan Charney, Elizabeth Harmon-Haid, Chris Cole, Larry Barrett, Catherine Dao  
 Written by William M. Finkelstein; Directed by Charles Haid

**ELI'S GUMMING (12/9/93)**

Mullaney represents a prostitute who claims she was raped by a record company executive; McKenzie defends a vocal therapist being sued by a disgruntled ex-student; and while studying for the California Bar Exam, Levinson is distracted by his sudden popularity with Jinx and Audrey  
 Elizabeth Peña, Joanna Cassidy, Romy Walthall, McNally Sagal, Jack Laufer, Marjorie Monaghan, Richard Libertini, Matt McCoy, John Fiedler, Victoria Zielinski, Jocelyn Rosenthal, Larry Campbell, Robert Kino, Jack Beckerman, Michael Dean Jacobs, Erin McLaughlin, Charles Dugan  
 Written by Anne Kenney, Paul Manning, Julie Martin; Directed by Dennis Dugan

**RHYME AND PUNISHMENT (12/16/93)**

Mullaney has second thoughts when Roxanne asks him to surrender parental rights to their baby; Levinson defends a borscht belt comedian whose son believes he is being manipulated by his mistress; and Brackman represents a poetry publisher suing a promoter over the acquisition of a client mailing list  
 William H. Macy, Frank Medrano, Teri Austin, Raymond Singer, Cristine Rose, Norm Crosby, Hugh Maguire, Keith Mills, Phil Lenkowsky, Mamie Van Doren, Marvin Katzoff, Jerry Stiller  
 Written by William M. Finkelstein, Julie Martin; Directed by Gary Weis  
 Mamie Van Doren appears as herself

**HE AIN'T GUILTY, HE'S MY BROTHER (2/3/94)**

Morales defends a young Hispanic man who confesses to a convenience store robbery so that a member of his family will not be convicted; Anne represents a man being sued by his ex-girlfriend for impersonating a police officer; and Mullaney's romance with a judge jeopardizes the validity of a rape trial  
 Joanna Cassidy, Tony Colitti, Shelley Morrison, Geoffrey Rivas, Sam Vlahos, Kurt Fuller, Penny Tressman, Jack Laufer, Marie Marshall, Norman Large, Michael Pniewski, Bill Clark, George Poulos, Christopher Kriesa, Dean Hill, Tom Jourden, Tom McLaughlin, Darrell Harris, Didi Conn, Paul Haggis  
 Written by Paul Haggis, Anne Kenney, Paul Manning; Directed by Oz Scott

**MCKENZIE, BRACKMAN, BARNUM & BAILEY (2/10/94)**

A juggler is sued by an ex-partner who alleges his act was stolen; Jane represents a ballerina suing her choreographer for breach of contract; and Dominic and Denise try convincing Benny that he will lose Rosalie unless he pursues the romance  
 Joe Grifasi, Michael Moschen, Gelsey Kirkland, Roy Dotrice, Carl Carlsson, Michael V. Gazzo, James Cromwell, Richard Kline, Kristin Bauer, Barbara Eda-Young, Parley Baer, Mark Nizer, Patricia Coleman, Harold Ayer  
 Written by Anne Kenney, Julie Martin, Jennifer Flackett; Directed by Dennis Dugan

**COLD CUTS (2/17/94)**

Levinson defends a mountain guide accused of killing and eating one of his clients; McKenzie represents a savvy businessman whose son turns against him after he arranges a lunch date with Denise; and Becker represents a brilliant mathematician being sued for divorce by his equally brilliant wife  
 Valerie Mahaffey, Joseph Bologna, Gregg Henry, David Wohl, Gary Frank, Nicholas Cascone, Barry Gordon, Jenette Goldstein, Susanna Thompson, Anne Haney, Nicolette Scorsese, Andrew Bilgore, Tim Ahern, Alan Cassidy, Jocelyn Rosenthal  
 Written by William M. Finkelstein, Paul Manning; Directed by Elodie Keene

**AGE OF INSOLENCE (2/24/94)**

Anne represents a woman fighting to retain custody of her adopted child; Jane represents a woman with a Victorian personality who faints when she hears vulgarities; and Rollins threatens to quit the firm unless he is made a partner  
 Richard Edson, Lela Ivey, Gail Youngs, Elizabeth Ruscio, Scott Michael Campbell, Paul Ben-Victor, Gregory Itzin, Amy Moore Davis, Sharon Spelman, Catherine Dao, Ben Mittleman  
 Written by Theresa Rebeck; Directed by Win Phelps

**GOD IS MY CO-COUNSEL (3/10/94)**

Jane defends a high school teacher who was fired after teaching creationism to his biology class; and as the day of Benny's wedding approaches, Rosalie discovers that her marriage to another mentally retarded man was never annulled  
Joe Grifasi, James Stephens, John Diehl, Gary Bayer, John Doolittle, Dierk Torsek, Judith Jones, Titi Leek, Wylie Small, Nancy Van Iderstine, James Gammon, Kathleen Noone

Written by Anne Kenney; Directed by Mark Tinker

**THREE ON A PATCH (3/17/94)**

Brackman defends three elderly men who are being evicted from a retirement community because the testosterone experiment in which they have been participating has caused them to become promiscuous; Rollins represents an inmate who claims that the maximum security prison in which he is confined literally drives prisoners insane; and Morales grows outraged that a lawyer with a questionable past is being considered for a new associate position

Vondie Curtis-Hall, Marco Rodriguez, Eric Christmas, George O. Petrie, Denver Pyle, Natalija Nogulich, Tom Towles, Eric Poppick, Randy Ogelsby, Stephen Pearlman, Larry Dobkin, Annie Abbott, Maria Rangel, Denise Besette, Arthur Greer, Michael Jace, Robin Burrows, Mark Phelan

Written by William M. Finkelstein, Paul Manning; Directed by Dan Lerner

**WHOSE SAN ANDREAS FAULT IS IT, ANYWAY (3/24/94)**

The firm stands to lose a great deal of money in a settlement case after Jane encourages a client to read the Bible; Levinson represents a woman who is being sued for sexual harassment by her ex-boyfriend; and Morales leaves the firm after Patrick Flanagan is hired as a new associate

Jane Kaczmarek, Edie McClurg, Shelley Hack, Michael R. Gill, Michael Harney, Stanley Grover, Tim Van Pelt, Kenneth Lloyd Bowers

Written by Jean Gennis, Phyllis Murphy; Directed by Elodie Keene

**SILENCE IS GOLDEN (4/14/94)**

Flanagan destroys Mullaney's case against an alleged rapist; Rollins represents a fashion model whose father seeks to prevent her from modeling provocative attire; and Brackman and Sheila attempt to enroll their son in an exclusive private school  
Barry Primus, Shannon Wilcox, Gregory Alan-Williams, Stephen Root, Victoria Dillard, Paul Sand, Michael Des Barres, Clark Johnson, Lance Robinson, Yvonne Coll, Granville Ames, Lea Anne Wolfe, Kate Horton

Written by Paul Haggis, Julie Martin; Directed by Leslie Hill

**DEAD ISSUE (4/21/94)**

Becker is hired by the producer of a pornographic film who is accused of pandering; Anne represents a woman suing her "Deadhead" husband; and Markowitz defends a writer who is accused of slandering a distinguished nuclear physicist who participated in radiation experiments involving mentally retarded children  
Kate Vernon, Patti D'Arbanville-Quinn, Peter Jurasik, Charles Martin Smith, Fritz Weaver, Ken Lerner, Peter Crombie, James Handy, Patricia Healy, Jane Hallaren, Marion Dugan, Johnny Cocktails

Written by William M. Finkelstein, Roger Lowenstein; Directed by Mark Tinker

**TUNNEL OF LOVE (4/28/94)**

Flanagan represents a dentist whose patients deserted him after a rival dentist spread false rumors that he was HIV-positive; and McKenzie represents a friend whose neighbor is suing for damages because the man's mutt impregnated her purebred Afghan

Kate Vernon, Shelley Duvall, Kenneth Mars, Armin Shimerman, Stephen Meadows, Scott Jaeck, Dennis Lipscomb, Timothy Stack, June Christopher, Mary Van Arsdel, Carol Androsky, Mark Chaet, Kadina Delejald, Ed Kershen, Ralph Monaco, Angela Robinson, Candace Jinnette, Richard Balin

Written by Anne Kenney, Paul Manning, Peter Schneider; Directed by Elodie Keene

**HOW AM I DRIVING (5/5/94)**

Becker represents a man who is being blackmailed by a madam; Rollins represents a man whose daughter is suing for release from a mental institution; and Levinson buys a new car only to discover it is stolen

Kate Vernon, Barry Newman, Thomas Ryan, Lois Chiles, Ray Buktenica, Carolyn Seymour, T.C. Warner, Kario Salem, Margot Rose, Stephen Mills, Diane Cady, Dan Woren, Anthony C. Hall, Mike Tinker, Deprise Brescia

Written by William M. Finkelstein, Paul Haggis, Julie Martin, Alice Miller-Smith; Directed by Mark Tinker

**WHISTLE STOP (5/12/94)**

Becker is arrested and charged with killing a madam; Mullaney reluctantly prosecutes a man who has two felony convictions against him and faces life in prison; and Denise is irritated by a repairman who whistles incessantly

Barry Newman, Kate Vernon, Joanna Cassidy, Elizabeth Peña, Dion Anderson, Tracey Walter, Mariangela Pino, Carolyn Seymour, Bernie McInerney, Tom Dahlgren, Arthur Senzy, Guerin Barry, Beau Billingslea, Jordan Lund, William Keene, Alec Smight, Martin Goslins, Jerry Turner, Tom Briggs, Sam Armato  
Written by Paul Haggis, Anne Kenney, Paul Manning, Julie Martin; Directed by Randy Roberts



**FINISH LINE (5/19/94)**

McKenzie announces that he is retiring; Nuzzi and Benny buy a racehorse; and the son of a clothing manufacturer sues his father after being fired from the family business

Joseph Wiseman, Saul Rubinek, Kathleen Wilhoite, Joe Grifasi, Kim Hunter, Lindsay Crouse, Wendie Malick, Yvette Freeman, David Milch, Darrell Vienna, Robert Parucha

Written by Paul Manning, Julie Martin, Peter Schneider, William M. Finkelstein (s), Paul Haggis (s), Anne Kenney (s); Directed by William M. Finkelstein

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*L.A. Law 100th Episode Celebration, with Jane Pauley (2/6/91)*

Jane Pauley

Written and directed by Jon Wilkman

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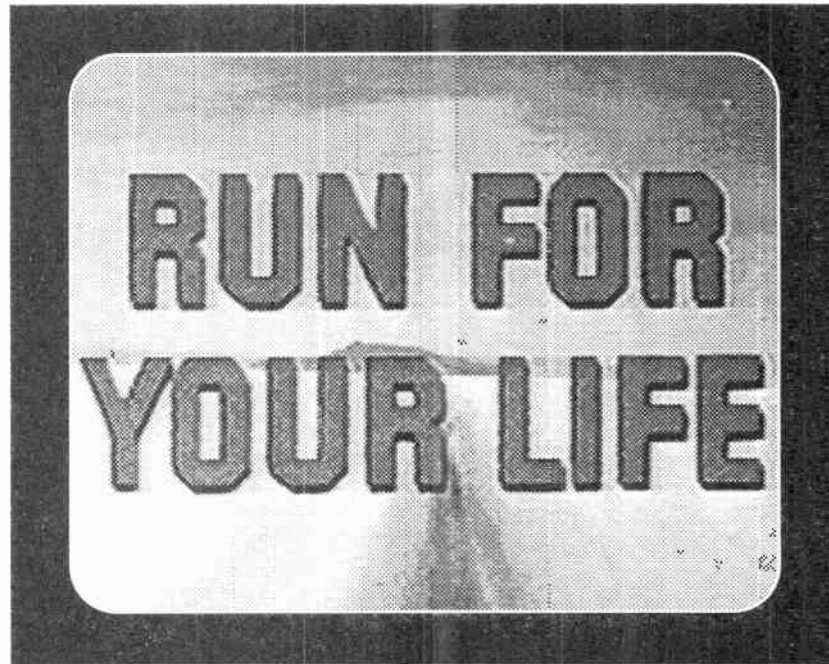
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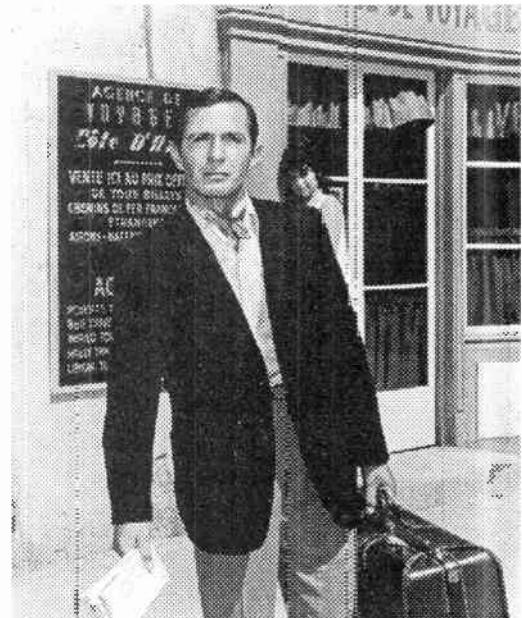
**Run For Your Life** – 86 episodes, NBC

**Credits:**

Executive producer - Roy Huggins  
Created by Roy Huggins  
Produced by Jo Swerling Jr.  
Theme and music by Pete Rugolo

**Regular cast:**

Paul Bryan - Ben Gazzara



You're in the prime of your life. Your career is thriving, and your personal life just couldn't be better.

You visit your doctor for your annual checkup – a routine thing, most years. But not this time. The doctor notices something that's far from routine. He runs some tests and soon makes an earth-shattering discovery: you have somehow contracted a rare disease for which there is no known cure. You have roughly one year left to live, perhaps as much as two.

What would you do?

You could succumb to depression, drowning your sorrows in the bottle<sup>o</sup> or worse. You might find some comfort in your own self-pity, but if you're smart, you'll soon realize all you've done is waste what

little time you have left.

Or you could look at it as a challenge to dive into life, a chance to experience as much as you can for as long as you've got. In the process, you just might discover what it really means to live.

This premise and the existential questions it poses are what make *Run For Your Life* a unique television series. Whereas most prime time protagonists are motivated by a concern for survival in some way, attorney Paul Bryan (played by Ben Gazzara) disdains survival in anything he does, because he is reconciled to the fact that the end, for him, is near.

Assuming he has the means, how does a man conduct himself when his need for the most basic of animal instincts, self-preserva-

tion, is obliterated by circumstances? In all probability, *Run For Your Life* suggests, he would attempt to live every waking instant to the utmost that his wit allows – recklessly, with total abandon.

Which is exactly what Paul Bryan does. He has no wife, no family, no one to whom he is anything more than a good lawyer or a good friend. He's been told he will be in perfect health and be completely normal until the final two weeks. He gives up his San Francisco-based practice, sells his home, his investments, and all his possessions, and embarks on a quest to live the remainder of his life as fully as possible. He travels the world, from the most exotic locales to the poorest of countries. Whenever Bryan finds that "there are questions about my own coun-

try that I can't answer," he returns to the United States (and, often, back to his native Bay Area), and eventually comes to understand the heart of America better than any man since Charles Kuralt.

Life takes on a new dimension for Paul Bryan. He hopes "to squeeze 20 years of living into one year, or two," so he cannot linger in one place for too long. Thus, he becomes a man on the run, relentlessly racing against the time limit which has been suddenly imposed on him.

Roy Huggins, of course, originated the "man on the run" concept in network TV with *The Fugitive*. While the story of Dr. Richard Kimble was winning Emmy Awards and pulling record audience numbers, rival producers scrambled to duplicate its success. In television, as in life, imitation is the sincerest form of flattery. By 1965, a number of "Fugitive-like" shows made their premieres (*Destry*, *The Loner*, *A Man Called Shenandoah*); two more followed in 1966 (*Shane* and *Run, Buddy, Run*). None of these lasted more than one full season.

The only variation on *The Fugitive* that worked, *Run For Your Life* had one advantage none of the others had: it was conceived and produced by none other than Huggins himself.

"Many of my friends and colleagues saw what was going on with these imitations on *The Fugitive*," recalls Huggins, "and they'd say, 'Roy, why don't you do one yourself? Everyone else is doing it, and they're doing it wrong.' Even Leonard Goldenson [then-president of ABC] said that to me, only he said it after I'd already developed *Run For Your Life* and sold it to NBC. But, yes, it was a deliberate attempt on my part to copy my own concept. But how I came about doing *Run For Your Life* was entirely accidental."

Accidental, because the original idea behind the premise of *Run* did not actually come from Huggins himself. "It came from Jennings Lang, who was the head of television production at Universal Studios at the time," the producer continues. "Jennings met with me one day, and said, 'I've got a great idea for a series. A man is told he's only got two years to live. Only, when he leaves his doctor, the audience somehow learns that this is a mistake: there's nothing wrong with him. But the man doesn't know that. He thinks he's only got two years to live, and so he decides to live it up!'"

"I didn't say this to Jennings, but I thought it was a pretty dumb idea. Then, once I got back to my office, I sat down and thought, 'Wait a minute. What if it isn't a mistake? What if the man really does have only two years to live? If that's true, then this is a really good idea.' Because now we're really dealing with an existential point

of view on life.

"I liked it, because it was a Rabelaisian approach to fiction, as opposed to, say, the Bunyanesque approach (as seen in *Pilgrim's Progress*, where the thing you must discover is, 'you do good'). Whereas, according to Rabelais, the idea of life is to have a good time. So I thought, here's a guy who lives according to Rabelais, who faces his mortality and says, 'This is what I'm gonna do something about it.'"

"I started thinking about what kind of story to tell. Around that time, Jo Swerling had read an article about chicarenos, who were young people with lots of money. They lived on the French Riviera, and they practiced the Nietzschean philosophy of 'living dangerously.' They jumped out of airplanes, they dived 200 feet deep into the ocean, and so forth.

"I said, 'That's it.' A story was written which had Paul Bryan coming into contact with a chicareno [played by Katherine Crawford, Huggins' daughter in real life]. Luther Davis wrote a fine script that became the pilot, and we filmed it as a segment on *Kraft Suspense Theater*, a show I was producing at the time."

Of course, Huggins knew that, in order for the series to work, Paul Bryan could not be completely hedonistic. Bryan needed to become a catalyst in the lives of the people he meets in his travels, otherwise the audience would likely become bored with his exploits after a few weeks.

In RAPTURE AT TWO-FORTY, the pilot episode, Paul meets Leslie Thurston, a chicareno who loses herself in extreme adventure to win her father's approval after the tragic death of her race car driver brother, the apple of his eye. Paul realizes that in trying live the life of her brother, Leslie is denying herself the opportunity to live life on her own terms. He decides, at great risk, "to salvage the hidden woman" in Leslie. It's a risk, because not only might Leslie fall in love with him, he might also fall in love with her – the one pleasure of life Paul can never permit himself to have. Paul knows that kind of personal relationship increases exponentially with time, and the scars are deep once it ends (as he knows, in his case, it must).

Though Paul rarely shares his knowledge of his fate with others, he knows he must tell Leslie before he says goodbye. "I have to be with people who don't know about me, who don't really care. With you, I'd see it every day in your eyes: my time shortening. And you'd see it in mine. It's in your wet, beautiful eyes right now."

Paul leaves, taking comfort in knowing he was the conduit through which Leslie discovers something very essential about herself. "Perhaps Nietzsche meant 'emotional-

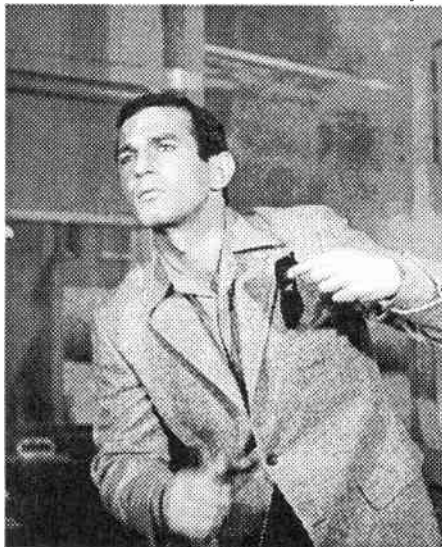
ly,' and not just risking your neck every day," she tells her father at the end of the pilot. "I'm going to find myself a man, now that I know they exist. And I'm going to love -- that's living dangerously. That's risk. That was the one risk I was afraid to take, but now I can't wait to take it."

Thus, as a result of a perfectly logical and believable progression of events, Paul Bryan becomes, in effect, a modern-day reincarnation of the classic Western hero – the mysterious stranger who drifts from town to town, graces the lives of those he meets, and makes each town "a little better than it was" by the time he leaves. Given the circumstances, the audience can understand why Bryan must occasionally terminate his involvements abruptly: he has no choice. The audience can therefore root for Paul without feeling guilty.

"Let's face it," admits Huggins. "Without that death sentence looming over him, a man like Bryan, who drifts from place to place, who leaves people behind, etc., would be little more than a bum. You can't ask the audience to root for a bum every week. You can't ask the audience to root for a man who keeps walking out on the women who fall in love with him; that's asking them to root for a heel. Bryan's predicament changes that. The audience knows that it pains him to leave, but that he really has no choice. That makes him someone they can sympathize with."

That, of course, was Huggins' exact thinking when he conceived *The Fugitive* in 1960. Like Paul Bryan, Richard Kimble was a man who, because of extraordinary circumstances, found himself moving from town to town each week without ever losing the sympathy of the audience.

Paul Bryan was a departure from the typical Roy Huggins character in that, unlike Bret Maverick, he was a man who actively



RAPTURE AT TWO-FORTY

sought dangerous situations. Yet, at the same time, he was very much like Maverick, in that his motivations for embracing danger were decidedly unconventional. "Bryan did things that Maverick would never have done because they were important to giving quality to his life," explains Huggins, "whereas, to Maverick, avoiding those kinds of situations was a way of achieving something that Bryan didn't have: long life. Maverick avoided things in order to live to be 90. Bryan jumped into things in order to live as if he had lived 90 years.

"He gets into these things, because to choose otherwise would be a contradiction. He doesn't have a long time to live, so why shouldn't he get into something that gives excitement to his life? It has nothing to do with making up for lost time — that's something anybody might decide to do. But that isn't the case with Paul Bryan. Paul Bryan finds out he's only got one or two years to live. He's determined to extract the most excitement he can out of life, in order to lengthen it. Because the end result of 'living dangerously' is that you seem to be living longer, and more fully, than the guy who has a wife and kids and goes home at six o'clock. You are more alive, and it contains a sense of extending life, as well as making it exciting.

"I know a little about this, from my own experience. When I was producing television, I would often go off on a three-or-four-thousand-mile drive and dictate stories for my shows into a tape recorder as I drove. I would only be gone for about four or five days, but by the time I came back home, it would feel as if I'd been away for much, much longer. It has something to do with time, and distance, and separation from the ordinary. Your perception of time is different. You can't believe you accomplished all that in just a few days; you feel as though it's been more like a month. But you're still exhilarated from the experience. I had Bryan discover that very early on, and even had him talk about it a couple of times on the show, for the benefit of anyone in the audience who might have missed it."

A good example of this occurs in *WHO'S WATCHING THE FLESHPOT?*, in a scene in which an ingenue named Marsha (Davey Davison) chastises Paul for "wasting his time" instead of focusing on things like career and marriage.

Paul: That's the trouble with people nowadays. Everybody's running around, "not wasting time." I've saved so much, I think it's about time I started spending some... I'm not sure that what I was doing back home was living at all. But since I left, there's never been a moment of doubt



Paul Bryan (Ben Gazzara) shares a drink with guest star Katherine Ross in the series premiere, *THE COLD, COLD WAR OF PAUL BRYAN*.

that I was alive.

Marsha: But what have you got if you live just for today? Nothing but a lot of yesterdays.

Paul: Is that bad? At least, they'll be nice, full yesterdays -- something you won't mind looking back on.

"Now, I realize," concedes Huggins, "there's a contradiction in that line of thinking, in that many people say, 'Well, isn't that what makes life feel shorter?' And, in one sense, it does, in that you're never bored. But when the experience is over, you nonetheless feel as if you've lived much longer. I thought it was particularly important for a man like Paul Bryan to face his predicament that way."

What did Ben Gazzara bring to the package?

"Everything," says Jo Swerling Jr., Run's supervising producer. "He did a brilliant job of playing that character. He gave Paul Bryan a sense of strength, and sensitivity, on all levels of feeling, so that you could tell he had come to terms with his mortality, without feeling sorry for himself, but rather as the challenge of making the most of the time that he had left. You had the sense of a guy who was carrying a burden, but not overwhelmed by it. I thought Ben played that brilliantly.

"We had kind of a bumpy time with him, at first, during that gear-up time when we first started production, after the pilot had been sold. Without mentioning any names, there were certain people who had Ben's

confidence, and I don't think they really wanted him to go the show. They were whispering in his ear a lot, about how the early scripts that were being developed were 'no good.' Since they had been associates of his for some time, and we were the new guys on the block, we hadn't time yet to win his confidence, and his trust. That created some difficulties between Ben and Roy and me. But we somehow struggled through that, and got the first episode or two on the air. Then, the show started getting good ratings, and really good reviews. From that moment on, he was a pleasure to work with. He was very respectful of the material, and frequently contributed excellent ideas of his own. He was never a troublemaker. He was extremely professional, a very fast study. He always knew his lines. He was a trained actor, and a fun guy. He created a good atmosphere around the set. He was the kind of guy who said Hello to everybody, and treated them well."

Gazzara originally saw Bryan as a non-conformist anti-hero, the kind of man who would stand on a table in the public library and scream at the top of his lungs. Huggins resisted, confident in his belief that such behavior in a series lead would only turn away the audience. When the premiere broadcast [*THE COLD, COLD WAR OF PAUL BRYAN*] finished in the Top Ten, and the series proceeded to win its Wednesday 10:00 p.m. timeslot on a consistent basis, Gazzara gave the executive producer his due. "By his knowledge of television, Huggins knows what works with the masses," Gazzara told *TV Guide* in 1965. "The ratings are good. So I have to bow to Huggins and say maybe

he was right.”

*Run For Your Life* went on to average a 35.3 share for its first season. The share, or “H.U.T. number,” is considered the most accurate measure of audience response in network television. Of the total number of Households Using (i.e., actually watching) Television at 10:00 p.m. on Wednesdays during the 1965-1966 season, over one-third were tuned in to *Run For Your Life*.

Gazzara also directed a number of episodes, “which were among the best, I think,” adds Swerling. “He did them with a sense of fiscal responsibility, too. Sometimes, when these series stars get the megaphone, they don’t particularly care how much they’re going to cost the studio. But not only were Ben’s shows among our best, creatively, but he brought them all in on schedule, and on or under budget – which I thought was great.

“I was very sad, after it was all over, that he never won an Emmy. He was nominated twice for Best Dramatic Actor, as was the show itself for Best Drama, but we lost both times to Bill Cosby and *I Spy*. When we were nominated in our last year [1968], I thought it would’ve been nice if, after having given the awards to *I Spy* the year before, the Academy could’ve possibly ‘spread the wealth around.’ But that’s the way it goes. We were always the bridesmaid, never the bride.”

Pre-production for a series scheduled to premiere in September begins several months in advance, depending on exactly when the network orders the series. Back in the 1960s, the networks usually announced their fall schedules around Washington’s Birthday, which gave producers about three months to develop scripts before filming commenced in June.

As mentioned previously, for Roy Huggins, script preparation often began with one of his patented “story trips,” during which time he would dictate fully developed stories, complete with notes on characterization, the nature of the relationships in the story, and actual dialogue. Upon his return, he would have his notes transcribed, revised, and then dictated a second time for clarity. Before assigning a writer to write the story into script form, he would meet with the writer and go over the story. This meeting would also be recorded and transcribed for the benefit of the writer. The writer would prepare the teleplay, then meet with Huggins once again for any input and/or revisions.

In theory, Huggins’ approach was fool-proof: because his stories included detailed characterizations and actual dialogue, all the writer had to do was transform it from prose to teleplay form. But it wasn’t always easy in practice. The script had to reflect an absolute grasp of Huggins’ concept; if it did-

n’t, either the writer had to revise the teleplay so that it conformed with Huggins’ vision, or Huggins would reassign the story (but not before going over the story in detail with the new writer).

Huggins’ meticulous approach did not sit well with everyone who worked with him: by his own admission, he can be extremely uncompromising in the area of story and script development, and he can be brutal with his criticism. But countless others in the film and television industry (including Stephen J. Cannell and Juanita Bartlett) swear by Huggins’ methods because they respect his expertise in the craft of storytelling, and they recognize his desire to develop the talent he sees in them to its fullest possible extent. “Roy is really a teacher at heart,” says Jo Swerling. “In fact, at one point in his life, he wanted to be a professor of political theory, and he actually left television for a time to work on his doctorate in that field, until he was lured back into television by Universal to produce *The Virginian*.

“While Roy was very easy with his praise when you did something well, at the same time, he was not shy about being stern whenever you screwed up. Roy could be tough, but in a lot of ways, that was good, because he’d always back off and say, ‘You know, if I thought you had no talent, I wouldn’t bother. I only do this because I think you have something to offer, and that you’ll learn from the experience.’”

Huggins saw himself as a teacher, but he also never lost sight of a practical reality that faced his associates (as well as himself) if he didn’t do his job well. “Roy used to tell me,” adds Swerling, “‘If I say nothing, or if I only say ‘That’s okay,’ then you’re not going to learn anything – and at some point, your option at the studio won’t get picked up. ‘So he was a stern mentor, but he was also a wonderful man to work with. He was marvelously creative. The way he could come up with stories bordered on the supernatural.’”

Sometimes, though, he’d only come up with a premise – a very good premise, but one which he knew wasn’t fully developed yet as a story. That was the case with the story that eventually became one of the show’s most compelling episodes, NIGHT TRAIN TO CHICAGO.

“One day,” recalls Huggins. “I brought Jo and Paul [Freeman, *Run*’s associate producer] into my office, and I said to them, ‘Imagine that Ben Gazzara is on a train and he meets a nun.’”

“‘Okay,’ they said. ‘What happens then?’”

“‘Well, it turns out she’s not a nun at all,’ I said. ‘Gazzara talks to her. Then, shortly after they get off the train, he sees her

again, dressed in regular clothes, only she pretends she doesn’t know him.’”

“Now, we all agreed that the idea was interesting, but we couldn’t come up with a good, dramatic explanation for the woman’s disguise. We went on to discuss other story ideas, but I kept this particular premise foremost in my mind. In the first place, it was a wonderfully interesting way to begin an episode. We had a whole first scene. Gazzara talks casually with a nun on a train. In a few lines of casual conversation, her character is established as that of a warm and good person. Then he sees her dressed in regular clothes and she snubs him coldly: why? If you can get a television audience to ask why at the beginning of the hour, if you can get the audience to become immediately interested in finding why, you’ve won the first battle of a television show: keeping the audience from going to the refrigerator or to another channel.”

Still, even after that first battle is won, the episode has to deliver. “There’s nothing worse than intriguing an audience with a good, teasing first scene and then failing to deliver, giving them a half-baked, stereotyped explanation,” Huggins explains, “and that’s just what we didn’t have in this case – a good explanation, a good story to follow the first scene.”

Huggins finally found a solution three weeks later, when he read a four-paragraph news story saying that a Congressional committee would soon resume its inquiry into the activities of national crime syndicates. This was all the stimulus he needed. At the next story conference, Huggins suggested that the woman disguised as a nun be the daughter of a Cosa Nostra Chieftain who has agreed to testify before a Congressional Committee. She is afraid she will be captured by her father’s former colleagues and held to force him not to testify. The idea was soon expanded by Swerling and Freeman; a few days later, Huggins drafted a four-page story treatment. The treatment was then assigned to Robert Bloch (best known as the author of *Psycho*), who wrote the teleplay.

“A series like *Run For Your Life* can go nowhere without good stories,” says Huggins. “The one thing I’ve always been proud of is being able to tell a good story, as well as recognize one when I hear one. You have to be alert all the time, because you can find a good story, or at least the germ of a good story, just about anywhere.

“We had a young film editor at the time named Patrick Kennedy. One day, I bumped into him at the studio commissary, and he said, ‘Roy, you’ve already established that Gazzara won’t get involved with a woman romantically because he feels he can’t stay long with anyone who knows about his terminal disease. Why don’t you have him fall

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Kindred spirits: guest star Claudine Longet in *THE SADNESS OF A HAPPY TIME*, the first of two appearances as the equally-afflicted true love.

in love with a girl, and have her throw his own argument back at him? In other words, she rejects him, because she knows every time he looks into her eyes, he'll see someone who knows he's going to die."

"It wasn't until I had walked back to my office that I realized what he had given me: in one sentence. I had an outline for a complete three-act episode. I sat down, wrote a 22-page treatment and the next day assigned a writer to do the script."

That one-sentence story line turned out to be a hauntingly beautiful love story. *THE SADNESS OF A HAPPY TIME*, one of the best episodes of the series. Patrick Kennedy not only received full credit and money for the creation of the story line of that episode, but received additional remuneration and credit when Huggins commissioned a sequel, *THE WORD WOULD BE GOODBYE*. Claudine Longet starred in both episodes as Bryan's one true love, an existential novelist loosely based on Françoise Sagan, author of *Bonjour Tristesse*.

Huggins' approach to executive producing was somewhat unusual, in that he focused primarily on just two aspects of production: preparation of stories and scripts, and post-production (with a particular eye on the editing of the film). Film editing requires not only a mastery of technical skills like splicing and dubbing, but an acute understanding of the craft of telling stories. If the editor is not in sync with the producer, director or writer has in mind, then the cut of the film may include (or exclude) footage that could alter the entire story. For that reason, Huggins oversaw the editing of all his series and TV-movies as vigilantly as he did

the writing.

Huggins' methods didn't always sit well with the brass at Universal, whose Business Department frequently complained that his shows cost up to one-third more than any other show on the lot. The extra costs were always related to post-production. Huggins always believed, however, that the quality of what went on the air was a reflection of the amount of time spent in post production. More often than not, he could counter the bean-counters with another set of numbers: high ratings.

While Huggins concentrated on overseeing the writing and the editing, he left most of the other areas of production in the capable hands of supervising producer Jo Swerling Jr. Beginning with *Kraft Suspense Theater* in 1965, Swerling worked closely with Huggins on every project the exec producer did for Universal until Huggins left the studio in 1980.

Swerling's responsibilities ranged from overseeing the production schedule, to meeting regularly with art directors and set designers to plan the "look" of each show to prepping directors, to keeping an eye on the bottom line: making sure the series reached its qualitative goals each week without exceeding its budget. That could be particularly challenging on a show like *Run For Your Life*, which, unlike most series, did not have any "standing sets" which could be incorporated into each story, since the action always took place in a different city or country each week. But, as Swerling explains, the show was able to meet that challenge by taking advantage of the wealth of resources readily available on the Universal back lot:

"One of the things that helped make that possible at the time was the fact that we were shooting at a large studio, Universal, which had a great back lot, and had a lot of good sources for stock footage. We had a huge back lot, where you could find a 'European street' or a 'Mexican street' or a 'New York street,' and all of these elements. I don't remember how many sound stages there were at the time [that had complete sets in them]. The studio would leave these sets standing until they needed the space, to do a feature or whatever, and they'd have to tear them down, and put up something else. But then, those sets would remain standing.

"That enabled us to go around and scout these stages, and pick out sets that were already built, and revamp them (as long as whoever had built them was done with them). Or, if they needed to use them again, we would revamp them, and then they would charge the show budget to put them back the way they were.

"We also used to sit down and have regular screenings of stock footage. Gloryette Clark, our stock footage librarian, who later became a film editor (and later yet, a writer and a director), was superb at finding good stock film. Whenever we'd put a script into production, we'd turn her loose looking for stuff. They had a pretty good film library at Universal, but they also had access to other studios, and other independent film libraries, and so on. Gloryette would find all sorts of good stuff for us.

"For example, if we wanted to play a scene in a Moroccan market place, we would find ourselves a great wide angle, from some movie, of a location like that. We would look for some little identifying feature, like a colorful awning over a stand, or in front of a store. Then, on the Universal back lot, they actually had a kind of 'Moroccan street,' a Middle Eastern kind of thing. We would go and duplicate the awning, and stick it up on the street. So we'd go from this wide angle, with thousands of extras, in tight to a relatively confined area – but we would match this one identifiable feature, and then we'd have our 30 extras there, walking back and forth, in front of the camera, with a long lens, and so forth. It was a technique that worked really well in those days. I don't know how well you'd be able to get away with it today, when audiences have seen so much more elaborate stuff."

Perhaps that's true. But, still, considering that most of the sophisticated technology of today simply wasn't available back then, the whole thing comes across quite well – so well, in fact, that even the network brass couldn't tell the difference. "Robert Kintner, who was president of NBC-TV at the time, used to brag about having two shows that were shot all over the world, *I Spy* and *Run*

*For Your Life*," continues Swerling. "Now, *I Spy* was, in fact, shot all over the world, whereas we rarely left the studio on *Run For Your Life*. Only Kintner never knew that. He believed we also shot our show all over the place – which, looking back, is probably the highest compliment he could have paid us.

"The only time I ever recall going out on an overnight location was for a show we did in the first year, called OUR MAN IN LIMBO. That story had a sequence in which a light plane navigated by Paul Bryan crash-lands in the Sahara Desert. In order to film that sequence, we spent a couple days at an area near Pismo Beach, called Oceania. It's a rather large sand dune area, the kind of place where the whole institution of 'dune bugging' began. There aren't many places like that in the United States – certainly not out on the West Coast, at least. Most of the desert areas that we have around here, like Palmdale or Palm Springs, you'll find mountains and rocks, but not a lot of dunes; whereas this place we used for that show had really big sand dunes, where we could get down into them so that you can't see anything else around you. It was the perfect place for our purposes. So we shot, I think, two or three days there: we did the crash of the airplane, and all the sequences with Ben and the guest actress [Janine Gray]. But it was the only time we ever went out of town for *Run For Your Life*. We did a lot of local location shooting, around Hollywood, but the preponderance of stuff was usually shot right at Universal, and integrated into stock footage."

*Run For Your Life* was like *The Fugitive* in one other important way: it was an anthology series with a running character. Though Paul Bryan appeared in every story, there was never anything familiar about his settings from show to show. That opened the



Bobby Darin's guest spot in WHO'S WATCHING THE FLESHPOT? was actually a prospective pilot.

door to an infinity of storytelling possibilities. The world of art, the world of crime, the world of theater, the world of business, the world of music, the world of sports, the world of religion, the world of politics, the world of war, the world of the individual, the world of the masses, the world of nature... every world which exists on our planet beckoned Bryan to sample it. He could become involved in literally any kind of intrigue, from as basic and simple as helping a small child who lost a balloon, to as hazardous and international as negotiating (above or below the table) the escape of an important individual from behind the Iron Curtain.

As an anthology series, each week featured an attractive lineup of guest stars, including Macdonald Carey, Katharine Ross, Barry Sullivan, Suzanne Pleshette, Ernest Borgnine, Brenda Scott, Kim Darby, Rossano Brazzi, Diana Hyland, Robert Loggia, Telly Savalas, Susan Strasberg, James Whitmore, Mary Ann Mobley, Eve Arden, Henry Silva, Carol Lawrence, Peter Lawford, Harry Guardino, Sal Mineo, Edward Mulhare, Gena Rowlands, Leslie Nielsen, Lesley Ann Warren, Carol Lynley, Roddy McDowall, Louise Sorel, Brock Peters, Ossie Davis, Anthony Eisley, Tige Andrews, Jack Palance, Sheree North, Linden Chiles, Michael Dunn, Jacqueline Scott, Peter Graves, Edward Asner, Kent McCord, Gavin McLeod, Bruce Dern, Jack Albertson, Pat Harrington, Dabney Coleman, Jack Kelly, William Windom, Cloris Leachman, Arthur Hill, Joseph Campanella, and Janice Rule (a.k.a. Mrs. Ben Gazzara at the time of the show). Several other actors returned to play the same character in multiple episodes, most notably Fernando Lamas (as Ramon da Vega, professional gigolo), Jeremy Slate (as race car driver Pete Gaffney), Martin Milner (as Mike Greene, Paul's buddy from the Korean War), Ina Balin (as Lisa Sorrow), and Stephen McNally (who replaced Macdonald Carey as Mike Allen, Paul's CIA contact). A number of other guest stars graced the show from other realms of show business: stage star Howard Keel, singers Bobby Darin and Mel Tormé, comic Don Rickles, and former middleweight boxing champion Sugar Ray Robinson.

Two notes of interest. Mel Tormé also wrote THE FROZEN IMAGE, the episode in which he starred; while WHO'S WATCHING THE FLESHPOT?, the episode featuring Bobby Darin, was the pilot for a series that never materialized, *The Sweet Life*.

*Run For Your Life* featured a number of other talented people behind the scenes. Director Michael Ritchie (*The Candidate*) and casting director John Badham (*Saturday Night Fever*) each went on to successful

careers as directors of feature motion pictures. Nicholas Colasanto, better known as "Coach" on *Cheers*, directed and acted in many episodes. Jazz composer Pete Rugolo earned Emmy nominations each year for his musical score, as did cinematographer Lionel London for his work on the first season.

*Run For Your Life* was also marked by its use of the innovative camera style first made popular by Canadian director Sidney Furie in *The Ipcress File* (1965). "That film," Roy Huggins points out, "was the first big breakthrough in getting people interested in all sorts of unusual techniques ^ techniques that could be used in films for mass entertainment, not just for use in classes about film-making or so-called 'art' pictures."

"When I saw *The Ipcress File*, I said, 'This guy is doing things with the camera that are not difficult to do.' They weren't special effects, so they wouldn't be expensive to do. It was simply imaginative use of the camera, and of the set, and of perspective and composition. I'm sure a lot of directors were influenced by that film, as was I."

Furie's camera style (also known as "forced perspective," the term used by Jerry Thorpe when discussing the use of that particular technique on *Harry O* in *Television Chronicles* #10) was perfectly suited for television, where the confines of the small screen created opportunities to "open up the box" in terms of depth.

THE SAVAGE SEASON is one of many excellent examples of how *Run For Your Life* put forced perspective to use. When we first see Ben Gazzara in this episode, he's standing behind Jill Haworth, and they're sort of framed by a circle. The circle turns out to be the cut-out hole of a 45-RPM record, which Haworth is holding directly in front of the camera. After a few lines of dialogue, Haworth pulls the record toward her, then places it on a turntable. Later in that same scene, the camera is positioned behind a drinking glass, and we see Gazzara and Haworth dancing, as if we're kneeling down and watching them from the glass' perspective.

Besides making the film visually interesting, forced perspective can also be an effective means of enhancing an important story point or heightening the drama of a particular scene. About midway through THE SAVAGE SEASON, Paul Bryan is jumped in an alley by two thugs, and is eventually knocked cold. The camera zooms in tight on Gazzara's face, as Bryan slowly slips out of consciousness. The screen then goes black, and stays that way for about 20 seconds, before Gazzara comes to.

Success breeds confidence, which often gives you room to experiment. *Run For*

*Your Life* is also a "typical Roy Huggins production" in this respect. The series often took chances, sometimes by doing stories that addressed topical issues (such as Cold War politics, or abortion), sometimes by breaking the unwritten rule in network television that the hero of a weekly series is always right.

Jo Swerling: "We did an episode [in the third year] called *THE KILLING SCENE*, which Ben directed. It was a really potent, anti-capital punishment piece, with quite a remarkable cast, in retrospect: the guest stars were Tom Skerritt and Robert Duvall. Very briefly, Bryan comes across a news item about the pending execution of a death row inmate (Skerritt) whom he had once represented. He lost the case; though he always believed in the man's innocence, he was never able to prove it. Bryan goes back, hoping he can get a stay, and eventually comes to the very firm conclusion that he knows who did do the crime – this man played by Robert Duvall.

"Now, during the ten or twelve years that Skerritt's been on death row, Duvall has become a model citizen: he has a wife and kids, and he owns a small business (a gas station). Bryan goes to him and says, 'You can't let an innocent man go to the gas chamber.' But Duvall says, 'Just watch me. You don't seriously expect me to turn myself in, do you?' And he and Ben have some powerful scenes together. Finally, though, Bryan works his magic, and Duvall becomes very, very disturbed, to the point where his conscience gets to him. He can't let this guy die. He runs to the nearest police station to confess, and to say 'Stop the execution.' And they all dive for the telephone, and so on and so forth. The telephone rings, they get the warden, and they say, 'Stop the execution.' Only the warden says, 'It's too late. They pulled the switch 30 seconds ago.'

"It was really good stuff, and about as powerful a statement against capital punishment as you could possibly make – although, having said that, I must add that I would never make that movie today. You couldn't put a gun to my head and have me make that movie today, because now I'm very much pro-capital punishment. My outlook on such matters has changed considerably since 1965"

Another departure from the norm was *DOWN WITH WILLY HATCH*, starring Don Rickles as a down-on-his-heels nightclub comic falsely accused of statutory rape in a small rural town. Paul bails Willy out of jail, and encourages him to take the stage again while he carries out his investigation. Though Willy is reluctant, Paul presses him: "You're innocent until they prove you're guilty. Performing tonight is the only way



The star takes time for a behind-the-scenes conference with his producing-writing team of Phillip de Guere Jr. (at left) and Robert Foster (at right) during filming of *THE KILLING SCENE*.

you have of showing this town you're not afraid of them."

Though Paul succeeds in proving the entire case against Willy was fabricated, he ultimately fails his friend in a more fundamental way. Willy takes the stage – and fails to get a single laugh from the members of the audience. Willy's frustrations boil into anger and, ultimately, confrontation. He lunges after a patron, prompting a massive brawl; by the end of the story, he is reduced to a catatonic state, and eventually wheeled away to a mental hospital. Paul is devastated. In his zeal to prove Willy innocent, he failed to recognize just how close his friend was to a nervous breakdown: "Sometimes you have to remember to deal with your friends on their terms, and not yours."

"The theme of that show," adds Jo Swerling, "can be summarized in that old adage, 'The road to hell is paved with good intentions.' With all good intentions, Paul Bryan gives advice to this down-and-out comedian which ends up destroying him. Now, there are a lot of people who would say that show was a bad idea, that 'you don't do that with the hero of a television series. You don't have him be that wrong.' And yet, it was a very human kind of thing, because he really meant well. He thought he was giving the guy good advice; it just turned out all wrong. That, of course, happens to all of us, sometimes."

Though some TV reference books list leukemia as the mysterious ailment which suddenly befell Paul Bryan, neither Bryan nor his doctor (Eric Mason, of the Garmes Clinic) ever indicate precisely what he has (other than, "it's one of those afflictions they

name after the poor fellow who discovered it"). In truth, the exact disease was never actually named.

"That's because there is no such disease," reveals Roy Huggins. "Both NBC and the American Medical Association asked us not to specify it, because otherwise doctors all over the country would be deluged with people who thought they might have it. They said, 'Say as little about his ailment as you can,' and that's what we did. We never named it, because in fact it doesn't exist."

However, Huggins himself was often deluged with requests for a show which found a cure for Bryan's condition. But the writer/producer steadfastly refused: "I thought such a resolution would be terribly contrived, and against the grain of what the show was about. I felt the audience would see right through that. And I really didn't want to do it, anyway."

What Huggins did want to do was a fourth season. "I felt we could have continued one more year. Our numbers were still good [the show averaged a 27.8 share during its third and final season]. The reviews were still good. But there was a guy running programming at NBC at the time – he didn't last long, because he was so sure that everything he ever said, or thought, was absolutely incontrovertible. He said to me, 'You can't go beyond a third year; you've been telling people he's only got two years, and you've already gone a year too long.'

"I tried to argue that the audience wasn't that literal. I said, 'Look, little Annie Rooney never grew an inch. The audience is willing to concede at least a fourth year.' His answer was, 'That audience, and the televi-



Under the gun (of Warren Oates) in ONE BAD TURN.

sion audience, are completely different. Television audiences are extremely literal.'

"Now, he may very well have been right about that, though exactly how he knew that was another question. I don't know whether he'd actually done any research to establish the truth of what he was saying, or whether it was just his opinion. But that was all that really mattered: it was his opinion, and that's what made it right. And we were gone."

It's possible to understand NBC's decision to drop the show in one respect: *Run*'s audience numbers, though still very respectable, did go down slightly each year. Still, if the show were on today, with the same numbers that *Run* had in its third year, it's highly unlikely that any programming executive would cancel it. By today's standards, a show with a 27.8 share would be a Top Ten hit.

Still, looking at the matter literally, *Run For Your Life* ran for a total of 85 episodes during its three seasons on NBC. If you think of each episode as a week, then the series would have only covered about a year-and-a-half of Paul Bryan's life. A full television season in 1968 lasted 26 weeks; had the show continued for a fourth season, Paul would have in effect lived two years (which was the maximum prognosis he'd been given).

"That's sound logic," agrees Huggins. "But, to the network, a season equaled a year. In their thinking, he'd already lived one year too long."

Paul Bryan has lived on in syndication ever since, including a lengthy run on superstation WWOR during the early 1990s. And, according to the trade papers, he may be coming soon to a theater near you. Universal Studios has been actively pursuing a deal for a feature film version of *Run For Your Life*.

- Ed Robertson

*Ed Robertson's last piece for Television Chronicles was the profile on Harry O in issue #10.*

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*Kraft Suspense Theatre: RAPTURE AT TWO-FORTY (4/15/65)*

Learning that he has at most two years to live, Paul Bryan determines to pack as much living as possible into that time, but nearly cuts it short in his attempts to get close to a pretty girl who lives dangerously  
Katherine Crawford, Antoinette Bower, Michael Rennie, Marcel Hillaire, Miguel Landa, S. John Launer, Louis Mercier, Stella Garcia, Albert Carrier, Joan Gibbs, George Conrad, Brasil 65

**Season 1, 1965-66:**

**THE COLD, COLD WAR OF PAUL BRYAN (9/13/65)**

Paul follows a beautiful woman to a European ski resort, where he risks his life and fortune to expose a dictator  
Katherine Ross, Robert Loggia, Stephen McNally, Celeste Holm, Jacques Bergerac, Hans Gudegast, Jacqueline Beer, Carl Esmond  
Written by Frank Fenton, John Thomas James; Directed by Robert Butler, Leslie H. Martinson

**THE GIRL NEXT DOOR IS A SPY (9/20/65)**

Paul's former sweetheart inadvertently involves him in international intrigue during a visit to West Berlin  
Macdonald Carey, Diana Hyland, Robert Knapp, Britt Semand, Maye Van Horn, Walter Janowitz, Henry Rowland, Fay Wall  
Written by Luther Davis, John Thomas James (s); Directed by Leslie H. Martinson

**SOMEONE WHO MAKES ME FEEL BEAUTIFUL (9/27/65)**

Paul and his Mexican fishing guide, whose livelihood stems from charming lonely, wealthy women, vie for the affections of an American widow  
Fernando Lamas, Alex Montoya, Tippi Hedren, Henry Beckman, Maureen Leeds, Marguerita Cordova, Mark Miranda, Vince Barbi  
Written by Robert Guy Barrows, Judith Barrows (s); Directed by Leslie H. Martinson

**NEVER PICK UP A STRANGER (10/11/65)**

Paul picks up an attractive teenage hitchhiker, and becomes the target of a brutal sheriff  
Barry Sullivan, Brenda Scott, Paul Newland, Vaughn Taylor, Gregg Palmer, Russell Thorson, Betty Bronson, Len Wayland, Michael Stanwood, Grace Lee Whitney, Don Brodie, Vernon Scott, Doris Edwards  
Written by Howard Brown, John Thomas James (s); Directed by Leslie H. Martinson

**HOW TO SELL YOUR SOUL FOR FUN AND PROFIT (10/18/65)**

Paul becomes involved in a political incident behind the Iron Curtain when he devises a plan to help a political prisoner escape  
Telly Savalas, Gia Scala, Hans Gudegast, Jeremy Slate, Paul Bertoya, Davis Lewis, Robert K. Cunningham, Alexander De Noszody, George Tatar, Peter Scott, Leslie Tebani  
Written by Frank Fenton, John Thomas James; Directed by Steve Previn



Fernando Lamas makes the first of several appearances as Ramon da Vega in **SOMEONE WHO MAKES ME FEEL BEAUTIFUL**.

**OUR MAN IN LIMBO (10/25/65)**

Under orders from American Intelligence, Paul seeks proof that a charming friend is an enemy agent  
Macdonald Carey, Janine Gray, Roberto Contreras, Don Diamond, Ed McCready, Fritz Ford  
Written by Paul Tuckahoe, John Thomas James (s); Directed by Leslie H. Martinson

**WHERE MYSTERY BEGINS (11/1/65)**

Sequel to **THE GIRL NEXT DOOR IS A SPY**  
At the request of an old law school friend, Paul agrees to take over the defense of a woman charged with the murder of her husband  
Dana Wynter, Keith Andes, Cryil Delevanti, Ian Wolfe, Walter Brooke, Booth Colman, Tom Allen, Ken Lynch, Byron Morrow, Hugh Douglas, Jim Bacon, Barry Brooks  
Written by John Thomas James; Directed by Leslie H. Martinson

**THE SAVAGE SEASON (11/8/65)**

Mobsters force Paul to take steps leading to murder  
Jill Haworth, Henry Silva, Harold J. Stone, Gene Evans, Leslie Perkins, Lyle Talbot, Quinn O'Hara, Leslie Summers, Jack Crowder, Bob McCready, Vince Barbi  
Written by John Thomas James; Directed by Richard Benedict

**THIS TOWN FOR SALE (11/15/65)**

While waiting for car repairs in a small town, Paul becomes a convenient murder suspect when one is demanded  
James Whitmore, Mary Ann Mobley, R.G. Armstrong, Paul Fix, Sharon Hugeny, Anthony Hayes, William Bakewell, Nick Colasanto, Alan Reed Jr., Charles Irving, Ernest Anderson, George Dockstader, Claudia Bryar, Lindsay Workman, Charles Conrad  
Written by George Kirgo, Jo Swerling Jr., Chester Krumholz (s); Directed by Richard Benedict

**A GIRL NAMED SORROW (11/22/65)**

Paul is caught up in a cloak-and-dagger operation impelled by World War II and climaxed in the Arizona desert  
David Opatoshu, Ina Balin, William Boyett, Charles Waggenheim  
Written by Judith and Robert Guy Barrows; Directed by Leslie H. Martinson

**THE VOICE OF GINA MILAN (11/29/65)**

An opera singer falls in love with Paul, creating a situation that bodes heartbreak for both  
Susan Strasberg, Linda Watkins, Renzo Cesana, Vinton Hayworth, Michele Montau, Frances Fong, Al Checco, E.J. Andre, Patrick Whyte, Yuki Tani  
Written by John W. Bloch, Philip Saltzman; Directed by William Hale

**THE TIME OF THE SHARKS (12/6/65)**

On a shark fishing expedition in the Polynesian Islands, Paul becomes a savior of lost souls  
Howard Keel, Melodie Johnson, Dolores Dorn-Heft, Tony Bill, Bernie Hamilton, Deon Douglas, Steve Carlson, Ralph P. Hanalei  
Written by Frank Fenton, John Thomas James (s); Directed by Leslie H. Martinson

**MAKE THE ANGELS WEEP (12/13/65)**

A wife's infidelity leads to murder, and Paul returns to his home town to clear a friend who has been charged with the crime  
Carol Lawrence, Anne Seymour, Mario Alcalde, Kirk Duncan, Don Dubbins, Alberto Morin, Charles Seel, Jack Krupnick, Allen Jung, Jeff Scott  
Written by John W. Block, John Thomas James (s); Directed by Leslie H. Martinson

**JOURNEY INTO YESTERDAY (12/27/65)**

Paul finds himself at the mercy of African jungle tribesmen when he searches for a friend  
James Forrest, Ken Renard, Harold Fong, Steve Baron, Anthony Chazlo Sr., Chief Sua, Napoleon Whiting, Gerald Lynch  
Written by Lou Shaw, Marc Norman (s); Directed by Richard Benedict

**STRANGERS AT THE DOOR (1/3/66)**

When Paul's car breaks down in an isolated small town, he hops a freight back to civilization and meets a young man who hates the world also along for the ride  
Robert Drivas, Lynn Carey, George Chandler, Trevor Bardette, Kelly Corcoran, Zara Cully, Jim Boles, Burt Mustin, Tim Graham, Billy M. Greene, John Francis  
Written by Tom Allen; Directed by Stuart Rosenberg



A potentially incriminating moment for Anne Helm, as Paul Bryan checks guest Peter Lawford for signs of life in **THE CARNIVAL ENDS AT MIDNIGHT**.

**THE CARNIVAL ENDS AT MIDNIGHT (1/10/66)**

Paul's plan to return a killer from a foreign country is complicated by one of the slain man's daughters  
 Peter Lawford, Anne Helm, Stella Garcia, Nadine Nardi, Carlos Rivas, Inez Pedroza, Mercedes Alberti, Edward Colmans, Tom Allen, Anthony Redondo, Angela Dorian, Anna Mizrahi, Edy Williams, Shari Mins  
 Written by Boris Sobelman, John Thomas James (s); Directed by Richard Benedict

**RAPTURE AT TWO-FORTY (1/17/66)**

Repeat broadcast of pilot, previously aired on *Kraft Suspense Theatre* (4/15/65)

**THE REDISCOVERY OF CHARLOTTE HYDE (1/24/66)**

Paul comes to the aid of gigolo Ramon DeVega, who has found himself victimized by one of his prospective benefactors  
 Gena Rowlands, Fernando Lamas, Emile Genest, Wolfe Barzell, Ted Roter, John Lodge, Garry Walberg, Richard Angarola, Eugene Borden, Brioni Farrell  
 Written by Harold Gast, John Thomas James (s); Directed by William Hale

**THE NIGHT OF THE TERROR (1/31/66)**

A "haunted house" is the setting of a harrowing night shared by Paul and his date at the invitation of the owner  
 Sharon Farrell, Donnelly Rhodes, Charles Aidman, Maggie Thrett, Nancy Marshall  
 Written by Gerald Vaughan Hughes; Directed by Alexander Singer

**KEEP MY SHARE OF THE WORLD (2/7/66)**

In the North African Desert, Paul walks away from romance to help another man desperately in love  
 Rossano Brazzi, Jeremy Slate, Louise Troy, Richard Crane, Athan Karras  
 Written by John W. Bloch, Harold Livingston (s); Directed by Richard Benedict

**IN SEARCH OF APRIL (2/14/66)**

At Mardi Gras, Paul meets a fun-loving girl who promptly disappears, leading him on a search to Hollywood Park, Montreal, and Massachusetts  
 Carol Lynley, George Furth, Don Galloway, William Lundigan, Don Rickles, K.T. Stevens, Larry D. Mann, Gail Bonney, Robert Wolders, Robert Easton, Robert B. Williams, Clay Tanner, Anatol Winogradoff, John Francis  
 Written by Alvin Sargent, John Thomas James (s); Directed by Stuart Rosenberg

**HOODLUMS ON WHEELS (2/21/66)**

Paul pays a nostalgic visit to a resort he frequented in his youth, and is captured by a biker gang who are terrorizing some old friends  
 John Drew Barrymore, Marsha Hunt, Karen Jensen, Norman Grabowski, James Oliver, Stuart Anderson, Leslie Perkins, Hinton Pope, Gregg Palmer  
 Written by Robert Foster, Halsted Welles; Directed by Richard Benedict

**WHO'S WATCHING THE FLESHPOT? (3/7/66)**

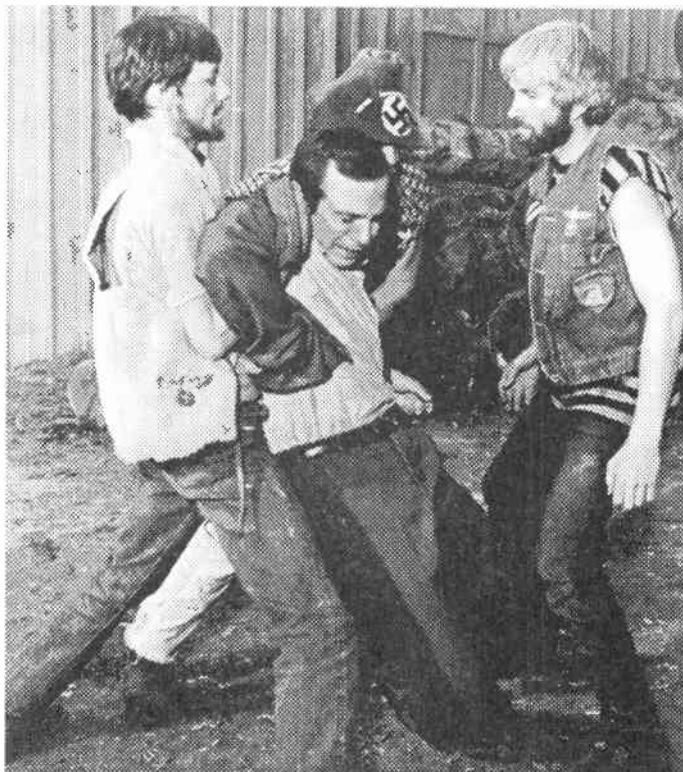
Paul becomes involved with thieves and beautiful women on the French Riviera  
 Bobby Darin, Eve Arden, Jeff Corey, Davey Davison, Jocelyn Lane, Nicholas Colasanto, Maurice Marsac, Nadia Sanders, Thordis Brandt, Peter Camlin, Maurice St. Clair  
 Written by John Thomas James; Directed by Leslie H. Martinson

**SEQUESTRO! (2 parts; 3/14/66, 3/21/66)**

En route to an out-of-the-way Sicilian village, Paul is kidnapped by a pair of brothers who plan to ransom him for money to provide a dowry for their sister  
 Sal Mineo, Harry Guardino, Marianna Hill, David Mauro, Mario Badolati, Luke Gerard  
 Written by A. Martin Zweiback; Directed by Richard Benedict

**DON'T COUNT ON TOMORROW (3/28/66)**

Traveling to a Communist country to enter the road races held there, Paul is yanked from a train and accused of being a spy  
 Roddy McDowall, Michael Constantine, Peter Brocco, George Perina, Eva Soreny, Eva Monty, Frank Oberschall, Clive Wayne  
 Written by E. Arthur Kean; Directed by Stuart Rosenberg



Running afoul of **HOODLUMS ON WHEELS**.

**THE CRUEL FOUNTAIN (4/4/66)**

While in South America to race autos, Paul is led into a trap while trying to help two invalid women

Kathryn Hays, Murray Hamilton, Jan Sterling, Robert Pine, Tom Stern, Jeff Scott, Johnny Aladdin, Amentha Dymally, Kai Hernandez, Judy Cannon, Jack Krupnick, Andres Cropeza

Written by Henry Slesar; Directed by Stuart Rosenberg

**NIGHT TRAIN FROM CHICAGO (4/11/66)**

Paul becomes a Mafia target when he attempts to find a woman he met on a train, who left behind her rosary and prayer book

Brock Peters, Louise Sorel

Written by Robert Bloch, John Thomas James (s); Directed by Richard Benedict

**THE LAST SAFARI (4/25/66)**

Paul meets a girl who also has a terminal illness and teaches her how to live

Leslie Nielsen, Lesley Ann Warren, Louise Latham, Keith McConnell, Abraham Sofaer, Ivor Barry, Jean Durand, Contessa Elizabeth Lassar

Written by John W. Bloch, John Thomas James (s); Directed by Abner Biberman

**THE SAVAGE MACHINES (5/2/66)**

Paul Bryan risks his life in an auto race on which hinges the success of a romance and a business

Edward Mulhare, Sally Ann Howes, Jeremy Slate, Brendan Dillon, Don Knight, Maurice Dallimore, Chris Winters

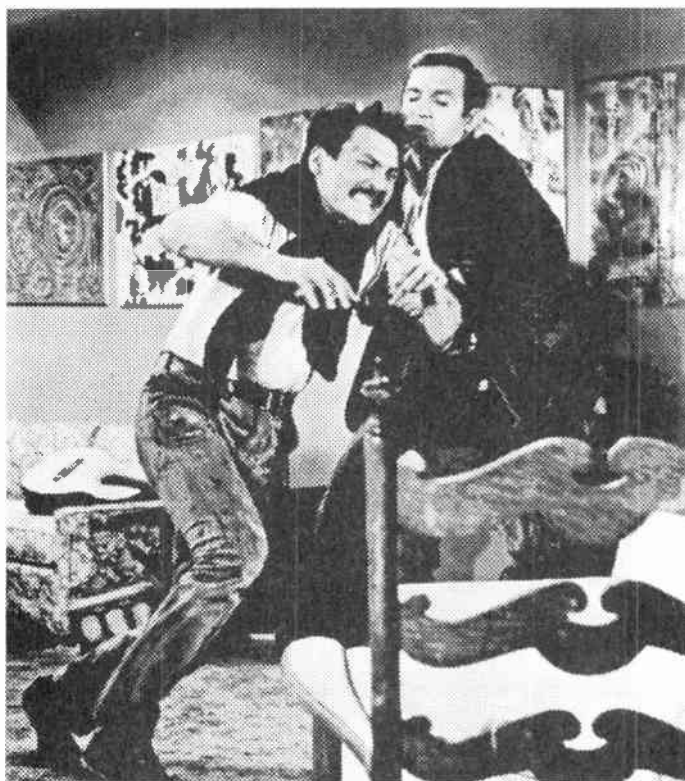
Written by William Wood, Robert Guy Barrows (s); Directed by Richard Benedict

**THE SADNESS OF A HAPPY TIME (5/16/66)**

While vacationing in a Spanish village, Paul meets a novelist and they fall desperately in love

Claudine Longet, Stephen McNally, Lili Valenty, Don Diamond, Michael Stanwood, Victor Fiore, Eumenio Blanco, Margarita Cordova, Isobel Larrear, Angel Martin, Juan Talavera

Written by John W. Bloch, Patrick Kennedy (s); Directed by Alf Kjellin



A difference of opinion with guest Jack Palance in I AM THE LATE DIANA HAYS.

**Season 2, 1966-67:**

**THE DAY TIME STOPPED (9/12/66)**

Paul seeks to discover the cause of a six-month period of amnesia after learning that a ski accident was only partially responsible

Carol Lawrence, Slapsie Maxie Rosenbloom, Billy Daniels, Paul Lukas, John Ireland, John Kerr, Sheree North, Anne Helm, Robert Strauss

Written by Henry Slesar; Directed by Leo Penn

**I AM THE LATE DIANA HAYS (9/19/66)**

Paul meets a woman in Mexico who has been hiding for several months after running away from her husband, who went to prison based on evidence she left behind that resulted in his being convicted of her murder

Diana Hyland, Jack Palance, Anthony Eisley, Laurence Hadden, Joy Ellison, Paula Winslow, Ray Ballard, Isabelle Cooley, Tracy Stratford, Joe Finnigan

Written by Dale and Katherine Eunson; Directed by Michael Ritchie

**THE BORDERS OF BARBARISM (9/26/66)**

The daughter of a British counter-spy seeks to clear her father's name and also uncover a treasure buried in Yugoslavia

Stephen McNally, Alf Kjellin, Joan Collins, Reginald Owen, Joseph Sirola, George Perina, Don Knight, Gabor Curtiz, Lawrence Montaigne, Peter Forster, Jane Betts, Alex Rodine

Written by John Thomas James; Directed by Richard Benedict

Based on a novel by Eric Williams

**THE COMMITTEE FOR THE 25TH (10/3/66)**

A wealthy and still influential ex-politician threatens to initiate an amendment abolishing gambling after he learns from Paul that his daughter is the virtual prisoner of a gambling czar

Wendell Corey, Ed Asner, Brooke Bundy, Peter Brocco, Edward Faulkner, John McCann

Written by Luther Davis, Tom Allen (s); Directed by William Graham

At the time of this episode, Corey was a Santa Monica city councilman

**THE DARK BEYOND THE DOOR (10/10/66)**

A woman turns to suicidal drinking when she suspects her husband of philandering

Peter Graves, Michael Dunn, Delphi Lawrence, Robert Nichols, Pamela Curran, Ken McWhirter

Written by John W. Bloch, John Thomas James (s); Directed by Richard L. Bare

**THE SIX OBJECT (10/17/66)**

Paul and Ramon meet in a posh Mexican port for some fishing, but before they put out to sea they become involved with two New York career girls on a husband-hunting mission

Sharon Farrell, Fernando Lamas, Joan Hackett, Pepe Hern, Fernando Escandon

Written by Henry Slesar; Directed by Leo Penn

**THE GROTENBERG MASK (10/24/66)**

While Paul tries to persuade a jet-set glamour girl to return to the states from the ski slopes of Switzerland, the two suddenly become innocently involved in a murder

Elizabeth Ashley, Skip Homeier, Tom Simcox, Henry Beckman, Pat Randall, George Furth

Written by Henry Slesar; Directed by Nicholas Colasanto

**EDGE OF THE VOLCANO (10/31/66)**

Paul helps a famed novelist participate in a revolution

Alejandro Rey, John Dehner, Katherine Crawford, Edmund Hashim, Len Wayland, Don Diamond

Written by David Moessinger, Ed Waters; Directed by Leo Penn

**THE TREASURE SEEKERS (11/14/66)**

Paul discovers that his winning sweepstakes ticket brings with it a threat to unveil the secret about his illness

Collin Wilcox, Bruce Dern, Jack Albertson, Anne Helm, Rosemary Murphy

Written by Adrien Joyce, Max Ehrlich; Directed by Nicholas Colasanto

**THE MAN WHO HAD NO ENEMIES (11/21/66)**

Paul becomes prime suspect in the Caribbean island murder of a wealthy socialite and sailboat racer

Kurt Kaszner, Nancy Malone, Joanna Moore, Victoria Shaw, John Lodge, Jean Durand, Ward Ramsey

Written by John W. Bloch; Directed by Michael Ritchie



**THE DARK BEYOND THE DOOR:** Dining with guest stars Peter Graves ("Your dessert, should you decide to accept it...") and Delphi Lawrence.

**A GAME OF VIOLENCE (11/28/66)**

Suspicion is aroused when a heavily favored fighter suddenly collapses in the third round of a championship fight  
Ossie Davis, Sugar Ray Robinson, Carol Lawrence, Tige Andrews, Jimmy Lennon, Chick Hearn, Janet MacLaglan, James B. Sicking  
Written by Lou Guardino; Directed by Leo Penn

**HANG DOWN YOUR HEAD AND LAUGH (12/5/66)**

During a cross-country trip, Paul tries to discover the identity of a teenage runaway he has befriended, while she attempts to learn his secret

Kim Darby, Jacqueline Scott, Larry Ward, Fabian Dean, Marvin Brody  
Written by Adrien Joyce, Jack Curtis; Directed by Michael Ritchie

**TEARS FROM A GLASS EYE (12/12/66)**

Paul helps a beautiful girl choose a husband during his visit to a Caribbean island resort

Donnelly Rhodes, Mary Ann Mobley, Gerald S. O'Loughlin, Bill Glover, Otis Young, Edward Ashley, Evelyn Dutton  
Written by Luther Davis, John Thomas James (s); Directed by Leo Penn

**TIME-AND-A-HALF ON CHRISTMAS EVE (12/19/66)**

After Paul's plane makes a forced landing on Christmas Eve at a small city airport, a taxi driver shows Paul the town and suddenly discovers the emptiness of life away from his family

Ernest Borgnine, Charles McGraw, Melanie Alexander, Craig Hundley  
Written by Daniel L. Aubry, A. Martin Zweiback, Rita Lakin; Directed by Michael Ritchie

**THE SHOCK OF RECOGNITION (12/26/66)**

With encouragement from Paul, a movie idol regains his self-respect through a test of courage

Farley Granger, Martyn Mason, Frank Silvera, Gavin MacLeod, José Ramon Tirado, Walter Mathews, Eric Mason  
Written by John D.F. Black; Directed by William Hale  
Tirado, a Mexican matador, portrays himself

**FLIGHT FROM TIRANA/A RAGE FOR JUSTICE (2 parts: 1/9/67, 1/16/67)**

Paul becomes a pivotal part of an international plot involving espionage, narcotics, and an American Army defector in Albania

Ossie Davis, Sam Wanamaker, George Voskovec, Will Kuluva, Nicholas Colasanto, Gloria Edwards, James Callahan  
Written by Joel Murcott/John W. B'och, John Thomas James (s); Directed by John Rich/Leo Penn

**THE LIST OF ALICE MCKENNA (1/23/67)**

Paul tries to help an old friend regain a place in society after seven years in prison for murdering her husband

Geraldine Brooks, William Windom, Cloris Leachman, Malcolm Atterbury, Mario Alcalde  
Written by Jerry Ludwig, David W. Rinrels; Directed by Michael Ritchie

**THE FACE OF THE ANTAGONIST (1/30/67)**

Paul helps defend an ex-policeman with a reputation for brutality against murder charges

Aldo Ray, Henry Beckman, Richard Anderson, Ron Russell, Paul Newlan, Alan Baxter  
Written by Howard Browne; Directed by Nicholas Colasanto

**BABY, THE WORLD'S ON FIRE (2/6/67)**

Paul meets an old law school pal in Tokyo and becomes involved in a rough-and-tumble adventure when the friend uses him in a scheme to sell an electronic device

Jack Kelly, Suzanne Pleshette, Hans Lee, Ed Parker, Robert Ito, Kenny Endoso, Vince Eder, Hannie Landman  
Written by Shirl Hendryx; Directed by Leo Penn

**RENDEZVOUS IN TOKYO (2/13/67)**

Paul and his Korean War flying buddies turn the clock back 15 years and gather for a reunion

Martin Milner, Joan Blackman, Ron Foster, Mickey Shaughnessy, Robert Pickering, Jon Cedar, Ron Foster, Garry Walberg  
Written by Harold Livingston; Directed by Richard Benedict

**THE CALCULUS OF CHAOS (2/20/67)**

In Czechoslovakia, Paul is asked to help a scientist escape from his Communist captors

Inger Stratton, John van Dreelen, Pat Harrington, Stephen MacNally, Gregory Gay, George Ives  
Written by Bill S. Ballinger, Lou Breslow; Directed by William Hale

**THE ASSASSIN (2/27/67)**

A man suffering from the same terminal ailment as Paul wants revenge on a wealthy executive for an old college prank

Arthur Hill, Joan Shawlee, Harold Gould, Andrew Duggan, James Seay, Don Gazzaniga, Joan Swift, Sean Kennedy, Paul Sorensen, Don Lorbett, Kent McCord, Harvey Gardner, Frank Baron, Jim Driskill, Harry Klekes, Sharon Dean  
Written by Henry Slesar; Directed by Nicholas Colasanto



Guests Charles McGraw and Ernest Borgnine commiserate in **TIME-AND-A-HALF ON CHRISTMAS EVE**.

**THE CARPELLA COLLECTION (3/6/67)**

Paul inadvertently becomes involved in an international jewel theft, and at one point is a suspect  
Helmut Dantine, Celia Lovsky, Mercedes Moliner, Alfred Dennis, Walter Alzmann, Rolf Sedan, Robert Apollo, Jeanne Rainier  
Written by Robert Foster, Philip DeGuere Jr.; Directed by Alexander Singer

**A VERY SMALL INJUSTICE (3/13/67)**

Paul is forced to accompany an escaped convict in his flight from a trigger-happy posse  
Slim Pickens, Burr DeBenning, Louise Shaffer, Don Hanmer, Harry Carey Jr.  
Written by Ronald M. Cohen, Robert Foster; Directed by Nicholas Colasanto

**EAST OF THE EQUATOR (3/20/67)**

Paul helps a friend search for her long-missing, and presumably dead, husband after a painting stirs hopes that he may still be alive  
Dina Merrill, Rudy Solari, Alan Bergman, Bill Glover, Peter Hobbs, Rodolfo Hoyos, Inez Pedroza, Donald Lawton, Berry Kroger  
Written by John Thomas James, Frank Fenton, Howard Rodman;  
Directed by Fernando Lamas

**A CHOICE OF EVILS (4/3/67)**

Paul intercedes for a gubernatorial candidate who meets a scandal unflinchingly on election eve  
John Forsythe, Barbara Stanek, Coleen Gray, Wesley Lau, Walter Mathews, Karl Bruck, Joan Bradley, Clark Race, Horst Ebersberg, Faith Christopher, Bud Haley, Larry Anthony  
Written by Alvin Sargent, Rita Lakin; Directed by Ben Gazzara

**TELL IT TO THE DEAD (4/10/67)**

Paul and two attractive American women are caught up together in an Asian border war  
Karen Black, Linden Chiles, Michele Carey, David Mauro, Than Wyenn, Peter Bourne, Aly Wassil, Don Rizzan  
Written by Betty Andrews, Anthony Terpiloff, Philip DeGuere Jr., Luther Davis; Directed by Leo Penn



Paul reacts violently as he is falsely accused of a major international jewel robbery in *THE CARPELLA COLLECTION*.

**BETTER WORLD NEXT TIME (4/17/67)**

A visit to a friend in a Veteran's Hospital turns in to a nightmare for Paul when the former Viet Cong prisoner escapes from the psychiatric ward believing he is still in Viet Nam  
Martin Milner, Leonard Stone, Michael Pataki, Jim Creech, Peter Chin, Ronnie R. Rondell, Kenny Endoso, James Shen  
Written by Jack Miller; Directed by Michael Ritchie

**THE WORD WOULD BE GOODBYE (4/24/67)**

Paul resumes his romance with a French author Nicole after they meet accidentally en route to the Paris auto races  
Claudine Longet, Albert Paulsen, Emile Genest, Ted Roter, Patrick Horgan  
Written by Don Balluck, Robert Foster; Directed by Alf Kjellin

**Season 3, 1967-68:**

**WHO'S CHE GUEVARA? (9/13/67)**

Paul's chartered plane is commandeered by an American mercenary, and he becomes involved in a bold plan to rescue an anti-Castro prisoner from hostile Cuba  
Rita Moreno, Alex Montoya, Nico Minardos, Victor Millan, Abel Franco, Tony Giorgio  
Written by Philip De Guere; Directed by Michael Ritchie

**THE INHUMAN PREDICAMENT (9/20/67)**

Paul enjoys a romance with a princess, while his friend Ramon De Vega matches wits with a beautiful financier  
Fernando Lamas, Vera Miles, Kurt Kasznar, Katherine Justice  
Written by Barry Pritchard, Robert Hamner, John Thomas James (s); Directed by Alexander Singer

**THREE PASSENGERS FOR THE LUSITANIA (9/27/67)**

During a sojourn to Mexico, Paul tries to solve the riddle of two thrill-seeking Americans who seem to share his plight -- a limited time to live  
Cliff Potter, Murray MacLeod, David Lewis, Luis de Cordova, Inez Pedroza, Gregg Palmer  
Written by Erich Faust; Directed by Richard Benedict

**THE FROZEN IMAGE (10/4/67)**

Upset over his manager's attempts to keep him away from the gaming tables, a Las Vegas entertainer hires Paul to fill in  
Mel Tormé, Michael Cole, Sandra Smith, Mikki Sharait, Joy Harmon, Nicholas Colasanto  
Written by Mel Tormé; Directed by Nicholas Colasanto

**TRIP TO THE FAR SIDE (10/11/67)**

Despite an agreement to go separate ways after a two week "dating game," in Rome, a young lady persuades Paul to accompany her to Africa to join her father on a lion hunt  
Ralph Bellamy, Geoffrey Horne, Marianna Hill, Bruce Dern, Don Knight  
Written by Paul Tuckahoe, John Thomas James; Directed by Fernando Lamas

**THE COMPANY OF SCOUNDRELS (10/18/67)**

Paul leads a movement to outlaw gambling through a constitutional amendment, and in the process battles the underworld  
Pat Hingle, Ford Rainey, Robert Yuro, Lou Frizzell, Dean Harens, Kermit Murdock  
Written by Howard Browne, John Thomas James (s); Directed by Michael Ritchie  
Sequel to *THE COMMITTEE FOR THE 25TH*

**AT THE END OF THE RAINBOW, THERE'S ANOTHER RAINBOW (10/25/67)**

Paul helps a close friend resolve a dilemma when she is innocently involved in a conspiracy to defraud an insurance company  
Anne Helm, Bruce Dern, Jeff Corey, Fabian Dean, Arch Whiting  
Written by Henry Slesar, John Thomas James; Directed by Nick Colasanto

**DOWN WITH WILLY HATCH (11/1/67)**

A has-been comedian faces the wrath of a small town when he is charged with a statutory crime, prompting Paul to come out of "retirement" to defend him  
Don Rickles, Robert Donner, Clarke Gordon, Mary Jo Kennedy, Lou Wagner  
Written by Richard Baer; Directed by Richard Benedict

**THE NAKED HALF-TRUTH (11/8/67)**

Paul and Ramon De Vega battle two powerful Andorran families as the try to rescue a young girl believed to be an American millionaire's daughter  
Fernando Lamas, Letitia Roman, Joe De Santis, Edward Andrews, Frank Puglia  
Written by Marc Norman, Roger O. Hirson; Directed by Michael Ritchie

**TELL IT LIKE IT IS (11/15/67)**

A retired jurist reacts furiously to humiliation suffered during a talk show interview to promote his book, so when he has an appearance scheduled on another controversial show, Paul comes along to try to save the judge from insults  
Franchot Tone, Joan Huntington, James Daly, Michael Strong, Jackie Coogan Jr., Quinn Redeker  
Written by Shirl Hendryx; Directed by Ben Gazzara

**CRY HARD, CRY FAST (2 parts; 11/22/67, 11/29/67)**

Paul assumes blame for a deadly multi-car crash, while a bank robber involved in the wreck stands by helplessly as his hidden loot is hauled to a police impound lot  
James Farentino, Charles Aidman, Jack Albertson, Robyn Millan, Susan Clark, Anthony Eisley, Diana Muldaur, Mary Jackson, Richard O'Brien, Joan Van Ark  
Written by John D. MacDonald, Luther Davis, Robert Hamner/Luther Davis; Directed by Michael Ritchie  
Based on a novel by John D. MacDonald

**THE MUSTAFA EMBRACE (12/6/67)**

An American beauty, cut loose by her wealthy Moroccan husband, asks Paul to help her leave the country with a priceless gift  
Katherine Crawford, Stanley Waxman, William Sargent, Edmund Hashim  
Written by Robert Hamner, John Thomas James; Directed by Murray Golden

**IT COULD ONLY HAPPEN IN ROME (12/20/67)**

Paul protects a young, guitar-playing singer when she is insulted by two youthful tourists, and decides to solve the mystery surrounding her Bohemian life  
Tisha Sterling, Robert Brown, Renzo Cesana, Philip Chapin, Jeff Malloy, Sal Ponti  
Written by Elick Moll; Directed by Alexander Singer

**FLY BY NIGHT (12/27/67)**

Paul turns detective and finds new clues which prompt police to reopen an unsolved murder case  
Felicia Farr, Andrew Duggan, Jason Evers, Don Stroud, Bruce Glover  
Written by Robert Foster, Philip DeGuere Jr., John Thomas James (s); Directed by Richard Benedict

**A DANGEROUS PROPOSAL (1/3/68)**

Paul agrees to negotiate a business deal for an industrialist, and discovers that the assignment is merely a front for a more serious matter involving a struggle for international power  
Albert Dekker, Judy Carne, Carlos Romero, Mark Lenard, Marino Masé  
Written by Tom Blackburn, Robert Hamner; Directed by Barry Shear

**ONE BAD TURN (1/10/68)**

Paul is jailed in a small town on a false charge of interfering with an arresting officer, and his troubles mount as he tries to win his freedom  
Warren Oates, Bert Freed, Anne Helm, Walter Brooke, Strother Martin, Jon Lormer, Michael Mikler  
Written by Paul Mason, John Thomas James (s); Directed by Ben Gazzara

**THE RAPE OF LUCRECE (1/17/68)**

A novelist invites her old friend Paul to dinner and then makes a serious accusation against him  
Julie Harris, Audrey Totter, Donald Foster, Vincent Van Lynn, Michael Harris, Margo Moore  
Written by Dale and Katherine Eunson, Chase Mellen; Directed by Larry Peerce

**THE KILLING SCENE (1/31/68)**

With only 48 hours left before execution time, Paul works frantically to save an innocent man from the gas chamber  
Robert Duvall, Will Geer, Tom Skerritt, Dana Elcar, Walter Brooke  
Written by Robert Foster, Philip DeGuere Jr., Ed De Blasio (s); Directed by Ben Gazzara

**SARO-JANE, YOU NEVER WHISPERED AGAIN (2/7/68)**

Searching for a missing girl, Paul finds her entrenched in the hippie movement and accused of authoring an obscene book  
Barbara Hershey, Frank Marth, Austin Willis, Robert F. Simon, Michael Bell, James Oliver  
Written by Adrien Joyce, John Thomas James (s); Directed by Alexander Singer

**THE DEAD ON FURLOUGH (2/21/68)**

Paul joins an Israeli archaeological team and becomes involved in a border skirmish  
Ina Balin, Hans Gudegast (Eric Braeden), Ronald Feinberg, Nate Esformes, Dina Van Minnen, Shlomo Bachar, Yossi Eichenbaum  
Written by James M. Miller, Paul Freeman (s); Directed by Alexander Singer

**BEWARE MY LOVE (2/28/68)**

Paul goes to Italy posing as an insurance investigator after a friend reveals doubts about her sister's death  
Anna-Lisa, John van Dreelen, Michael Evans, Grant Woods, Susan Trustman, Pat Priest, Louis de Cordova  
Written by Robert E. Thompson, John D. MacDonald (s); Directed by George McGowan

**CAROL (3/6/68)**

A pregnant young wife seeks an abortion after her husband rejects her  
Kim Darby, Ron Russell, Jana Taylor, Booth Colman, Yvonne White  
Written by Robert Foster, Philip De Guere Jr.; Directed by Ben Gazzara

**LIFE AMONG THE MEAT-EATERS (3/13/68)**

In Sardinia at the invitation of a friend, Paul tries to keep an heiress from marrying an international playboy  
Anne Baxter, Jacques Bergerac, Peter Donat, Philip Chapin, Anna Capri, Judy Lang, Peter Bromilow  
Written by Mann Rubin, Robert Hamner (s); Directed by Robert Day

**THE EXCHANGE (3/27/68)**

Paul enters East Germany to negotiate the trade of a Russian spy for a millionaire held captive by the Communists  
Janice Rule, Stephen McNally, David Hurst, Lee Bergere, John Bryant  
Written by Howard Browne, John Thomas James (s); Directed by John Moxie



Mrs. Ben Gazzara at the time, Janice Rule appears in THE EXCHANGE.



**77 Sunset Strip** - 206 episodes, ABC

**Credits:**

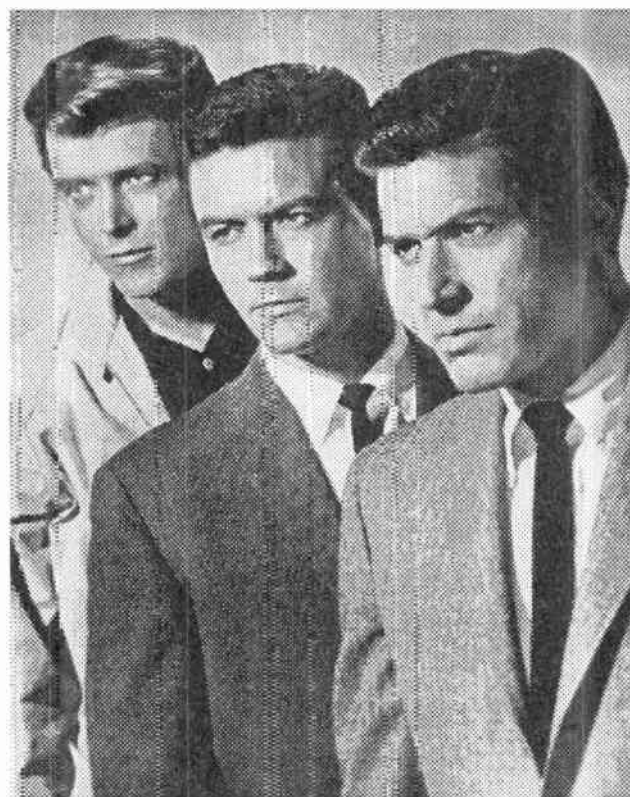
Executive Producer - Wm. T. Orr (Seasons 1-5),  
 Jack Webb (Season 6)  
 Theme song by Jerry Livingston, Mack David (Seasons 1-5)  
 Theme by Bob Thompson (Season 6)

**Regular cast:**

Stuart Bailey - Efrem Zimbalist Jr.  
 Jeff Spencer - Roger Smith (Seasons 1-5)  
 Gerald Lloyd Kookson III ("Kookie") - Edward (Edd) Byrnes  
 (Seasons 1-5)  
 Roscoe - Louis Quinn (Seasons 1-5)  
 Suzanne Fabray - Jacqueline Beer (Seasons 1-5)  
 Lt. Gilmore - Byron Keith (Seasons 1-5)  
 Rex Randolph - Richard Long (Season 3)  
 Hannah - Joan Staley (Season 6)

**Semi-regular:**

J.R. Hale - Robert Logan (Seasons 4 & 5)



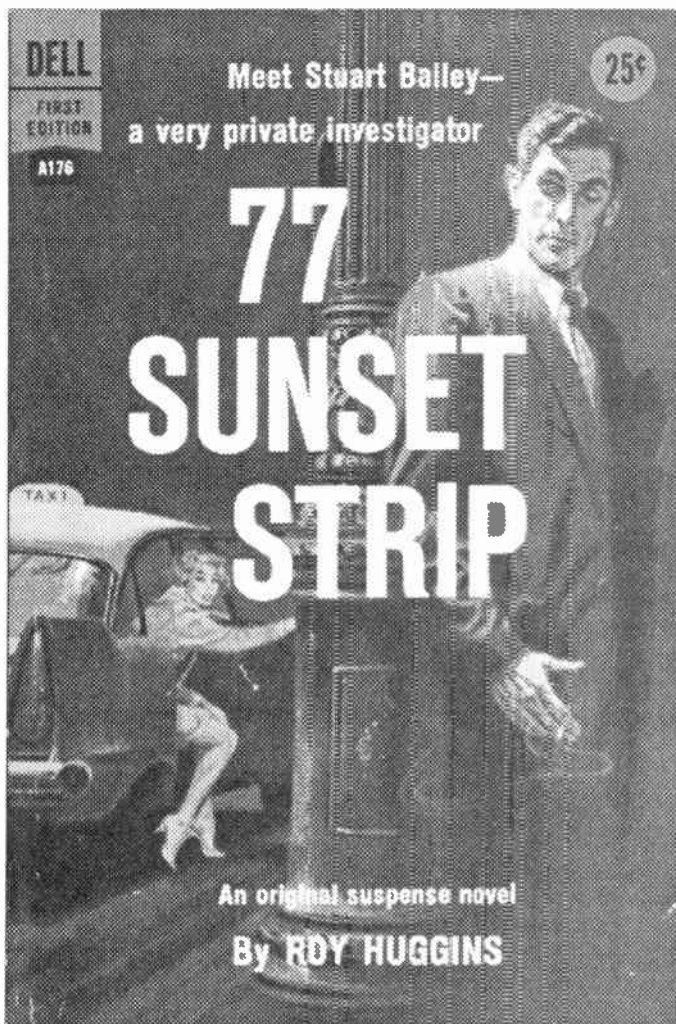
*77 Sunset Strip* is fondly remembered by many as the quintessential private eye TV series. Handsome men chased nasty bad guys while finding time to romance beautiful girls. This wasn't hard-boiled Raymond Chandler-type stuff, either. The action took place in the bright Southern California sunshine, in the playground of the rich and famous. Despite the fact the show has only run once in Seattle since the 1960s, *77* has maintained a mystique even for those who never saw it, because it is reflected in so many TV detective series

which came after it.

The first crime drama on television was *Barney Blake, Police Reporter*. This live NBC series ran 13 weeks in 1948 before it was canceled by its sponsor. The next fall, there were six live crime series, including the ABC collaboration with *Look* magazine, *Photocrime*, starring Chuck Webster as Inspector Hannibal Cobb. Ken Lynch played the unseen lead in *The Plainschöthesman* on DuMont, which used the lieutenant's point of view -- literally -- with the camera tilting up

when he was knocked out or blinking when he got something in his eye. Then the more conventional *Martin Kane, Private Eye* made its way from radio to NBC-TV.

A precursor of things to come began that year with CBS's *Man Against Crime*. It was set in New York and done live until 1952, when it switched to film, using the Edison Studios in the Bronx for interiors and various New York locations for exteriors. Ralph Bellamy played Mike Barnett and Robert Preston played his brother Pat. *Dragnet* and



from extinction. Many of them were bonafide hits and not only brought ABC viewers, they gave the network an image, albeit a Warner Bros. one.

According to Ed Robertson's book, *Maverick: Legend of the West*, studio head Jack L. Warner had to be dragged kicking and screaming into the television age. Director Richard L. Bare, quoted in Robertson's book, remembered, "J.L. wouldn't allow me, or any of his other directors, to have a TV set any place visible on the [film] set." But Warner finally accepted the inevitable. Warner Bros. Presents premiered in 1955 with a "wheel" show. It alternated three series: *Cheyenne*, *Casablanca* and *Kings Row* -- all based on Warner films. Only *Cheyenne* was a hit, and in 1956, it alternated with an anthology show, *Conflict*, which

begat many things, including bringing Efrem Zimbalist and James Garner into the Warners television fold.

After a short, rocky start with someone else, Wm. T. Orr became head of Warner Bros. television and he began to put together producers, directors and writers who would mold shows for the studio and ABC. Jack L. Warner hated paying for material when he already had so much and he wanted his TV division to use as many Warner properties as possible as the basis for its shows. Roy Huggins had been hired from Columbia after the first few episodes of *Cheyenne* had failed to please the sponsor. The next year, with *Cheyenne* a hit, Huggins moved on to *Conflict* and on it, he first worked with James Garner (who would end up as the star of *Maverick*), did the pilots for *77 Sunset Strip* and *Bourbon Street Beat*, and produced several other stories from the series which would be cannibalized when the studio needed scripts for its shows during the 1961 writers strike.

Roy Huggins had the idea to make contemporary westerns which replaced the cowboys on horseback with private eyes in convertibles. The first of these, *77 Sunset Strip*, was California personified. Daring detectives, a wisecracking parking attendant and clean ribbons of broad boulevards for their big cars were the elements that made it work. Roy Huggins says, "I had managed to get ABC to see the wisdom of doing for the first time -- on film -- a one-hour private eye series. I had sold them *Maverick*. I had sold them a different kind of one-hour series and then I thought why in the world don't I come up with a one-hour private eye series, which is original. No one's ever done that. *Cheyenne* I'd already done, which was the first one-hour western series, unless you count something that was really a mini-series, which Disney did. I've forgotten what it was called, but it was not a series."

The premise for *77 Sunset Strip* is that Bailey & Spencer is a highly-regarded private eye firm based in the small office building next to Dino's restaurant. Stu Bailey and Jeff Spencer are equally effective at solving cases, though Bailey does it more with brains and experience, while Spencer is more adept at physical heroics and romancing the ladies. He also sings and plays the guitar. Jeff occasionally calls Stu "the professor," for his intelligence and fluency in several languages, though Spencer himself also has wide experience and smarts. Both agents frequently go undercover to solve their cases. They have excellent relations with the police, usually in the person of Lieutenant Roy "Gil" Gilmore (Byron Keith).

In the lobby of their building, Suzanne Fabray -- a beautiful Frenchwoman (played by Jacqueline Beer, 1954's Miss France) -- runs the Sunset Answering Service, but really serves as receptionist for Bailey & Spencer, and in later seasons, often goes undercover for them on cases. Jeff and Stu maintain their contacts in the underworld and on the street via Roscoe (Louis Quinn), who digs up information for them when not at the track betting on a series of no-good nags. Meanwhile, Kookie is always ready to jump in his hot rod and run down some information for the private eyes and constantly begs to be allowed in on their cases.

*77 Sunset Strip* was not only a hit, it also introduced a style and substance which would pervade TV action shows for a decade. First, the heroes were not legends or heroes of a distant past, as the western stars had been, these were very contemporary men in modern situations and the audience identified with them. They had interesting jobs, danger and above all, a potent way with women. And their style -- from Kookie's casual wear to Stu and Jeff's lightweight suits -- was pure California. They seldom wore hats, and they drove flashy open cars. By making Kookie a parking attendant, the show captured the southern California lifestyle of driving everywhere. And the actors were all a teen-aged girl's dream.

Joe Friday moved from radio to the tube, giving us the archtypical hard-boiled TV cop. Eventually, many of the creators of later crime dramas and action adventure shows cut their teeth at Webb's production company.

Early television not only picked up radio's style, it reflected its east coast roots. Flatfoot gumshoes plodded dirty urban streets, but that would change rapidly. Weather hadn't mattered on radio, and the networks had always been based in the east. But TV heard the call to go west and it did. Right to Dodge City.

The first TV-style adventure shows were westerns. By 1959, there were 28 westerns in prime time every week. In 1955, ABC had signed a deal with Warner Bros. to produce programming for the network. ABC was behind both CBS and NBC in its number of affiliates because it had been formed later than the others. In many cities by 1958, ABC either didn't have a station or it was a UHF station and most television sets then didn't receive UHF channels. So none of ABC's shows had anything near the audience that shows on the other two networks did, so were much lower in the ratings. The hit shows Warner Bros. made for ABC, from *Maverick* to *Hawaiian Eye*, probably saved the network





The *77 Sunset Strip* team: Efrem Zimbalist Jr. as Stu Bailey

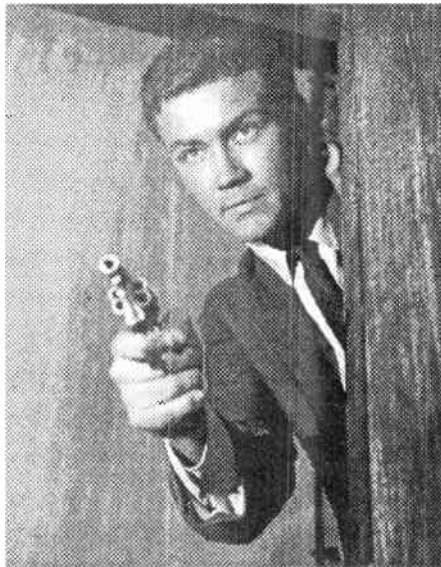
Efrem Zimbalist, Jr. (Stu Bailey) was the son of a world famous violinist and opera singer and was bitten by the acting bug in his late teens. After his military service, he pursued his career in Hollywood after working on a CBS soap. He appeared in *Sugarfoot*, two episodes of *Conflict* and five of *Maverick* before being cast as Stu Bailey, a suave private eye who had government top secret service in his background. Both Huggins and Orr were fans of his acting style and he was a solid anchor for the series. He would go on to a long run (nine years) as the star of *The F.B.I.* In addition to many guest appearances, he also played a recurring character in his daughter Stephanie's hit ABC series *Remington Steele*, followed by *Hotel* and a one-season stint as the father of Duncan Regehr's *Zorro*. He is currently providing the voice of butler Alfred on the new *Batman* cartoon series.

Roger Smith ("Jeff Spencer") came to 77 already a Warners veteran, too, having just co-starred as the grownup Patrick Dennis in the hit film, *Auntie Mame* starring Rosalind Russell. Though born in Los Angeles and being part of a children's acting troupe, Smith was raised in Nogales, Arizona and attended the university there. After service in the navy, James Cagney became his mentor and Smith appeared in *Man of a Thousand Faces* after he'd made several unmemorable films and a few TV guest-starring roles.

Smith had an alarming tendency to be accident-prone, as reported in *TV Guide*. Series producer Howie Horwitz was quoted as saying, "Rog needs another accident like he needs a third hole in his head," referring to a freak accident in his home which resulted in him having two holes drilled in his skull to relieve a brain hemorrhage. This laid out the energetic actor for some time. First married to actress Victoria Shaw, he is now in a long-

term marriage to Ann-Margret, and has managed her career for decades. He wrote seven episodes of *77 Sunset Strip*, including the famous THE SILENT CAPER, which has not one line of dialogue.

But despite these two very handsome stars, it was Edward (aka Edd) Byrnes as first a sociopathic killer-for-hire in the pilot and then as the comb-toting parking attendant Kookie (short for Gerald Lloyd Kookson III), who got the attention and the screaming female fans. Byrnes received 15,000 fan letters a week, and in his new autobiography, *Kookie No More*, he admits it all went to his head and he started abusing alcohol and drugs. Byrnes was also a Warner player, and had appeared in the studio's other shows before being given the role of Kookie. Despite his desire to shed the image, Byrnes' characterization was a main factor in the show's success. Byrnes conquered his addic-



Roger Smith as Jeff Spencer

tions and has continued to act and has done dozens of guest-starring roles in series from *Mr. Roberts* (which starred Roger Smith) to *Murder, She Wrote*.

The true genesis of the series was in three stories Roy Huggins sold as magazine novellas. "Death and the Skylark" ran in *Esquire* in 1952, and "Appointment with Fear" and "Now You See It" appeared in *The Saturday Evening Post* in 1956 -- all featuring the exploits of a private eye named Stuart Bailey. But afterwards, Huggins did a pilot featuring Stu Bailey called ANYTHING FOR MONEY on *Conflict*.

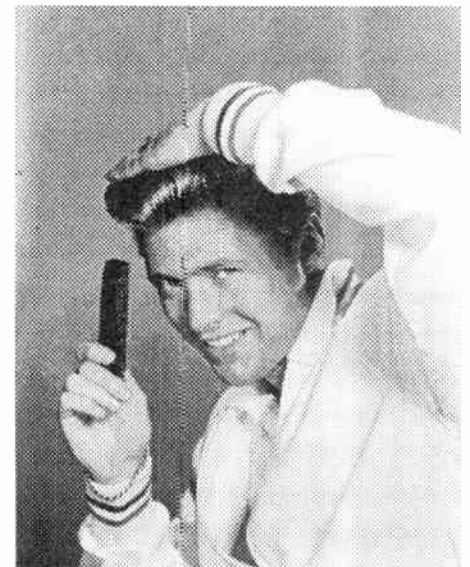
"This was a man who would do anything you wanted for money," Huggins says. "It was ahead of its time, obviously. Because it did worry them, would we like a hero who would do anything for money? So, it didn't sell. But there it was and we ran it on *Conflict*." "So I said, 'Let's do a one-hour pri-

vate eye series, *77 Sunset Strip*, and they said, 'Great. Let's come up with a pilot.' I came up with *Girl on the Run*. I hired Marion Hargrove to write the script. The first move that indicated to me that something was afoot was a memo from Bill Orr saying, 'Can you lengthen this screenplay so that it can be made into a 90-minute movie? Because if we don't sell it, we may want to release it as a movie.' That was his story. And so I talked to Marion and said, 'Do you think there's enough here for us to write enough pages to make 90 minutes?' He said, 'Oh, I think so.' So he did.

Then, in the production reports, they started no longer referring to it as *77 Sunset Strip*. It suddenly began to be referred to as *Girl on the Run* -- à la a movie. Then they called and said 'Change the hero's name to Stuart Bailey.' And then I knew something was really afoot. Because the name of the hero in ANYTHING FOR MONEY was Stuart Bailey because it was based on a Stuart Bailey novelette that ran in the *Saturday Evening Post*. So now I get this instruction to change the hero's name to Stuart Bailey.

"And I said to Marion, 'They're trying to steal credit from me again. They're trying to block my royalties. \$500 an episode.' But as it turned out, it was more than that. If they ever tried to make a movie out of it, they had to come to me because I owned it. I didn't know that, and they didn't know that, so that if I could prove that I was the creator of *77 Sunset Strip*, Warner's would never be able to make a movie based on it. And they may never do it because they may feel I can prove that I did it."

A nearly identical situation had occurred on *Maverick*. "The reason for all the problems about getting the credit for creating something," Huggins says, "was because J. L. Warner simply looked at Bill Orr and said,



Edd Byrnes as Kookie

'Bill, don't ever get yourself into a situation where we have to pay one of those writers a royalty. Because I've read the contract and if you make a mistake, we're going to owe them a royalty and that's insane.' The idea of paying an actor a royalty drove J. L. crazy because it was so different from anything he knew. You don't pay actors royalties. You buy their time and you pay them money and they go onto another job. The same for a writer. So he gave Bill Orr orders -- the way Bill Orr took it I think was that if he ever got into the position where he ended up owing a royalty, he'd get fired. Although I've never heard Bill say that, I am certain, that's the only way you can analyze it. That was the situation I was in, where they would do anything and they did. What they did on *Maverick* was even worse. On *Maverick*, I'd already written a pilot script. And they said 'we can't use it. You have to write one based on something we own.' And so I wrote one based on a book they owned, which had nothing to do with my

story. It was phony right then. But on top of that, they actually bought a treatment I'd written for Columbia on the same subject to protect themselves."

On 77, Huggins remembers that Warner's went to even greater lengths. "[When *Girl on the Run* was finished, ] they ran it as if it was a movie in a theatre in the West Indies for one week, so that that was its theatrical run. Now, they didn't owe me a royalty because I had written a movie, which they owned, and now they had the right to make a television show out of it. And I went to the preview and we got the shock of our lives. Because this really truly rotten, immoral, disgusting kid who combed his hair was mobbed when the preview was over by these disgusting, rotten teenagers of that period. And they just mobbed him. And we were waiting for them to mob Efram Zimbalist. No! They mobbed Edd Byrnes! And it was eye-opening. It was a shock. But also it was a message that there was something there that

we had not realized. The idea of writing that kind of a character was Marion's although he's forgotten it. He doesn't remember. But it was entirely his idea, based on things he'd been reading about the younger generation that was coming up that were vile, despicable human beings. It was a book written by a psychologist who said we'd better watch out because we have bred a group of adolescents who are dangerous. And he thought well that's weird, I have to make him young, middle class, well-dressed and one of these sociopathic youngsters who are coming up into our midst. And sure enough, they did. They made bombs and smoked this and that."

Roy Huggins remembered where they got the name "Kookie" in a 1995 interview with Ed Robertson: "In the editing room [working on *Girl on the Run*], I never could remember his character's name, and so I kept calling him 'the kook.' And 'the kook' became 'Now, when Kookie comes in here, let's do that. And (associate producer) Hugh Benson got the impression that the guy's name was 'Kookie'" and so when Edd Byrnes was added as a regular to the series, that became his character's name. The homicidal tendencies were gone, but not the comb.

"So what they did was put this show on the air first," says Huggins. "And it became, in effect, the pilot, although they claimed ANYTHING FOR MONEY was the pilot. And they announced at the end of it, the reaction to Edd Byrnes had been so great, that he was being brought into the series in a different role. And that was it. And I, in the meantime, had launched *Maverick* and was doing most of the work on *Maverick*. I was writing almost all the stories, rewriting many of the scripts. I could not do *77 Sunset Strip* and *Maverick*. And do it my way, which was doing all the work. So I told Bill, 'You've got to get somebody else to run this show, I can't do it.'"

So Huggins relinquished control of Stuart Bailey and the show. Did he regret it? "I didn't give it much thought then," Huggins says, "and I haven't since. I don't remember ever feeling that they were doing it wrong. All I know is that I was aware that they weren't doing it the way I would have done it. But I didn't feel that they were doing it wrong."

As for the creation of Jeff Spencer, Huggins gives Orr the credit. "Bill took over and I'm certain he's totally responsible for the choice," says Huggins. "The idea was discovered by me when I started doing *Maverick*, because in those days, the network wouldn't put on a special. You had to be on every week. Their conclusion was you can't put something else in there, you've got to get that show on the air every week. So the idea was forced upon me. I didn't think of it. I just recognized an insoluble problem when I saw one.





The *Twilight Zone*-ish RESERVED FOR MR. BAILEY.

So that's undoubtedly why Bill brought in Jeff Spencer. But he brought in a very charming young man and I think he was a good addition to the show and the show worked."

J. L.'s parsimonious ways influenced all the Warner series. The exteriors were strictly backlot and there are a dozen or more episodes which contain the standing sets with the theatre marquee which remains on the lot today. Other than the aerial shot of a car leaving Dino's, whenever the front of the 77 office or Dino's was shown, it was on the soundstage. Most action shows did the same thing, including even *Mission: Impossible*. However, the budget must have eased up a bit by the third season, because some real establishing shots were used and an occasional actual exterior.

Knowledgeable viewers will note that the Warner music catalogue was used extensively in the background of 77. Anyone familiar with the works of the Gershwins, Cole Porter and Rodgers and Hart will not only recognize their songs (controlled by Warner Records) in every episode, but if one knows the lyrics, they will note that the tunes chosen invariably make musical comments on the scenes in which they are played. Thus, "Embraceable You" is used before and during a love scene, while "But Not for Me" punctuates a scene where the object of a character's desire is either forbidden fruit or will lead him into danger.

There is no such address as 77 Sunset Boulevard. The portion of Sunset known as "the Strip" begins at the 8200 block and extends to the border of Beverly Hills, the 9100 block. The building used as the location Television Chronicles #12

for the show (whose entrance was duplicated on the soundstage) was in reality the offices of talent and modeling agent Mary Webb Davis. The famous aluminum awning actually featured the address "8544" on the triangular end and the top was later painted with stripes. Davis, who later relocated nearby, said that the producers came in and offered her \$25 to shoot the exterior for the show. She took it. In the 1960-61 season, a new aerial shot was taken of it and the entrance to Dino's looking west. There is an angular black sign painted on the side of the 8544 building which bears the name of the modeling agent. The address now belongs to the Tiffany Theatre, currently undergoing an extensive renovation.

Dino's Lodge (also duplicated at Warner Bros.) was a successful nightclub owned by Dean Martin next door at 8524 Sunset. In later years, it became Chez Denis and over the last year, the entire block, owned for many years by Western International Media Corp., has been completely rebuilt as offices for the company whose headquarters occupies the old Playboy building one block west. Dino's was such a success that Martin's estranged partner in comedy, Jerry Lewis, opened his own club a few blocks down the Strip. It lasted only a year or so, then became a male strip club called The Classic Cat and is now the site of Tower Records' video store. The Frankie Ortega Trio, featured in many 77 *Sunset Strip* episodes did not actually play at Dino's but at the Melody Room at 8852 Sunset Blvd. This nightclub space, next to longtime Strip fixture the Sun-Bee Market, is currently the Viper Room, but it has had many incarnations, including being stage-dressed as the club

London Fog (which had actually been across the street) for the Oliver Stone movie, *The Doors*. At the time of 77, the Strip had many posh nightclubs, including the Crescendo, the Interlude, Ciro's and the Mocambo, where big-name performers played regularly before being lured to Las Vegas and bigger bucks.

The first season also reflected the Warner penny-pinching. Many of the stories are based on Warner properties, including virtual remakes of the studio's Hitchcock-directed big screen successes, *Dial M for Murder* (THE FIFTH STAIR) and *Strangers On a Train* (ONE FALSE STEP). All are shot on the backlot or on the soundstage, with not even stock footage for establishing shots. For a show which could have captured the feel of L.A. in the 50s, it was a shame. But ABC only paid Warners \$75,000 an episode for 77, and this tightly limited what was possible. The episodes alternated between Jeff Spencer and Stu Bailey stories, and Roscoe, Suzanne and Kookie had little to do. Despite some patronizing reviews (*TV Guide* called it "run-of-the-eyeball private-eye stuff" -- 77 *Sunset Strip* was a hit. It tied for 6th place (with *Father Knows Best*) in its second season, and was 13th for its third.

By the second year, the show opened out a bit more, involving the secondary characters more in the investigations, including Edd Byrnes' Kookie, who had become a teen heartthrob, even recording a hit record with Connie Stevens (co-star of 77-clone *Hawaiian Eye*), "Kookie, Kookie, Lend Me Your Comb." Roger Smith's singing and guitar-playing abilities were used several times and he began to write one or two scripts a season, including one of the most famous, THE SILENT CAPER, which contains normal sound effects but doesn't have one word of dialogue. Amazingly, it's one of the most suspenseful episodes of the show.

THE SILENT CAPER ingratiated itself to Warner Bros. in other ways, too, as recalled by Wm. T. Orr:

"One of the 77 producers, Howie Horwitz, he took over that show and did some very special things such as THE SILENT CAPER, with no dialogue. And we didn't have to dub it, we didn't have to dub it for other countries -- we made a lot of money on that one episode alone. As a matter of fact, they called me from New York and said, "Can you make another one of those?" So we did one then with Efrem Zimbalist and no other actors [RESERVED FOR MR. BAILEY]."

The show also moved out from conventional private eye stories and into the glamorous world in which it was set. From then on, there would be more stories about the rich and famous, including one about a western film star (THE CELLULOID COWBOY), southern California's proximity to Mexico and Central American (the two-parters RETURN TO SAN

DEDE and HOT TAMALES CAPER). Palm Springs and the upsurge in desert beauty spas was used for THE DESERT SPA CAPER, and local L.A. basin areas highlighted in THE LAUREL CANYON CAPER, THE VALLEY CAPER, REUNION AT BALBOA, PASADENA CAPER and CONDOR'S LAIR, a thinly-veiled reference to Errol Flynn's famous house, Falcon's Lair. A typical Hollywood child star is featured in PUBLICITY BRAT and THE STARLET, WOLF! CRIED THE BLONDE, FALLING STARS, NEVER TO HAVE LOVED. THE WIDESCREEN CAPER and SIX SUPERIOR SKIRTS had Hollywood's "industry town" settings. THE DUNCAN SHRINE is a gentle parody of the Woman in Black who traditionally visited Rudolph Valentino's grave. Other aspects of the entertainment industry are featured in THE HAMLET CAPER and OPEN AND CLOSE IN ONE; both about actors. Even the Southern California traffic reporter helicopters are represented, triggering the story in THE EYES OF LOVE. One of the ultimate Hollywood events, "The Santa Claus Lane Parade," which takes place every year on Hollywood and Sunset Boulevards, is the setting for BULLETS FOR SANTA. Bel Air, the enclave of stars and film moguls, is the setting for both THE BEL AIR HERMIT and THE LADY HAS THE ANSWERS.

Edd Byrnes, in his biography, calls what happened to him "Kookiemanina." He received more fan mail than anyone on the series -- including thousands of combs. Wherever he went in public, he was mobbed. His popularity was noted by the front office, but Byrnes says the Warner top brass wouldn't let him out of the studio's control to take lucrative movie offers which started to pour in. Byrnes was pleased, though, when an early episode of 77's second season featured his character in a larger role than before. He was being paid \$500 a week and felt his popularity warranted a raise and asked for one. When repeated requests were turned down, he refused to report to work for five months. Eventually, he did get some concessions including a slight pay increase and he was taken out of the parking lot and made an associate of Bailey & Spencer. This allowed the other stars to do episodes where they weren't always working solo as before, but had the help of another member of the firm.

The series had both light and dark episodes. The darkest is probably DOWNBEAT, when Stu Bailey loses his license, moves out of Bailey & Spencer, and takes to the bottle, with no apparent way to clear his name. Jack Warner's aversion to drinking [see Wm. T. Orr interview, this issue] is apparent in this episode when James Garner appears as himself to deliver a lecture to Stu on the evils of alcohol. Then there are the fun episodes, such as SIX SUPERIOR SKIRTS where the plot is incidental to a parade of beautiful girls and plenty of music by the regular Frankie Ortega Trio

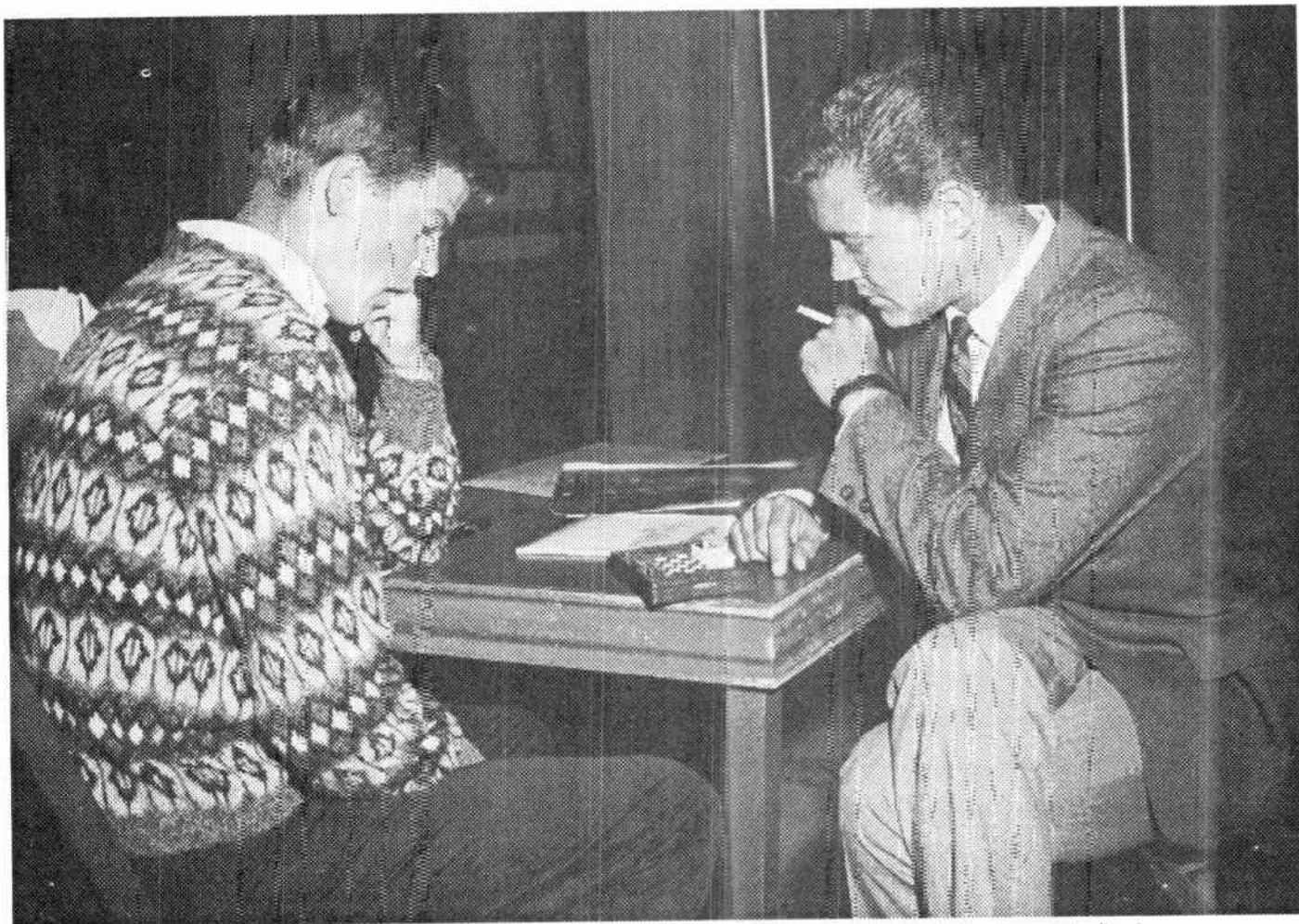


Edd Byrnes and Roger Smith tempt fate as they zoom past the hotel facade on the Warner Bros. backlot.

as well as the Mary Kay Trio, with Kookie providing a spoken counterpoint to their song about falling in love. Another theme visited often in the show is the Cold War. Given both Stu Bailey and Jeff Spencer's backstory as government agents, it made sense to get them involved in some assignments which took them to Berlin or off somewhere chasing communists or East Germans. Stu goes to East Germany in THE IRON CURTAIN CAPER and ESCAPE TO FREEDOM and is accused of passing government secrets to the enemy in DOWNBEAT. He helps clear an Air Force officer of treason in GENESIS OF TREASON and projects a UN peace negotiator in THE FANATICS, does similar duty in THE DIPLOMATIC CAPER and Jeff gets caught up in the theft of some radioactive material in THE DOUBLE DEATH OF BENNY MARKHAM, fearing the bomb-making chemical will fall into enemy hands. Chasing down old Nazi records is Stu's assignment in

THE ANTWERP CAPER, while Jeff traps a foreign agent at a missile base in THE SPACE CAPER and temporarily re-ups in THE NAVY CAPER.

When a 5-month-long Writers Guild strike began on January 16, 1960, Warner Bros. came up with a unique solution which pleased the studio and network if not the writers. They kept all shows in production, pilaging each show's scripts for ones which could be converted to another show with simple character name changes. One production secretary there at the time remembers seeing a *Maverick* script with the character names simply crossed out and those of Tom Lopaka and Tracy Steele written in by hand and - voila! - a script for *Hawaiian Eye*, without so much as a line of dialogue changed. These teleplays, which appeared on all Warner's shows during the last months of the strike, are always credited to "W. Hermanos" (Spanish for W.



Robert Logan and Roger Smith pass the time with a (very small) game of chess during a break in filming.

Brothers) with "story by" the original script's author. But this time, Warner's wasn't trying to do it on the cheap, just do it. Bill Orr remembers that the writers love it -- being paid twice for the same script -- but it had to be done secretly. "Under the table? It was done under a mountain," says Orr. "I had a guy who would go out with a bag. He was a story editor later, and he would take his bag out with the money and hand it out to whoever had written something for us."

With so many series in production on the lot, Orr decided to do "crossover" episodes, where the characters from one show would appear briefly in another Warners series. Thus, the team from *Hawaiian Eye* or *Surfside 6*, for instance, would enlist the help of Bailey & Spencer, or vice versa. This continued for several years until sponsors objected. The ad rates for the shows were not all the same, and sponsors paying higher rates for one show objected when its stars appeared on another series where commercial time was cheaper. But while it lasted, it connected all the Warner shows in the minds of viewers and undoubtedly resulted in viewers sampling another Warner show they perhaps hadn't watched before.

The third season was business as usual, Television Chronicles #12

with the characters settling in for real. Richard Long was added after his own show, *Bourbon Street Beat*, failed. He continued to play his character from that show. Rex Randolph, from New Orleans. It's fortunate that he was brought in, because Edd Byrnes, tired of all the acclaim and so little screen time or money, asked for more of both and ended up on strike himself for five months. The show became a little more flexible, veering from its earlier strict switching off of characters now that it had Long as another detective. There were also episodes featuring Jacqueline Beer's character Suzanne Fabray, and Louis Quinn's Roscoe.

As with *Maverick*, once *77* was a hit, more prominent actors clamored to appear on the show. Ida Lupino directed several, and among the guest stars through the years were Adam West (*Batman*), Jay North (*Dennis the Menace*), Buddy Ebsen (*The Beverly Hillbillies*), Ellen Corby (*The Waltons*), Pernell Roberts (*Bonanza*), later Oscar-winner (for *One Flew Over the Cuckoo's Nest*) Louise Fletcher, Mary Tyler Moore, Tuesday Weld (*Dobie Gillis*), Bea Benaderet (*Petticoat Junction*), King Kong femme fatale Fay Wray, one time good witch (*The Wizard of Oz*) Billie Burke, Chad Everett (*Medical Center*), Cloris

Leachman (*The Mary Tyler Moore Show* and its spinoff, *Phyllis*), William Windom (*The Farmer's Daughter*), Dyan Cannon, John Astin (*The Addams Family*), Sammy Davis Jr., ventriloquist Paul Winchell, Elinor Donahue (*Father Knows Best*), Malachi Throne, Werner Klemperer (*Hogan's Heroes*), Bernie Kopell (*Get Smart* and *The Love Boat*), Robert Vaughn (*The Man From U.N.C.L.E.*), Elizabeth Montgomery (*Bewitched*), silent star Francis X. Bushman, and the trio (in separate episodes) of Natalie Schacter, Jim Backus, Dawn Wells before they became marooned together on *Gilligan's Island*. Additionally, the unique five-part sixth season opener, titled simply "5," features nearly every star on the Warner lot at the time in cameo roles.

But it was the Warner players who appeared in episode after episode of not only *77*, but all the other Warner shows, who were the solid backbone of these shows. Actors such as Peter Breck, Robert Colbert, Kaye Ehardt, Carol Ohmart, Julie Adams, Dolores Danton, Joe De Santis, Patricia Crowley, Rodolfo Hoyos, Mike Road, Ray Danton, Patric Knowles, Ric Roman, Victor Buono, Kurt Kreuger, Jay Novello, Kathleen Freeman and J. Edward McKinley. These actors'

chameleon-like ability to play totally different types of characters made them constantly employable.

Byrnes and Warner finally settled their dispute and he returned in the fourth season as a junior partner of the firm and Robert Logan was added as the new Dino's parking attendant, J.R. But the show's fans didn't appreciate the fact that their cool, jive-talking Kookie now wore a suit and tie and never took his comb out of his jacket pocket. He was just too "square" for the show's younger set and they stopped watching. By the end of the fifth season, it was time for some drastic action. Jack Webb was brought in to helm the show and it began its sixth season with a new concept. Stu Bailey was the only character left -- back as Huggins had originally created him. His office was now in the Victorian-era Bradbury building in downtown Los Angeles and his cases took him all over the world. It was still called *77 Sunset Strip*, but it couldn't have been further away. The season did start strongly, though, with a fascinating five-part mini-series featuring a guest cast of stellar players from the Warner Bros. roster. But the magic was gone and by the end of the 1963-64 season, so was the series.

In 1994, there was talk about a reunion of the 77ers. Edd Byrnes joked that Zimbalist would insist on a script as good as *Hamlet*, but that they should do it and just have fun and earn some money. It never happened. Instead, Warner Bros. decided on a remake of the television series itself, and filmed two pilots, in 1995 and 1996, respectively, neither of which has ever aired.

The first pilot starred James Caviezel, who recently appeared in *G.I. Jane*, and Sterling Macer Jr., previously of the series *Harts of the West* ("Marcus St. Cloud"). In



"Mmmm... All for Byrnes. Figures."

addition, there was a character named Spencer Bailey, played by *ER*'s Maria Bello, and a new "Kookie" in the person of Timothy Olyphant, seen recently in *Scream 2* ("Mickey"). The cast also included Danny Nucci ("Fabrizio" in James Cameron's *Titanic*). For this version, the detectives would have hung out at Sunset's current happening club, The House of Blues; and a portion of the pilot was filmed there featuring the house band, Grant Lee Buffalo, whose recording label is Reprise, the same label that cut wax for Edd Byrnes during the original series.

The second unsold pilot starred Vince Vaughn (*The Lost World: Jurassic Park*, *Swingers*), Brian Hooks (*High School High*, *Phat Beach*), Amy Hathaway (*Courage Under Fire*, *The Client*), and Gene Steichen. Based on the limited information available, aside from the character of Spencer Bailey (perhaps the daughter of Stu Bailey?) in the first, there appears to be no direct lineage

between either pilot and the premise of the original series -- only the address.

-Sylvia Stoddard

Sylvia Stoddard is the author of the *TV Treasures* volumes on *Gilligan's Island* and *The Brady Bunch*. 1998 should see the publication of her books on *The Mary Tyler Moore Show* and *Magnum p.i.*, plus a mystery novel entitled *Like a Headless Sphinx*.

"77 SUNSET STRIP" © Warner Bros. All rights reserved.



Byron Keith, at right, was readily available for consultation as Lt. Gilmore.



Theme song:

*77 Sunset Strip* (snap snap)  
*77 Sunset Strip* (snap snap)  
*77 Sunset Strip*  
 (music break)

*The street that wears the fancy label  
 That's glorified in song and fable  
 The most exciting people pass you by  
 Including a private eye*

*77 Sunset Strip* (snap snap)  
*77 Sunset Strip* (snap snap)  
*77 Sunset Strip*  
 (music break)

*You meet the highbrow and the hipster  
 The starlet and the phoney tipster  
 You find most every kind of girl and guy  
 Including a private eye*

*77 Sunset Strip* (snap snap)  
*77 Sunset Strip* (snap snap)  
*77 Sunset Strip*  
 (music plays out with fanfare)

**Conflict: ANYTHING FOR MONEY (4/16/57)**

Sure that he will be killed on a yacht trip to Honolulu by either his wife or his first mate, who are having an affair, a wealthy businessman hires Stu Bailey to "keep an eye on" the first mate Richard Webb, Maggie Hayes, Barton MacLane, Joanna Barnes, Mark Roberts, Harlan Warde, Venetia Stevenson  
 Written by Frederic Brady. Directed by Walter Doniger  
 Based on the 1952 *Esquire* magazine story, "Death and the Skylark" by Roy Huggins

**Girl On the Run (90 mins; 10/10/58)**

Stu Bailey comes to the aid of a nightclub singer whose life is endangered after she witnesses the murder of a labor leader who has been cooperating with a government investigation of union corruption  
 Erin O'Brien, Shepperd Strudwick, Edward Byrnes, Ray Teal, Barton MacLane, Vince Barnett, Harry Lauter, Charles Cane, Jeanne Evans, Ned Glass  
 Written by Marion Hargrove, Roy Huggins (s), Directed by Richard L. Bare

**Season 1, 1958-59:**

**LOVELY LADY, PITY ME (10/17/58)**

Stu Bailey lets his masculine enthusiasm for a beautiful stranger lead him into romance, a blackmail scheme, and a murder accusation  
 Kathleen Crowley, Peter Breck, Jeanne Cooper, Barney Phillips, John Dodsworth, Irving Bacon, Brad Weston, Michael Garr  
 Written by James O'Haulon, Douglas Heyes; Directed by Douglas Heyes  
 Based on the novel by Roy Huggins

**A NICE, SOCIAL EVENING (10/24/58)**

Stu, Jeff, and Kookie sign on to protect a wealthy Latin American playboy who has been marked for murder  
 Ray Danton, Abel Fernandez, Mario Alcalde, Arlene Howell, Dorothy Provine, Venetia Stevenson, Joyce Taylor, Lorence Kerr, Lou Krugman, Paul Ferrer, The Frankie Ortega Trio  
 Written by Frederic Brady, Howie Horwitz (s); Directed by Stuart Heisler

**CASUALTY (10/31/58)**

When Jeff is retained to investigate a dead man who comes back to life, he uncovers a gang of criminals who lure him into a death trap  
 Dolores Donlon, Sam Buffington, Walter Reed, Hugh Sanders, Keith Richards, Russ Bender, Nesdon Booth  
 Written by Gene Levitt; Directed by Richard L. Bare  
 Adapted from a screenplay by Winston Miller, story by Aubrey Wisberg, Jack Pollexfen

**THE BOUNCING CHIP (11/7/58)**

A Las Vegas gambling syndicate retains Stu to catch a gang which is flooding their establishment with thousands of dollars a day in counterfeit gambling chips  
 Brad Dexter, Ruta Lee, Ray Teal, Russ Conway, Scott Peters, Sid Clute, Lew Gallo, Ed Prentiss, Otto Waldis, James Lydon, Dyan Cannon  
 Written by Leonard Lee; Directed by Leslie H. Martinson

**TWO AND TWO MAKE SIX (11/14/58)**

A beautiful fashion designer hires Jeff to find out who is trying to kill her husband, an ex-convict just released from prison  
 Karl Swenson, Adam West, Whitney Blake, John Stephenson, Douglas Dick, Barney Phillips  
 Written by Frank Gruber, Frederic Brady; Directed by James V. Kern

**ALL OUR YESTERDAYS (11/21/58)**

Stu is retained by relatives of an aging silent screen star to assist her with a motion picture venture, only to find himself involved in a plot to have her committed to a mental institution  
 Francis X. Bushman, Doris Kenyon, John Carradine, Merry Anders, Herbert Rudley, John Hubbard, Owen McGivney, Robert Shayne, John Eldredge  
 Written by Frederic Brady; Directed by Richard L. Bare

**THE WELL-SELECTED FRAME (11/28/58)**

Jeff is retained to assist a beautiful woman who claims that her wealthy husband is trying to murder her in order to marry his secretary  
 Peggy Castle, Frances Fong, Bartlett Robinson, Richard Webb, Arthur Hanson, Robert Burton, Hal Smith, Barry Bernard, Morgan Sha'an  
 Written by Gerald Drayson Adams, Charles Hoffman; Directed by Boris Sagal

**THE IRON CURTAIN CAPER (12/5/58)**

Stu is hired by a newspaper chain to go into East Germany to find an American newspaperman who has been kidnapped by Soviet officials  
Jacqueline Scott, Lawrence Dobkin, Otto Waldis, Kurt Kreuger, Richard Garland, Richard Crane, Willis Bouchey, Emory Parnell, Zina Provondie, Svea Grunfeld, Sheldon Allman, John Mylong, The Frankie Ortega Trio

Written by Fenton Earnshaw; Directed by Richard L. Bare

**VICIOUS CIRCLE (12/12/58)**

Jeff is hired to investigate a kidnapping involving a former gang leader, who has reformed, and some members of his old gang  
Bert Convy, Harold J. Stone, George Tobias, Richard Carlyle, Frank de Kova

Written by Richard Brady Macaulay, Frederic Brady, Jack Emanuel (s), Jim Barnett (s); Directed by Leslie H. Martinson

**ONE FALSE STEP (12/19/58)**

Stu matches wits with a mad murderer who conceives a plan of two strangers swapping murders to foil the police

Richard Long, Connie Stevens, Edward Kemmer, Joan Evans, Lynn Bernay, Isabel Randolph, Harlan Warde

Written by George and Gertrude Fass, Howard Browne; Directed by James V. Kern

Based on screenplay for *Strangers On a Train* by Raymond Chandler and Czenzi Ormonde, adaptation by Whitfield Cook, novel by Patricia Highsmith

**THE COURT MARTIAL OF JOHNNY MURDO (12/26/58)**

When Jeff starts investigating a simple charge of theft that resulted in a young man being expelled from a military academy, he finds that someone wants to stop him even to the point of trying to kill him

Bruce Bennett, Robert Lowery, Peter Miles, Catherine McLeod, John Litel, Chuck Courtney, Robert Ellis, Don Kelly, The Frankie Ortega Trio

Written by William L. Stuart; Directed by Lee Sholem

**HIT AND RUN (1/2/59)**

Stu has to do some brilliant detective work to help Kookie, who is arrested by police after an auto accident

Robert H. Harris, Sue Randall, Gloria Robertson, Russ Bender, Ray McCue, Clark Howat

Written by John Hawkins, James Gunn, Ward Hawkins (s); Directed by Leslie H. Martinson

**NOT AN ENEMY IN THE WORLD (1/9/59)**

When Jeff tries to help a beautiful French girl find her missing brother, he uncovers a murder-for-insurance plot

Carole Mathews, Phil Terry, Frances De Sales, Louise Glenn, The Frankie Ortega Trio

Written by Leonard Lee, Barry Trivers (s); Directed by Alan Crosland Jr.

**THE SECRET OF ADAM CAIN (1/16/59)**

Stu runs into a strange adventure that takes him halfway around the world and gets him involved with some bizarre people

David Frankham, Berry Kroeger, Lilliane Montevecchi, Don Gordon, Lisa Davis, Joan Elan, Eugene Martin

Written and directed by Montgomery Pittman

**THE GIRL WHO COULDN'T REMEMBER (1/23/59)**

A lovely amnesia victim, who has \$10,000 in cash but no identification papers in her purse, seeks the help of Jeff

Nancy Gates, John Vivyan, Kathleen Hughes, Harvey Stephens, Brad Weston

Written by Leonard Lee, Howard J. Green (s), Al Martin (s); Directed by george waGGner

**DARK VENGEANCE (1/30/59)**

Stu becomes a murder target when he starts uncovering the operation of a narcotics ring

Jerome Thor, Adele Mara, Barry Kelley, Sammy White, Michael Harris, Jonathan Haze

Written by Frederic Brady; Directed by Richard L. Bare

**CONSPIRACY OF SILENCE (2/6/59)**

After a co-ed has been murdered on the college campus, Jeff is hired by a worried father to protect his daughter, whose life has been threatened by the unknown killer

Patricia Crowley, Gerald Mohr, Robert Ivers, Maureen Leeds, William Ching, Tom Gibson, John Dennis

Written by Frederic Brady, Anna Perrelli (s); Directed by Charles Haas

**EYEWITNESS (2/13/59)**

Stu, after saving a young boy from a near-fatal fall from a rooftop, playfully accepts him as a client when the lad hires him to prove that he really saw a hunter kill a bear

Robert Douglas, Jay North, Patricia Barry, Dean Harens, Barbara Lang, Duncan McLeod, Dusty Anders

Written by Peter R. Brooke, Jack Emanuel (s); Directed by David Lowell Rich

**LOVELY ALIBI (2/20/59)**

Stu agrees to help a suspended police officer find the key witness to prove a thug guilty of an unsolved murder

Steve Brodie, Claude Akins, Andra Martin, Wayne Heffley, Constance Davis, Stacy Keach Sr., The Frankie Ortega Trio

Written by William L. Stuart; Directed by george waGGner

**IN MEMORIAM (2/27/59)**

When some prankster writes a premature obituary for a very-much-alive playboy publisher, Stu is hired to find the culprit

Alan Marshall, Joe de Santis, Noreen Nash, Dolores Donlon, Bart Burns, Ellen Corby

Written by Irwin Winehouse, A. Sanford Wolf; Directed by Richard L. Bare

**THE FIFTH STAIR (3/6/59)**

An old letter written by Jeff to a former flame resurfaces to land him and the letter's recipient in jail on a murder charge, leaving Stu and Kookie to sort out the facts

Julie Adams, Richard Long, Joe Patridge, Patrick McVey, Richard Devon, Betsy Duncan, The Frankie Ortega Trio

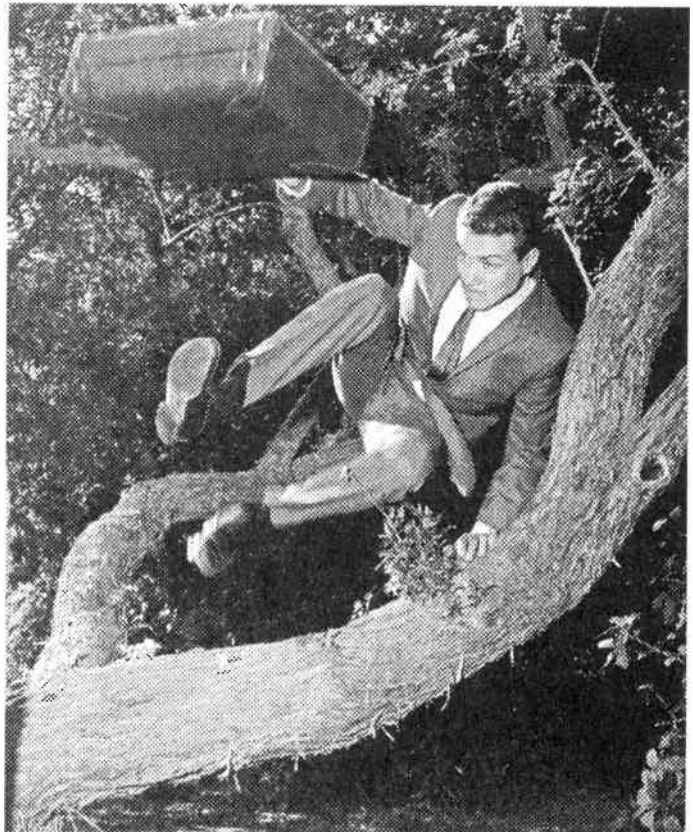
Written by Lowell Barrington; Directed by Vincent Sherman  
Adapted from the play *Dial M for Murder* by Frederick Knott

**PASADENA CAPER (3/13/59)**

Stu finds that lavender and old lace worn by a pair of 70-year-old darlings may just be a perfumed screen to hide a death or two and perhaps a touch of swindle

Elizabeth Patterson, Hallene Hill, Murvyn Vye, Carol Kelly, Pat Comiskey, Olan Soulé

Written by N.B. Stone Jr.; Directed by Montgomery Pittman





**HONG KONG CAPER (3/20/59)**

A letter from a dead man and a trinket from his beautiful wife lead Jeff on an 8,000 mile trip to the Orient, where he runs into plenty of trouble  
Neil Hamilton, Karen Steele, Frank Wilcox, Reggie Nalder, Weaver Levy, Kathleen Freeman, Willard Waterman  
Written by Steve Fisher, George WaGGner (s); Directed by George WaGGner

**A CHECK WILL DO NICELY (3/27/59)**

When a young American schoolgirl suddenly disappears in Paris, her frantic father persuades Stu to try his French on the kidnapers  
Janet Lake, Robin Hughes, Ed Platt, Florence Marley, Daniele Aubry, Rolfe Sedan, Louis Mercier  
Written by Dwight Taylor, Alan Caillou (s); Directed by Ida Lupino

**THE GRANDMA CAPER (4/3/59)**

A seemingly harmless holdup spree by an eccentric grandma turns into a nightmare of terror for Stu when he assigns Kookie to be her accomplice  
Frances Bavier, Jerome Cowan, Jennifer Grant, Francis de Sales, Charles Tannen, Paul Comi, Steven Conte, Laurie Mitchell  
Written by Frederic Brady, Maurita Pittman (s); Directed by David Butler

**HONEY FROM THE BEE (4/10/59)**

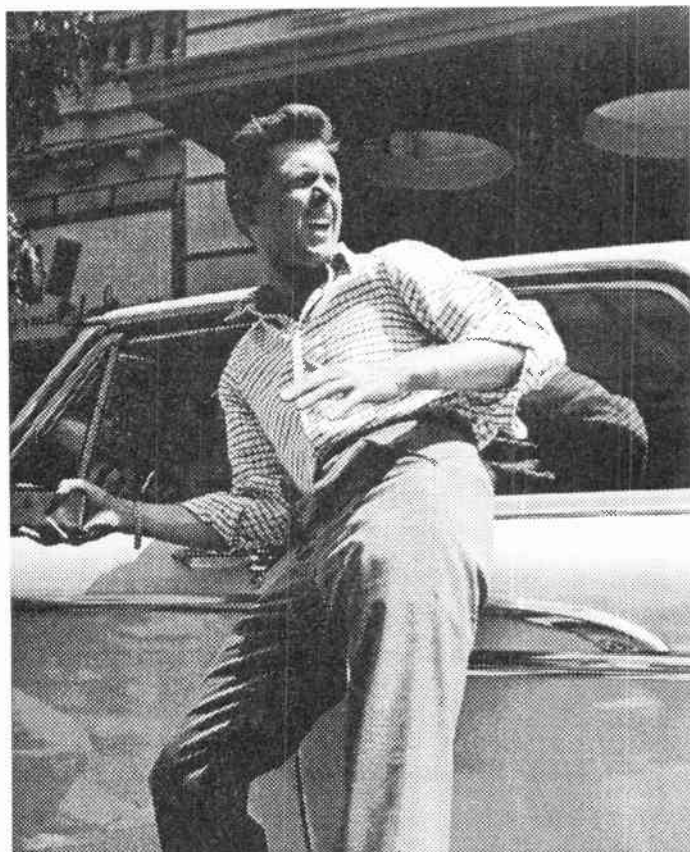
When a refugee Russian countess gives a gold-woven tapestry to a prominent Beverly Hills restaurateur, she sets off a chain of events which cause the death of three people, including herself, and gives Stu a rough time

Connie Stevens, Jay Novello, Celia Lovsky, Ruta Lee, Gregory Gay, Alexander Gerry, Nancy Walters, Alberto Morin, Steve Carruthers, Jack Shea, Henry Roland, June McCall  
Written by Charles Hoffman, Michael Forrester (s); Directed by George WaGGner

**ABRA-CADAVER (4/17/59)**

Posing as an out-of-work con man, Jeff worms his way into a double-indemnity insurance racket, where a beautiful woman pays him the attention justly due a prospective high-priced corpse

Fay Spain, Robert McQueeney, Pernell Roberts, Harry Jackson, Malcolm Atterbury  
Written by Talbot Jennings; Directed by Mark Sandrich  
Adapted from the novel by Christopher Monig



Television Chronicles #12

**A BARGAIN IN TOMBS (4/24/59)**

Stu heads for Rome in search of a missing girl whose penchant for knowledge of ancient history brings her face-to-face with a few up-to-date facts about life and death  
Ray Danton, Linda Watkins, Louise Fletcher, Al Ruscio, Bart Bradley, Lisa Gaye, Danielle Aubry  
Written by Charles Hoffman; Directed by Reginald LeBorg  
Adapted from the novel by Aaron Marc Stein

**THE WIDOW WOULDN'T WEEP (5/1/59)**

It looks like suicide to everyone except Jeff, but when a man falls from a window and his wife turns up to collect the life insurance, it looks more like murder

Valerie Allen, Raymond Bailey, Nora Hayden, Dallas Mitchell  
Written by Frederic Brady, Howard Browne (s); Directed by Arthur Lubin

**DOWNBEAT (5/8/59)**

Publicly disgraced despite an acquittal on a phony charge of sedition and collaboration with foreign agents, Stu loses his license, his friends and his self-respect

John van Dreelen, Dorothy Provine, Donald Barry, James Garner, Jim Bacon, Johnny Grant, Brad Von Beltz, Kay Elhardt  
Written by Montgomery Pittman, Maurita Pittman (s); Directed by Montgomery Pittman  
Garner, Bacon, and Grant appear as themselves

**THE CANINE CAPER (5/15/59)**

\$150,000 worth of stolen jewels sets off a mysterious chain of events involving Jeff, Kookie, and a beautiful French actress

Julie Adams, Roxanne Berard, Roland Varno, Mark Roberts, Keith Richards, Jack Mann, Bill Bradley  
Written by Fenton Earnshaw; Directed by George WaGGner

**MR. PARADISE (5/22/59)**

Stu uncovers a sinister framework of murder and fraud when he investigates a "cult-for-living" group which has been named beneficiary to a fortune

John Litel, Andrew Duggan, Sandra White, Leslie Barrett, Ruth Terry, Patrick Waltz, Lillian Bronson, Logan Field, Connie Davis, Roy Barcroft, Dorothy Dells, Hayden Rorke, Rankin Mansfield, Martin Mason  
Written by Frederic Brady, Richard Kebbon (s); Directed by Arthur Lubin

**STRANGE GIRL IN TOWN (5/29/59)**

Jeff and a lady are innocently involved in murder when she witnesses a brutal killing

Jack Mulhall, Sue Randall, Alan Baxter, Carol Ohmart, John Reach  
Written by Frederic Brady, Howard Browne (s); Directed by George WaGGner

**Season 2, 1959-60:**

**ONLY ZEROES COUNT (10/2/59)**

Stu rescues an attractive woman from an unknown assailant in Hawaii and finds himself a target for death when he uncovers a clever counterfeiting scheme

Robert Conrad, Poncie Ponce, Adele Mara, Dolores Donlon, Hugh Sanders, Richard Shannon, Don Harvey  
Written by William L. Stuart, Howard Browne; Directed by George WaGGner

Crossover episode with *Hawaiian Eye*

**THE KOOKIE CAPER (10/9/59)**

A mistaken identity involves Kookie in kidnapping and murder when he befriends a young runaway girl

Will Hutchins, Sherry Jackson, King Donovan, John Hubbard, Mickey Simpson, Alexander Campbell  
Written by Maurita Pittman; Directed by Montgomery Pittman  
Hutchins appears as himself

SIX SUPERIOR SKIRTS (10/16/59)

Hired to protect the fabulous jewels worn by six society debutantes, Stu and Kookie become enmeshed in a dazzle of dames, diamonds, and a diabolical swindle

Abraham Sofaer, The Mary Kaye Trio, The Frankie Ortega Trio, Kay Elhardt, Diane McBain, Ralph Clanton, Joyce Meadows, Robert Carson, Bill Hudson, Dennis McCarthy, Stephen Chase, Dorothea Lord, Will Hutchins, Army Archerd, Dick Haynes

Written by William L. Stuart, Richard Wormser (s); Directed by Andre deToth

Archerd appears as himself

CLAY PIGEON (10/23/59)

Stu is retained by a beautiful agent to investigate the mystery that holds her client, a disc jockey, in terror

Paula Raymond, Dan Tobin, Charles Fredericks, Steve Ritch, Joey Faye, Christine Nelson, Laura Wood

Written by Leonard Lee, Jim Barnett (s); Directed by Arthur Lubin

THANKS FOR TOMORROW (10/30/59)

A carefully-planned robbery and an unsuccessful murder attempt plunge Jeff into a ruthless race fixing scheme when he tries to help a friend

Brad Dexter, Adam West, Mary Tyler Moore, Sam Buffington, John Goddard, John Dennis, Ben Welden

Written by William L. Stuart, W.R. Burnett (s); Directed by Mark Sandrich

Adapted from a novel by W.R. Burnett

SING SOMETHING SIMPLE (11/6/59)

Stu becomes embroiled in a backstage feud that leads to murder when he is hired by a beautiful, temperamental opera star

Linda Darnell, Nico Minardos, Richard Garland, Neil Hamilton, William Edmunds, Marianne Gaba, V.J. Ardoin

Written by Fenton Earnshaw; Directed by George WaGner

THE TREEHOUSE CAPER (11/13/59)

A promise to return stolen diamonds and collect the insurance for the daughter of a dead convict sets Jeff up as human bait to flush out a wanted killer

Tom Drake, Donald Barry, Bunny Cooper, John Sebastian, J. Edward McKinley, Carolyn Komant

Written by Joel Kane, Jack Lloyd; Directed by George WaGner

OUT OF THE PAST (11/20/59)

A top-secret assignment from U.S. Intelligence sends Stu to Europe, and plunges him into the heart of a cloak-and-dagger kidnap plot

Patric Knowles, Narda Onyx, Reggie Nalder, Robert Christopher, Carl Esmond, Adam West, Lili Kardell, Daniele Aubry

Written by Stephen Kandel; Directed by Charles Haas

THE WIDOW AND THE WEB (11/27/59)

Jeff, hired to investigate an accidental death, uncovers a sinister plot of murder with himself tagged as the third victim

Suzanne Lloyd, John Berardino, Pat Michon, Mark Roberts, Kathleen Freeman, Jim Oberlin, Owen Cunningham, Cecile Rogers

Written by Leonard Lee; Directed by George WaGner

From a novel by Robert Martin

SECRET ISLAND (12/4/59)

Stu, his prisoner, and four others survive a plane crash and are washed ashore on an isolated island

Jacques Bergerac, Kathleen Crowley, Tuesday Weld, Catherine McLeod, Grant Sullivan, James Lydon, Barry Cahill, Joan Staley

Written by Leonard Lee; Directed by George WaGner

TEXAS DOLL (12/11/59)

Jeff is retained by an oil-wealthy Texas family to check up on a handsome young man who is pursuing the stepmother and daughter

Sherry Jackson, Rhodes Reason, Carol Ohmart, Douglas Dick, Ric Roman, Stephen Chase, Anita Sands, Max Lewin, The Frankie Ortega Trio

Written by Frederic Brady, Jerry Davis, Jo Pagano (s); Directed by Andre de Toth

Lewin appears as himself

VACATION WITH PAY (12/18/59)

A routine assignment to escort the daughters of a wealthy client to Europe involves Stu and Kookie in a nightmare of terror

Herbert Rudley, Kipp Hamilton, John Sutton, Donald Buka, Judy Nugent, Don O'Kelly, Albert Carrier

Written by Herbert Epstein; Directed by James V. Kern

THE JUKEBOX CAPER (12/25/59)

Posing as a singer, Jeff agrees to sign with the man he suspects is the mastermind of a clever blackmail ring

Ted deCorsia, Patricia Donahue, Anthony George, Lisa Davis, Michael Harris, Oliver McGowan, Suzanne Edward

Written by Fenton Earnshaw; Directed by Ida Lupino

CREATED HE THEM (1/1/60)

Stu is called in on what looks like a mercy killing and ends up in a tangle of politics, jealousy, and murder

Adele Mara, Jean Byron, Edward Kemmer, Margaret Irving, Audrey Clark, Bruce Hayes, Victor Buono, Don Harvey, Howard Wright, Max Lewin

Written by George WaGner, Howie Horwitz; Directed by George WaGner

Lewin appears as himself

COLLECTOR'S ITEM (1/8/60)

Jeff is hired by a beautiful Countess to deliver a rare piece of sculpture, but instead finds himself the middleman for an international spy ring

Marie Windsor, Jim Backus, Alan Baxter, Eric Feldary, Baynes Barron, Joanie Sommers, The Frankie Ortega Trio

Written by Leo Townsend, Jack Emanuel (s), Jim Barnett (s); Directed by William J. Hole Jr.

SWITCHBURG (1/15/60)

Stu inquires into the purchase of an old decaying hotel in a ghost town, and walks into a strange and overwhelming assortment of petty crooks

Dolores Donlon, Jean Allison, Lance Fuller, Charity Grace, John Hubbard, Emile Meyer, William Fawcett, Richard Reeves, William Forester, Al Shelly

Written and directed by Montgomery Pittman

THE ONE THAT GOT AWAY (1/22/60)

Jeff investigates the death of a famous photographer prior to the insurance company paying his wife a huge sum, becoming suspicious when he finds a series of photographs that indicate fraud

Whitney Blake, Lisa Montell, Brad Weston, William Hudson, Fortunio Bonanova, Ted Quillan, Raoul De Leon, Roberto Contreras, Richard Bermudez, Butler Hixson

Written by Jerry Davis, Don Tait (s), Leonard Lee (s); Directed by Everett Sloane

TEN CENTS A DEATH (1/29/60)

The mysterious deaths of two dance hall hostesses involve Stu, Roscoe, and Suzanne in a masquerade to find the killer

Bea Benaderet, Linda Lawson, Anthony George, Robert Colbert, Jay Novello, Hal Baylor, Sandra Edwards, Hugh Lawrence, Sandy Koufax

Written by Peter R. Brooke, Leonard Lee (s), Don Tait (s); Directed by George WaGner



Ida Lupino directs THE JUKEBOX CAPER.

WHO KILLED COCK ROBIN? (2/5/60)

One million dollars are at stake when Jeff takes over a case for Hawaiian Eye detective Tom Lopaka  
Robert Conrad, Jacques Aubuchon, Fay Wray, Richard Rust, Neil Hamilton, Myrna Fahey, Donald Barry, Susan Crane, John Holland, Jack Mather  
Written by N.B. Stone Jr., Montgomery Pittman, Arthur and Irwin Porges (s); Directed by Montgomery Pittman  
Crossover episode with *Hawaiian Eye*

CONDOR'S LAIR (2/12/60)

Stu is asked by a successful young existential novelist to find out who is trying to blackmail and murder her  
Troy Donahue, Tuesday Weld, Robert Lowery, Andrea King, David Cross, Jeanne Bates  
Written by Gloria Elmore; Directed by George WaGgner

THE STARLET (2/26/60)

Jeff is hired to find out who killed a young actress the night the Starlet Award was given to someone else  
Diane McBain, Jean Blake, Linda Watkins, Kaye Elhardt, Nancy Valentine, Paul Lukather, Christine Nelson, Joel Lawrence, Howard McLeod, Kay Stewart, Joanie Sommers, Sandra Edwards  
Written by Sig Herzig, Ed Jurist; Directed by Andre deToth

SAFARI (3/4/60)

Stu is hired by a dynamic tycoon to join his hunting party and find out which one is trying to kill him  
Julie Adams, Arch Johnson, Richard Coogan, Kurt Krueger, Robert Colbert, Janet Lake  
Written by Bernard C. Schoenfeld; Directed by George WaGgner



At the time Mary Tyler Moore made two guest appearances on *77 Sunset Strip* (THANKS FOR TOMORROW and THE FIX), she was best known as the answering service of another TV detective, *Richard Diamond, Private Eye*, though only her legs were shown on-camera in that role.

BLACKOUT (3/11/60)

Jeff is hired to guard some fabulous pearls displayed in an elegant shop, unaware that a gangster has a fool-proof scheme to heist the jewels  
Warren Oates, Donald May, Rex Reason, Damian O'Flynn, Sammy White, John Sebastian  
Written by Leonard Lee, Larry Menkin (s), Don Tait (s); Directed by Herbert L. Strock

RETURN TO SAN DEDE: THE DESERT STORY/ CAPITAL CITY (2 parts; 3/18/60, 3/25/60)

Stu is hired to escort the beautiful heiress to a political throne safely to her country, and is enmeshed in a dangerous game of power played with deadly intent  
Andra Martin, Luis Van Rooten, Rodolfo Hoyos, George Lewis, Marianna Hill, Alberto Monte, James Chandler, George Trevino, Valentin De Vargas, Robert Hernandez  
Written and directed by Montgomery Pittman

PUBLICITY BRAT (4/1/60)

Stu, asked to find a valuable necklace, is handicapped by the cooperation of a pair of actresses with overactive imaginations  
Evelyn Rudie, Billie Burke, Pamela Britton, Ken Lynch, Maurice Manson, Virginia Christine, Beau Gentry, Della Sharman, Ralph Clanton, Clark Howat, Mousie Garner  
Written by Richard De Roy, Jerry Davis (s); Directed by Leslie H. Martinson

THE FIX (4/8/60)

Jeff is hired to investigate the baffling slaying of a pugilist involved in a rigged bout  
Mary Tyler Moore, Rhodes Reason, Dennis Patrick, Paul Dubov, Gregory Morton, Juli Reding  
Written by Steven Ritch; Directed by Robert B. Sinclair

LEGEND OF CRYSTAL DART (4/15/60)

Succumbing to the obvious charms of an ex-Folies Bergere girl with a weakness for jewels, Stu accompanies her on a strange mountain mission  
Marilyn Maxwell, William Schallert, Kurt Kreuger, Pat Michon, Bek Nelson, Dennis Moore  
Written by Gloria Elmore; Directed by Montgomery Pittman

STRANGER THAN FICTION (4/22/60)

Jeff is hired by a millionaire to find his missing wife, for which he enlists the aid of Roscoe  
John Howard, Suzanne Lloyd, Mike Road, Sam Gillman, Jackie Russell, Craig Curtis, Tim Waller, Jerry Doggett, James Hurst  
Written by Herman Epstein, Ed Jurist; Directed by George WaGgner

GENESIS OF TREASON (4/29/60)

Stu unknowingly possesses the clue to a Communist plot following his meeting with a court-martialed Air Force officer  
Dianne Foster, Donald May, Richard Shamon, John Shay, Raymond Bailey, Kathleen Freeman, Charity Grace, Robert Carson, Liz Carr  
Written by Charles B. Sinclair, Holly Roth (s); Directed by George WaGgner

FRATERNITY OF FEAR (5/6/60)

Jeff finds himself back in college and a transfer fraternity member when a middle-aged couple asks him to investigate the circumstances of their son's death  
Shirley Knight, Gary Vinson, Diane McBain, Kenneth Tobey, James Bonnet, Joan Marshall, Jerry Brent, James Seay, Donald Foster, Justice Watson, Lane Chandler, Claudia Bryer, Alice Foote, J. Edward McKinley  
Written by W. Hermanos (Richard Stenger); Directed by Robert B. Sinclair

SPARK OF FREEDOM (5/13/60)

Stu, in the guise of a doctor attending a medical convention in Budapest, attempts to get vital information from a political prisoner  
Anna-Lisa, Marcel Dalio, Sasha Harden, Charles Maxwell, Norbert Schiller, Theo Marcuse, John van Dreele, Rudolph Anders, David Manley, John Czingula, Joseph Waring  
Written by W. Hermanos (Richard Grey). Directed by Charles Haas  
Adapted from *Conflict* episode BLIND DROP: WARSAW (1/22/57)



The third season team of Spencer, Bailey, and Randolph (Richard Long)

PERFECT SETUP (5/20/60)

Posing as an itinerant beach boy on a small Hawaiian island, Jeff is on the trail of a fugitive when he becomes involved in a romance that can send him right to the bottom of the lagoon  
 Anthony Easley, Connie Stevens, Poncie Ponce, Warren Stevens, Myrna Hansen, Skip Ward, Joyce Meadows, Paul Bryar, Tyler McVey  
 Written by W. Hermanos (Roy Huggins); Directed by Montgomery Pittman

Song "Kona Wind" by Roger Smith and Buddy Bregman  
 Crossover episode with *Hawaiian Eye*

Adapted from *Maverick* episode POINT BLANK (9/29/57)  
 Both Connie Stevens and Roger Smith sing

SIERRA (5/27/60)

Summoned to a mountain home to help solve the mystery of the strange behavior exhibited by the owner's daughter, Stu finds himself matching wits with a man-killing animal and a vicious gang of criminals  
 Horace MacMahon, Sherry Jackson, Lawrence Dobkin, Anthony George, Ric Roman, Ed Platt, William Hudson, Tom Fadden  
 Written by W. Hermanos (Steve Frazee); Directed by George WaGGner  
 Adapted from *Cheyenne* episode BIG GHOST BASIN (3/12/57)

THE SILENT CAPER (6/3/60)

Jeff, on a knightly mission to rescue a stripper kidnapped because she is to testify for the Crime Commission, becomes involved in a life-and-death game of tag  
 Ann Duncan, Dale Van Sickel, Cliff Ketchum, Carolyn Komant, Don Hix  
 Written by Roger Smith; Directed by George WaGGner

FAMILY SKELETON (6/10/60)

Stu answers the plea of a former girlfriend to help when her employer is kidnapped  
 Suzanne Storms, Walter Reed, Gale Robbins, Yvonne Craig, Russ Bender, Frank Gerstle, Boyd Santell  
 Written by James Gunn, Jonathan Haze (s); Directed by Reginald LeBorg

Season 3, 1960-61:

ATTIC (9/16/60)

Jeff trails a woman to an abandoned farmhouse and is captured by the very crooks he was hoping to find  
 Lee Van Cleef, Kathleen Crowley, Robert Colbert, John Dehner, Gary Vinson, Manning Ross, Jack Mather, Rickey Kelman, Rusty Stevens, Robert Pittman, Mickey Simpson, Cynthia Pepper  
 Written by Joseph Manson; Directed by Montgomery Pittman

THE FANATICS (9/23/60)

Stu poses as secretary to his friend, a peace mediator to an Eastern hot-spot, and is plunged into a fight for both their lives  
 Bert Convy, Tristram Coffin, Margaret Thomas, Joe de Santis, Marcel Dalio, Oliver McGowan, Paul Dubov, Jan Arvan, Victor Buono, V.J. Ardwin, Joseph Abdullah, Jeff DeBenning  
 Written by Allen Chasen, Seeleg Lester (s); Directed by William J. Hole Jr.

THE PRESIDENT'S DAUGHTER (9/30/60)

Jeff and Rex parachute into a Latin American country and disguise themselves as peasants in order to rescue the daughter of the deposed president  
 Jacqueline Ravell, George Tobias, Rodolfo Hoyos, Lisa Montell, Leonard Strong, Miguel Landa, John Verros, Albert Carrier, Carolyn Komant  
 Written by Lee Santley; Directed by James V. Kern

THE OFFICE CAPER (10/7/60)

Stu, chief witness against a racketeer, is marked for death by a henchman and three cold-blooded assistants  
 Sherry Jackson, Richard Jaeckel, Bruce Gordon, Robert McQueeney, J. Edward McKinley  
 Written by Montgomery Pittman; Directed by William J. Hole Jr.

THE WIDESCREEN CAPER (10/14/60)

Stu, Jeff, Rex, Kookie, Roscoe, and Suzanne are all assigned to keep an eye on six assorted movie stars at a film festival that turns into tragedy  
 James Milhollin, Ruta Lee, Walter Reed, Buddy Lester, Sharon Hugueny, Paula Raymond, Judy Dan, Beatrice Kay, Lili Kardell, David Cross, The Frankie Ortega Trio  
 Written by Daniel Ward, Monica Morrow (s); Directed by George WaGGner  
 Lester appears as himself

THE NEGOTIABLE BLONDE (10/21/60)

Jeff, hired by an exporter to find a missing blonde and his quarter of a million dollars, is caught in a mesh of intrigue and murder  
 Karen Steele, Jay Novello, Rhodes Reason, Henry Corden, Marianna Hill, Sandra Edwards, Barbara Baxter  
 Written by Alice B. Thomas, Gene Levitt (s); Directed by Mark Sandrich Jr.

THE LAUREL CANYON CAPER (10/28/60)

Rex tries to protect a rising star from a blackmailing columnist, only to have a murder rap pinned on his friend, and suspicion pointed at him  
 Jock Mahoney, Kaye Elhardt, Fredd Wayne, Peter Leeds, Roxanne Arlen, John Hubbard, Gary Conway, Gayla Graves, Lewis Charles, Paul Lukather  
 Written by Dean Riesner; Directed by George WaGGner

DOUBLE TROUBLE (11/4/60)

Stu draws a dangerous undercover assignment, posing as a hired killer for whom he is a dead ringer, to get evidence against a mobster  
 Bruce Cabot, Dolores Donlon, John Dennis, Frank Nechero, William Forrest, Max Baer  
 Written by Leonard Lee; Directed by George WaGGner

TROUBLE IN THE MIDDLE EAST (11/11/60)

Jeff, vacationing in a small country in the Middle East, is caught in a deadly crossfire when he tries to rescue the lovely daughter of the president from an insurgent mob  
 Sherry Jackson, George Lewis, Ted Wedderspoon, Henry Brandon, Paul Dubov, Katherine Henryk, Jay Adler, Ken Tilles, Paul Marco, Vic Tayback, Mario Alcalde  
 Written and directed by Montgomery Pittman

THE DUNCAN SHRINE (11/18/60)

Rex runs into mayhem and murder when he investigates the disappearance of a cemetery statue of a long-departed movie idol, and tries to identify the mysterious "Veiled Lady" who makes an annual pilgrimage to the former cowboy star's shrine  
 Marjorie Bennett, Donald Woods, Richard Deacon, Barbara Gates, Meg Wyllie, Judith Rawlins, Sally Todd, Fern Barry, Jack Rice, Tony Miller  
 Written by Gloria Elmore; Directed by Irving J. Moore

**THE DOUBLE DEATH OF BENNY MARKHAM (11/25/60)**

Jeff offers to repay a past favor to a professional safecracker by tracking down a big-time hoodlum who has jeopardized his life, and finds that the trail leads to the most vicious criminal of all, a traitor Walter Burke, Eddie Forster, Gale Garnett, Tudor Owen, Lester Matthews, Jennifer Raine, Frederick Ledebur, Jacqueline Squire, Kendrick Huxham, Diana Crawford, Peter Forster  
Written by Leonard Lee, James Barnett (s); Directed by Robert B. Sinclair

**ANTWERP CAPER (12/2/60)**

Stu is hired by a couple to check the validity of a claim that their daughter, though reported killed by the Nazis, is alive  
Karen Steele, John van Dreelen, John Banner, Penny Santon, Roger Til, Dale Van Sickle  
Written by Catherine Kuttner, George WaGner (s); Directed by George WaGner

**THE AFFAIRS OF ADAM GALLANTE (12/9/60)**

When Jeff is hired to find a missing husband, he and Kookie set out on a trail that leads to a handsome inheritance, a determined killer, and several wives in addition to the one who hired him, all of them beautiful Alvy Moore, Sue Randall, Carmen Phillips, Carol Ohmart, Marianne Gaba, Norma Varden, Robert Quarry, Alana Ladd, The Frankie Ortega Trio  
Written by Gloria Elmore; Directed by Irving J. Moore

**THE VALLEY CAPER (12/16/60)**

Rex impersonates an actor in order to learn why a lovely motion picture star is in the clutches of the underworld  
Kathleen Crowley, Reedy Talton, Tristram Coffin, Ken Mayer, Dennis Holmes, David Alpert, William A. Forester, Les Hellman, Steve Coit, Lincoln Demyan, Tom Rose, Edward du Domaine  
Written by Douglas Morrow; Directed by Robert Douglas

**THE DRESDEN DOLL (12/23/60)**

Jeff is hired by a beautiful woman to protect her elderly husband from an ex-boyfriend, and walks into a cleverly-contrived murder set-up Myrna Fahey, H.M. Wynant, Raymond Bailey, Kay Stewart, Judith Rawlins, Dave Barry  
Written by Emily Bronson, Howard Lee (s); Directed by William J. Hole Jr.

Barry appears as himself

**THE RICE ESTATE (12/30/60)**

Stu is hired by a lovely young recluse whose life is threatened by an unseen person, and he promptly loses his heart to her Peggy McCay, Gary Conway, Montgomery Pittman, Cecile Rogers, Charles Hicks, Jean Paul King  
Written by Montgomery Pittman; Directed by Robert Douglas

**THE HAMLET CAPER (1/6/61)**

Rex is hired by a producer for the unpleasant job of protecting the star of his Hamlet company from his fellow cast members who've been tormented by the actor  
Andrew Duggan, Faith Domergue, Nina Shipman, Neil Hamilton, Richard Garland, John Wengraf, Michael Harris, Ruth Terry, Fred Sherman, Marshall Kent  
Written by Ed Jurist, Everett Sloane; Directed by Irving J. Moore

**THE MAN IN THE MIRROR (1/13/61)**

Jeff is engaged by a wealthy widower who insists that he is about to be murdered  
Karl Swenson, Robert Colbert, Tristram Coffin, Connie Davis, Gayla Graves, Vana Leslie, George Werier, Charles Seel  
Written by Henry Slesar; Directed by Paton Price

**THE COLLEGE CAPER (1/20/61)**

Stu is hired by a notorious mob leader to protect his football hero son from a rival gangster's revenge  
Chad Everett, Alan Baxter, Marian McKnight, Claudia Barrett, Steve Mitchell, Karl Lukas, William Forrest, Karen Parker, Julie Van Zandt, Charles Tannen, Maurice Wells, Richard Cutting, Bill Erwin, Eddie Shaw, Fred Crane, Robert J. Nelson, Gregory Dillon  
Written by Douglas Morrow; Directed by Robert Douglas



Roscoe (Louis Quinn) and Jeff share a pensive moment.

**MR. GOLDLOCKS (1/27/61)**

Jeff is shot trying to capture a jewel thief, and though seriously injured, pursues him into the desert where he encounters a pretty lady who adds to his difficulties  
Mike Road, Sue Ane Langdon, Will Wright, Adam Williams  
Written by Montgomery Pittman, Roger Smith; Directed by Andrew McCullough

**THE CORSICAN CAPER (2/3/61)**

Rex is called in to expose an unscrupulous lawyer who persuades gullible people to give him retainers to obtain their share of non-existent estates overseas  
Max Baer, Douglas Dick, Dawn Wells, Vana Leslie, Marjorie Stapp, Joseph Holland, Max Lewin, Harold Bostwick, Gail Borney  
Written by Gloria Elmore; Directed by Leslie H. Martinson

**ONCE UPON A CAPER (2/10/61)**

It's *Rashomon* all over again, as Stu, Jeff, and Kookie recount the breaking of an auto theft ring that launched the agency  
John Hubbard, Joan Staley, Carolyn Komant, Brad Weston, Lennie Bremen, Mike London, Jack Daly, Maurine Dawson, Cosmo Sardo, Tom McDonough, Eileen O'Neill, Tony Bianco, Barbara English, Alicia Nelson, Susan Kreeger, Linda Henrich  
Written by Roger Smith; Directed by George WaGner

**STRANGE BEDFELLOWS (2/17/61)**

Jeff refuses an ex-movie queen's plea to stage a fake robbery of her jewels, and finds himself hopelessly enmeshed in her nefarious dealings with several boyfriends, including a movie cowboy and an indiscreet letter writer  
Ty Hardin, Kathleen Crowley, John Gabriel, Lee Patrick, Oscar Beregi, Fay Baker, Richard Rust, Paul Dubov, Herb Vigran  
Written by Sonya Roberts; Directed by Paton Price

**FACE IN THE WINDOW (2/24/61)**

Rex uncovers an intricate embezzlement and murder scheme when he is hired by a fading western star and his latest leading lady to protect her from a prowler  
Paula Raymond, Peter Breck, Merry Anders, Joe de Santis, Dee Carroll, Dale Van Sickle, Bob Peoples, Robert Herron  
Written by Charles B. Smith; Directed by Robert Douglas

**TIGER BY THE TAIL (3/3/61)**

Stu, hired to protect a visiting monarch, comes to grips with an enemy whose lust for power knows no bounds  
Roger Moore, Merry Anders, John van Dreelen, Sharon Huguely, Theo Marcuse, Peter Humphreys, Lucienne Auclair, John Baer, Herman Rudin, Keith Richards, Carol Russell, Will J. White, John Damler, Jimmy Chione, Al Paige, Gayla Graves, Abdullah Abbas, Robert B. Williams, Thomas Newman  
Written by Fenton Earnshaw; Directed by Sutton Roley  
Moore and Anders appear as themselves

**THE SPACE CAPER (3/10/61)**

Jeff takes an undercover job at a top secret missile base in order to trap a foreign agent and clear a friend  
Arthur Franz, Coleen Gray, Jean Porter, Otto Waldis, Kasey Rogers, Tod Andrews, Jack Livesey, Harry Holcombe, Bill Halop, Sharyn Hillyer  
Written by Fenton Earnshaw; Directed by George WaGgner

**OPEN AND CLOSE IN ONE (3/17/61)**

Stu is hired by a silent film star turned carnival former to find a good luck charm reported missing after a party attended by his wife, his nephew, and a fading actress  
Julie Adams, Buddy Ebsen, Joel Grey, Carol Ohmart, Dawn Wells, Wallace Rooney, Gayla Graves, Keith Richards, David McMahon, Ralph Montgomery  
Written by Gloria Elmore; Directed by Jeffrey Hayden

**THE LEGEND OF LECKONBY (3/24/61)**

Jeff tracks a brilliant crook who is out on parole to recover a fortune that the insurance company knows he hid and will now use, but by the time Jeff finds him, a murder has been committed  
Rochelle Hudson, Richard Carlyle, Jean Allison, Victor Buono, Robert Foulk, Ed Prentiss, Claude Stroud, Jack Bryan  
Written by Robert C. Dennis; Directed by Robert Douglas

**OLD CARD SHARPS NEVER DIE (3/31/61)**

Rex finds a killer among a band of mine swindlers when he is hired to protect an old-type western bad man at Nugget City's Frontier Week  
Lisa Gaye, Robert Colbert, Robert Lowery, William Fawcett, Richard Garland, Walter Reed, George Wallace, Maurice Manson, Jack Halliday, Edward Faulkner, Spider Dugan, Arthur Kendall, Joe Brooks  
Written by William Bruckner, Leonard Brown (s); Directed by Robert Sparr

**VAMP TILL READY (4/7/61)**

Stu uncovers a diabolical plot to kill a brilliant young pianist when he is hired by the musician's wife and manager to find him after he disappears from their home  
Bert Convy, Janet Lake, John van Dreelen, Kaye Elhardt, Brad Weston, Art Tenen, Collette Lyons, Nancy Downey, Gloria Moreland, Cosmo Sardo  
Written by Gloria Elmore; Directed by George WaGgner

**THE COMMON DENOMINATOR (4/14/61)**

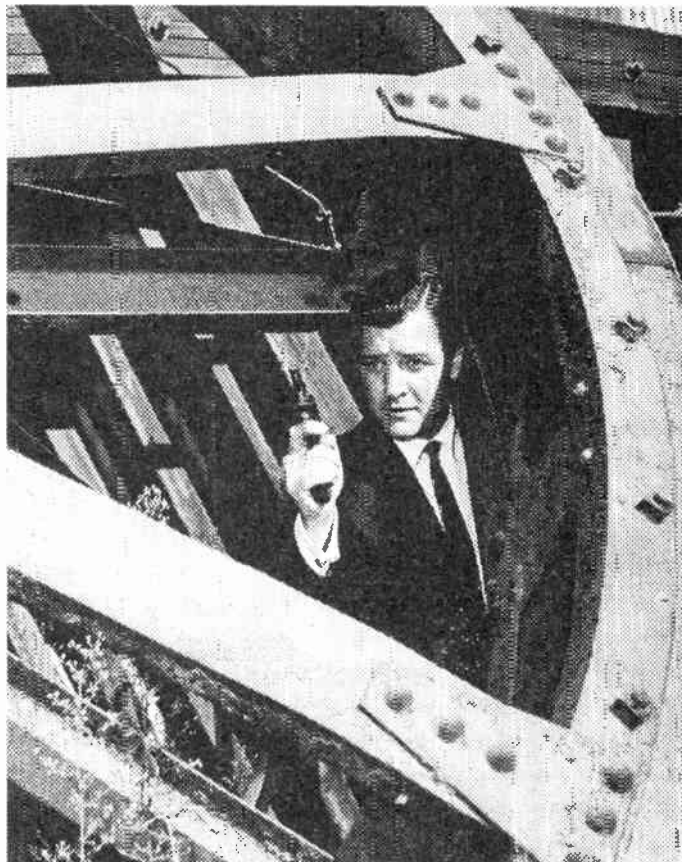
When a series of beautiful girls are murdered, and Lt. Gilmore is pressured to find the mysterious slayer, Jeff tracks down the only possible suspect using Suzanne as bait  
Phillip Terry, Connie Davis, Paul Birch, Frank Gerstle, Gil Stuart, Michele Montau, John Damler, Renee Godfrey, Adrian Crosse, T  
Written by Montgomery Pittman, Roger Smith; Directed by Paton Price

**THE 6 OUT OF 8 CAPER (4/21/61)**

Stu is hired by a wealthy and beautiful woman to discover the secret of a meek little man who picks six out of eight winners every day at the horse races  
Robert Hutton, Patrice Wymore, Jay Novello, Gordon Jones, William Kendis, Nelson Olmsted, Tracy Olsen  
Written by Robert Vincent Wright; Directed by Andrew McCullough

**THE CELLULOID COWBOY (4/28/61)**

Jeff is hired by a woman when a series of near-fatal accidents happen to her husband, a famous western star  
Andrew Duggan, Peggy McCay, Donna Douglas, Kent Taylor, Hal Baylor, Christine Nelson, Robert Eaton  
Written by Gloria Elmore; Directed by Jeffrey Hayden



**THE EYES OF LOVE (5/5/61)**

A lady's glove puts Stu on the trail to solving one murder and foiling the death attempt on a columnist  
Dorothy Green, Donald Buka, Richard Crane, Judy Lewis, Jess Kirkpatrick, Judith Rawlins, The Frankie Ortega Trio  
Written by Gloria Elmore; Directed by Robert Douglas

**DESIGNING EYE (5/12/61)**

Jeff is hired to discover how fashion designs are being pirated from a designing house by its competitor  
Rebecca Welles, Robert H. Harris, Carol Ohmart, Tony Travis, Richard Webb, Marianne Gaba, Robert Arnold  
Written by Leonard Lee; Directed by Michael O'Herlihy

**CAPER IN E FLAT (5/19/61)**

When a country singing idol receives death threats and is shot at, his flashy agent hires Rex to find the phantom sniper  
Cloris Leachman, Evan McCord, John Dehner, Carolyn Komant, Robert Logan, Harry Harvey Sr., Barbara Luddy, Murray Alper  
Written by Robert J. Shaw; Directed by Jeffrey Hayden

**HOT TAMALE CAPER (2 parts; 5/26/61, 6/2/61)**

When a chartered plane carrying Rex crashes, he is assumed dead, but Stu and Jeff find that a bomb was planted on the plane, and, believing their partner to still be alive, they find clues leading to Miami Beach and to a Latin American country threatened by revolution  
Troy Donahue, Van Williams, Joe de Santis, Donna Martell, Carlos Romero, Sharon Landa, George J. Lewis, Harlan Warde, John Damler, John Verros, Jorge Moreno, Lisa Montell, Ric Roman, Rodolfo Hoyos, Dale Van Sickel, Fred Carson, Frank Nechero, Nick Dimitri  
Written by Fenton Earnshaw; Directed by George WaGgner  
Crossover episode with *Surfside 6*

**THE POSITIVE NEGATIVE (6/9/61)**

Rex is engaged by a ruthless international tycoon to guard his priceless diamond tiara, but it is stolen from the tycoon's mistress, a lovely ballerina  
John Conte, Leslie Parrish, Kurt Kreuger, Mari Blanchard, Robin Hughes, Joseph Ruskin, Karen Parker, David Cross, Murray Kamelhar, David Janti, Gigi Vernon, The Frankie Ortega Trio  
Written by Charles Sinclair, Bill Finger; Directed by Irving J. Moore

## Season 4, 1961-62:

### THE RIVAL EYE CAPER (9/22/61)

Stu is puzzled when a fly-by-night detective agency suddenly solves case after case and then tries to buy him out  
Chad Everett, Virginia Gregg, Dawn Wells, Bert Remsen, Tom Gilson, Frank London, Carol Veazie, Ralph Reed, Roger Bacon  
Written by Sonya Roberts, William Pugsley (s); Directed by Jeffrey Hayden

### THE DESERT SPA CAPER (9/29/61)

After Suzanne hits the jackpot on the horses, she vacations at an exclusive desert spa for women, where she finds a beautiful actress in danger, as well as herself, so she calls in Jeff  
Kathleen Crowley, Lisa Gaye, Vana Leslie, Jason Evers, Dorothy Green, Elizabeth Allen, Jack Mather, James Gonzalez  
Written by Charles Sinclair, William Finger; Directed by Robert Douglas

### THE MAN IN THE CROWD (10/6/61)

Jeff becomes the target of a psychopath who identifies himself only as R.E. Venge in a series of death threats and attempts on Jeff's life  
Robert Colbert, Tim Graham, Jack Edwards, Robert Logan, Robert B. Williams, Olan Soule  
Written by Montgomery Pittman, Roger Smith; Directed by George WaGgner

### THE INVERNESS CAPE CAPER (10/13/61)

When Stu tries to locate a missing uncle for young co-ed, he finds that the uncle has been on the run for 15 years after supposedly being killed by a Chicago gangster  
Jay Novello, Elisha Cook Jr., Dawn Wells, Ted DeCorsia, Adrienne Marden  
Written by Howard Browne; Directed by Richard H. Bartlett

### THE LADY HAS THE ANSWERS (10/20/61)

Hired by a strikingly beautiful woman who invades his bedroom, Jeff seeks a solution to a mystery involving a body on a Bel Air patio, \$80,000 in jewelry and a sleepwalker  
Merry Anders, Linda Watkins, Nina Shipman, Tom Brown, Charles Herbert, Stephen Chase  
Written by Whitman Chambers, Louis M. Heyward (s); Directed by Richard H. Bartlett

### THE UNREMEMBERED (10/27/61)

The daring theft of jewels from Hollywood moguls by an agile thief wearing screen disguises perplexes Stu until Kookie comes up with the clue which leads them to a silent film star  
John Dehner, Tristram Coffin, Lori Kaye, Norma Varden, Grandon Rhodes, John Zaremba  
Written by Frederic Brady; Directed by George WaGgner

### BIG BOY BLUE (11/3/61)

When a talent agent discovers a gifted trumpet player in a Mexican jail and brings him back to Hollywood, Jeff is asked to make a routine record check on him  
Biff Elliot, Jerry Paris, John Duke, Maureen Leeds, Angela Green, Benny Baker, Mikki Jamison  
Written by Dean Riesner; Directed by Jeffrey Hayden

### THE COLD CASH CAPER (11/10/61)

Silk stocking-masked robbers who make off with \$400,000 from a chemical plant office stump Stu and the police until Stu gets a clue while dating the plant boss' pretty secretary  
Mikki Jamison, Mari Blanchard, John Archer, Robert McQueeney, Damian O'Flynn, Gregg Dunn, Ralph Manza  
Written by Berne Giler; Directed by Leslie Goodwins

### THE MISSING DADDY CAPER (11/17/61)

A nurse's shapely legs in high-heeled shoes on a hospital corridor help Kookie and Jeff foil the attempt of a vengeful gangster to snuff out the life of their godchild's fugitive father  
Bernie Fein, Grace Lee Whitney, Bob Hogan, Shary Layne, Harry Lauter, William Phipps, Frank Scannell  
Written by Laszlo Grog, Don S. Richman (s); Directed by Michael O'Herlihy

### THE TURNING POINT (11/24/61)

Doing a minister friend a favor, Stu takes a misguided youngster under his wing, but it takes all the ingenuity Kookie, J.R., and the kid's sister can muster to solve a million-dollar jewel robbery and put the kid on the right track  
David Winters, Kathie Browne, Ken Mayer, Don O'Kelly, Billy Curtis  
Written by Leonard Lee; Directed by Jeffrey Hayden

### THE DEADLY SOLO (12/1/61)

Attempts on the life of a jazz musician cause his beautiful wife to ask Jeff and his pals to protect him  
Lee Philips, Kaye Elhardt, Janet DeGore, Adam Williams, Jesse White, George Petrie, Ed Knight  
Written by Robert C. Dennis; Directed by Leslie Goodwins

### RESERVED FOR MR. BAILEY (12/8/61)

After an ominous phone call in the night summons Stu to his office, the dapper Hollywood sleuth finds himself mysteriously spirited away to a strange ghost town where a voice out of nowhere assures him he is marked for death in the most macabre fashion  
Robert Douglas (voice)  
Written and directed by Montgomery Pittman

### THE NAVY CAPER (12/15/61)

Recruited by the Navy to test security measure, Jeff turns Suzanne into a society journalist, Kookie into a gob, and Roscoe into a cloak-and-dagger man in order to crash the gate of a closely-guarded naval base  
Ellen McRae, Simon Scott, Grace Raynor, Edward Kemmer, Addison Richards, Buzz Martin, Richard Reeves  
Written by Richard Newhafer; Directed by Robert Sparr

### BULLETS FOR SANTA (12/22/61)

After millions of TV viewers are startled by an attempt on the life of Santa Claus during a Hollywood holiday parade, Jeff goes to work for a movie executive who suspects that the bullet may have been meant for the actress who was riding beside Santa  
Victor Buono, Gerald Mohr, Marilyn Maxwell, Yvonne Craig, John Howard, Ed Prentiss  
Written by James O'Hanlon; Directed by George WaGgner

### THE CHROME COFFIN (12/29/61)

When a wealthy young hotrod addict becomes the object of an extortion attempt on his uncle, Stu, Kookie, and Roscoe involve themselves with the hotrod group to unveil the potential murderer  
Charles Robinson, Vaughn Taylor, Max Baer, Floydean Smith, Paul Carr, Paul Langton, Martin West, Julie van Zandt  
Written by Frederic Brady; Directed by Robert Douglas

### THE DOWN UNDER CAPER (1/5/62)

A chance meeting as he delivers a consignment of jewels to Sydney, Australia, finds Jeff employed by and fascinated by a beautiful sheep rancher  
Victoria Shaw, Michael Pate, Pat Waddick, Ronald Long, Hilda Plowright, Michael St. Clair, Gil Stuart, Gil Perkins  
Written by Roger Smith; Directed by Michael O'Herlihy

### MR. BAILEY'S HONEYMOON (1/12/62)

When Stu finds himself wandering aimlessly through the streets of a small Oklahoma town, the tenderness of a waitress is of little solace when he discovers that he not only doesn't remember who he is, but that he is being claimed as a bridegroom by an obviously worldly and expensive girl  
William Windom, Elizabeth MacRae, Evans Evans, Med Flory, Burt Mustin, Adam Williams  
Written by Roger Smith, Montgomery Pittman; Directed by Jeffrey Hayden

### PENTHOUSE ON SKID ROW (1/19/62)

Jeff and Roscoe take on the assignment of helping a group of old friends who are down on their luck hold a dilapidated mansion they have bought for a home  
Mae Questal, Biff Elliott, Lewis Charles, Grace Lee Whitney, Stanley Clements, Hal Baylor, David Winters, John Hubbard  
Written by Warren Douglas; Directed by George WaGgner

### THE DIPLOMATIC CAPER (1/26/62)

Stu calls on Kookie, Suzanne, and Roscoe to help "monkey wrench" a nefarious plan of foreign agents to pressure a UN delegate  
Chad Everett, Carolyn Craig, Anna Lee, John van Dreelen, Henry Brandon, Oscar Beregi, Amy Douglass, Edward Colmans  
Written by Catherine Kuttner; Directed by Sidney Salkow

**THE BRIDAL TRAIL CAPER (2/2/62)**

A wedding is marred when an ex-rodeo star shows up to threaten the bride with exposure of an unpleasant incident out of her past, requiring the services of Jeff and J.R.

Dyan Cannon, Jack Cassidy, Don Wilbanks, Anna Capri, Forrest Compton, Bartlett Robinson, Donald Barry, Thomas Jackson  
Written by John K. Butler, Budd Lesser; Directed by Gene Reynolds

**BRASS RING CAPER (2/9/62)**

When a Hollywood-bound youth hitches a ride into town with Kookie and ultimately winds up suspected of murder, Kookie defies the police in a solo attempt to solve the case

Joan Tabor, Simon Scott, Robert Ivers, Zeme North, Milton Frome, Marjorie Bennett, Susan Hart, The Frankie Ortega Trio, John Zaremba  
Written by Robert C. Dennis; Directed by Paton Price

**THE BEL AIR HERMIT (2/16/62)**

The concern of squatter relatives that an heiress is dissipating her fortune on bad stock investments causes Stu to go searching for the source of her tips

Jackie Russell, Wynn Pearce, Tol Avery, Byron Foulger, Collette Lyons, Harry Holcombe, Larry Blake, Charles Tannen, James Millhollin  
Written by Mae Malotte; Directed by George WaGgner

**THE PARALLEL CAPER (2/23/62)**

The death of a fisherman and the fears of a society belle for her troubled brother send Jeff and Kookie off in different directions

Allison Hayes, Danielle de Metz, Carlos Romero, John Gabriele, Lisa Montell, Barry Kelly, Gregg Palmer, Armand Alzamora  
Written by Richard L. Newhafer; Directed by Leslie H. Martinson

**TWICE DEAD (3/2/62)**

Stu draws for a client an ex-con, jailed for the murder of his wife despite the absence of a body, who wants to locate his daughter, now a favorite of his former business partner

Margaret Hayes, Sharon Hugueny, Karl Swenson, Kent Smith, Charles Seel  
Written by Lee Loeb; Directed by Richard H. Bartlett

**JENNIFER (3/9/62)**

Hired by her guardian, Jeff flies to France to check the welfare of a young lady who has recently lost her wealthy father and her royal-born husband in tragic accidents

Claire Griswold, Donald Woods, Fabrizio Mioni, Lili Valenty, Alberto Morin, Norman DuPont, Marcel de la Brosse, Carolyn Lasater  
Written by Robert C. Dennis; Directed by Marc Lawrence

**BAKER STREET CAPER (3/16/62)**

Having completed a job for a British client, Stu and Rosco are on holiday at the races when commissioned to track down some stolen paintings

Andrew Duggan, Tudor Owen, Richard Peel, Walter Burke, Lester Matthews, Richard Lupino, George Pelling, Gil Stuart  
Written by Brevarde and Leonard Lee; Directed by Robert Douglas

**THE LONG SHOT CAPER (3/16/62)**

Maneuvered into becoming a setup man for a hoodlum who wants an ex-hood gunned down, Roscoe is caught in the crossfire when a hired gun muffs the job, requiring Jeff to save his life

James Best, Christine Nelson, Richard Karlan, Alan Baxter, Norm Alden, Richard X. Slattery, Roland LaStarza, Hope Summers  
Written by Whitman Chambers; Directed by Charles R. Rondeau

**VIOLENCE FOR YOUR FURS (3/30/62)**

Planted in a roadside diner to spy on the activities of a group of 20th century highwaymen, Roscoe becomes smitten with a waitress, unsettling him so that Kookie is almost killed and requiring Jeff to rescue the pair

Philip Carey, Mala Powers, Virginia Vincent, Paul Birch, Frank Ferguson, Robert Gothie, Robert Foulk, James Gavin  
Written by A.I. Bezzerides, Gloria Elmore; Directed by Al Rafkin

**THE PET SHOP CAPER (4/6/62)**

A case unsolved for six years becomes new business for Stu when one of the suspects in a \$2 million robbery is slain in a way that was the trademark of a hoodlum who was deported to Spain five years earlier

Michael Pate, Jo Morrow, Angela Greene, J. Edward McKinley, Jerry Strong, Bert Remsen, Kathy Bennett, Greg Benedict  
Written and directed by George WaGgner

**THE STEERER (4/13/62)**

Murder at the height of a floating poker game sends a Texan fleeing with \$48,000 through the hotel room of a beauty contest winner whose worried parents have hired Kookie to locate her

Pamela Austin, Robert Lowery, Tom Gilson, John Duke, Vic Perrin, Gregg Dunn  
Written by Robert C. Dennis; Directed by Francis Lederer

**GHOST OF A MEMORY (4/20/62)**

Thousands of fans and not a few doubting Thomases are panicked at the funeral for a teenage singing idol when his voice and spectral image hover in the air, prompting Jeff to plant Kookie and J.R. among the fans to expose what's going on

Kathie Browne, Chick Chandler, Jennifer West, Gary Vinson, Peter Leeds, Zack Foster  
Written by Paul Schneider; Directed by Charles R. Rondeau

**THE DISAPPEARANCE (4/27/62)**

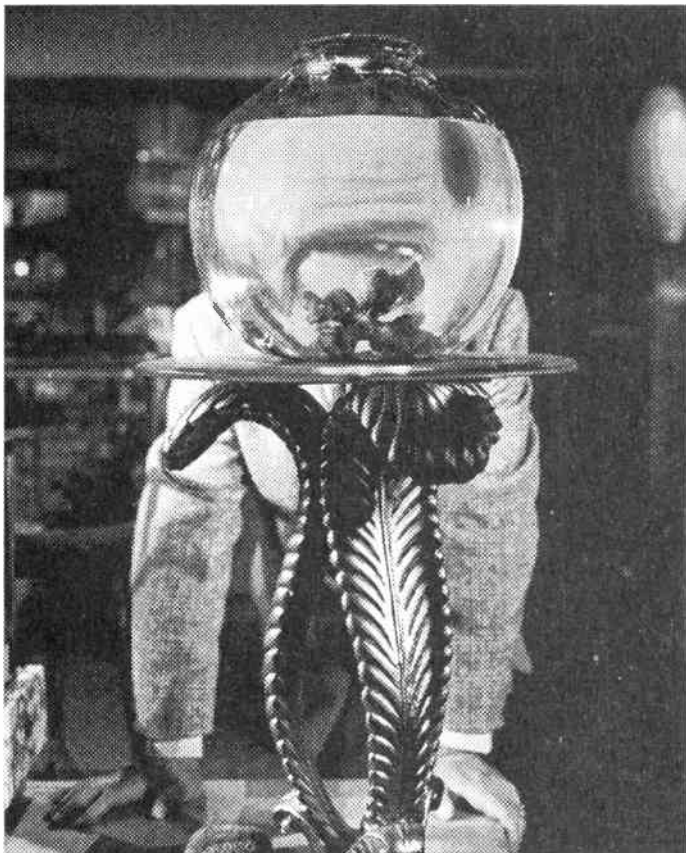
When a national leader is snatched from the fairway of a desert golf course, Stu finds himself pitted against a brainy doctor who has a fool-proof plan for escaping with \$1 million in ransom money

John Litel, John Dehner, Mike Road, Victor Buono, Jerome Cowan, Med Flory, Bob Hogan, Stephen Roberts, John Dennis, Nestor Paiva  
Written by Lawrence Kimble, Frederic Brady (s); Directed by Sidney Salkow

**THE LOVELY AMERICAN (5/4/62)**

On assignment to deliver \$125,000 willed to the people of a small Italian village, Jeff is honored at a gala fiesta, but is also the object of a plot to besmirch the image of all "capitalistic Americans."

Lisa Gaye, Renzo Cesana, Nico Minardos, John Marley, Marianna Hill, Penny Santon, Herman Rudin, Belle Mitchell  
Written by Richard de Roy, William P. D'Angelo; Directed by Michael O'Herlihy



Giving viewers the "fish eye" in THE PET SHOP CAPER.



**THE GEMMOLOGIST CAPER (5/11/62)**

Maintaining security at the gallery sale of valuable jewels, Stu and his partners are baffled when a gem expert arrives to discover that fakes have been substituted right under their eyes

Joanna Moore, Marcel Hillaire, Oliver McGowan, Richard X. Slattery, George Petrie, Julie Van Zandt, James Millhollin, June Lang, Robert Harris

Written by Lawrence Kimble, Fred Roy Schiller (s); Directed by Robert Sparr

**FLIGHT FROM ESCONDIDO (5/18/62)**

On assignment to bring a runaway rich girl home from a Latin American country, Jeff finds that their plane is being hijacked

Philip Carey, Joe de Santis, Susan Seaforth, Mario Alcalde, William Schallert, Elaine Devry, Stacy Harris, Don Megowan, Gale Garnett, Iphigenie Castiglioni, Rico Alaniz, Rafael Lopez

Written by Paul Savage; Directed by Robert Douglas

**DRESS REHEARSAL (5/25/62)**

Left with full responsibility for the business when Jeff and Stu are called out of town, Kookie goes it alone for the first time when he takes on the job of protecting the threatened life of a wealthy woman

Diane Jergens, Natalie Schafer, John Astin, Hanley Stafford, Richard Carlyle, Lisabeth Hush, Majel Barrett, Julie Van Zandt, Douglas Henderson, Robert Christopher

Written by Brevarde and Leonard Lee; Directed by Jeffrey Hayden

**FRAMEWORK FOR A BADGE (6/1/62)**

When Lt. Gilmore gets an anonymous tip, walks in on a dying man, and later gets tricked into clobbering his prime murder suspect, the detectives of 77 Sunset Strip come to his aid to prevent the newspapers from crucifying their friend

Richard Devon, Irene Hervey, Tom Drake, Harry Holcombe, Allyson Daniell, Gregg Palmer, The Frankie Ortega Trio

Written by Ken Pettus; Directed by George waGGner

**PATTERN FOR A BOMB (6/8/62)**

Bomb blasts destroying a lunchroom and a tailor shop for no apparent reason send Lt. Gilmore and the detectives searching for both motive and method

Larry Ward, Frank de Kova, Joan Marshall, Jean Allison, Hal Baylor, Grant Richards, Paul Genge, Jonathan Hole

Written by Lawrence Kimble; Directed by Sidney Salkow

**UPBEAT (6/15/62)**

An international spy seeks revenge upon Stu for putting him in jail years before

Andrew Duggan, Dorothy Provine, John van Dreelen, Norm Alden, Eddie Fontaine, Eugene Borden, Gregory Gay, Ruben Moreno, Roberto Contreras, Grady Sutton, Henry Wills

Written by Montgomery and Maurita Pittman; Directed by Montgomery Pittman

Sequel to *DOWNBEAT*; Duggan appears as Cal Calhoun, formerly of *Bourbon Street Beat*

**NIGHTMARE (6/22/62)**

When Jeff is hired by a psychiatrist whose patient has a recurring dream of meeting and slaying a beautiful girl, the sleuth quickly unearths an incriminating monogrammed handkerchief and a bloody knife in an art studio

Peter Breck, Anna-Lisa, Andrea King, Robert Brubaker, Robert Cleaves, Diane Breck, Edgar Barrier

Written by Robert C. Dennis; Directed by Robert Douglas

**THE GANG'S ALL HERE (6/29/62)**

A police lieutenant asks the detectives' help in straightening out his son, who has taken up with a pool hall sharpie who is bored and rebellious

Sammy Davis Jr., Peter Brown, Dick Foran, Roy Glenn, Sammy Davis Sr., Jim Waters

Written and directed by James Komack

**Season 5, 1962-63:**

**THE RELUCTANT SPY (10/12/62)**

An old friend's death under the wheels of a hit-and-run vehicle in Austria projects Stu into the midst of foreign intrigue

Randy Stuart, Chana Eden, Simon Scott, Walter Reed, Oscar Beregi, Christopher Dark, Jay Novello, Rick Traeger, Fred Essler, Gregory Gay

Written by Robert C. Dennis; Directed by Paul Landres

**LEAP, MY LOVELY (10/19/62)**

Jeff is called in after a cagey con man uses hypnotism to induce a minor actress to jump from a window, then tells the producer of a \$1 million movie he will make the star do the same unless he is paid off

Neil Hamilton, John Dehner, Diane McBain, Robert Ellenstein, Lillian Bronson, Edward Colmans, Grandon Rhodes

Written by Lawrence Kimble; Directed by Irving J. Moore  
Dehner appears as himself

**TERROR IN A SMALL TOWN (10/26/62)**

The jesting detectives pull a practical joke on J.R., and when Kookie goes off on assignment and finds himself arrested for a serious crime, he can get no help from the wary guys back at the office

Warren Oates, Frank Ferguson, Kevin Hagen, Don O'Kelly, Kathy Bennett, Martin West, Mikki Jamison, Sandy Kevin, Dee Carroll

Written by Paul Savage; Directed by Richard C. Sarafian

**THE RAIDERS (11/2/62)**

Stu shows up in a small, vice-ridden town where an old college pal is police chief, and where a crusading senator's wife proves pivotal in solving the murder of an undercover man and breaking a blackmail plot

Lee Bowman, Kathie Browne, Virginia Gregg, Jacques Aubuchon, Frances Helm, John Archer, Kem Dibbs, Henry Hunter

Written by Lawrence Kimble, Fred Roy Schiller (s); Directed by Robert Sparr

**THE FLOATING MAN (11/9/62)**

Jeff is hired by a judge to prevent his murder or catch the killer if it comes to that

Henry Daniell, Coleen Gray, Edmon Ryan, Penny Santon, Barney Phillips, Nesdon Booth

Written by Robert C. Dennis; Directed by Irving J. Moore

**THE CATSPAW CAPER (11/16/62)**

Suzanne tricks Stu into helping her Hungarian friend locate her mother, a refugee from the Reds in Budapest

Valerie Varda, Charles H. Radilac, Theo Marc use, David White, Iphigenie Castiglioni, John Day, Fred Essler

Written by John K. Butler, Lou Huston; Directed by Paul Landres



J.R. (Robert Logan) listens in as Suzanne (Jacqueline Beer) has one of her more lively conversations.

**WOLF! CRIED THE BLONDE (11/23/62)**

An actress with a special flair pulls off a publicity stunt, then hoodwinks Jeff and the other detectives into helping her capture headlines, but learns the folly of her ways when a man from her past shows up to extort \$50,000

Jo Morrow, Peter Breck, Peter Brown, Arch Johnson, George Petrie, Benny Baker

Written by Sonya Roberts; Directed by Robert Douglas

**THE DARK WOOD (11/30/62)**

Homeward bound from a fishing trip, Stu stops off at a boys camp to find a recently widowed old flame, but the daughter is convinced that her father's death was no accident

Diane Brewster, Dennis James, Susan Gordon, Doug Lambert, Walter Sands, Claire Carleton, Benny Baker, House Peters Jr.

Written by Lawrence Kimble, A. I. Bezzerides (s); Directed by Richard C. Sarafian

**SHADOW ON YOUR SHOULDER (12/7/62)**

International cooperation involving private detectives in Hawaii, English bobbies, and the French Surete helps Stu discover how a conniving pair lift fortunes from their victims and leave them physical wrecks

Robert Conrad, Poncie Ponce, Cloris Leachman, Dayton Lummis, Sherwood Price, Paul Bryar, Jack Raine, Peter, Paul & Mary (Peter Yarrow, Paul Stookey, Mary Travers)

Written by Lawrence Kimble; Directed by Leslie H. Martinson

Folk stars Peter, Paul & Mary perform at Dino's

Crossover episode with *Hawaiian Eye*

**ADVENTURE IN SAN DEDE (12/14/62)**

Jeff and J.R. draw the assignment of delivering a locked attache case to a group of clients in a Latin country

Joe de Santis, Oscar Beregi, Mario Alcalde, Rodolfo Hoyos, Don Diamond, Eve Marlowe, Nacho Galindo, Roberto Contreras, Gil Stuart, Jorge Moreno, Carlos Rivero, Alberto Morin, Frank Watkins

Written by Montgomery Pittman; Directed by Leslie H. Martinson

**THE ODDS ON ODETTE (12/21/62)**

When an elegant astrologer gets threatening telephone calls, he summons the aid of Jeff, who learns that the man's lovely secretary has been writing the astrology column and is very likely marked for murder herself

Henry Daniell, Merry Anders, James Milhollin, Eddie Fontaine, Elizabeth Harrower, Douglas Dumbrille, Benny Baker, Nora Marlowe, Kathy Bennett, Mina Brown

Written by Robert C. Dennis; Directed by Charles R. Rondeau

**THE SNOW JOB CAPER (12/28/62)**

An insurance adjuster and Jeff are cooperating on efforts to recover a fortune lost from an armored truck

Bill Williams, Adam Williams, Ruta Lee, Fabrizio Mioni, Kathy Bennett, Rusty Lane

Written by John O'Dea, Sidney Salkow; Directed by Sidney Salkow

**FALLING STARS (1/4/63)**

A suicide, a murder at a cocktail party, and several attempts on the life of a TV comedian have Stu running around in movieland circles

Paul Winchell, Jerry Paris, Grace Lee Whitney, Francine York, Linda Watkins

Written by James and George O'Hanlon; Directed by Paul Landres

**THE TARNISHED IDOL (1/11/63)**

Love walks into Suzanne's life when she masquerades as an heiress in order to check out a woman who is suing an agency client

Van Williams, Dana Howard, Alan Hale Jr., Charles Lane, Edgar Barrier, Mousie Garner

Written by Robert L. Jacks, Robert C. Dennis; Directed by Paul Landres

**SCREAM SOFTLY, DEAR (1/18/63)**

After a borrowed car leads to woman's death when the brakes fail, Kookie discovers that mishap was planned, unearths a blackmailer, discovers a pair of marital triangles, and very nearly loses his head over a beauty before the motive for murder is clarified

Elinor Donahue, Simon Scott, Joan Taylor, Rhodes Reason, Peter Marshall, Julie Van Zandt, Brad Johnson

Written by Donn Mullally; Directed by Jeffrey Hayden



**TERROR IN SILENCE (1/25/63)**

A deaf librarian comes to Stu for help when she reads the lips of a man who threatens the life of a library visitor

Strother Martin, Anne Whitfield, Andrea King, Walter Burke, James Seay, Oliver McGowan, Eve McVeagh, John Cliff

Written by Robert C. Dennis; Directed by Robert Sparr

**CRASHOUT (2/1/63)**

Jeff and Roscoe get themselves planted in prison to engineer the escape of a convict, with the hope that he will lead them to half a million dollars in holdup loot, but the thief's confederates also have plans for both the escapees and the money

Michael Parks, Nancy Rennick, Don O'Kelly, Allyson Ames, Frank Wilcox, Greg Benedict, Murray Alper, Jim Hayward

Written by Jerry Davis, Lawrence Kimble; Directed by Paul Landres

**THE NIGHT WAS SIX YEARS LONG (2/8/63)**

When their former secretary walks in after a six-year absence and proceeds to take over from Suzanne, the detectives realize that they have an amnesia victim on their hands

Myrna Fahey, Philip Carey, George Kennedy, George Neise, Sally Hughes, Mickey Simpson

Written by Lawrence Kimble; Directed by George WaGgner

**SIX FEET UNDER (2/15/63)**

A gang leader eludes a test for a big fur haul when he is apparently killed in an auto smashup, but Jeff becomes enamored of the gangster's moll

Karen Sharpe, Malachi Throne, H.M. Wynant, John Milford, John Abbott, Robert Foulk

Written by Lawrence Kimble; Directed by Paul Landres

**ESCAPE TO FREEDOM (2/22/63)**

Stu crops up in divided Germany on the mission of reuniting a beautiful renowned scientist and her son, who has been held as a hostage to prevent the woman's defection to the West

Ursula Theiss, Werner Klemperer, Norbert Schiller, Nora Marlowe, Erika Peters, Konstantin Shayne, Martin Brandt, Charles DeVries, Rudy Dolan, Robert Boon, Feliz Reinsch

Written by Paul Savage; Directed by George WaGgner

**DIAL S FOR SPENCER (3/1/63)**

A pretty lady hires Jeff during a furtive telephone conversation to find her brother who has degenerated to Skid Row, but still stands to inherit a fortune

Tom Drake, Ellen McRae, Dub Taylor, Tim Graham, Brad Weston, Ian Wolfe, Monique LeMaire

Written by James and George O'Hanlon; Directed by Robert Sparr

**NINE TO FIVE (3/8/63)**

En route to London, Stu gets a call in New York to try to locate a missing Hollywood wife

Diane McBain, Maggie Pierce, Richard Long, Karl Held, Alan Hewitt, Lennie Weinrib, Bill Quinn, Bill Zuckert, Ralph Manza, Jay Adler, Oscar Beregi, Greg Benedict

Written by Stanley Niss; Directed by Murray Golden

**STRANGER FROM THE SEA (3/15/63)**

Kookie plays host to a Japanese pal on his first visit to America and is quickly embroiled in the mystery of why the pal's uncle has disappeared with \$50,000

Robert J. Wilke, Mako, Steve Brodie, Caroline Kido, Joe Mell, Beulah Quo, Victor French

Written by Robert C. Dennis, John K. Butler, Lou Huston; Directed by George WaGgner

**THE MAN WHO WASN'T THERE (3/22/63)**

An ex-G.I. calls in Jeff when VA hospital officials place him under a psychiatrist's care because he says he has repeatedly seen the face of a man killed by Communists in Korea

Don Dubbins, Grace Raynor, Forrest Compton, Byron Kane, Richard Shannon, Hardie Albright, John Alonzo

Written by Robert C. Dennis; Directed by Paul Landres

**FLIGHT 307 (3/29/63)**

Stu heads for Hawaii, but is temporarily sidetracked in the airport where an airline official is busier than a wartime beachmaster with a corpse in the men's room, a bond thief trying to flee the country, an ailing pilot aloft, and an actress who is mixed up with a faithless lover

Philip Carey, Gena Rowlands, Jack Warden, Tony Young, Bill Williams, Mark Dempsey, Russ Conway, Dan Tobin, William Phipps, Lewis Charles, Tommy Farrell, Madlyn Young

Written by Boris Ingster, Adelle Wren; Directed by Charles R. Rondeau

**TARGET ISLAND (4/5/63)**

J.R.'s date turns into a hunt for the girl's sailor brother who has mysteriously disappeared from his Naval post

Jenny Maxwell, Evan McCord, Howard Caine, Pamela Duncan, Mercedes Shirley, Gordon Wescourt, Pat Woodell

Written by Gloria Elmore, Jim Barnett (s-uncredited); Directed by George WaGgner

**REUNION AT BALBOA (4/12/63)**

On assignment at the beach during a holiday weekend, Kookie and J.R. select a pair of cuties a few hours before one of them is injured by a hit-and-run driver

Arthur Franz, John Dehner, Anthony Call, Pamela Austin, Mikki Jamison, Hampton Fancher, Rachel Ames, Susan Hart, David Carlisle, Larry Merrill

Written by Don Tait; Directed by Leslie H. Martinson

**WALK AMONG TIGERS (4/19/63)**

When an industrialist, humanitarian, and statesman-at-large is killed in a train wreck, Stu is sent by the insurance company to pick up the man's belongings, but he finds a briefcase containing \$112,000, as well as a beautiful blonde and a batch of spies who lead him into a trap

Allan Jones, Warren Stevens, Kaye Elhardt, Earl Hammond, Ann Robinson, William Woodson, Harry Holcombe, Timothy Rooney, Greg Benedict, Benny Baker, Lane Allan

Written by Paul Savage; Directed by Robert Sparr

**THE LEFT FIELD CAPER (4/26/63)**

The saddest little boy on a Little League baseball team unknowingly leads Jeff and J.R. into the path of a vengeance murder plot

Ed Nelson, Diane Ladd, Bo Belinsky, Ronnie Dapo, E.J. Andre, Kathleen Freeman, Vic Perrin, Aaron Saxon, Grace Lee Whitney, Gordon Jones

Written by Joel Rogosin; Directed by George WaGgner  
Belinsky appears as himself

**THE HEARTBEAT CAPER (5/3/63)**

Stu arrives at Lyndale College to lecture before the criminology class of an old friend, and encounters a real-life mystery involving blackmail, two murders, and one careless liar

Carl Reindel, Andrew Duggan, Mark Dempsey, Judy Rawlins, Alan Reed Jr., Cheryl Holdridge, Sandy Kevin, Lane Chandler, Barrie Howard

Written by Jason Wingreen; Directed by Paul Landres

**TO CATCH A MINK (5/10/63)**

Stu is surprised to see a former girlfriend at a charity auction, and even more surprised to learn that she and her partners in crime are planning to rob the place

Dianne Foster, Robert Armstrong, Mike Henry, Earl Hammond, Edward Colmans, Susan Brown, The Frankie Ortega Trio, Linda Marshall, Ron Hagerthy, Gregg Palmer, John Duke, Bob Anderson

Written by Lawrence Kimble; Directed by Robert M. Leeds

**LADY IN THE SUN (5/17/63)**

Stu is hired by a realtor to recover his company books, taken by a woman who is cool, beautiful, and treacherous enough to make life dangerous for all concerned

Karen Sharpe, Fred Beir, Yvonne Craig, Dick Davalos, Fred Vincent, Harry Hickox, Irwin Charone, Gordon Wescourt, Ed Prentiss, Bernie Kopell, Eddie Shaw

Written by Dean Riesner, Thomas Ahearn (s), Morton Grant (s); Directed by Robert Sparr

**OUR MAN IN SWITZERLAND (5/24/63)**

Three international conmen steal a million dollars worth of negotiable securities from under the nose of Kookie, and when Stu goes after them to protect the firm's good name, he finds that there is definitely no honor among thieves

Kurt Kreuger, Albert Paulsen, Mario Machado, Marcel Hillaire, Alan Caillou, Miguel Landa, Jack Raine, Ben Wright

Written by Robert Hamner, Robert Musel (s); Directed by Richard C. Sarafian

**YOUR FORTUNE FOR A PENNY (5/31/63)**

A suspected swindler returns to the U.S. from his foreign hideout, and a millionaire hires Stu to watch his daughter, who is infatuated with the rogue

Robert Vaughn, Susan Oliver, George Murdock, Dub Taylor, Bill Quinn, Joseph Waring, Olan Soule, Bob White

Written by Robert C. Dennis; Directed by Robert Sparr

**THE CHECKMATE CAPER (6/7/63)**

Stu is hired to help stage a fake robbery in order to prevent his client from being disinherited by his grandmother who wants to preserve the family crime tradition, but when the stunt turns into the real thing, Stu finds himself holding the bag

William Windom, Nancy Kulp, Kathryn Givney, Robert Cornthwaite, Stephen Chase, Barbara Wilkin

Written by Robert J. Shaw; Directed by George WaGgner

**NEVER TO HAVE LOVED (6/14/63)**

Stu and Kookie are hired by a theatrical agent to protect his client, a Swedish film star, from a director who has a Svengali-like hold over her

Albert Paulsen, Philip Abbott, Patricia Rainier, Bill Zuckert, Virginia Christine, Jerome Cowan, Stacy Harris, Booth Colman, Barney Phillips, Robert Knapp

Written by Roger Smith; Directed by William Conrad





### Season 6, 1963-64:

5 (5 parts; 9/20/63, 9/27/63, 10/4/63, 10/11/63, 10/18/63)

Stu is summoned from his Los Angeles office to New York by a wealthy art collector who wants the hit-and-run killing of his brother solved, a case that will take him to Europe and the Middle East before it is concluded

Patricia Rainier, George E. Stone, Jimmy Murphy, Perny Santon, Lawrence Mann, Burgess Meredith, Keenan Wynn, Joseph Schildkraut, Peter Lorre, Herbert Marshall, Wally Cox, Richard Conte, William Shatner, Walter Slezak, Ed Wynn, Dorothy Conrad, Phil Gordon, Victor Buono, George Jessel, Clint Walker, Diane McBain, Leonid Kinskey, Gene Nelson, Paul Picerni, Lawrence Mann, Lloyd Nolan, Luther Adler, Rick Traeger, Robert Boon, Franco Corsaro, Walter Friedel, Mario Siletti, Cesar Romero, Jacques Bergerac, Telly Savalas, Marisa Pavan, Tony Bennett, Carmelo Manto, Brian Keith, Charles Radilac

Written by Harry Essex; Directed by William Conrad

Adapted from the novel by Harry Essex

WHITE LIE (10/25/63)

Stu is retained by an Oklahoma wildcatter to trace ownership of a parcel of wasteland and secure oil rights

Elizabeth Montgomery, Gene Evans, Kim Hamilton, Juanita Moore, Harry Hickox, Elizabeth Fraser, Paul Newlan, Tol Avery, Harry Harvey Sr., Lillian Powell, Walter Mathews, Eric Copage

Written by Boris Ingster, Ardel Wray; Directed by Paul Nickell

88 BARS (11/1/63)

When a wealthy heiress retains Stu to track down a would-be assassin, he finds himself enmeshed with the police, a gambler, a nervous piano player, and an exotic dancer

Cloris Leachman, Joanna Barnes, Bobby Troup, DeForest Kelley, Linda Watkins, Lee Van Cleef, Grace Lee Whitney, Barry Kelley, Art Balinger, Charles Fredericks, Carmelo Manto

Written by Tony Barrett; Directed by Abner Biberman

DON'T WAIT FOR ME (11/8/63)

A career woman hires Stu to uncover the mystery behind the near-fatal shooting of her daughter

Jo Van Fleet, Brenda Scott, Phillip Pine, Joe de Santis, Cus Trikonis, Christopher Dark, Ken Lynch, Russ Conway, Paul Maric

Written by Robert C. Dennis; Directed by Abner Biberman

BY HIS OWN VERDICT (11/15/63)

A famous trial lawyer seeks vengeance after his client confesses guilt following his acquittal on murder charges

Nick Adams, Joseph Cotten, Barbara Bain, Karl Swenson, Jay Adler, Russell Thorson, Mark Dempsey, Billy Hughes, Yuki Shimoda

Written by Franklin Barton, Directed by Lawrence Dobkin

DEPOSIT WITH CAUTION (11/29/63)

Stu is summoned to New York by a police lieutenant who stands accused of accepting a \$20,000 bribe, and discovers that although the lieutenant needs help, he also hates private investigators

Harold J. Stone, Nancy Malone, Virginia Gregg, Ted DeCorsia, Jean Carson, John Gabriel, Booth Colman, Bill Zuckert, Glenn Cannon, Barbara Wilkin, Peggy Rea

Written by Robert Leslie Bellem; Directed by Byron Paul

THE TOY JUNGLE (12/6/63)

Stu is hired by a distraught husband to check on his wife's double life, and the trail leads to an old flame and a narcotics ring

Patricia Crowley, Russell Johnson, Cliff Osmond, Robert Clarke, Henry Gibson, Eve McVeagh, Jerry Hausner, George Neise, Carla Borelli, Adrienne Hayes

Written by Tony Barrett, Louis Vittes; Directed by Lawrence Dobkin

THE FUMBLE (12/13/63)

Stu is engaged by an old flame to monitor her husband's actions in order to save his business future and his life

Richard Long, Gail Kobe, Sue Ane Langdon, Robert Simon, Stacy Harris, Irish McCalla, Elaine Gardner, Chet Stratton, Lenore Roberts, Rodolfo Hoyos

Written by Tony Barrett; Directed by Lawrence Dobkin

BONUS BABY (12/20/63)

Stu is engaged to unearth information in a paternity case that involves bulldozers and big league baseball

Simon Oakland, Frank de Kova, Michael Constantine, James Farentino, Lili Valenty, Ray Teal, Penny Santon, Al Ruscio, Paul Mantee, Naomi Stevens, Frank Manza

Written by Robert Leslie Bellem, Edwin Blum; Directed by Leo Penn

PAPER CHASE (12/27/63)

Stu is hired by a paper manufacturer to discover why his top chemist is in such desperate need of an advance royalty payment

Elena Verdugo, Lisa Gaye, David White, Joan Staley, Med Flory, John Kellogg, Barbara Hines, Harlan Warde, James Lanphier, Virginia Vincent, Nina Shipman, Barbara Stuart, Jean Willes

Written by Robert Leslie Bellem, Roland Wolpert (s); Directed by Byron Paul

LOVERS' LANE (1/3/64)

Stu is called upon by a big-time politician to clear his son, who is on death row over charges of murder and rape

Charles McGraw, Bruce Dem, Beverly Washington, Preston Foster, Hampton Fancher, Yvonne Craig, Beverly Washburn, Thomas Holland, Than Wyenn, Bill Quinn, James Seay, Paula Winslowe

Written by Boris Ingster, Ardel Wray; Directed by Lawrence Dobkin

ALIMONY LEAGUE (1/10/64)

When a much-married, eccentric millionaire summons three of his former brides and Stu to discuss alimony cutbacks, a far more lethal subject is interjected

Julie Adams, Diana Millay, Kathie Browne, Lloyd Corrigan, Roxane Berard, Natalie Trundy, Ben Wright, Betty Lou Gerson, Art Koulias

Written by Robert Leslie Bellem; Directed by Lawrence Dobkin

NOT SUCH A SIMPLE KNOT (1/17/64)

When Stu is hired to babysit in Las Vegas, he never dreams that the "baby" holds the key to breaking the gaming tables wide open

Dan Tobin, Ruta Lee, Rhys Williams, Roy Roberts, Sheldon Alman, January Jones, Pat Cardi, Kaye Elhardt, Edgar Barrier, Joan Swift

Written by Tony Barrett; Directed by Lawrence Dobkin

THE TARGET (1/24/64)

A distraught wife hires Stu to protect her author-husband from the violence that his exposé of crime will bring down on him

Keith Andes, Jeanne Cooper, Les Tremayne, Lyle Talbot, Lawrence Dobkin, James Lydon, Tony Barrett, William Conrad, Forrest Lewis, Shirley Mitchell, Suzi Carnell, Ray Montgomery, Hal Baylor

Written by Tony Barrett; Directed by Lawrence Dobkin

DEAD AS IN "DUDE" (1/31/64)

A just widowed, and gorgeous, woman doubts the coroner's report that her husband's death was suicide, and Stu is engaged to explore the situation

Reginald Gardiner, Diane Brewster, Jo Morrow, Robert Colbert, Sarah Marshall, William Bramley, John Hudson, Phillip Terry, Lester Matthews, Cathie Merchant

Written by Louis Vittes; Directed by Abner Biberman

**QUEEN OF THE CATS (2/7/64)**

Stu is retained by the only heir to a wealthy Philadelphia family to locate her mother, from whom she has been separated since infancy  
Jean Engstrom, Virginia Gregg, Parley Baer, Steve Ihnat, Paula Raymond, Richard Wessel, Irwin Charone  
Written by Louis Vitte; Directed by Lawrence Dobkin

**Related crossover episodes:**

**Hawaiian Eye:**

**THREE TICKETS TO LANI (11/25/59)**

A request from Stu for Tracy Steele and Tom Lopaka of Hawaiian Eye to locate an elusive embezzler leads the island detectives to discovery of a bunco scheme with a deadly payoff  
Anthony Easley, Robert Conrad, Connie Stevens, Poncie Ponce, Alex Gerry, June Blair, Robert Knapp, Nicholas Georgiade, Stella Lynn, Minda Felciano, Norma French, Edo Mita, Stephen Coit  
Written by Dwight Babcock, Day Keene (s); Directed by Robert Altman  
Stu Bailey appears

**I WED THREE WIVES (9/14/60)**

When a glamourboy arrives with his publicity agent and business manager, Tracy Steele has the unpleasant job of keeping his fans away  
Anthony Easley, Robert Conrad, Connie Stevens, Poncie Ponce, Ray Danton, Tommy Farrell, Barney Phillips, Kasey Rogers, Lenore Roberts, Jeanne Baird, Rush Williams  
Written by Hugo Walters, Ralph Madeira (s); Directed by Alvin Ganzer  
Stu Bailey and Jeff Spencer appear

**SWAN SONG FOR A HERO (12/7/60)**

Tracy Steele is hired by the Pacific Foundation to check the background of a German man who wants to sail the Foundation's raft across the Pacific

Anthony Easley, Robert Conrad, Connie Stevens, Poncie Ponce, John van Dreelen, Robert Lowery, Jean Allison, Anna Lee, Dan Tobin, Paul Dubov, Charles Arnt, Sue England  
Written by William Bruckner, Leonard Brown (s); Directed by Leslie H. Martinson

Rex Randolph and Kookie appear

**TWO FOR THE MONEY (12/6/61)**

When a millionaire learns that his estranged wife has died, he hires Greg MacKenzie to find his daughter, whom he hasn't seen in more than 15 years

Grant Williams, Robert Conrad, Connie Stevens, Poncie Ponce, Mary Tyler Moore, Irene Hervey, Pat Michon, Oliver McGowan, Freddie Wayne, Richard Deacon, Conrad Maga, Anna Shin  
Written by Sonya Roberts, Ted Hartman (s), Earl Barret (s); Directed by Robert Sparr

Jeff Spencer appears

**BLACKMAIL IN SATIN (2/28/62)**

Greg MacKenzie poses as a magazine writer and takes Cricket along as his photographer while investigating a mysterious character who has moved into the home of a wealthy woman and demands \$250,000 of her  
Grant Williams, Connie Stevens, Poncie Ponce, Susan Seaforth, Linda Watkins, Bernard Fein, Bob Hogan, John Holland, Peter Votrian, Kim Loui, The Exotic Sounds of Arthur Lyman  
Written by Lester Fuller; Directed by Paul Landres

Stu Bailey appears

**AMONG THE LIVING (5/30/62)**

Tracy Steele finds himself in the middle of a plot involving doublecross, murder, and swindle when a former girlfriend seeks his assistance with her ex-husband, whose interests are his secretary and selling a valuable airplane invention

Anthony Easley, Grant Williams, Connie Stevens, Mike Road, Grace Gaynor, Robert Lowery, Roxanne Arlen, Edward Knight, Stephen Coit, Makee Blaisdell

Written by Richard Nelson; Directed by John Courtland  
Kookie appears

**Surfside 6:**

**LOVE SONG FOR A DEADLY REDHEAD (4/30/62)**

Jeff pops in at Surfside 6 while in Miami Beach to help an old client find the source of poison pen letters  
Lee Patterson, Troy Donahue, Van Williams, Margarita Sierra, Diane McBain, Bobby Troup, Shary Marshall, John Kellogg, Tom Cound, Grace Lee Whitney, Clegg Hoyt  
Written by Dean Riesner; Directed by Richard Benedict  
Jeff Spencer and Kookie appear

**77 Sunset Strip (1995 pilot)**

Synopsis unavailable  
James Caviezel ("Scott Baker"), Sterling Macer Jr. ("Chas Floyd Payton"), Danny Nucci ("J. Sullivan"), Maria Bello ("Spencer Bailey"), Timothy Olyphant ("Kookie"), Seth Arnett, Jennifer Richey, Susan Mooney, Warren Tabata, Grant Lee Buffalo  
Writer unavailable; Directed by Felix Alcalá

**77 Sunset Strip (1996 pilot)**

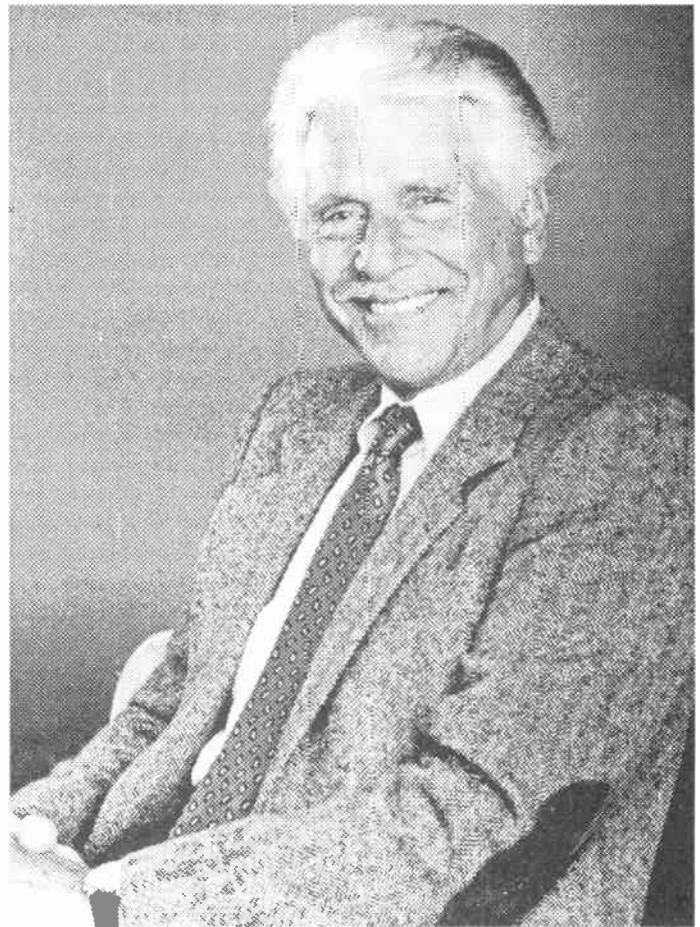
Synopsis unavailable  
Vince Vaughn ("Rudi DiNovi"), Brian Hooks ("Frank Taylor"), Amy Hathaway ("Lucy"), Gene Steichen ("Tommy")  
Writer unavailable; Directed by Dean Parisot



## INTERVIEW: EFREM ZIMBALIST, JR.

Interview by Sylvia Stoddard

- TC: *You came from a family with a father who was a virtuoso concert violinist and your mother was an opera star. Yet you and your daughter are actors. None of you really went on into music?*
- EZ: I studied the violin for seven years. I played rather well, actually, but when I went away to boarding school, it just didn't fit in and I never went back to it after that. Later on, I did do some composing, and that experience with the violin helped me. I wrote a violin sonata, so I was able to draw on that experience.
- TC: *You started in the theatre as many actors did, and you've gone back to it from time to time.*
- EZ: I once did a play of Noel Coward's, *Fallen Angels*, which had been written many years before, and it was distinguished by a second act that was so hilarious that you got sick laughing and nothing else. Bad first act, bad third act. The play, to the extent that it lived, lived on this second act. It was done in London by the two Hermiones [Gingold and Baddeley] and pulled all the stops out in the second act. Anyway, our second night on Broadway, we were asked to wait onstage because [Coward] was coming, he was going to see it. He came backstage and he said, "I'd first of all like to congratulate the producers. The play was excellently mounted, excellently directed, cast uniformly excellent. One last comment. Sitting out front tonight, I distinctly counted twelve minutes of a good play, and when I reflect that 27 years ago I could write 12 minutes of a good play, I feel enormously gratified."
- TC: *Do you prefer live theatre, television or films?*
- EZ: To me, there's no difference between movies and television. They're the same as far as I'm concerned. The theatre has wonderful rewards, but the good thing about film is that you do it and it's over -- finished with. With theatre, I always found that a play was fascinating through rehearsals and then through maybe the first month or two playing before audiences, but then, if you're lucky enough to run that long, you begin to dread the repetition. Night after night, the same lines, the same costumes, the same audiences, because you've experienced them all and there are just so many kinds of audiences, and you know where the laughs are coming. I got to the point in the American Repertory Theatre, I'd walk in there and smell the costumes of Henry VIII and I would dread it -- dread the heavy woolen costumes that weighed thirty pounds. The creative part of it is marvelous, but I never could seem to be happy after a certain point, say two or three months. I got bored. That's what we do in the theatre, over and over again. Your own sensibility says enough is enough.
- TC: *Yes, with television, it's written, shot and it's over.*
- EZ: But the opposite side of the coin is that it's so brief, all the work is finished and done and forgotten in one second. At least in a movie, there's a run of some kind and it goes around the world and people see it. But a television show just chews up talent. Except a series, which has a curious life of its own which continues on. An identity that just doesn't evaporate in one hour.
- TC: *Such as 77 Sunset Strip.*
- EZ: Yes. But isn't it extraordinary, [until this interview] I always thought it ran seven years. Six with all of us and one on my own, but I was wrong.
- TC: *Perhaps it was the alliteration of sevens.*
- EZ: [laughs] Yes.
- TC: *You hardly ever filmed on location at Dino's and the building used as 77.*
- EZ: Once a year. We rented and then bought a house in Beverly Hills and I used to drive by Mary Webb Davis's establishment every day on the way to work. And of course, they hated this whole identification with the show. One morning when I passed it, there were painters out front, but I didn't pay much attention. I went to work, worked all day, and when I came home, they had finished their work. And what they had done was on that familiar marquee, they had erased the small address and in giant letters they had put "8544" almost with an exclamation point, not 77.
- TC: *Yes, Mary Webb Davis said Warner Bros. paid \$25 to use it.*
- EZ: Anybody but Warner Bros. would have paid \$20,000. Bill Orr was simply marvelous the way he ran that television department. The



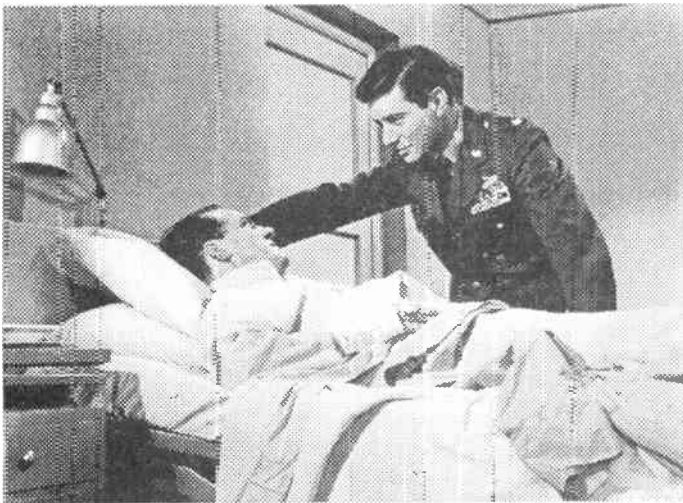
whole game was not to give the actors anything if they didn't have to.

TC: *Give anybody anything.*

EZ: That's right. I never held it against Warner Bros. I was so grateful for that whole contract system. It was marvelous. I loved Jack and I loved the studio. But one was amused by their thriftiness. It was incredible. Even the cheats they used to do in production were hilarious. They would do dodges, like we had these dingy dungeons -- permanent dressing rooms. Awful, smelly places. I never went near them because you had a mobile thing but we had those, nevertheless. Some of the people under contract would say "This is ridiculous," and they'd say, "We'll take care of you, you're our family" and they'd promote them to the new building and these very nice dressing rooms. I was always suspicious and I never did that. Seven years, and I kept my dank, foul hole the whole time because when something important came up -- money, a raise -- they'd say "Listen, we take care of you. Didn't we give you a new dressing room?" In that same spirit, Bill would manage to do things like if an actor was coming up to complain about his salary or billing or whatever it was, Bill would manage to have his tailor there. And this all would take place during a fitting. That immediately put you at a disadvantage. You're not sitting face-to-face with somebody. He's looking in the mirror and saying "What was that again?"

TC: *Of course ABC didn't have the money then that the other networks did. Bill Orr said they got \$75,000 a show.*

EZ: That's right. I think our budget was \$64,000. I could tell you the most heavenly cheats Warners did on that show. They were sublime. Bill was, I think, responsible for most of them, but Jack Warner was holding the purse strings behind him. Like a slanted bar that I saw one say when I came to work to do a scene. This was not on the set, but off to the side, stuck in the ground at an angle going up in the air. It looked so peculiar, I asked "What is that thing?" And they said, "That's the thing where you have to go down stairs and you hold onto that, that's the banister." And they shot it. My knees bent more and more with each step as I went



1957 (the "birth" year of Stu Bailey): Visiting Karl Malden in the hospital in the feature *Bombers B-52*.

downstairs. Rather than building the set with stairs. You've got to love people who would do those marvelous things to save a buck.

TC: *That's why there were episodes like THE SILENT CAPER with no dialogue and RESERVED FOR MR. BAILEY with only you in the episode.*  
 EZ: Yes. Both of those stemmed from... Roger [Smith] is enormously gifted and was enormously helped by the genius of 77, who was Monty Pittman. Monty had these marvelously inventive plots and colorful settings and so forth. He wrote RESERVED FOR MR. BAILEY and others and his sense of the outré and his sense of the quaint and the unusual. He invented the country San Dede. And he helped Roger with that first script. After that, he didn't need any help. It was that kind of original genius that got Roger off on the right foot. Cave him a leg up on his first script. I adored Monty. The first time I met him, I don't know how long we'd been on, and I was having lunch in the commissary. This portly half-drunk, blowzy-looking character descended on me at the table and said, [raspy, drunk voice] "Hi, I'm Monty Pittman and I'm writin' your next show and I'm havin' a little trouble finishin'. I can't seem to get an idea for the end." I thought, my God, have we sunk this low? I was about to call Bill. The next day, he was still there and he was still drunk and he said, "I found the end. I fixed it, but I'm not happy with it." He gave it to me and I took it like a piece of garbage back to the set. We finished the show that night and I went home and opened his script and it was pure gold. It was THE SECRET OF ADAM CAIN, a marvelously inventive thing. And from then on we became the dearest friends. We had a relationship on the show... it was the kind of relationship of mutual admiration and respect which pushed each of us higher and higher and higher. It was like my first marriage -- she thought so much of me that I had to behave that way not to disappoint her. It was that way with Monty. And so you kept reaching higher and higher and so did he. And when he'd direct, he never had to tell me anything. I always knew what he was thinking. I just read his mind and it was an incredible relationship.

TC: *I'm glad he was able to do so many, because it kept the show at a peak.*

EZ: Don't kid yourself. It was the show. If a show has six wonderful shows a year and the rest mediocre to nothing, it will succeed. The luster of those six rubs off on all the others. And that was what Monty did. It seems to me he wrote something like six a year, and they were so superlative. Roger's were, too, no question about it. And those kept the quality of the show up. And George WaGgner wrote some wonderful scripts. All the writers at Warner Bros. had to bring in a treatment and then they'd look at it and say, "You have to do this" and so forth and they'd go write the script. But Monty was the only one who would come in with a finished script. No prior thing of any kind. He'd bring a script in and they would do it because they knew it was marvelous. And he was a very independent man. He'd get in that old car of his and go hunting ghost towns. A scene from DOWNBEAT was from Monty's life.

Steve Cochran brought Monty to Hollywood -- to clean his house. Steve would go off to work and he'd come home at night and find his booze gone. So he finally built these bars he put in front of the door where he kept the bottles. And he'd still come home and the bottles would be empty. What Monty had done was get down with a coat hanger and stick it through the bars and get the neck of the bottle through and lie on the floor and drink it. And he gave that to me in DOWNBEAT.

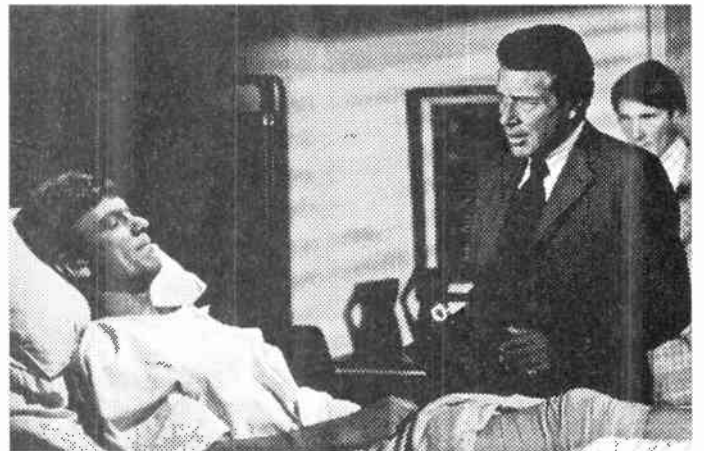
TC: *Who did the voice of your nemesis in RESERVED FOR MR. BAILEY?*  
 EZ: Bobby Douglas [director Robert Douglas]. One of the best actors who ever came to Hollywood. He became a wonderful director at Warner Bros. And when Monty was dying, he couldn't direct the shows he'd written, he knew that Bob was trying to become a director there and had taken the course for directors there, he insisted that Bob replace him. So Bob did that first show of Monty's and went on to have a wonderful career directing. He was a great villain in films. He was always on the wrong end of Errol Flynn's sword. An Englishman and a superb actor.

TC: *You took Stu Bailey through a transition from Roy Huggins' man who would do ANYTHING FOR MONEY on the Conflict episode through Girl On the Run to a partner in Bailey & Spencer. Did you prefer one Stu Bailey over the other?*

EZ: The fact is, I didn't want any of it. I hated the idea. I didn't want to do television. I was there at Warners under contract doing films and they said, "We've got this pilot for you to do," and I said, "Not me. I'm not doing it." And they said "Yes you are," and they showed me in the contract there was a little small print where it said they could do this to the people they had under contract if they wanted to. I was actually forced into this series. I didn't want to do it at all. And when ANYTHING FOR MONEY didn't sell, I was thrilled. I said, "Thank God that's over." They said, "Oh no, we're going to make another pilot." And so we did, and so it sold, and so my whole life changed because of that. I didn't want it in the beginning. I just wanted to get out of it. I had finished a marvelous film with Mervyn LeRoy [*Home Before Dark*] and when all of this became imminent I said, "Mervyn, I just don't want to do this." He said, "Don't worry, I'll see to it that you don't." He was very powerful at Warner Bros. But he wasn't powerful enough, because Jack was determined to put me in this series and he did. Of course, I came to love the series with all my heart, but in the beginning that was my attitude.

TC: *Well, both Bill Orr and Roy Huggins wanted you, too.*

EZ: Oh, I have a great story about Roy and our producer, Howie Horwitz. I don't know if you know much about Howie, but he was a Broadway sort of character. He was a Damon Runyon character. Just lovely, wonderful dear man. And Roy, after we [the series] were very popular, he wrote a movie for Edd Byrnes and me. And it was more exploitative than anything else. I was sick about this and I didn't want to do this thing at all. It was purely drawing on the popularity of the series and Kookie, and it had no quality as far as I was concerned. But you were under contract, you had to do it or you were laid off. So they then had what was called the



1974: Visiting Peter Haskell in the hospital as Inspector Erskine in *The FBI* (SELKIRK'S WAR).



(Standing, at far left) As father to *Zorro*, played by Duncan Regehr (squatting, at right)

Writer's and Producer's Building, where they were all kept in and [laughs] lashed every morning. "Write, write, write." To get to Roy's office, I had to pass Howie's. He had a balcony--all of these offices had a balcony looking over a court below. Howie was sort of leaning in his doorway, characteristically, like Bugs Bunny. And he saw the look on my face and he said, "What's the matter?" And I told him "Roy's got this movie he wants to do with Eddie and me and I hate it, I don't want to do it, and I've got to go in and see him about it and I'm miserable." He said, "You don't want to do it, no problem, you're off the hook. I need you, you're busy, that's all." I said, "Oh, God, Howie, thank you with all my heart. Bless you." And I went on, and get into Roy's office, and you know this incredible magnetism that he has -- it's Madison Avenue sales at its ultra high pitch. And he started in describing this thing to me and he's talking about the values and the undercurrents. I'd read the script and saw nothing of that at all. But he said, "This is what it all means, and this is what's behind it" and I'm sitting there getting hypnotized by him. I emerge an hour later, stunned. And I walk down the corridor and there's Howie, still there. As I walked by, he said, "Did you tell him?" And I said, "Well, you know, Howie, it's amazing. He started talking to me about what was behind all of these scenes and the deeper meaning of all these things. I don't know, I never saw that." Howie shook his head and walked away and over his shoulder said "I wish you were a good-looking broad." [Laughs.] Anyway, we never did it, but Roy could talk an Eskimo into a deepfreeze. He's an incredible salesman. Roy always reminded me of David White, who played Larry Tate on *Bewitched*. He had those thyroid eyes and when he started talking, his eyes would come out an inch from his head. He got everything started at Warner's.

TC: Were you at all upset when Edd Byrnes's *Kookie* became the popular character in the series? I remember that once you said you

were stuck with the old ladies.

EZ: Oh, I said it to be amusing. I said that they covered all their bets at Warner Bros. They had the teenagers with *Kookie*, the young marrieds with Roger and the old goats with me. Roger was funny. When we began the series, he had these suits -- the jackets of his suits were just rectangles. They were the funniest-looking jackets I'd ever seen in my life. They had no shape at all. They were just rectangles with sleeves in them. They looked like the Tin Woodsman. It turned out -- and it was very touching -- that his father had a store in Nogales where he lived and he made these suits, and Roger wore them out of affection for his father. It was very, very sweet.

TC: Yes, I believe he told *TV Guide* that he was almost a clothing manufacturer in Nogales himself.

EZ: It was really his singing and guitar-playing that got him out of there. He was never the greatest singer in the world, but I'd like you to produce a better guitar player than Roger. He never particularly liked acting. Maybe it was because of his being multi-gifted, but the proof of the pudding is that when he left, he never even tried to act again. He's a creative person in so many ways behind the camera that I think he much prefers it to acting. But the question you asked before, we never -- any of us -- had the slightest feelings of jealousy or resentment toward the others. We were genuinely fond of each other and had a great time together. And we laughed. You know, Roger and I got to a point where we couldn't do a scene together because we'd break out laughing. I'll never forget one episode. It was the amnesia script, the one where an old secretary comes back to work as though the last six years hadn't happened [THE NIGHT WAS SIX YEARS LONG]. And the writer was trying manfully to establish this amnesia thing right off the bat so you'll know what the story is. So I bring her into my office and Roger comes in and I say "Now, why don't you tell us what the trouble is." And she says, "Last night I killed a man." And Roger has a line, "Last night..?" meaning it was a long time ago. But anyone's normal reaction would be, "You what?" Well, it was so absurd, such a ridiculous line, that he couldn't say it -- particularly with me looking at him. I think dear George waGGner was directing it, and he had very little patience with this kind of laughter, which made it worse, when you're having hysterics and someone is frowning at you, it makes it worse than ever. So Roger finally solved it by tying his shoe on the line. It was the only way he could get the line out. We were just dead from then on. We simply couldn't look at each other. So we sat down and said, "Look, we've got to get through this show somehow, here's what we'll do." I said, "I'll look at you, you turn away. When you look at me, I'll turn away." Or he said it, or whoever said it. Anyway, we evolved this system of never looking at each other through the whole thing. We would be turning away or coming back and we did that all through that episode. Our eyes never met. And do you know, when that thing went on the air, a lot of people said Roger and I played together better than we ever had in the whole series. You know what's interesting about it -- as far as the acting profession goes, if you have an idea, and most drama teachers teach you to have a concept in your mind that brings the whole scene into focus, because that's what the meaning of the scene is. Well, here we were doing something that had nothing to do with the scene at all. It was just keeping us from laughing. But because we were concentrating so intently on that fact, it gave a point to everything that we said or did. It was quite extraordinary. It heightened the whole thing. Of course the public who was watching hadn't the slightest idea why we were doing this or even what we were doing. My only point is, we were all great friends and we had a super time. We had a really close family relationship. It is a family because you're together more than you are with your family. I just finished working on *The Visitor*, and it just broke my heart -- they've been canceled and they've got one more show to do. It's a good show, very thoughtful and so forth. It broke my heart to be with them all because I know how this was beginning with them. They were developing this family feeling and boom, they're off the air.

TC: Do any other episodes stand out in your memory?

EZ: Oh, one with Monty, who, as I said was a titanic genius and he had no false pride of any kind. He loved everybody and was gregari-





Stu Bailey - Ladies Man: With Paula Raymond (above) in THE WIDESCREEN CAPER, and Diane McBain (below), one of SIX SUPERIOR SKIRTS..



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ous and fun-loving, but he had no sense of his genius himself. There was an episode where he had me end up in this big tank that filled up with water [RESERVED FOR MR. BAILEY]. I get in this thing and I can't get out and the water comes in and gets higher and higher and it had got up to about my chest and Monty cut and turned to the crew -- he hadn't figured out how to get me out of there! So he turns to the crew and yells. "Anybody have any idea how to get him out of there?" And some grip or someone says why don't you do this, and the electrician says that, and he says "No, no, no, let me think about it." And finally he comes over to me -- I'm standing in this water -- and says, "I tell you what. You take off your belt and you throw it up and catch the buckle on a nail and you pull yourself out." I said, "Monty, come on. First of all, how would there be a nail in the thing to begin with? And second of all, how could I hit it with the belt? I'd have to do it twenty times." And he said "No. You gotta do it the first time. If you do it the first time, we'll get away with it." So we did and got away with it because it was so quick that people wouldn't stop to say, "Oh, come on, how could he ever do that?" They believed it. And he knew they'd believe it. That was typical of the way he worked. He never thought anything of his gift at all. He just loved it. He loved acting. He began selling medicine in a carnival in Arkansas or somewhere.

TC: *So 77 Sunset Strip was a hit and they cloned the show endlessly.*  
 EZ: You heard how that came about? How they did the *Hawaiian Eye* pilot? It was extraordinary. We came to work to shoot our regular show and Stanley Niss came up to me and probably to Roger on the first shot we did and said, "Now on this show, we're going to do everything twice. You go do your scene and when you're through, we're going to put two other actors in there and do the same scene." We were totally mystified. We said, "Hey, what's wrong with us?" And he said, "No, no, this is going to be a pilot for another show. We have another Efrem Zimbalist and another Roger Smith that we want to test. And we both said, "Why? Why don't you do something original?" And they said, "Well, this is a successful show." And that's what they did. Every scene, they repeated and the whole show was done twice. Two casts. And that was their pilot.

TC: *Do you realize you were on one of the first modern private eye shows and one of the last, with Remington Steele?*

EZ: I never thought about that.

TC: *Was it fun doing your daughter's show?*

EZ: I enjoyed it more than anything I've ever done in my whole life. My four appearances with her. To walk on her set was so wonderful to me.

TC: *And Daniel Chalmers was wonderful.*

EZ: Wasn't he a fun character? I loved playing him. Michael [Gleason] was so dear to write it in the first place and to let me play it in the second, I loved doing it.

TC: *And you got to dance with her.*

EZ: Yeah. I was courting Beverly Garland, who was her mother on the show. Of course, Stephanie hated me all through the show -- all the episodes -- she didn't like me at all and she also didn't trust me and I was shifty and all that business. As I recall, this dance we had, she told me to lay off her mother or something, but anyway, we had this scene where we danced in a room and -- as can only happen in Hollywood -- this was just a casual little dance and we were talking over it. And they got in this dancing master to teach us steps! This fellow who took himself terribly seriously like something out of *The Red Shoes* and he's there with his little martinet thing, "And a one-two-three" and we started to go, Stephanie and I, this stupid thing. And on top of that, we're talking, they have to shut the music off because they have to dub the music in afterwards, so they put some kind of earphones in us so we could hear the music and keep time as we were dancing. But we had to talk at the same time. So listening to the music and trying to dance and talk, [sing-song voice, in 3/4 time] we were talking/like this we/were talking... and we went crazy, she and I, just fell down laughing. It was so ridiculous, the whole thing. If they'd just had us the way I've always done it in the movies, you just sort of stand there and sway from foot to foot, you're in a close shot and who knows what your feet are doing? But here they had to have all of

this.

TC: Do you think your parents would be pleased that Stephanie's done so well and your career has been a tremendous one?

EZ: I hope so. I was such a horrible disappointment to my parents when I got kicked out of college, and I've never gotten over what I did to them. It was just awful. I was a total mess in my youth. I was no good at all. I just adored my parents. I loved them so. Particularly my mother -- my father lived much longer. He came and lived out west. He originally was not terribly happy about my deciding on this career, but he was wonderfully generous and would back me in anything I wanted to do.

TC: He lived until 1962, so he saw you do 77 Sunset Strip.

EZ: Yes and movies, and he respected anyone who did anything well, no matter what it was, particularly if they could manage to make a living and live off of it. But my poor mother died when I was an ass of an aspiring actor for no reason other than I thought it would be an easy life. It's an awful load I carry always. The only consolation I take from it is if you're going to be the mess I was, it's better to do it when I did than when you're fifty.

TC: You know, it's hard sometimes to not think Stu Bailey and Lewis Erskine [from Zimbalist's long-running series, The F.B.I.] aren't alive and living somewhere.

EZ: It often occurs to me that I was lucky with those two characters in that they weren't too far from me. Not that there's any law enforcement in my background or anything like that. They weren't extreme. But when you take a character like Colombo or Archie Bunker, they were so strong, so indelible -- and Jean Stapleton's character too -- that they never in the rest of their lives no matter what else they do they're always remembered for that. They're impregnated with the character that they've made and it's almost like a prison that they've make themselves because they can never do anything afterwards. Redd Foxx too. Pete Falk is sublime in *Columbo*, but who wants to see him in anything else? He's done other things, but they don't matter. It's only *Columbo*.

TC: Now, your final season on 77 Sunset Strip, Bill Orr is gone, Howie Horwitz is gone, Jack Webb and William Conrad are in, and the Sunset Strip is gone and you're in the Bradbury Building.

EZ: I didn't realize at the time what was happening. It's only when I subsequently looked at it that I realized that he [Jack Webb] was re-creating [Joe] Friday. I became Friday. I even had his suit--his gray sportcoat and I didn't realize it at the time.

TC: It was much closer to Roy Huggins' original *Stu Bailey*.

EZ: Yes, and it was much closer to the truth of what private eyes are like. It was strange because we did some wonderful shows, just wonderful. One thing just ruined the show for me and that was my part in it. Everything else I loved. But Warners or Jack Webb or maybe it was Bill Conrad did something very peculiar. They took all of my dialogue over to Jim Murray, probably the greatest sportswriter [for the *Los Angeles Times*] who ever lived. He's an absolute genius, an incredible figure. They took all of my dialogue and said "Do a treatment on his lines." So Jim Murray rewrote every line of mine. It's not his métier, it's not his strength at all, it's not what he does. Well, it's certainly not Jim's fault -- he was only doing what they told him to do, but it just doesn't fit. I can't watch it anymore. It spoiled the whole show for me. Some of the shows are marvelous and then this idiot comes in and starts talking -- ME -- and I have to cover my ears. And the paradox is that one of my greatest heroes in the world is Jim Murray. He's a great literary figure. But the stories that year were wonderful. Bill [Conrad] was superb, he could do anything. He was the first person I ever saw do something, I was shot and I became the camera and the room started swirling around as I fell. Things like that that were so inventive. He had a Shakespearean production he was trying to sell Warners on -- I forget the play -- but he was a man of huge vision and ability. It was a strange feeling that last year. And the public would have none of it and rightly so. But there were wonderful shows done.

TC: And the actors you worked with in "5"...

EZ: Yes! I have a cartoon done in the style of Dickens' great illustrator, Cruickshank, of me surrounded by all of them. Ed and Keenan Wynn and Walter Slezak and wonderful people. And Nick Conte, who was in my first movie.

TC: Well if they had to change it, at least it began with something truly

special.

EZ: Yes, it was the longest piece of film ever made at the time.

TC: In your very first series, *Concerning Miss Marlowe*, who did you play?

EZ: Gavin, my name was, and I was a soupy lawyer with pasted-on gray sideburns. Terrified every minute I was on. It was a 15-minute show. Live. And I was shaking the first show and I shook the last. Under-rehearsed, always, and no help if you went up. You just scrambled around, floundered, frightening. It took ten years off your life.

TC: Live television must have been terrifying.

EZ: That reminds me of something that happened when I was still in New York doing *Concerning Miss Marlowe* and that was, Eva Marie Saint was working on what was, in effect, a miniseries. I think it was also NBC. They had these two-week stories they would do and then they'd bring in a new cast and a new story. And she was shooting in some former theatre on upper Park Avenue and she's in an airplane. She's on the aisle and he's in the window seat. And they're flying through the air discussing pimples and problems, which is what all soap operas discussed in those days. Now we have sex, pimples and problems. All of a sudden, they both went dry. They couldn't think of their lines, couldn't think of anything to say and then just froze in terror. There was this awful silence. Finally, he says, "Well, this is where I get out," and he crawled out of the window onto the soundstage. Leaving her sitting in the plane all alone. So she kept looking out the window, saying "Oh, I hope he's all right" and vamping for the rest of the time because she's all alone there. Of course, the next day, he's back in his seat and they go on from there.

TC: Any other nice memories from 77?

EZ: I just thought of a wonderful episode we did on 77, ALL OUR YESTERDAYS, about the making of a silent movie. It's charming and they got a lot of old silent movie people to act in it -- Francis X. Bushman -- and John Carradine was in it, and the story's of an ex-silent star decided to do something for her friends of those days who are all on hard times. So she decides to make a million-dollar silent movie and she funds it. We used all the old silent movie cameras on the set. So she's sitting on the soundstage and one of these friends comes up to her and says, "My dear, it's wonderful what you're doing for us and we're all very grateful. But you know, the makeup man isn't what he used to be." So the star turns to her friend and says, "Well, my dear, you must understand. He's thirty years older." Dick Bare won the Emmy for directing that one.

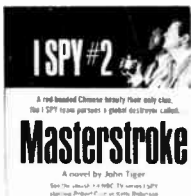


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