

Burgess Meredith: Multidimensional Man

THE TWILIGHT ZONE'S MR. DINGLE TALKS ABOUT DOLPHINS, 'THE PENGUIN,' AND THAT OTHER DIMENSION WHERE THE TRUTH RESIDES.

Interviewer **James H. Burns** reports:

There is no actor better associated with *The Twilight Zone* than Burgess Meredith. In his four memorable segments he lent the program an immediate stature, thanks not only to his deft performances, but to the years of unparalleled experience he brought with him.

Now seventy-five, Meredith has been a star on Broadway (such classic shows as *Winterset* and *Teahouse of the August Moon*) and tv (*Playhouse 90*, *Batman*, *Gloria*), toured with Orson Welles's legendary Mercury Theatre, and made over sixty motion pictures, including the narration of *Twilight Zone—The Movie*. His honors include Oscar and Golden Globe nominations (*Day of the Locust*, *Rocky*), Broadway's Tony, Emmy nominations for *The Last Hurrah* and *Johnny, We Hardly Knew Ye* (he won for *Tall Gunner Joe*), and an award from the New York Drama Critics—which he shared with George M. Cohan. He is also celebrated as a theatrical producer and director, most recently for a 1982 Dublin presentation of *The Women of James Joyce*.

When not busy with Hollywood or the stage, Meredith has conducted orchestras, created—and often narrated—documentaries and short subjects, and judged wine festivals in his capacity as a noted connoisseur. He has been married four times and has two children.

Clearly Meredith is a renaissance man, as is evidenced by his current pursuits: finishing a special on the world's great theaters and another on Robert Frost, acting in an episode of Shelley Duvall's *Faerie Tale Theatre* for Showtime, and preparing a new production of Kurt Weill's *Johnny Johnson*, bound for New York. It is only fitting that along the way he has worked with some of the arts' finest practitioners—among them Rod Serling himself.

TZ: What was your initial contact with Rod Serling?

Meredith: That came during the making of the first episode I did, "Time Enough at Last," when Rod came on the set. He had just seen some rushes of the show, which made him very

enthusiastic. He said, "Hey, you're wonderful. Let's do more shows with you." After that, Rod wrote a *Twilight Zone* for me each season. Our relationship wound up lasting for a long time. And of course, later in our careers, we both did a lot of voice-over work.

TZ: Did you like the episode?

Meredith: Yes. It ultimately proved to be the most successful of the *Twilight Zones* I acted in.

TZ: You once said that one of your own personal regrets was that you never had enough time for reading. Did that give you a special empathy with your character in "Time"?

Meredith: I don't know if my identification was a surface one, but I did feel very close to the show's idea. I also remember that "Time" had a German director named John Brahm who was very helpful.

TZ: In what way?

Meredith: I've found that not all directors appeal to me. Some of them move you around and that's it. Others, like Brahm, are concerned with what you're trying to do and collaborate with you. He seemed to be a first-rate, most interesting man. Unfortunately, I only knew him for "Time" and "Mr. Dingle, The Strong," which he also directed.*

I don't think I've ever done any other project that people talk to me more about than that show. Roughly every two or three months, someone comes up to me and mentions "Time Enough at Last." It's gotten to the point where when they first approach me, I

*Brahm died at the age of eighty-nine on October 11, 1982, at his home in Malibu, California. His most famous films, done before *Twilight Zone*, included *The Lodger*, *Hangover Square*, *Tonight We Raid Calais*, and *The Brasher Doubloon*. In addition to his twelve *Twilight Zone* episodes (spread through the show's five seasons), he directed installments of *Playhouse 90*, *Dr. Kildare*, *Alfred Hitchcock Presents*, *Thriller*, and *The Man From U.N.C.L.E.*, as well as the pilots for *Naked City* and *The Mod Squad*.—JHB

almost know what they're going to say.

TZ: I would have thought that "Mr. Dingle" would have been more famous.

Meredith: No, "Time" is the one that haunts people. The show that I'd like to see again is "Printer's Devil" [by Charles Beaumont], to discover if it's as good as I remember. As I recall, it was an amazing piece. I played the devil, and we had a neat little special effect where I'd hold up my finger and fire would come out. I'd use that power to light cigarettes and the like. Another program that Rod wrote that I particularly remember is "The Little Black Bag" from *Night Gallery*, where I played a surgeon who finds a magical doctor's bag sent to him by the heavens.

TZ: The last shot of "Time Enough at Last," with the books stacked on all those steps, must have been technically difficult to set up.

Meredith: Not as hard as doing *Star Wars*! I suppose that the shot was quite ornate for a weekly show, but you have to remember that *Twilight Zone* was shot at MGM, where they had those exterior sets all over the place. As a result, the only thing that *Twilight Zone's* production people had to do for that scene was get a few books.

TZ: "Mr. Dingle, The Strong" was the second show that you did with Rod Serling. Were you apprehensive about working with a comedian like Don Rickles?

Meredith: No, because Don wasn't well known back then. A lot of people also don't realize that he's trained as an actor. Don was actually pretty nervous about doing "Mr. Dingle." He's a sweater, so you could tell when he was worrying! Today, the prospect of working with Don, based on his stand-up act, would be terrifying.

I'm only joking, naturally. In fact, Don's a neighbor of mine in Malibu. We

Meredith played a most unusual neighbor in *The Sentinel* (1977). "I thought we were doing a kind of *Grand Guignol*."





"The one that haunts people." Meredith survived an atomic war—and *The Day After*—in Rod Serling's "Time Enough at Last," his most celebrated *Twilight Zone* role.

shout at each other and have a lot of fun.

TZ: Richard Matheson told us in a TZ interview back in 1981 that one of the extra pleasures of working on *Twilight Zone* was that a good portion of the time was devoted to the actors, director, and writer sitting around a table rehearsing each particular episode before shooting actually commenced.

Meredith: That's right. I didn't realize it back then, but that rehearsal time was pretty unusual. And perhaps the relationships developed at those sessions help explain why I stayed in touch with many of the show's behind-the-scenes people after *Twilight Zone* went off the air. Today, though, a day's read-though is common. We even did it on *Gloria*.

TZ: Did it ever bother you that *Twilight Zone* seemed to typecast you as a meek man?

Meredith: I only would have been bothered if the scripts weren't good. I don't recall, however, ever thinking those roles were alike. They seem in my memory to have been quite different and interesting. For example, there's a world of difference between the meekness—if that's the right word—of the man in "Time Enough at Last" and the character in the "The Obsolete Man." The truth is, I'd do almost any project that Rod asked me to. In fact, in the back of my mind I recall that toward the end of *Twilight Zone*'s run, Rod

wanted me to do a new series with him in which I'd be a continuing character. He probably wanted me because everything else we had done together had been successful. I remember that we had a couple of meetings, but I can't recall what the show was going to be. Ask Carol Serling what we tentatively talked about.* I'm not sure why we never got around to doing the pro-

*We did, and discovered that the proposed series was an extension of the *Twilight Zone* episodes "Mr. Bevis" and "Cavender Is Coming," both chronicling the misadventures of an angel trying to help humans—in the first, the title character (portrayed by Orson Bean), and in the second, Carol Burnett. Henry Jones played the angel in "Mr. Bevis" and comedian Jesse White did so in "Cavender." Marc Scott Zicree, in *The Twilight Zone Companion*, suggests that the "Mr. Bevis" series would have detailed Bevis's antics, with the angel always bailing him out of trouble, and that Serling wanted Meredith to play Bevis. It seems equally possible, however, that Meredith was offered the part of the angel, and that the proposed series would have shown the angel helping out a new human each week (which was, according to Zicree, Serling's revised intent for "Cavender"). Meredith later confirmed our interpretation. The idea of having a bumbling angel aid a new group of humans finally made it to the tube as an extremely short-lived ABC tv series in the late 1970s, starring Carl Reiner. Serling was not involved.—JHB

gram. I guess Rod and I just went our separate ways.

TZ: Were the two of you friends?

Meredith: We were friends in the sense that movie people say they're friends. Still, I couldn't tell you what kind of a man Rod was, except that he was small, dark, and kind of looked at you under his eyebrows. You always thought that things were clicking away inside of him faster than met the eye. He had a lot of nervous energy. He wasn't unkind, but he gave the impression that he always had something going on in his mind that was probably a little more important than talking with you.

TZ: According to reports, there was also a darker side of Serling, in that he was deeply troubled by "the human condition."

Meredith: Underneath Rod, there *was* kind of a dark cloud, but he didn't burden people with it. The shadow fell on him more than on anybody else.

TZ: It's been said that as *Twilight Zone* went on, Rod's battles with the network wore him down.

Meredith: Fighting with the networks can take a lot out of you. I've never had anything to do with networks—particularly on series—where they didn't give us a hard time. Doing tv is like the comfort of eating at a picnic with wolves around. All you can do is take the network interference with laughter, but Rod wasn't that type of man. What's odd is that people keep getting surprised by what the networks and studios do, as though they haven't *always* acted that way. I remember that when I started to direct a short subject on the cartoonist Charles Addams, a great friend of mine, I shot a scene where he was sitting outside on the grass with his girlfriend, having lunch. They were having a good time, laughing and the like. Then, when the camera pulled back, you saw that they were sitting in a cemetery. That sentiment is also applicable to what it's like trying to enjoy yourself while dealing with the networks. When the camera pulls back, you see where you are.

TZ: It's said that Hollywood was like that even in the thirties.

Meredith: I didn't come to California until the late thirties, but even then the studio situation was terrible. Hollywood was dominated by five or six tyrants. The big studio heads could kill you. My ex-wife, Paulette Goddard, was told one day by a studio chief that she wasn't going to get work anymore. After that, she *didn't* get any work. Two phone calls and her career was

over. At least today, things have somewhat improved; otherwise, I would never have moved to Los Angeles. The networks, however, still operate more or less the same way they always have. **TZ:** One of the characters you're best known for having portrayed is the villain called "the Penguin" on *Batman*. Was that fun to do?

Meredith: It was a riotous experience. Everyone had a good time working together, and we got to do an awful lot of ad-libbing. Mine usually came when the Penguin would insult Batman by calling him "Bat-boob" or "Bat-this" and "Bat-that." I remember that during the middle 1960s, when *Batman* was produced, I had already given up smoking for twenty to twenty-five years—but I had to smoke all the time as the Penguin. The smoke would get caught in my throat. Since I didn't want to constantly ruin takes by coughing out loud, which the smoke forced me to do, I developed the Penguin's "quack, quack" to cover it. Actually, it was a pretty unlikely noise for the Penguin to make. It sounded more like a duck! The quack got so famous, though, that whenever the writers couldn't think of anything funny to put in their scripts, they'd write a "quack, quack" for me. I also developed that little penguin walk.

TZ: You once said, years ago, that when considering work in television, "You should just take the money and run." Is that why you did *Batman*?

Meredith: I did it for two reasons, one of which was salary. The other was that, after its first few episodes, *Batman* became the in thing to do. Everybody—including Frank Sinatra—would either play a villain or appear as themselves in that cameo showcase where a celebrity would poke his head through the window of a building that Batman and Robin were climbing. I even remember Otto Preminger saying to me, "My God, my son won't speak to me unless I get a job on *Batman*." Eventually he got in [as "Mr. Freeze"]! Actually, we didn't get as much money from the show as you might think. The main impetus to continue appearing on *Batman* was that it was fashionable.

Recently there've been plans to do a new *Batman* movie. There was a kind of half inquiry as to whether I'd like to play the Penguin. I said, "No thanks. The joke's over for me." Word came back that they're going to get some famous actor for the part.

TZ: I've heard that Dudley Moore is interested in playing the Penguin.

Meredith: He'd be very good. Of course, someone also remade *Of Mice and Men* a while back for tv. [Robert Blake portrayed Meredith's original role.] That type of thing doesn't hurt me. Actually, I'm kind of sorry that I ever did *Batman*—as I think some of the show's other regulars are—because it's kind of pursued us all of our lives. For the past several years, people have sometimes introduced me by saying, "Burgess Meredith, best known for *Batman* ..." I'm not against *Batman*, it's just that the overemphasis on my doing the part has been a little ridiculous. I mean, when you've spent your entire life working as an actor in so many different things and then someone comes up to you and says, "Gee, I just loved you in *Batman* ..." "

TZ: Especially when you've had a career as varied as yours, writing, producing, and directing as well as acting. I understand that your first experience behind the camera was a training film you made for the military during World War II.

"The news is not here—it's in the other dimension."

Meredith: Yes, it was called *Welcome to Britain*, an orientation film that every poor soldier arriving in England had to see. It was my directorial debut, and I also acted in it. It's one of the things in my career that I'm proudest of. Garson Kanin and the great director Anthony Asquith helped advise me on directing it. The second one that I was associated with was called *Salute to France*, co-directed by Kanin and Jean Renoir. We had to make it in secret, because at that time no one was supposed to know that the Allies were planning to enter through France rather than Italy. Eventually I also got to know Ernie Pyle, the great war correspondent, when I portrayed him in *The Story of G.I. Joe*.

TZ: Your later directorial work indicates that you're a fantasy fan.

Meredith: Yes, but fantasy is very ticklish stuff to do. Very often it's better if it plays in your head. And you also have to be very careful when adapting it. For example, a lot of Ray Bradbury's stuff hasn't made the transition successfully. I once did a record reading some of Ray's stories, though, which seemed to work beautifully, because the fantasy was still in your mind.

TZ: Bradbury has said that you were his personal choice for the album.

Meredith: Ray and I have been friends for a long time. He's also one of my favorite writers in the fantasy area, along with Carlos Castaneda. I have terrific admiration for him.

TZ: What's interesting about your friendship with Bradbury and your early stage and screen work is that it all seems to suggest that you were always attracted to fantasy material, even before your association with *Twilight Zone*.

Meredith: I guess that I've always felt that the farther away you can get from reality, the better. The news is not here, so to speak. It's in the other dimension.

TZ: That probably helps account for your interest in sensory-deprivation tanks.*

Meredith: I became interested in sensory deprivation through the work of Dr. John C. Lilly, who invented the tanks, but what had originally fascinated me was his work with dolphins. I was attracted almost mystically to them, as many people are, because they're such an intelligent and beautiful species. I had even written a story about dolphins. Then it occurred to me that there was a person I had heard about who knew more about dolphins at the time, the early 1970s, than anybody else in the world: John Lilly. At that point I simply set out to meet him, going practically unheralded to his house. John invited me in and we became friends. I was virtually made a member of his family. For about six or seven years I played an active part in John's organization, the Human/Dolphin Foundation. Unfortunately, due to my schedule, I recently had to resign. I'm on "emeritus" standing now.

TZ: What were your experiences in the sensory deprivation tank?

Meredith: One of absolute rest. As intended, the tank was an aid to the

*Enclosed, usually coffinlike structures in which one lies prone, floating in water, surrounded by total darkness—as popularized in *Altered States*.—JHB



1. "The in thing to do." As "the Penguin," Meredith (here with Carolyn Jones) was one of *Batman's* favorite villains. 2. "Tell me about the rabbits." Meredith and Lon Chaney, Jr., as George and the hapless Lenny, in the 1939 film of John Steinbeck's *Of Mice and Men*. 3. Meredith (with Eileen Heckart) as a malign cripple in *Burnt Offerings* (1976), and (4.) as Mickey, Sylvester Stallone's trainer in *Rocky* (1976). 5. "I have to wear this damn beard." Meredith was a lively ancient Greek in 1981's *Clash of the Titans*.

elimination of earthly intrusions. Since sight, sound, and partial gravity are removed, I could concentrate on my breathing and meditation. Some people—including Barbara Carrera, whom I introduced to the tanks—become so enamored of the experience that they buy their own for their homes. Ultimately I found that I didn't need it, because I can achieve the same level of peacefulness strictly through meditation, which I do frequently. I had also never had any of the weird experiences with the tank that some other people have encountered. Of course, I also went into the tank once—and only once—under the influence of drugs. I used Ketamine, with a doctor's guidance. I didn't find that session at all beneficial.

TZ: Was it a bad experience?

Meredith: I just found that it was jolting rather than of any value. Instead of opening up doors of perception, the drugs got in the way. I've taken a couple of the cactus drugs about a half-dozen times, but always with someone like Lilly around to make sure everything stayed under control. I was simply curious about what the drugs could do. I didn't wind up having bad experiences with them,

either—I just disliked their effects. Taking the drugs also seemed to me to be slightly unholy. Today, I don't even smoke pot; I can't smoke anything. If other people want to do drugs, I suppose that's up to them. Although I just walk away from anybody who does coke. Cocaine's just a bore.

TZ: Coke's also ruining a lot of Hollywood's great talents.

Meredith: It's stupid. Luckily, my mind is very attracted to altered states, but only when I go there on my own.

TZ: Getting back to your career, you've been quite active in fantasy and horror films, starting with *Burnt Offerings*, in which you played the crippled brother. Is it a little difficult on the ego to play someone who isn't very attractive?

Meredith: On the ego? Would I mind playing Toulouse-Lautrec or the Hunchback of Notre Dame? Of course not! In any event, my part in *Burnt Offerings* was pretty small. I couldn't have worked on it for more than a week. A nice benefit, though, was that I got to meet Oliver Reed, who has since become a good friend.

TZ: You also did a horror film called *The Sentinel*. It inspired some controversy due to director Michael Winner's use of real-life deformed people to rep-

resent Satan's minions.

Meredith: During production, I thought that we were doing an exceptional picture—a kind of Grand Guignol, bearing relation to some of the great Italian surrealistic films. I overestimated it.

TZ: Some critics said that Winner's use of the deformed people was exploitative. Winner claimed that they had the time of their lives.

Meredith: I was interested in those people and talked to them. They all seemed to be glad to be in the film, which can easily be believed if you look at the history of freaks getting involved with circuses and other areas of show business.

TZ: The other major horror picture that you did was *Magic*, directed by Richard Attenborough (*Gandhi*). Before its release, you said that you would be disappointed if *Magic* became known as "just another horror film." You felt that it had "many Faustian overtones."

Meredith: I felt somewhat different about *Magic* after I saw it. I could understand why the audiences were not as interested in it as I thought they might be, because there were no characters that they could identify with. If the hero turns out to be someone who is hard for an audience to be enthusiastic about—a murderer—who were they supposed to be interested in? I guess that, like *The Sentinel*, it was a type of Grand Guignol, but it didn't sell tick-



ets. If we knew beforehand how something was going to turn out, we'd be smarter than we are.

TZ: Wasn't there some story involving your having to shave your head for the film?

Meredith: When *Magic* was about to open, I said in interviews that I was so worried about the possibility of my hair not growing back that I told Joe Levine that if I stayed bald, I'd sue him. Joe insured my hair for five million dollars. I'd tell reporters I was praying that my hair *wouldn't* grow back. After all, with that kind of money, I could buy a hair transplant. Unfortunately, my hair returned very quickly. Now, of course, I can admit that it was really all just a publicity stunt.

TZ: The *Rocky* series was well accepted both critically and commercially. Did the massive success of the first film come as a surprise?

Meredith: We thought that *Rocky* was a good picture, but had no precognition of its enormous impact until its first sneak preview, which was for a college audience. The film got such tremendous response that it opened everybody's eyes. I said to myself, "This picture is going through the sky." For once, I was right! And playing Mickey was fun, because very often I only get to play cerebral people.

TZ: Your most recent fantasy work was as Ammon, a man of the theater

in ancient Greece, in Ray Harryhausen's *Clash of the Titans*.

Meredith: *Clash* was great fun to make, because we shot all over Europe: Spain, Italy, Malta, England, and France. Ray Harryhausen had great hopes for *Clash* to be accepted as a work of merit. Unfortunately, although it did all right at the box office, critics seemed to think that it was old-fashioned or something. I liked the film, of course, but Ray was hurt by its critical reception. He's a man who's kept to his own techniques.* As a result, maybe some of the fantasy scene has passed him by. Nevertheless, I loved working with Ray and with all the different actors that *Clash* featured, including Laurence Olivier, Maggie Smith, Calire Bloom, and Ursula Andress. I remember saying to Olivier before the shooting started, "Oh, God, Larry, I have to wear this damn beard while we're going to be all over the desert." He said [mimicking Olivier], "I'll fix that for you, old boy." Larry brought the director, Desmond Davis, over and said to him, "Why have you got my friend here wearing a beard? In the theater in those days, old boy, the actors *never* wore beards. They

*Harryhausen has refused to use computer-controlled devices and certain other effects advances which could conceivably hasten his stop-motion animation process and improve its quality.—JHB

couldn't wear them. Don't you understand that, old boy? If the actors wore beards, they couldn't put *masks* on. If they couldn't put *masks* on, they couldn't do their *plays*. So it's very silly for Burgess to wear a beard." Desmond waited until Larry had finished and then replied, "Well, Sir Laurence, Meredith's not playing an actor. He's playing a playwright." Larry turned to me and said, "That fucks it, Meredith." He had given an impassioned speech on the wrong subject!

I remember when we were shooting a scene where a whole bunch of us were walking across some great desert, on location, in a long shot with the camera far away. We had to do the walking—which was the only element that scene contained—again and again. After a while, everybody started complaining. To help relieve the monotony, I made up a marching chant: "Lloyds of London, Barclay's Bank/Lloyds of London, Barclay's Bank . . ." We compensated for the boredom by counting the money we were getting for the picture.

TZ: You have been—and *are*—involved in a great many different areas. Is variety the secret of your longevity, even if only on personal terms?

Meredith: Well, all I know is that, with my acting, I look over the parts I'm offered and pick the ones I think I can do. I don't make a concerted effort to vary them. I simply select the ones that I like. With the other elements of my life, I just pursue my interests, which *are* varied. I've even toured colleges as a guest speaker. I did one tour about Carlos Castaneda's writings and another, entitled "An Evening with Burgess Meredith," made up of readings and the like, directed by Charles Laughton. More recently, the American Program Bureau [a service which books lecturers at colleges] has been after me to do a tour on Robert Frost.

TZ: Since you're still very much in the public eye, have you ever considered producing another film?

Meredith: I've thought of leaping off a cliff, but nothing as awful as producing again. Jumping in boiling oil might even be preferable.

TZ: Last year you were brought back to *The Twilight Zone* when you did the narration for the motion picture version.

Meredith: Yes, the script they sent me was a pleasant surprise in that—format-wise, anyway—it seemed pretty close to the show. So I decided to do it. (continued on page 80)

BURGESS MEREDITH

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They were close to completing the picture when they called me, so I don't think that using a voice-over was part of their original design. Of course, no matter what happened with the film, I knew that the series would always be there for people to see. Since I was anonymous—which both the producers and I preferred—I even tried to sound a little like "the boss," to help capture some of the original flavor. I'm not an imitator, but I did attempt to go a bit for Rod's cadence.

TZ: Was there ever any discussion of your appearing on camera the way Rod used to?

Meredith: No. That would have been an entirely different matter. Those walk-ons were, after all, Rod's trademark. To have me also do it may not have been good showmanship.

TZ: Looking toward the future, would you like to do more fantasy projects, since it's a field you apparently enjoy?

Meredith: It entirely depends on their quality. I don't really go toward any genre; I don't think that many actors do. You've got to remember that the actor doesn't write those scripts. He's simply given several choices and picks the one he thinks is best or selects a project because he needs the money—if he has any choice at all. Of course, if I

find a good project that happens to be fantasy, that's wonderful.

TZ: To bring our conversation full circle: when you first appeared on *The Twilight Zone*, did you ever think that the show would have its incredible lasting power?

Meredith: Oh, yes. I didn't think that that would happen with *Batman*, but I felt sure it would occur with all of *Twilight Zone's* episodes. As you must realize by now, I'm a fan of that type of thing. I would have thought *The Twilight Zone* would last even if I hadn't been involved with it! **TZ**

NOSTALGIA

(continued from page 19)

report on one of the Earth's Core novels for class credit. It took considerable glibness on my part to convince him the book was literature and not trash.

It was while turning myself into a Burroughs scholar that I wrote to the author himself. Finding his address in *Who's Who* (I thought it quite nifty that he resided in a California town named Tarzana), I wrote praising his works and requesting his autograph. Quite soon he replied, below an impressive Edgar Rice Burroughs, Inc., letterhead, with a very formal and businesslike reply granting my request. That next

Christmas I sent him a dime-store greeting card, and he sent me a card in return. I think this went on every Christmas for two or three years, until he died in 1950. In case you're wondering, the signatures are authentic, not rubber-stamped and not whipped off by a secretary.

Somewhere in the Burroughs archives in Tarzana my long ago cards are no doubt moldering in a file box—quite probably, alas, along with the parody of Burroughs and all his works that I wrote in 1963. Titled *The Yes Men of Venus*, it ran in *Amazing Stories* and kidded just about all of ERB's immortal characters. As I'd done with Rohmer, I finally got Burroughs out of my system by doing a parody. But though Rohmer fans actually reprinted my Fu Manchu takeoff, ERB idolaters didn't take my spoof quite so well. One of ERB's biographers referred to my piece thusly: "[It] is bitter instead of wry, vicious instead of entertaining, and generally in bad taste. It is hard to imagine why it was published."

I have a feeling that Edgar Rice Burroughs himself, who obviously had a sense of humor, wouldn't have taken the matter that seriously.

Still, I wouldn't care to run into Tarzan in a dark stretch of jungle. **TZ**

ANSWERS TO A 'TWILIGHT ZONE' TRIVIA QUIZ (from page 21)

I. TITLE TURMOIL

1. "A Stop at Willoughby"
2. "Nervous Man in a Four Dollar Room"
3. "Long Live Walter Jameson"
4. "Cavender Is Coming"
5. "The Trouble with Templeton"
6. "Mr. Garrity and the Graves"
7. "The Obsolete Man"
8. "Showdown with Rance McGrew"
9. "Mr. Denton on Doomsday"
10. "The Last Night of a Jockey"

II. DRAMATIS PERSONAE

- | | |
|------|-------|
| 1. b | 6. a |
| 2. i | 7. e |
| 3. f | 8. j |
| 4. g | 9. h |
| 5. c | 10. d |

III. FACTS AND FIGURES

1. 156.
2. 91.
3. "I Sing the Body Electric."
4. Kuppenheimer (Seasons 1 and 2) and Eagle Clothes (Seasons 3, 4, and 5).
5. b.
6. "The Bard."
7. "Where is Everybody?," October 2, 1959.
8. "The Bewitchin' Pool," June 19, 1964.
9. c.
10. Six ("Third From the Sun," "The Monsters Are Due on Maple Street," "The Invaders," "On Thursday We Leave for Home," "To Serve Man," and "Death Ship").
11. Two ("The Brain Center at

- Whipple's" and "Uncle Simon").
12. "The Invaders."
 13. b.
 14. "A World of His Own."
 15. *Night Gallery*.
 16. "Ninety Years Without Slumbering" and "One for the Angels."
 17. Marius Constant.

IV. ON THE SET V. THE WRITERS

- | | |
|------|------|
| 1. c | 1. e |
| 2. a | 2. b |
| 3. e | 3. a |
| 4. d | 4. c |
| 5. b | 5. d |

VI. STAR STRUCK

1. "The Monsters Are Due on Maple Street," "The Little People."
2. "Mr. Bevis."
3. "Two."
4. "Night of the Meek."
5. "The Old Man in the Cave."
6. "Miniature."
7. "The Mirror."
8. "Once Upon a Time."
9. "A Passage for Trumpet," "A Game of Pool," "Death Ship," "In Praise of Pip."
10. "The Grave," "Steel."
11. "Long Live Walter Jameson."
12. "Mr. Dingle, The Strong," "Time Enough at Last," "The Obsolete Man," "Printer's Devil."
13. "The Invaders."
14. "In Praise of Pip," "Long Distance Call," "It's a Good Life."

15. "Nothing in the Dark."
16. "Nick of Time," "Nightmare at 20,000 Feet."
17. "The Lonely," "The Mighty Casey."
18. "Shadow Play."
19. "Third from the Sun," "The Obsolete Man."

VII. BITS AND PIECES

1. Homewood.
2. Mr. Cadwallader.
3. Maya.
4. The S.S. *Queen of Glasgow*.
5. Johnny Foster, musician; Virgil Sterig, gangster; Andy Marshak, boxer.
6. Air Vice-Marshal Alexander Mackaye in "The Last Flight," so named because of an injury sustained in World War I.
7. A gold thimble for her mother.

8. The Hoboken Zephyrs.
9. Ridgeview, Ohio.
10. Nikita Khrushchev.
11. Big Phil Nolan.
12. "Preccrassny," the Russian word for "pretty."
13. Permanent insanity.
14. Sergeant Conners, Private McCluskey, Corporal Langstord.
15. Centerville.
16. Hatred.

VIII. AND NOW A WORD FROM ROD SERLING

1. "Perchance to Dream."
2. "The Prime Mover."
3. "Time Enough at Last."
4. "Mr. Dingle, The Strong."
5. "The Midnight Sun."
6. "I Shot an Arrow into the Air."
7. "Spur of the Moment."
8. "Long Distance Call."
9. "The Hunt."

SCORING YOURSELF

This quiz contains a total of 91 questions. Score yourself one point for each correct answer.

91-68: Okay, okay, Rod, quit showing off.

67-46: You've been spending a lot of time in another dimension.

45-24: You deserve the Kanamit award for supreme intelligence.

23 and under: Clearly *The Twilight Zone* wasn't your favorite show.