

# TWILIGHT ZONE



# Rod Serling's Dream

## Editor's Note:

STARLOG is proud to present a special 18-page look at the most important SF series ever televised and the creative genius who made it work. The entire section, including artist Marcus Hamilton's full-spread color poster (pages 34 & 51), the in-depth examination of Serling's career and the complete episode guide, can be removed and kept by your TV for re-run reference without damage to the magazine. Simply open the center staples—carefully—gently lift the section out and reclose the staples.

By ED NAHA

October 2, 1959:

The television screen fades to black. From out of nowhere, a faint starfield appears: an endless swath of space that slowly begins to twist and turn before the camera's eye. A message seems to be coming into view.

"There is a sixth dimension beyond that which is known to man," intones an omniscient voice. "It is a dimension as vast as space and as timeless as infinity. It is the middle ground between light and shadow, between science and superstition, between the pit of man's fears and the sunlight of his knowledge. It is the dimension of the imagination. It is an area that we call . . . the *Twilight Zone*."

From the center of the cosmos, the jagged logo of the *Twilight Zone* bursts forth, and then disappears, across the screen. A lone figure is seen standing stoically before the television equivalent of a void. Hands clasped before him, the figure speaks in a clipped, deliberate fashion. He is the narrator, the guide, the creator of the *Twilight Zone* . . . Rod Serling.

It is Serling who will dictate the goings-on within this strange video realm. It is Serling who will completely revolutionize television week after week with this unique anthology series. He will defy the rules of the broadcasting game by appealing to his viewers' imaginations and not their pocketbooks. He will fight the system hour after hour,

day after day, year after year in order to insure his show's integrity.

In the end, he would become an idol to millions and a stereotype in his own eyes.

## " . . . It's Not A Spook Show."

When the *Twilight Zone* premiered in that fall of '59, no one, with the exception of creator Rod Serling, realized that this harmless little "ghost" show would shake the television kingdom by its rafters, becoming one of the most talked about shows in the history of broadcasting—inspiring a horde of similar series from the sixties' *Outer Limits* to the present day *Fantasy Island*. Critics, who had been prepared to dismiss the show as a juvenile effort filled with rehashed Karloff-Lugosi antics, found themselves applauding Serling's brilliant excursions into fantasy. A startled CBS network, totally unprepared for the quality of the series, delightfully began referring to this unexpected windfall as a "prestige" show.

For Serling, however, the *Twilight Zone* was just another scrimmage in his life-long battle to bring intelligence to the expanding medium of television. Serling was not afraid to defend his fledgling series from TV's commercial wolf-packs and, indeed, would do so for years to come. Never a man to walk away from an argument, Serling, from the *Twilight Zone*'s very inception, proved a fearless opponent against the onslaught of bureaucratic executives

who sought to undermine his efforts.

"It's not a monster rally or a spook show," the author stated a month after the series had premiered. "There will be nothing formula'd in it, nothing telegraphed, nothing so nostalgically familiar than an audience can join the actors in duets. The *Twilight Zone* is what it implies: that shadowy area of the almost-but-not-quite; the unbelievable told in terms that can be believed."

The *Twilight Zone* was, in effect, Rod Serling's totally ingenious way of presenting thought-provoking entertainment to a TV audience weaned on *The Honeymooners* and *The Cisco Kid*. In essence, he was sneaking high-voltage, speculative fantasy in on an unsuspecting public. From the outset, he knew this was a risky move. If he succeeded, he would be declared a hero. If he failed, he would suffer an almost suicidal career setback. It was a risk and a dangerous one, but Rod Serling was used to taking risks. In fact, he relished the chance to do so. For the next five years, he would proudly put his neck on the network line on behalf of his brainchild—time and time again. As a result, he would win three Emmys for one show and be kicked off the air unceremoniously at the end of its run.

## The Rise Of The "Angry Young Man"

The *Twilight Zone* was Rod Serling. Its climate, its population and its geography were all a reflection of Serling's

kinetic imagination. To trace the show's developments, its quirks, is to trace the development of a two-fisted writer who fought his way into the hearts and minds of the American public—while not yet out of his twenties. "Writing is a demanding profession and a selfish one." Serling once reflected. "And because it is selfish and demanding, because it is compulsive and exacting, I didn't embrace it. I succumbed to it."

Before turning to writing as a career, young Rod Serling had shown a marked preoccupation for fighting the odds, no matter how great, and in any and all situations. His lust for life led him constantly into Don Quixote-like situations jousting him with some of everyday living's most Olympian windmills. It was a joyful compulsion.

The son of a Binghamton, New York butcher, the diminutive (five foot-five) Serling pursued life with a passion, diving into the world of sports while still in his late teens. Eventually, he became a Golden Gloves boxer, winning all his bouts but the last . . . an unfortunate encounter which left his nose in a slightly altered state. During World War II, he was an Army paratrooper and, because of his adventurous nature, received a Purple Heart.

The horrors of war, however, sparked something inside of Serling that he found hard to exorcise by conventional means . . . a nagging spectre in the back of his mind that couldn't be assuaged via gymnasium workouts or long walks. While attending Antioch College on the G.I. bill after the war, Rod began writing, incorporating his fascination for the human spirit into his pieces. He rid himself of World War II's mental leftovers and began to experiment with style. He gradually became absorbed in his writing, attempting to break into the growing field of TV drama. He wrote some forty scripts without a single sale.

After college, he attempted to write copy for a local Cincinnati TV and radio station. That experience proved frustrating. His introspective characters constantly came under attack by high-minded executives who wanted their "people to get their teeth into the soil!" Serling recalled the period years later, quipping, "What these guys wanted wasn't a writer, but a plow!"

Turning to his wife Carol for moral

support, Serling hesitantly embarked on a career as a freelance writer. Success was not long in coming. In 1955, his teleplay *Patterns*, a tale of corporate intrigue, won Serling his first Emmy Award. In 1956 *Requiem For A Heavyweight* garnered a second, as well as the first Peabody Award ever presented to a writer. In 1957, Serling copped a third Emmy for his play, *The Comedian*. To this day, Rod Serling has won more Emmy's than any other writer in television history.

By the late fifties, Serling had garnered the reputation of being an "angry young man." Television, however, was growing quickly, adapting slicker, sleeker methods that forced many such angry writers out of the business. The ninety-minute dramas concerning burning issues were being axed, replaced by half-hour situation comedies and benign westerns. Entertainment was the name of this game. Sponsors demanded "safe" programs to showcase their products. The networks wanted sponsors. Burning issues were thus allowed to cool.

For Serling, this gradual shift in television programming was anything but a surprise. Years before, he had found the network censors to be spineless. "Once," he stated, "I couldn't mention Hitler's gas ovens because a gas company sponsored the show." And so, in 1957 Serling began to plan his leap from "serious" television drama to "sheer fantasy." "I simply got tired of battling," he remarked, explaining his much-publicized switch. "You always have to compromise your script lest somebody—a sponsor, a pressure group, a network censor—gets upset. The result is that you begin to settle for second best. You skirt the issues."

From that point onward, Serling publicly stated that he would purposely skirt the issues. His days as an Angry Young Man were over, he declared. He was, after all, over the age of thirty and getting to be quite a mellow guy. He wrote an hour-long pilot called "The Time Element" for CBS as a prelude to the *Twilight Zone*.

And how did the uncontroversial, mellowed-out Serling tackle the realm of fantasy? Suffice to say that this drama's hero was a fellow who foresaw the Japanese attack of Pearl Harbor in a

dream and could convince no one of its validity. CBS took one look at the pilot and backed away from Serling's proposed series. When the hour-long installment was finally aired as an episode of *Desilu Playhouse* that year, it attracted the largest amount of mail of any episode shown during '57.

CBS, smelling success, allowed Serling to film another pilot, this time a half-hour drama entitled "Where Is Everybody?" Serling again played with the boundaries established by play-it-safe corporate minds, coming up with one of the few episodes of the *Twilight Zone* to actually have a logical ending. An astronaut, surrounded by a seemingly deserted world, turns out to be the guinea pig in a psychological isolation test which produces the delusion that he's the last man on Earth.

Safe stuff, right?

General Foods thought so and, in February of 1959, decided to sponsor the show for that fall. Serling was more than willing to publicly cooperate with the powers-that-be. "I'm not writing anything controversial in the new series." The then-34-year-old genius added slyly. "Now that we're petulant aging men, it no longer behooves us to bite the hand that feeds us."

By the winter of '59, it was clear that the *Twilight Zone* was, in its own way, the *most* controversial show Serling had ever come up with. The viewers realized it almost at once. It took the network and the sponsors a little longer to figure out what was really going on. Then, all hell broke loose.

### " . . . They Want To Cancel!"

During the first few months of its coast-to-coast lifespan, the *Twilight Zone* struggled for survival. Being the very first network science-fiction/fantasy anthology merit of any it took a while for the show to catch on with the public. Initial ratings were horrendously low, although that situation was destined gradually to change. The sponsors became nervous. The network began to grumble. Even in those lean days, Serling somehow found positive arguments to use on the show's behalf. Concerning its initial ratings, he exploded. "Fifteen million viewers (saw the show)—more than saw *Oklahoma!*

"It's not a monster rally or a spook show," Serling said of the *Twilight Zone*. Years later, he found himself hosting the monstrous *Night Gallery*.

during the entire run of the show on Broadway, and they want to cancel us!!"

The show refused to die. Word of mouth spread and the critics openly praised it to the heavens. The ratings began to inch upward and Serling successfully unveiled shows concerning the adventures of Mr. Death, a time travelling businessman, a faded Hollywood goddess who literally lives in her old movies, a murdering astronaut, a hapless guardian angel, a marooned convict in love with a female robot and a child who could make wishes come true. Each episode delved deep into human emotion—the fears, the joys, the triumphs and the downfalls of everyday living. Writer Serling clearly relished the nuts and bolts of the world around him, and his interest was infectious.

As the show became more and more notorious, Serling slowly began to shift his public stance concerning the *Twilight Zone*. No longer was the show an exercise in safety. "We want to prove that television, even in its half-hour form, can be both commercial and worthwhile," he pointed out. "We want to tell stories that are different. At the same time, perhaps only as a side effect, a point can be made that the fresh and the untried can carry more infinite appeal than a palpable imitation of the already proved."

Rod Serling was once again at odds with "the system." Hollywood agents, who saw the show as nothing more than a monster gallery, submitted gigantic actors with necks long enough to hang electrodes from. Authors submitted stories concerning the ultimate monster situation. Serling, however, remained adamant about the show's direction, stating that the *Twilight Zone* "probes into the dimension of the imagination but with a concern for taste and for an adult audience too long considered to have IQs in the negative figures."

The narrator-writer had creative control of the series and relied only on the finest of material and authors in putting together his weekly shows. Besides Serling himself, the early *Twilight Zone* relied on such brilliant minds as Richard (*The Incredible Shrinking Man*) Matheson and Charles (*The Seven Faces Of Dr. Lao*) Beaumont for story ideas. According to



Photo: Courtesy of Personality Photos  
P. O. Box 50, Brooklyn, N. Y. 11230

Serling, this was all part of a master plan. "Each story is complete in itself," he explained. "This anthology series is not an assembly line operation. Each show is a carefully conceived and wrought piece of drama, cast with competent people, directed by creative, quality-conscious guys and shot with an eye toward mood and reality."

The *Twilight Zone's* scope of vision expanded greatly during the second season, including robots, the devil, justice-seeking machines, paranoid citizens, nasty aliens and magic Santa Clauses within its ranks. For some odd reason, the show's resident menagerie of characters startled some of its sponsors. The great migration of 1960 began.

General Foods and Kimberly-Clark left. Colgate-Palmolive entered the *Zone*, then jumped ship. Chesterfield cigarettes did likewise. From that point onward, sponsors entered and exited the show's domain on a revolving door policy, keeping the network nervous and Serling in a state of constant anxiety concerning the continuing quality of his show.

Before long, Serling was writing and rewriting like a man possessed. Smoking up to four packs of cigarettes a day, the author would often work in eighteen-hour shifts, worrying both about his ever-struggling show and the prospect of a smothering writer's block. In the back of his mind, Serling had the idea that one day his talent would

simply stop. He fought against this imaginary deadline furiously, churning out a constant flow of ideas. "In my writing, I work with a secretary and a recorder," he once informed reporters. "I dictate everything. It's a free-wheeling thing. I act out all the parts. I do three or four drafts but by the time I get through with the second, things are pretty well set."

On numerous occasions, Serling found himself writing during the hours he should have been sleeping. Naturally, as the show's popularity increased, this practice almost became routine. With over thirty shows demanded per season, the feisty writer was faced with the chore of putting together a finished half-hour segment in a three-day shooting schedule. Although the pressure to keep the *Twilight Zone* going was great, Serling relaxed from time to time, enjoying the prestige connected with the series. "We're part of the language now," he once beamed proudly. "Archie Moore, when he last got knocked out, said he felt like he was in the 'twilight zone.' Dean Rusk spoke of the 'twilight zone' in international diplomacy and there is a 'twilight zone' defense in basketball."

As host of the show, Serling was becoming as famous a TV star as he was a writer. "There I am," he laughed. "Five feet five of solid gristle. I really don't like to do hosting. I do it by default. I have to. If I had my 'druthers, I wouldn't do it. I just tense up terribly before going before the cameras. It's an

ordeal. If I had to go on 'live,' of course, I'd never do it. It's like boxing. I'm the only fighter in history who had to be carried both into and out of the ring."

Serling had the good humor to resist the egomania attached to cult fame. Whenever he did find his head swelling to star status, he could rely on his family to gently deflate his growing hat size. About to receive a deluge of *Twilight Zone*-inspired awards, including the keys to a few cities, Serling was approached by his wife who reacted by smiling sweetly and saying, "If you don't laugh, I'm going to divorce you." Serling's visions of grandeur promptly crumbled amid a barrage of giggles. On another occasion, when pictured in another magazine, Serling proudly approached his then-infant daughters, Jody and Nan, with the issue in hand, beaming, "Do you know why I'm in there?" Jody looked at the magazine closely, and then looked at her father. "Who'd you shoot?" she asked solemnly. There simply was no room for egos in the household, a fact which pleased Serling immensely.

Despite his good humor, Serling found that, by the third season, the fight to keep the *Twilight Zone* artistically valid was getting on his nerves. "I'm tired of it," he sighed to one interviewer, "as most people are when they do a series for three years. I was tired after the fourth show. It's been a good series. It's not been consistently good, but I don't know any one series that is consistently good when you shoot each episode in three days. We've been trying gradually to get away from the necessity of a gimmick, but the show has the stamp of the gimmick and it's hooked for now. It's tough to come up with them week after week."

By the end of the third season, Serling had written 62 out of the 92 shows televised. Although the *Twilight Zone* was widely acknowledged as a quality series, Serling was obsessed with the idea that a perfect series had eluded his grasp. "I guess that a third of the shows have

been pretty damn good," he reflected. "Another third would have been passable. Another third are dogs—which I think is a little better batting average than the average show. But to be honest, it's not as good as we thought or expected it might be."

Serling, apparently, was not the only party involved with the show who demanded perfection from the *Twilight Zone*. At the end of its third season, the *Twilight Zone* was cancelled . . . almost.

### "Something Totally Different"

CBS let the axe fall on the critically acclaimed *Twilight Zone* during the latter half of its third season. Stunned, Serling discovered that his show had been replaced by terminal comedy about a family-swapping pair of teenaged girls, one British and one American, entitled *Fair Exchange*. "Anybody would rather quit than get the boot," he reflected. "On the other hand, I am grateful. We had some great moments of vast excitement and, on occasion, achieved some real status. But now it's time to move on."

Serling left to teach at Antioch College and to write the screenplay for *Seven Days In May*. During his absence, however, *Fair Exchange* flopped and CBS decided to revamp their favorite prestige show . . . the *Twilight Zone*. In its own small way it was a solidly popular show, the network reasoned. Somehow they had to come up with a way to increase its ratings. During a series of brainstorming sessions, one corporate mind came up with the ideal solution. If the *Twilight Zone* attracted, let's say, 15 million viewers in a half-hour format, wouldn't it attract 30 million in an hour-long slot?

And so, the *Twilight Zone* was trotted out as an hour-long series during its fourth season. "In the half-hour form we depended heavily on the old O. Henry twist," Serling said with forced optimism at the beginning of the season. "So the only question is: Can

we retain the *Twilight* flavor in an hour? We may have to come up with something totally different."

The "something different" the elongated show came up with turned out to be boredom. After 13 publicly shunned episodes, the 60-minute *Twilight Zone* was cancelled. During its fifth season, it returned as a half-hour brainteaser, but by that time no one at CBS really cared about the series. It was subsequently cancelled . . . "for reasons totally unknown to me," Serling grouched. "The other time we were tossed off the air with the knowledge that we might come back in an hour form. But this time we have no assurances that we'll ever come back, even as a five-minute commercial. In a strange way, I don't blame them (the network executives)," Serling confessed. "To this extent, we've been on the air five years and I think the show took on a kind of aged look."

The *Twilight Zone* was almost salvaged when ABC approached Serling about revamping the show for a sixth season. Serling refused, stating that "I think ABC wanted a trip to the graveyard every week."

Serling parted ways with the *Twilight Zone*, allowing the show to lapse into syndicated reruns, and went off to other projects. Haunted by the possibility of becoming known only as the has-been "ghost show" creator, he plunged headfirst into a mountain of projects. He wrote the screenplays for such films as *Planet Of The Apes* and *The Man*, worked on a few Broadway plays and did numerous television commercials just to keep himself busy without thinking. For Rod Serling, the lover of life, the master of risk-taking, free time was a trap to be avoided.

By 1970 he was back on the air with a mini-series entitled *Night Gallery*—a gothic, hour-long anthology that echoed the *Twilight Zone* in some respects but lacked its intellectual clout. Critics disdained the show, taking Serling to task for foisting such a banal show on his fans. As it turned out, Serling was one of the show's harshest critics himself.

After three years and 92 episodes (62 penned by Serling himself), creator Rod Serling mused: "I guess a third of the shows have been pretty damn good . . . another third are dogs."

He had backed himself into a creative corner in an effort to launch the show, allowing himself to lose creative control of *Gallery* to both NBC and producer Jack Laird. In various formats, the show limped along for three years until dying a much-deserved death. Serling was contractually bound to host the weekly installments, a fact which pleased him little. "The way the studio wants to show it," he complained, "a character won't be able to walk by a graveyard; he'll have to be chased. They're trying to turn it into *Mannix* with a shroud!"

Yet, Serling continued to fight doggedly against the odds—all odds. On his fortieth birthday he made his first parachute jump since World War II. "I did it for one reason," he revealed. "I had to prove I wasn't old." During his tenure with *Night Gallery*, when many of his scripts were being rejected because of their unabashed quality, Rod still managed to sneak in a few zinger stories before the show's collapse. Two were nominated for Emmys.

### Into The Twilight Zone

During the early 1970s, the former wunderkind of television's Golden Age tormented himself with thoughts of self-doubt concerning his craft. A TV film, *The Doomsday Flight*, presented the idea of an extortionist planting a bomb on an airplane. Shortly after the Serling show was televised, the event occurred in real life. Serling apologized publicly to the world for writing the script. He later apologized for making the original apology, adding, "A writer can't be responsible for the pathology of idiots."

Still, he was publicly disgusted about his long association with television. "To write meaningful, probing things for television nowadays is an exercise in futility," he remarked in 1972. That same year he was interviewed by a journalist in an office with framed reviews of his plays from the fifties. "Sometimes I come in here just to look," he stated. "I haven't had reviews like that in years. Now I know why

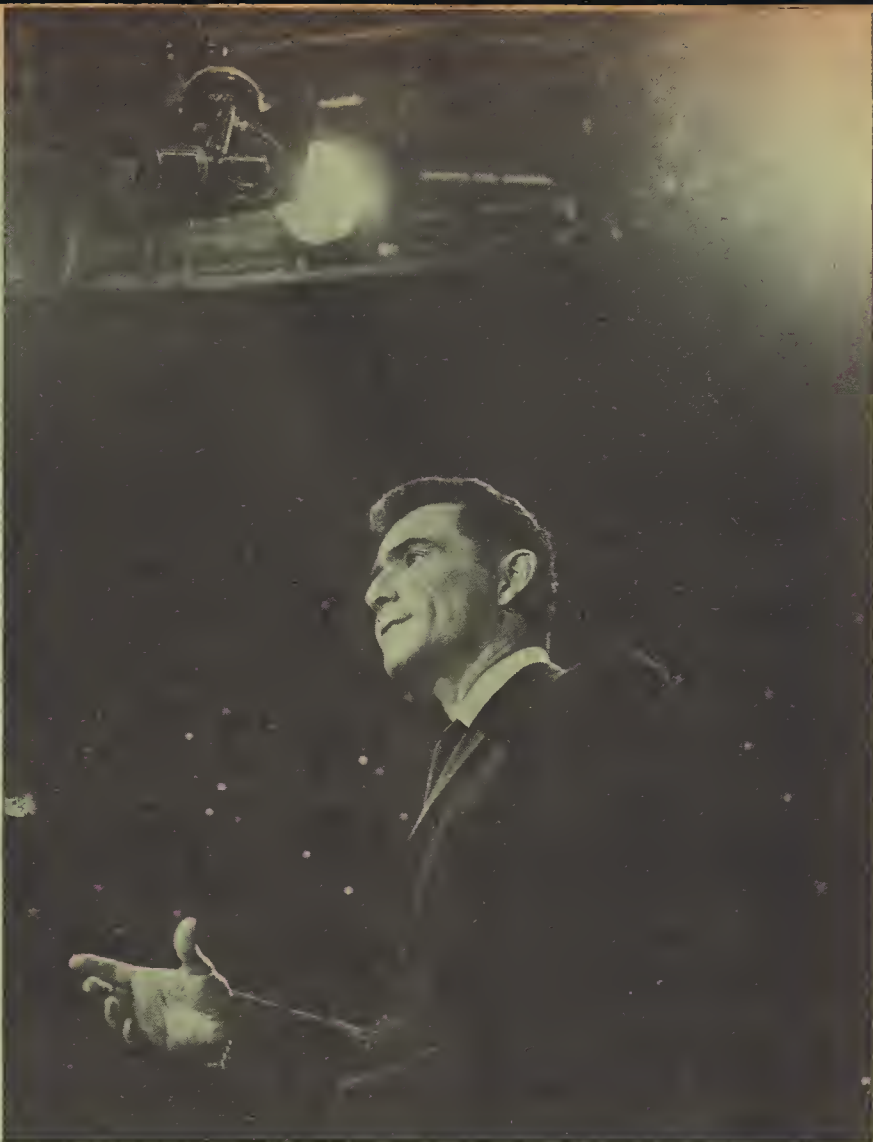


Photo: Courtesy of Personality Photos P.O. Box 50, Brooklyn, N.Y. 11220

people keep scrapbooks—just to prove to themselves it really happened."

Rod Serling died on June 28, 1975 in Rochester, New York, of complications following open-heart surgery two days earlier. He was fifty years old, a veteran of a twenty-year love-hate relationship with television.

Although publicly Serling muttered about his constant video battles, there were softer, prouder moments when he reflected on some of his accomplishments with satisfaction. All his life, through his writing, he conducted a one-sided love affair with humanity. He took great delight in pinpointing the essence of an individual, the parts that make someone tick, and presenting his findings coast-to-coast over the small video screen. "I've my moments of depression," he admitted a year or so before his death, "but I guess you'd say I'm a pretty contented guy."

Today, three years after his death and nearly fifteen years after his beloved *Twilight Zone's* cancellation, Serling can still be seen sauntering onto the TV screens of millions of viewers via reruns, bringing his insight and his marvels to audiences world-wide. As it turns out, Serling's one-sided love affair

with humanity was not unrequited after all. With the *Twilight Zone* entering its umpteenth season of syndicated reruns, its audience mushrooms at a phenomenal rate. New generations of fantasy lovers, of intellectuals, humanitarians, nostalgic adults and awestruck children cling to the show lovingly, faithfully; pushing its overall national rating a quantum leap beyond the *Zone's* original 1959-1964 figures.

Back during the show's final, troubled two years, Serling took the time to prophesize to one writer, "Fame is short-lived. One year after this show goes off the air, they'll never remember who I am. And I don't care a bit. Anonymity is fine with me. My place is as a writer."

The five-time Emmy award-winning writer-producer-narrator had been right about many things during his lifetime. Fortunately, for millions of *Twilight Zone* fans around the globe, in this case he was as wrong as a man can be.

Rod Serling will always be remembered. His thoughts, his insights will be cherished as long as the *Twilight Zone* exists. And, as everyone knows, the *Twilight Zone* is "as vast as space and as timeless as infinity." ★



# THE TWILIGHT ZONE



Ed Wynn in *One For The Angels*

## EPISODE GUIDE

Compiled by GARY GERANI,  
author of *Fantastic Television*

### First Season: 1959-60

#### WHERE IS EVERYBODY?

Writer: Rod Serling. Director: Robert Stevens.  
Cast: Earl Holliman, James Gregory.

Pilot show for the series concerns a man who finds himself in a completely deserted city. In the end, we learn that it was all a test to observe how human beings will respond to extreme loneliness during space flights. This was the only episode shot at Universal Studio, (all others were filmed at MGM).

#### ONE FOR THE ANGELS

Writer: Rod Serling. Director: Robert Parish. Cast: Ed Wynn, Murray Hamilton, Dana Dillaway, Merritt Bohn.

Wynn delivers a bravura performance as a sidewalk salesman who makes the greatest pitch of his life to save a little girl from "Mr. Death" (Hamilton).

#### MR. DENTON ON DOOMSDAY

Writer: Rod Serling. Director: Allen Reisner. Cast: Dan Duryea, Malcolm Atterbury, Martin Landau, Jeanne Cooper, Ken Lynch, Doug McClure.

A has-been gunslinger finds his fast draw abilities have been restored after he drinks a magic potion.

#### THE SIXTEEN-MILLIMETER SHRINE

Writer: Rod Serling. Director: Mitch Leisen. Cast: Ida Lupino, Martin Balsam, Alice Frost, Jerome Cowan.

A former movie queen tries to recreate the spirit of her heyday by screening her old movies . . . and living them.

#### WALKING DISTANCE

Writer: Rod Serling. Director: Robert Stevens. Cast: Gig Young, Frank Overton, Michael Montgomery, Irene Tedrow.

Young's acting and a magnificent score by Bernard Herrmann highlight this episode. Harried advertising agent Martin Sloane visits his home town and slips thirty years into his childhood.

#### ESCAPE CLAUSE

Writer: Rod Serling. Director: Mitch Leisen. Cast: David Wayne, Virginia Christine, Wendell Holmes, Thomas Gomez.

A hypochondriac makes a pact with the Devil for immortality. He then kills someone for kicks, but instead of getting the electric chair, he is sentenced to life imprisonment!

#### THE LONELY

Writer: Rod Serling. Director: Jack Smight. Cast: Jack Warden, Jean Marsh, John Dehner, Ted Knight, Jim Turley.

This classic episode concerns one James Corry (Warden), a man convicted of murder and sentenced to spend forty years on a distant asteroid. He has only one companion—a robot made in the form of a woman. Ted Knight, later Ted Baxter on *The Mary Tyler Moore Show*, has a minor role as a nasty space crewman.

#### TIME ENOUGH AT LAST

Writer: Rod Serling. Director: John Brahm. Cast: Burgess Meredith, Jacqueline DeWit, Vaughn Taylor, Lela Bliss.

In his first of several *Twilight Zone* episodes, Burgess Meredith plays a nearsighted bank teller who becomes the only survivor of an H-bomb attack. He is now able to pursue his only real interest in life—reading. Unfortunately, he breaks his glasses shortly after he has made his way to a library.

#### PERCHANCE TO DREAM

Writer: Charles Beaumont. Director: Robert Florey. Cast: Richard Conte, John Larch, Suzanne Lloyd, Ted Stanhope, Eddie Marr.

The first non-Serling script of the series concerns a man (Conte) who is terrified of falling asleep. He fears that the mysterious woman he meets in his dreams will soon murder him.

#### JUDGMENT NIGHT

Writer: Rod Serling. Director: John Brahm. Cast: Nehemiah Persoff, Ben Wright, Patrick McNee, Hugh Sanders, Leslie Bradley Deirdre Owen, James Franciscus.

Murky tale about a passenger aboard a war-time freighter who is certain the ship will be sunk at 1:15 A.M.

#### AND WHEN THE SKY WAS OPENED

Writer: Rod Serling. Director: Douglas Heyes. Cast: Rod Taylor, Charles Aidman, James Hutton, Maxine Cooper.

After three astronauts return from man's first space flight, each of them mysteriously disappears. Based on a short story by Richard Matheson.

#### WHAT YOU NEED

Writer: Rod Serling. Director: John Brahm. Cast: Steve Cochran, Ernest Truex, Reed Morgan, William Edmonson, Arline Sax.

Swindler Fred Renard (Steve Cochran) tries to profit from an amiable fellow's talent for seeing into the future. Based on a short story by Lewis Padgett.

#### THE FOUR OF US ARE DYING

Writer: Rod Serling. Director: John Brahm. Cast: Harry Townes, Beverly Garland, Philip Pine, Ross Martin, Don Gordon.

Arch Hammer (Townes) can alter his face to make it look like anyone else's. Based on a short story by George Johnson.

#### THIRD FROM THE SUN

Writer: Richard Matheson. Director: Richard Bare. Cast: Fritz Weaver, Joe Maros, Edward Andrews, Denise Alexander, Lori March.

Weird camera angles and special props left over from MGM's "Forbidden Planet" bolster this story about two families planning to leave a war-threatened world via spaceship.

#### I SHOT AN ARROW INTO THE AIR

Writer: Rod Serling. Director: Stuart Rosenberg. Cast: Edward Binns, Dewey Martin.

After supposedly landing on another planet, an astronaut kills his comrades to prolong his own life. Based on a short story by Madeline Champion.



*Nick Of Time* starred William Shatner.



Anne Francis times two in *The After Hours*.

### THE HITCH-HIKER

Writer: Rod Serling. Director: Alvin Ganzer. Cast: Inger Stevens, Leonard Strong, Adam Williams, Lew Gallo, Dwight Townsend.

Driving cross-country, a woman becomes panicky when she continually sees the same ominous hitch-hiker on the road ahead. Based on a radio play by Lucille Fletcher.

### THE FEVER

Writer: Rod Serling. Director: Alvin Ganzer. Cast: Everett Sloane, Bibi Janiss, William Kendis, Lee Miller.

A gambling-hating man named Franklin Gibbs (Sloane) battles a Las Vegas slot machine with a malevolent mind of its own.

### THE LAST FLIGHT

Writer: Richard Matheson. Director: William Claxton. Cast: Kenneth Haigh, Alexander Scourby, Simon Scott, Robert Warwick.

A British World War I flyer lands at a modern air base in 1959.

### THE PURPLE TESTAMENT

Writer: Rod Serling. Director: Richard Bare. Cast: William Reynolds, Dick York, Barney Phillips, William Phipps, Warren Oates, Marc Cavell, Ron Masak, Paul Mazursky.

Powerful tale about a lieutenant with the ability to predict which men in his outfit will be killed in battle.

### ELEGY

Writer: Charles Beaumont. Director: Douglas Heyes. Cast: Cecil Kellaway, Jeff Morrow, Kevin Hagen, Don Dubbins.

Three astronauts land on a world where everyone is in a trance-like state. They then encounter an eccentric old gent named Mr. Wickwire (Kellaway), who apparently runs the planet.

### MIRROR IMAGE

Writer: Rod Serling. Director: John Brahm. Cast: Vera Miles, Martin Miller, Joe Hamilton.

In a bus depot, a woman finds herself haunted by her double.

### THE MONSTERS ARE DUE ON MAPLE STREET

Writer: Rod Serling. Director: Ron Winston. Cast: Claude Atkins, Jack Waggoner, Ben Erway, Lyn Guild.

Hysteria grips a small community as residents suspect a power failure has been caused by invaders from space disguised as Earthmen.

### A WORLD OF DIFFERENCE

Writer: Richard Matheson. Director: Ted Post. Cast: Howard Duff, Eileen Ryan, Gail Kobe, Frank Maxwell, Peter Walker.

A businessman's normal working world inexplicably becomes the set for a film in which he has become a character.

### LONG LIVE WALTER JAMESON

Writer: Charles Beaumont. Director: Tony Leader. Cast: Kevin McCarthy, Edgar Stehli, Estelle Winwood, Dody Heath.

An effective horror story in the tradition of "The Man in Half Moon Street." History professor Walter Jameson (McCarthy), an expert on the Civil War, is actually immortal and well over 200 years old.

### PEOPLE ARE ALIKE ALL OVER

Writer: Rod Serling. Director: David Orrick McDearmon. Cast: Roddy McDowall, Susan Oliver, Paul Comi, Byron Morrow, Vic Perrin.

An astronaut (McDowall) is pleased to find that people on Mars act just like people at home. Based on a short story by Paul W. Fairman.

### EXECUTION

Writer: Rod Serling. Director: David Orrick McDearmon. Cast: Albert Salmi, Russell Johnson, Than Wyenn, George Mitchell, Jon Lormer.

A western outlaw (Salmi) is snatched from the hangman's noose by a modern day scientist (Johnson) and his time machine.

### THE BIG, TALL WISH

Writer: Rod Serling. Director: Ron Winston. Cast: Ivan Dixon, Steve Perry, Kim Hamilton.

A child's faith in miracles helps a down-and-out boxer win an important match.

### A NICE PLACE TO VISIT

Writer: Charles Beaumont. Director: John Brahm. Cast: Larry Blyden, Sebastian Cabot, Sandra Warner.

While committing a crime, a cheap hood (Blyden) gets killed and finds an afterlife in which all wishes are granted.

### NIGHTMARE AS A CHILD

Writer: Rod Serling. Director: Alvin Ganzer. Cast: Janice Rule, Terry Burnham, Shepperd Strudwick.

Schoolteacher Helen Foley (Rule) is haunted by the recurring image of herself as a child.

### A STOP AT WILLOUGHBY

Writer: Rod Serling. Director: Robert Parrish. Cast: James Daly, Howard Smith, Patricia Donahue, James Maloney.

Harried by his high-pressure job, an executive falls asleep on a train and wakes at a mysterious stop called Willoughby.

### THE CHASER

Writer: Robert Presnell, Jr. Director: Douglas Heyes. Cast: George Grizzard, John McIntyre, Patricia Barry.

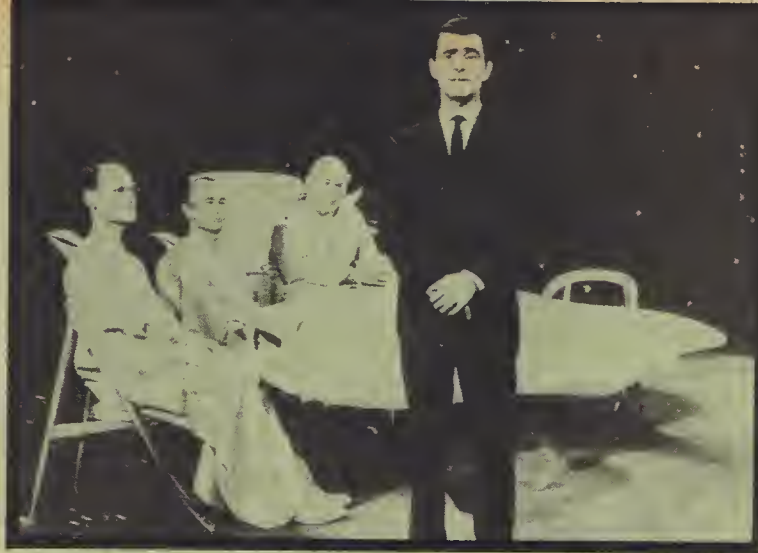
A loser in the game of love purchases a special potion from a weird doctor. Based on a short story by John Collier.

### A PASSAGE FOR TRUMPET

Writer: Rod Serling. Director: Don Medford. Cast: Jack Klugman, Mary Webster, John Anderson, Frank Wolff.

An unsuccessful trumpet player is given a second crack at life—after he is struck and killed by a truck.





Serling is in Heaven in *Cavender Is Coming*.



*The Invaders* taunt Agnes Moorehead.

### MR. BEVIS

Writer: Rod Serling. Director: Robert Parrish. Cast: Orson Bean, Henry Jones, Charles Lane, William Schallert.

A kindly fellow's life is turned topsy-turvy when he receives "help" from his guardian angel (Jones).

### THE AFTER HOURS

Writer: Rod Serling. Director: Douglas Heyes. Cast: Anne Francis, Elizabeth Allen, James Millhollin, John Conwell.

A woman (Francis) discovers that the floor of a department store on which she bought an item doesn't exist, and that the salesgirl was, in reality, a mannequin.

### THE MIGHTY CASEY

Writer: Rod Serling. Director: Douglas Heyes. Cast: Jack Warden, Robert Sorrells, Don O'Kelly, Abraham Sofaer.

The manager of a losing baseball team adds a new man to the fold—a robot named Casey.

### A WORLD OF HIS OWN

Writer: Richard Matheson. Director: Ralph Nelson. Cast: Keenan Wynn, Phyllis Kirk, Mary La Roche.

Serio-comedy, as a playwright creates true-to-life characters on his tape machine. They are so true that he can make them appear in the room with him!

## Second Season: 1960-61

### KING NINE WILL NOT RETURN

Writer: Rod Serling. Director: Buzz Kulik. Cast: Bob Cummings, Paul Lambert, Gene Lyons, Seymour Green, Richard Lupino, Jenna MacMahon.

After crashing in the desert, a bomber pilot (Cummings) is haunted by the images of his dead crew.

### THE MAN IN THE BOTTLE

Writer: Rod Serling. Director: Don Medford. Cast: Luther Adler, Vivi Janiss, Lisa Golm, Joseph Ruskin, Olan Soule, Peter Coe, Albert Szabo.

A pawnbroker (Adler) is granted four wishes by a sinister genie.

### NERVOUS MAN IN A FOUR DOLLAR ROOM

Writer: Rod Serling. Director: Douglas Heyes. Cast: Joe Mantell, William D. Gordon.

Unusual character study about a petty hood who literally confronts his "conscience" in a mirror.

### A THING ABOUT MACHINES

Writer: Rod Serling. Director: Dave McDearmon. Cast: Richard Haydn, Barbara Stuart, Barney Phillips.

A machine-hating writer is suddenly hunted by a small army of mechanical devices.

### THE HOWLING MAN

Writer: Charles Beaumont. Director: Douglas Heyes. Cast: H.M. Wynant, John Carradine, Robin Hughes, Ezelle Poule.

Classic episode about a man (Wynant) who takes refuge in a European monastery during a thunderstorm. He is told by the bearded, saintly Brother Jerome (Carradine) that the prisoner locked in an underground cell is no ordinary human being—he is the Devil himself! Atmospheric music (Bernard Herrmann) and a terrific transformation sequence add to the tale's effectiveness.

### THE EYE OF THE BEHOLDER

Writer: Rod Serling. Director: Douglas Heyes. Cast: William B. Gordon, Donna Douglas, Jennifer Howard, Joanna Heyes.

Another outstanding entry in the series. Plastic surgeons in some unknown society make one final attempt to improve a young woman's face so that she can live among "normal people." William Tuttle's make-ups are some of the most horrifying ever conceived for television.

### NICK OF TIME

Writer: Richard Matheson. Director: Richard L. Bare. Cast: William Shatner, Patricia Breslin.

A newlywed husband (Shatner) is fascinated by a fortune-telling machine that makes uncanny predictions about his life.

### THE LATENESS OF THE HOUR

Writer: Rod Serling. Director: Jack Smight. Cast: Inger Stevens, John Hoyt.

The faultless precision of robot servants invented by her father begins to annoy a young woman (Stevens). Originally done on video tape.

### THE TROUBLE WITH TEMPLETON

Writer: E. Jack Neuman. Director: Buzz Kulik. Cast: Brian Aherne, Pippa Scott.

An aging actor is given a sobering glimpse at the past he holds so dear.

### A MOST UNUSUAL CAMERA

Writer: Rod Serling. Director: John Rich. Cast: Fred Clark, Jean Carson, Adam Williams.

Examining their latest haul, two-bit thieves discover a camera that can predict the future.

### NIGHT OF THE MEEK

Writer: Rod Serling. Director: Jack Smight. Cast: Art Carney, John Fielder, Meg Wyllie, Robert Lieb.

Sensitive, well-acted drama about a department store Santa Claus (Carney) who ends up being the real thing. Originally done on video tape.



John Carradine is the guardian of *The Howling Man*.



Buster Keaton caught in *Once Upon A Time*.

## DUST

Writer: Rod Serling. Director: Douglas Heyes. Cast: Thomas Gomez, Vladimir Sokoloff, John Alonso, John Larch.

On the day of his execution, a man is conned by a vicious traveling salesman (Gomez) who sells him "magic dust" capable of eliminating hate.

## BACK THERE

Writer: Rod Serling. Director: David Orrick McDearmon. Cast: Russell Johnson, Paul Hartman.

A man is catapulted backward into time to the moments preceding the assassination of President Lincoln. The stirring score by Jerry Goldsmith was later heard as background music for *ABC's Wide World Of Entertainment* mysteries.

## THE WHOLE TRUTH

Writer: Rod Serling. Director: James Sheldon. Cast: Jack Carson, Jack Ging, Nan Peterson, George Chandler.

An unscrupulous used-car salesman (Carson) meets his match in a haunted auto with a mind of its own.

## THE INVADERS

Writer: Richard Matheson. Director: Douglas Heyes. Cast: Agnes Moorehead.

In this classic episode, an old woman in an isolated farm house must battle a horde of extraterrestrial invaders. In the end, Moorehead takes an axe to their starship and demolishes, in reality, *Forbidden Planet's* famous space cruiser! No actual dialog until the final sequence.

## A PENNY FOR YOUR THOUGHTS

Writer: George Clayton Johnson. Director: James Sheldon. Cast: Dick York, Hayden Rourke, Dan Tobin, June Dayton.

Unusual tale about a timid bank teller (York) who suddenly gains the ability to read people's minds after a freak accident.

## TWENTY TWO

Writer: Rod Serling. Director: Jack Smight. Cast: Barbara Nichols, Jonathan Harris, Fredd Wayne.

A woman is haunted by a recurring nightmare that always ends with her being escorted to hospital room number 22—the morgue.

## THE ODYSSEY OF FLIGHT 33

Writer: Rod Serling. Director: J. Addiss. Cast: John Anderson, Sandy Kenyon, Paul Comi, Harp McGuire, Wayne Heffley, Nancy Rennick, Beverly Brown.

A commercial airliner becomes unstuck in time. The prehistoric sequence, courtesy of Jack Harris, was unused footage from the movie "Dinosaurus."

## MR. DINGLE, THE STRONG

Writer: Rod Serling. Director: John Brahm. Cast: Burgess Meredith, Don Rickles.

Several weird-looking extraterrestrials appear in this episode about a timid little man (Meredith) who is given superpowers by a double-headed Martian experimenter. Don Rickles is customarily caustic as a character named Bragg.

## STATIC

Writer: Charles Beaumont. Director: Buzz Kulik. Cast: Dean Jagger, Carmen Mathews, Robert Emhardt.

An old radio provides a valuable link with the past for two elderly lovers. Originally done on video tape; based on a short story by Ocee Ritch.

## THE PRIME MOVER

Writer: Charles Beaumont. Director: Richard L. Bare. Cast: Dane Clark, Buddy Ebsen.

A telekinetic gentleman (Ebsen) is used to win some big money for a greedy man (Clark) at the gambling casinos.

## LONG DISTANCE CALL

Writer: Charles Beaumont and William Idelson. Director: James Sheldon. Cast: Billy Mumy, Phillip Abbott, Patricia Smith, Lili Darvas.

Powerful episode about a little boy with a toy telephone by which he mysteriously remains in contact with his dead grandmother. Originally done on video tape.

## A HUNDRED YEARS OVER

### THE RIM

Writer: Rod Sterling. Director: Buzz Kulik. Cast: Cliff Robertson, Miranda Jones.

A western settler mysteriously enters the 20th century when he goes off in search of medication for his dying son.

## THE RIP VAN WINKLE CAPER

Writer: Rod Sterling. Director: Justus Addiss. Cast: Oscar Beregi, Simon Oakland, Lew Gallo, John Mitchum.

Four thieves steal gold bullion and place themselves in suspended animation for a hundred years.

## THE SILENCE

Writer: Rod Serling. Director: Boris Sagal. Cast: Franchot Tone, Liam Sullivan, Jonathan Harris.

One of the very few non-fantasy episodes of this series. A man (Tone), sick of the incessant chatter of a fellow club member (Sullivan), offers him a half million dollars if he can keep silent for a full year.

## SHADOW PLAY

Writer: Charles Beaumont. Director: John Brahm. Cast: Dennis Weaver, Harry Townes, Wright King.

An hysterical young man (Weaver) tries to persuade the judge, who sentenced him to death, that he and the people around him are just part of a recurring nightmare.

## THE MIND AND THE MATTER

Writer: Rod Serling. Director: Buzz Kulik. Cast: Shelly Berman, Jack Grinnage, Jeanne Wood, Chet Stratton.

A book on the power of thought enables a meek clerk (Berman) to create a world exactly as he would want it.

## WILL THE REAL MARTIAN

### PLEASE STAND UP

Writer: Rod Serling. Director: Montgomery Pittman. Cast: Morgan Jones, John Archer, Bill Kendis, John Hoyt, Jean Willes, Jack Elam, Barney Phillips.

Offbeat entry about a pair of state troopers who must determine which member of a bus trip is, in reality, a Martian invader.



Two is Elizabeth Montgomery's territory.



Dennis Hopper (left) learns that *He Lives*.

### THE OBSOLETE MAN

Writer: Rod Serling. Director: Elliot Silverstein. Cast: Burgess Meredith, Fritz Weaver.

Meredith delivers an emotion-packed performance in this symbolic tale about a librarian judged "obsolete" by a totalitarian society of the future.

### Third Season: 1961-62

#### TWO

Writer/Director: Montgomery Pittman. Cast: Elizabeth Montgomery, Charles Bronson, Sharon Lucas.

In this contemporary Adam and Eve story, the two lone, frightened survivors of a nuclear holocaust must start the world afresh.

#### THE ARRIVAL

Writer: Rod Serling. Director: Boris Sagal. Cast: Harold J. Stone, Bing Russell, Robert Karnes, Noah Keen, Jim Boles, Robert Brubaker, Fredd Wayne.

The aviation administration is completely baffled by the appearance of a mysterious airliner—until an examiner poses the unlikely but apparently sound theory that the craft is imaginary.

#### THE SHELTER

Writer: Rod Serling. Director: Lamont Johnson. Cast: Larry Gates, Peggy Stewart, Michael Burne, Jack Albertson, Jo Helton, Joseph Bernard, Moria Turner, Sandy Kenyon, Mary Gregory, John McLiam.

When a possible nuclear attack is announced, several suburban friends and neighbors are reduced to selfish, vicious animals in a struggle over one family's bomb shelter.

#### THE PASSERBY

Writer: Rod Serling. Director: Elliot Silverstein. Cast: Joanne Linville, James Gregory, Rex Holman, David Garcia, Warren Kemmerling, Austin Green.

A company of Civil War soldiers who believe they are marching home from battle soon come to realize that they are actually dead.

### A GAME OF POOL

Writer: George Clayton Johnson. Director: A. E. Houghton. Cast: Jonathan Winters, Jack Klugman.

A young pool player finds himself playing against a long-dead master pool shark. The stakes—his life.

### THE MIRROR

Writer: Rod Serling. Director: Don Medford. Cast: Peter Falk, Tony Carbone, Richard Karlan, Arthur Batanides, Rodolfo Hoyos, Will Kuluva, Vladimir Sokoloff, Val Ruffino.

In the state offices of an overthrown government, a revolutionary leader uses a mirror reported to possess strange powers—it can show the viewer the face of the person who will kill him.

### THE GRAVE

Writer/Director: Montgomery Pittman. Cast: Lee Marvin, James Best, Strother Martin, Ellen Willrad, Lee Van Cleef, William Challee, Stafford Repp, Larry Johns, Richard Geary.

When a gunman scornfully defiles an outlaw's grave, he sees the man's dying threats coming true.

### IT'S A GOOD LIFE

Writer: Rod Serling. Director: Jim Sheldon. Cast: Billy Mumy, John Larch, Cloris Leachman, Tom Hatcher, Alice Frost, Don Keefer, Jeanne Bates, Lenore Kingston, Casey Adams.

A rural community is held terrorized by the unearthly powers of a young boy. Based on a short story by Jerome Bixby.

### DEATHS-HEAD REVISITED

Writer: Rod Serling. Director: Don Medford. Cast: Joseph Schildkraut, Oscar Beregi, Chuck Fox, Karen Verne, Robert Boone, Ben Wright.

A visit to a concentration camp at Dachau forces a former Nazi to confront the horrifying ghosts of his ghastly wartime crimes.

### THE MIDNIGHT SUN

Writer: Rod Serling. Director: Anton Leader. Cast: Lois Nettleton, Betty Garde, Jason Wingreen, June Ellis, Ned Glass, Robert J. Stevenson, John McLiam, Tom Reese, William Keene.

The Earth is being drawn slowly into the sun, causing draught, devastating heat waves—and panic. This episode features an outstanding musical score by Van Cleave.

### STILL VALLEY

Writer: Rod Serling. Director: Jim Sheldon. Cast: Gary Merrill, Ben Cooper, Vaughn Taylor, Addison Myers, Mark Tapscott, Jack Mann.

A strange book presents the Confederate Army with a difficult choice: they can win the Civil War—but they must make a pact with the Devil. Based on a short story by Manley Wade Wellman.

### THE JUNGLE

Writer: Charles Beaumont. Director: William Claxton. Cast: John Dehner, Emily McLaughlin, Walter Brooks, Hugh Sanders, Howard Wright, Donald Foster, Jay Overholts, Jay Adler.

If a prospector violates certain African land, he will have to deal with the fury of a native wizard.

### ONCE UPON A TIME

Writer: Richard Matheson. Director: Norman Z. McLeod. Cast: Buster Keaton, Stanley Adams, Gil Lamb, James Flavin, Michael Ross, Milton Parsons, George E. Stone, Warren Parker.

A janitor in the 1800s finds himself in the next century when he innocently fiddles with his inventor-employer's contraption.



Jonathan Winters and Jack Klugman in *A Game Of Pool*.



*Forbidden Planet* footage appeared in *Death Ship*.

### FIVE CHARACTERS IN SEARCH OF AN EXIT

Writer: Rod Serling. Director: Lamont Johnson. Cast: Bill Windom, Murray Matheson, Susan Harrison, Kelton Garwood, Clark Allen, Mona Houghton, Carol Hill.

Five people trying to escape an enormous prison eventually realize that their "prison" is a box—and they are dolls. Based on a story by Marvin Petal.

### A QUALITY OF MERCY

Writer: Rod Serling. Director: Buzz Kulik. Cast: Dean Stockwell, Albert Salmi, Rayford Barnes, Ralph Votrian, Leonard Nimoy, Dale Ishimoto, Jerry Fujikawa, Michael Pataki.

A soldier gets a fresh, frightening perspective on his militaristic ways when he suddenly experiences a war situation from the enemy's point of view.

### DEAD MAN'S SHOES

Writer: Charles Beaumont. Director: Montgomery Pittman. Cast: Warren Stevens, Harry Swoger, Ben Wright, Joan Marshall, Eugene Borden, Richard Devon, Florence Marly, Ron Hagerthy, Joe Mell.

When a derelict dons the shoes of a dead gangster, he finds himself following the course of the dead man's life.

### SHOWDOWN WITH RANCE MCGREW

Writer: Rod Serling. Director: C. Nyby. Cast: Larry Blyden, William Mitchell, Troy Melton, Jay Overholts, Robert J. Stevenson, Robert Cornwaite, Arch Johnson, Robert Kline, Hal K. Dawson.

An obnoxious cowboy star gets his comeupance when he suddenly confronts the outlaws who've been poorly presented in his pictures.

### KICK THE CAN

Writer: George Clayton Johnson. Director: Lamont Johnson. Cast: Ernest Truex, Russell Collins, Hank Patterson, Earle Hodgins, Burt Mustin, Gregory McCabe, Marjorie Bennett, Lenore Shanewise, Anne O'Neal, John Marley, Barry Truex, Eve McVeagh, Marc Stevens.

A children's game somehow offers rejuvenative powers to an old man.

### A PIANO IN THE HOUSE

Writer: Earl Hamner. Director: David Greene. Cast: Barry Morse, Joan Jackett, Don Durant, Phil Coolidge, Cyril Delevanti, Muriel Landers.

The right tune played on a mysterious player piano will reveal the listener's true nature.

### TO SERVE MAN

Writer: Rod Serling. Director: Richard Bare. Cast: Richard Kiel, Hardie Albright, Robert Tafur, Lomax Study, Theodore Marcuse, Susan Cummings, Nelson Olmstead, Lloyd Bochner.

When enormous aliens come to Earth bearing promises of a utopian existence, a scientist's suspicions and skepticism soon prove more than justified. The alien "Canamit" (Kiel) was executed by make-up artist William Tuttle. This episode borrowed stock footage from *The Day The Earth Stood Still*. Based on a short story by Damon Knight.

*"The Twilight Zone is what it does: the shadowy area of the almost-but-not-quite, the unbelievable told in terms that can be believed . . ."*

*Rod Serling*

### NOTHING IN THE DARK

Writer: George Clayton Johnson. Director: Lamont Johnson. Cast: Gladys Cooper, Robert Redford, R.G. Armstrong.

A frightened old woman who has sealed herself off from the world to avoid confronting death, admits a wounded policeman and soon learns that she had nothing to worry about.

### ONE MORE PALLBEARER

Writer: Rod Serling. Director: Lamont Johnson. Cast: Joseph Wiseman, Trevor Bardette, Gage Clark, Katherine Squire, Josip Elic, Robert Snyder, Ray Galvin.

A rich old man schemes to wreak revenge on three people who humiliated him at various points in his life.

### THE HUNT

Writer: Earl Hamner. Director: Harold Schuster. Cast: Arthur Hunnicutt, Jeanette Nolan, Titus Moede, Orville Sherman, Charles Seel, Robert Foulk, Dexter DuPont.

When a hunter and his dog are killed while stalking their prey, they go to the gates of Heaven, where they must deal with St. Peter.

### THE LAST RITES OF JEFF MYRTLEBANK

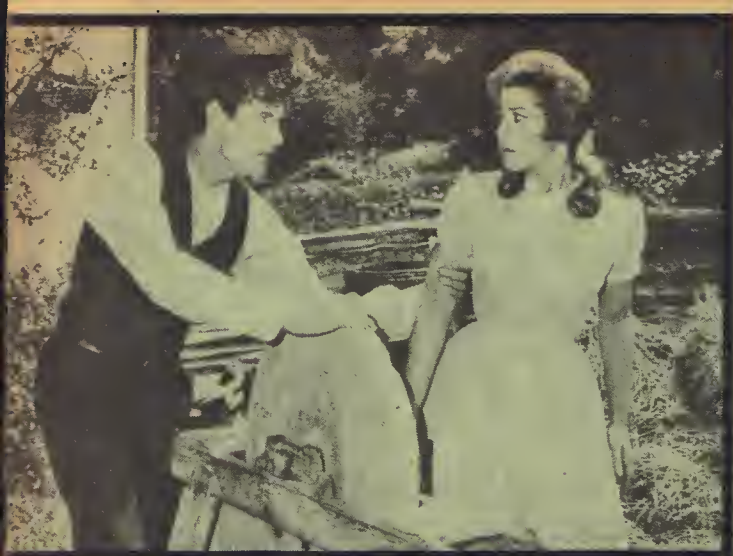
Writer/Director: Montgomery Pittman. Cast: James Best, Ralph Moody, Ezelle Pouley, Vickie Barnes, Sherry Jackson, Helen Wallace, Lance Fuller, Bill Fawcett, Edgar Buchanan, Mabel Forrest, Dub Taylor, Jon Lormer, Pat Hector.

Because a young man has awakened from the dead, the townspeople assume he is possessed by the Devil.

### THE FUGITIVE

Writer: Charles Beaumont. Director: Richard L. Bare. Cast: J. Pat O'Malley, Susan Gordon, Nancy Kulp, Wesley Lau, Paul Tripp, Stephen Talbot, Johnny Eiman, Russ Bender.

A magical old gentleman uses his powers to help a sick little girl, thus risking being returned to his home planet.



The Last Rites Of Jeff Myrtlebank.



Roddy McDowall and Susan Oliver in *People Are Alike All Over*.

### LITTLE GIRL LOST

Writer: Richard Matheson. Director: Paul Stewart. Cast: Sarah Marshall, Robert Sampson, Charles Aidman, Tracy Stratford.

A couple can hear their daughter's desperate cries, yet she's nowhere to be found—she's lost in the fourth dimension.

### PERSON OR PERSONS UNKNOWN

Writer: Charles Beaumont. Director: John Brahm. Cast: Richard Long, Frank Silvera, Shirley Ballard, Julie Van Zandt, Betty Harford, Ed Glover, Michael Kelp, Joe Higgins, John Newton.

A man's day gets off to a bizarre start when he awakens to discover that no one knows who he is.

### THE GIFT

Writer: Rod Serling. Director: Allan Parker. Cast: Geoffrey Horne, Nico Minardos, Cliff Osmond, Edmund Vargas, Carmen D'Antonio, Paul Mazursky, Vladimir Sokoloff, Vito Scotti, Henry Corden.

A group of Mexican villagers are convinced that a downed flyer is, in fact, an extraterrestrial.

### THE LITTLE PEOPLE

Writer: Rod Serling. Director: Bill Claxton. Cast: Joe Maross, Claude Akins, Michael Ford.

Everything is relative, as a space traveler soon learns when he proceeds to lord his size over the tiny folk who inhabit a planetoid.

### FOUR O'CLOCK

Writer: Rod Serling. Director: Elliot Silverstein. Cast: Joseph Schildkraut, Noah Keen, Alma Platt, Ted Marcuse, Edson Stroll, Terrene De Marney, Billy Vincent, Mary McMahon, David Armstrong.

Youth isn't all it's cracked up to be, as an old man learns when a mind and personality transplant gives him a lonely new life in a young new body.

### HOCUS POCUS AND FRISBY

Writer: Rod Serling. Director: Lamont Johnson. Cast: Andy Devine, Milton Selzer, Howard McNear, Dabbs Greer, Clem Bevans, Larry Breitman, Peter Brocco.

The town windbag so impresses a visiting group of aliens with his fish stories that they take him to their planet for study as a prime Earth specimen. Based on a short story by Frederic Louis Fox.

### THE DUMMY

Writer: Rod Serling. Director: Abner Bibberman. Cast: Cliff Robertson, Frank Sutton, George Murdoch, John Harmon, Sandra Warner, Ralph Manza, Rudy Dolan, Bethelynn Grey.

A cut-rate ventriloquist starts believing that his dummy actually has a mind—and a will—of its own. Based on a story by Leon Polk.

### THE CHANGING OF THE GUARD

Writer: Rod Serling. Director: Robert Ellis Miller. Cast: Donald Pleasance, Liam Sullivan, Phillippa Bevans, Kevin O'Neal, Jimmy Baird, Kevin Jones, Tom Lowell, Russ Horton, Buddy Hart, Darryl Richard, James Browning, Pat Close, Dennis Kerlee, Bob Biheller.

A popular teacher faces the prospect of a life without purpose when he is asked to retire from his post.

### YOUNG MAN'S FANCY

Writer: Richard Matheson. Director: John Brahm. Cast: Phyllis Thaxter, Alex Nicol, Wallace Rooney, Ricky Kelman, Helen Brown.

A young man yearns so desperately for the days of his youth that the past does, in fact, reappear.

### I SING THE BODY ELECTRIC

Writer: Ray Bradbury. Director: James Sheldon. Cast: Josephine Hutchinson, David White, June Vincent, Vaughn Taylor, Charles Herbert, Dana Dillaway, Veronica Cartwright, Paul Nesbitt, Susan Crane, Judy Morton.

A girl comes to understand that a grandmother can be a tender, thoughtful, caring, loving woman. Even if she is a robot.

### CAVENDER IS COMING

Writer: Rod Serling. Director: Chris Nyby. Cast: Carol Burnett, Jesse White, Howard Smith, William O'Connell, Pitt Herbert, John Fiedler, Stanley Jones, Frank Behrens, Albert Carrier, Roy Sickner, Norma Shattuc, Rory O'Brien, Sandra Gould, Adrienne Marden, Jack Younger, Danny Kulick, Donna Douglas, Maurice Dallimore, Barbara Morrison.

In this pilot for a never-launched series, a klutzy guardian angel's attempts to make a bumbling woman happy don't work out quite as expected.

**Fourth Season: Jan.-May 1963 (one hour)**

### IN HIS IMAGE

Writer: Charles Beaumont. Director: Perry Lafferty. Cast: George Grizzard, Gail Kobe, Katherine Squire, Wallace Rooney, Sherry Granato, James Seay, Joseph Sargent, Jamie Forster.

The first hour installment of *Twilight Zone* concerns a disturbed young man who murders a woman for no apparent reason. In the end, we learn he is a malfunctioning android.

### THE THIRTY-FATHOM GRAVE

Writer: Rod Serling. Director: Perry Lafferty. Cast: Mike Kellin, Simon Oakland, David Sheiner, John Considine, Bill Bixby, Tony Call, Derrick Lewis, Conlan Carter, Charles Kuenstle.

The crew of a Navy destroyer hear strange tapping noises coming from a submarine that sank 20 years before.

### THE MUTE

Writer: Richard Matheson. Director: Stuart Rosenberg. Cast: Frank Overton, Barbara Baxley, Ann Jilliani, Irene Dailey, Hal Riddle, Percy Helton, Oscar Beregi, Eva Soreny.

A little girl raised on telepathic communication must adjust to the spoken word after her parents are killed in a fire.



Jack Weston encourages *The Bard*.



Cliff Robertson and *The Dummy*.

### JESS-BELLE

Writer: Earl Hamner. Director: Buzz Kulik. Cast: Anne Francis, James Best, Laura Devon, Jeanette Nolan, Virginia Gregg, George Mitchell, Helen Kleeb, Jim Boles, Jon Lormer.

Thrilleresque occult yarn about a woman (Francis) who sells her soul to the Devil to recapture the love of a former suitor (Best). Rural witchery from the creator of *The Waltons*.

### DEATH SHIP

Writer: Richard Matheson. Director: Dan Medford. Cast: Jack Klugman, Ross Martin, Fredrick Beir, Sara Taft, Ross Elliot, Mary Webster.

Sets, props, costumes and stock footage from *Forbidden Planet* enhance this tale about three marooned space travelers haunted by bizarre premonitions.

### VALLEY OF THE SHADOW

Writer: Charles Beaumont. Director: Perry Lafferty. Cast: Ed Nelson, Natalie Trundy, David Opatoshu, James Doohan, Suzanne Capito, Dabbs Greer.

A reporter (Nelson) wanders into a backwoods town and discovers an incredible secret that might cause the end of the world.

### HE'S ALIVE

Writer: Rod Serling. Director: Stuart Rosenberg. Cast: Dennis Hopper, Ludwig Donath, Curt Conway, Howard Caine, Bamaby Hale, Paul Mazursky, Bernard Pein, Jay Adler.

The "he" of the title refers to Adolf Hitler. A young reactionary (Hopper) is guided by a shadowy figure on methods to control and mesmerize the populace.

### MINIATURE

Writer: Charles Beaumont. Director: Ralph Senensky. Cast: Robert Duvall, Pert Kelton, Barbara Barrie, Len Weinrib, William Windom, Claire Griswold, Nina Roman, John McLiam.

An unhinged man (Duvall) escapes into a fantasy world by visiting a museum's miniature replica of life in the 1890s.

### PRINTER'S DEVIL

Writer: Charles Beaumont. Director: Ralph Senensky. Cast: Burgess Meredith, Robert Sterling, Patricia Crowley, Charles Thompson, Ray Teal, Ryan Hayes, Doris Kemper.

A dying newspaper is rescued from oblivion by a mysterious fellow (Meredith) whose printing machine predicts tomorrow's news.

### NO TIME LIKE THE PAST

Writer: Rod Serling. Director: Justus Addiss. Cast: Dana Andrews, Patricia Breslin, Robert F. Simon, Violet Rensing, James Yagi, Tudor Owen, Lindsay Workman, Reta Shaw.

A moody scientist (Andrews) travels into the past to prevent the major catastrophes of history.

### THE PARALLEL

Writer: Rod Serling. Director: Alan Crosland. Cast: Steve Forrest, Jacqueline Scott, Frank Aletter, Shañ Lee Bernath, Phillip Abbott, Pete Madsen, Robert Johnson, Morgan Hones.

Following a routine seven-day space flight, an astronaut is catapulted into a strange parallel universe.

### I DREAM OF GENIE

Writer: John Furia. Director: Robert Gist. Cast: Howard Morris, Patricia Barry, Loring Smith, Mark Miller, Robert Ball, Jack Albertson, Joyce Jameson, Bon Hastings.

A genie pops out of an old brass lamp and offers one magic wish to his unwitting liberator.

### THE NEW EXHIBIT

Writer: Charles Beaumont. Director: John Brahm. Cast: Martin Balsam, Will Kuluva, Maggie Mahoney, William Mims, Billy Beck, Robert L. McCord, Bob Mitchell.

Another episode reminiscent of TV's *Thriller*. Much to the bewilderment of a museum custodian (Balsam), wax figures of five notorious murderers come to life and begin a series of killings.

### OF LATE I THINK OF CLIFFORDVILLE

Writer: Rod Serling. Director: David Rich. Cast: Albert Salmi, Julie Newmar, John Anderson, Mary Jackson, Wright King, Jamie Forster, Guy Raymond.

A heartless, rich man (Salmi) is seduced by a female demon (Newmar).

### THE INCREDIBLE WORLD OF HORACE FORD

Writer: Reginald Rose. Director: Abner Biberman. Cast: Pat Hingle, Nan Martin, Phillip Pine, Ruth White, Vaughn Taylor, Mary Carver, George Spicer, Bella Bruck.

Toy manufacturer (Hingle) literally becomes a child again when he visits his old neighborhood.

### ON THURSDAY WE LEAVE FOR HOME

Writer: Rod Serling. Director: Buzz Kulik. Cast: James Whitmore, Tim O'Conner, James Broderick, Russ Bender, Paul Langton, Jo Helton, Mercedes Shirley, John Ward, Daniel Kulik.

Space settlers on a barren world finally get the chance to return to Earth, but the group's leader (Whitmore) protests. Episode plusses: strong performances and *Forbidden Planet* hardware.

### PASSAGE ON THE LADY ANN

Writer: Charles Beaumont. Director: Lamont Johnson. Cast: Joyce Van Patten, Lee Phillips, Wilfred Hyde-White, Gladys Cooper, Cecil Kellaway, Alan Napier.

Disillusioned young couple (Patten, Phillips) book passage on the final voyage of an ancient cruise ship inhabited by elderly folks.

### THE BARD

Writer: Rod Serling. Director: David Butler. Cast: Jack Weston, Henry Lascoe, John Williams, Marge Redmond, Doro Merande, Clegg Hoyt, Judy Strangis, Claude Stroud.

On-target satire. Hack writer Julius Moomer (Weston) conjures up William Shakespeare (Williams) to help him write a television script, but network and sponsor representatives suggest a few changes.

**Fifth and Final Season:  
1963-64**

### IN PRAISE OF PIP

Writer: Rod Serling. Director: Joseph M. Newman. Cast: Jack Klugman, Connie Gilchrist, Billy Mummy, Bob Diamond, John Launer, Ross Elliot, Gerald Gordon, Stuart Nesbet.

Jack Klugman is outstanding as a soul-searching bookie who tries to make up for the way he raised his son when he learns that the boy has been seriously wounded in Vietnam. Both Billy Mummy and Bob Diamond play the kid.



Jackie Cooper in *Caesar And Me*.



Richard Deacon and Robby the Robot in *The Brain Center At Whipples*.

## STEEL

Writer: Richard Matheson. Director: Don Weiss. Cast: Lee Marvin, Joe Mantell, Merritt Bohn, Frank London, Tipp McCulure.

In the early 1970's boxing was ruled too violent a sport for human beings, so sophisticated androids took their place in the ring. A small-time promoter (Lee Marvin) is forced to enter the bout when his robot-protege gets damaged.

## NIGHTMARE AT 20,000 FEET

Writer: Richard Matheson. Director: Dick Donner. Cast: William Shatner, Christine White, Edward Kemmer, Asa Maynor, Nick Cravat.

This compiler's candidate for the most frightening *Twilight Zone* episode of all. A newly-recovered mental patient (Shatner) on an airplane flying home peers out the window and sees a bestial creature on the wing, tampering with one of the engines. Naturally, nobody believes his story. Tale is enhanced by the marvelous William Tuttle monster make-up, especially in one shocking close-up.

## A KIND OF STOP WATCH

Writer: Rod Serling. Director: John Rich. Cast: Richard Erdman, Herbie Faye, Leon Belasco, Doris Singleton, Roy Roberts.

A talkative and rather unpopular fellow (Erdman) stumbles upon a watch that can stop all action in the world.

## THE LAST NIGHT OF A JOCKEY

Writer: Rod Serling. Director: Joseph Newman. Cast: Mickey Rooney.

Rooney is the sole star of this predictable yarn about a jockey who thinks that being tall will solve all of his personal problems.

## LIVING DOLL

Writer: Charles Beaumont. Director: Richard Sarafian. Cast: Telly Savalas, Tracy Stratford, Mary LaRoche.

A child's new doll has a most unusual vocabulary. It says things like "Momma," "Papa" and "I'm going to kill you!"

## THE OLD MAN IN THE CAVE

Writer: Rod Serling. Director: Alan Crosland Jr. Cast: James Coburn, John Anderson, Josie Lloyd, John Craven, Natalie Masters, John Marley, Frank Watkins.

A small group of people are saved from a nuclear holocaust by the mysterious "Old Man In The Cave"—who turns out to be a computer. Based on a short story by Henry Slesar.

## UNCLE SIMON

Writer: Rod Serling. Director: Don Siegel. Cast: Sir Cedric Hardwicke, Constance Ford, Ian Wolfe, John McLiam.

Robby the Robot is featured in this episode. The spirit of an old inventor avenges himself on his greedy niece when he dies at her hands.

## NIGHT CALL

Writer: Richard Matheson. Director: Jacques Tourneau. Cast: Gladys Cooper, Nora Marlowe, Martine Barlett.

The ladies are smashing in this tale about a lonely spinster (Cooper) who suddenly starts receiving mysterious phone calls from a long-dead lover.

## PROBE 7—OVER AND OUT

Writer: Rod Serling. Director: Ted Post. Cast: Richard Basehart, Antoinette Bower, Frank Cooper, Barton Heyman.

The lone survivors (Basehart, Bower) of two annihilated planets must begin new lives together on a world known as . . . Earth.

## THE 7th IS MADE UP OF PHANTOMS

Writer: Rod Serling. Director: Alan Crosland Jr. Cast: Ron Foster, Warren Oates, Randy Boone, Robert Bray, Wayne Mallory, Greg Morris, Jeffrey Morris, Lew Brown.

Modern-day soldiers on the site of Custer's Last Stand encounter the warring spirits of the 7th Cavalry and the Sioux nation.

## NINETY YEARS WITHOUT SLUMBERING

Writer: George C. Johnson. Director: Roger Kay. Cast: Ed Wynn, Carolyn Kearney, James Callahan, Carol Byron, John Pickard, Dick Wilson, William Sargent.

An old codger (Wynn) is convinced that his life will end the moment his grandfather's clock breaks down.

## RING-A-DING GIRL

Writer: Earl Hamner, Jr. Director: Alan Crosland Jr. Cast: Maggie McNamara, Mary Munday, David Macklin, George Mitchell, Bing Russell, Betty Lou Gerson, Hank Patterson, Bill Hickman, Vic Perrin.

Movie star Bunny Blake (McNamara) saves her home town from tragedy by heeding a weird ring of hers that predicts the future.

## YOU DRIVE

Writer: Earl Hamner, Jr. Director: John Brahm. Cast: Edward Andrews, Hellena Westcott, Kevin Hagen, Totty Ames, John Hanek.

A hit-and-run driver (Andrews) is harassed by his own automobile.

## NUMBER 12 LOOKS JUST LIKE YOU

Writer: Charles Beaumont. Director: Abner Biberman. Cast: Suzy Parker, Richard Long, Pamela Austin, Collin Wilcox.

The actors play multiple roles in this futuristic drama about the loss of individuality. A young woman (Wilcox) rejects treatments that will make her physically flawless like the rest of the people in the drab society she lives in.



Probe 7-Over And Out starred Richard Basehart and Antoinette Bower.



Lee Marvin's robot boxer in *Steel*.



A tortured William Shatner in *Nightmare At 20,000 Feet*.

### THE LONG MORROW

Writer: Rod Serling. Director: Robert Fleury. Cast: Robert Lansing, Mariette Hartley, George MacReady, Edward Binns.

A scientist hopes that by refusing to use a suspended animation apparatus on a thirty-year space probe he will remain in the same age ratio as the woman he loves.

### THE SELF-IMPROVEMENT OF SALVATORE ROSS

Writers: Henry Selsar and Jerry McNelley. Director: Don Siegel. Cast: Don Gordon, Gail Kobe, Vaughn Taylor, Douglass Dumbrille, Doug Lambert, J. Pat O'Malley.

A man (Gordon) tries to parlay his strange ability to trade traits with other people into a perfect life.

### BLACK LEATHER JACKETS

Writer: Earl Hamner, Jr. Director: Joseph Newman. Cast: Lee Kinsolving, Shelly Fabares, Michael Forest, Tom Gilleran, Denver Pyle, Irene Harvey, Michael Conrad.

The three motorcycle bums who ride into a sleepy community are actually invaders from space who intend to contaminate the Earth's water supply.

### FROM AGNES—WITH LOVE

Writer: Barney Scofield. Director: Dick Donner. Cast: Wally Cox, Ralph Taeger, Sue Randall, Raymond Biley, Don Keefer.

Serio-comedy, as an advanced computer falls in love with its technician (Cox).

### SPUR OF THE MOMENT

Writer: Richard Matheson. Director: Elliot Silverstein. Cast: Diana Hyland, Marsha Hunt, Roger Davis, Robert Hogan, Phillip Ober.

Odd melodrama about a woman (Hyland) who confronts the frightening vision of her future self.

### STOPOVER IN A QUIET TOWN

Writer: Earl Hamner, Jr. Director: Ron Winston. Cast: Barry Nelson, Nancy Malone, Denise Lynn, Karen Norris.

A married couple (Nelson, Malone) wake up one morning in a strange town where everything is artificial, and the air is filled with a child's laughter.

### QUEEN OF THE NILE

Writer: Charles Beaumont. Director: John Brahm. Cast: Ann Blyth, Lee Phillips, Celia Lovsky, Ruth Phillips, Frank Ferguson.

An inquisitive reporter (Phillips) tries to find the key to the apparent immortality of a glamorous movie star (Blyth), who is currently playing the "Queen of the Nile". Prepare yourself for an unusually gruesome finale!

### WHAT'S IN THE BOX

Writer: Martin Goldsmith. Director: Dick Baer. Cast: William Demerest, Sterling Holloway, Herbert Lytton, Howard Wright.

Cab driver (Demarest) sees himself killing his wife on the television set. Later remade as the premier episode of William Castle's *Ghost Story*.

### THE MASKS

Writer: Rod Serling. Director: Abner Biberman. Cast: Robert Keith, Milton Selzer, Virginia Gregg, Brooke Hayward, Alan Sues.

Another grisly horror tale that benefits from William Tuttle's make-up. A dying millionaire tricks his evil, greedy family into wearing grotesque masks that match their inner selves. Alan Sues, a few years before his *Laugh-In* success, has a minor role as the man's sadistic nephew.

### I AM THE NIGHT—COLOR ME BLACK

Writer: Rod Serling. Director: Abner Biberman. Cast: Michael Constantine, Paul Fix, George Lindsey, Terry Becker, Ivan Dixon.

Symbolic, talky message piece. On the day an idealistic young man is about to be executed for the willful murder of a bigot, the sun fails to shine on a small western town.

### CAESAR AND ME

Writer: A.T. Strassfield. Director: Robert Butler. Cast: Jackie Cooper, Suzanne Cupito, Stafford Repp, Sarah Selby, Don Gazzaniga, Sidney Marion, Ken Konopka.

Continuing a gimmick started in "Dead of Night", a ventriloquist's dummy comes to life and offers his master some pretty unusual advice. This was one of the first television scripts to be written by a woman.

### THE JEOPARDY ROOM

Writer: Rod Serling. Director: Dick Donner. Cast: Martin Landau, John VanDreelen, Robert Kelljan.

A defector is captured by a hired assassin and given three hours to earn his freedom.

### MR. GARRITY AND THE GRAVES

Writer: Rod Serling. Director: Ted Post. Cast: John Dehner, Stanley Adams, J. Pat O'Malley, Norman Leavitt.

A traveling salesman (Dehner) tells the backward members of a small community that he can raise the dead. Later remade (sort of) as an episode of *Rod Serling's Night Gallery* called "Dr. Stringfellow's Rejuvenator".

### THE BRAIN CENTER AT WHIPPLE'S

Writer: Rod Serling. Director: Dick Donner. Cast: Richard Deacon, Paul Newlan, Ted DeCorsia, Burt Conroy.

Robby the Robot makes another *Twilight Zone* appearance in this story about a callous executive (Deacon) who hopes to improve his corporation by replacing all the employees with computers.





On *Night Gallery*, Rod Serling served as an uneasy host.



Pam Austin and Richard Long in *Number 12 Looks Just Like You*.



*The Last Flight*.

Rod Serling and friend between takes.



### COME WANDER WITH ME

Writer: Tony Wilson. Director: Dick Donner. Cast: Gary Crosby, Bonnie Beacher, Hank Patterson, John Bolt.

Haunting tale about the doom awaiting a fraudulent folk singer who persuades a backwoods girl to sing him an authentic folk ballad.

### THE FEAR

Writer: Rod Serling. Director: Ted Post. Cast: Hazel Court, Mark Richman.

Everything is relative in this story about an unhinged woman and a state trooper who sights a giant alien in a California park.

### THE BEWITCHIN' POOL

Writer: Earl Hamner, Jr. Director: Joseph Newman. Cast: Mary Badham, Tim Stafford, Kim Hector, Tod Andrews, Dee Hartford.

The last show of the series is about two neglected children who escape their constantly bickering parents by diving into their swimming pool and emerging in a mysterious, but loving, world.

The following episodes were originally broadcast on the network but have been pulled out of syndication. Unfortunately, no cast or credits are available.

### SOUNDS AND SILENCE

#### A SHORT DRINK FROM A CERTAIN FOUNTAIN

#### THE ENCOUNTER

#### OCCURRENCE AT OWL CREEK BRIDGE

(This was an award-winning French short subject picked up by Serling for one network play on *The Twilight Zone*. Based on a classic tale by Ambrose Bierce, it is set during the Civil War and concerns a man about to be hanged. Suddenly the rope mysteriously breaks and the protagonist is free. After making his way through unfamiliar yet strangely pleasant territory, the man is about to embrace his loved ones when a sudden shock occurs: his neck is broken by the hangman's noose. The entire escape-fantasy occurred for just a few fleeting moments in the man's mind.) ★

*“There is a sixth dimension beyond that which is known to man. It is a dimension as vast as space and as timeless as infinity. It is the middle ground between light and shadow, between science and superstition, between the pit of man’s fears and the sunlight of his knowledge. It is the dimension of the imagination. It is an area that we call . . . the Twilight Zone.”*

*Rod Serling*

