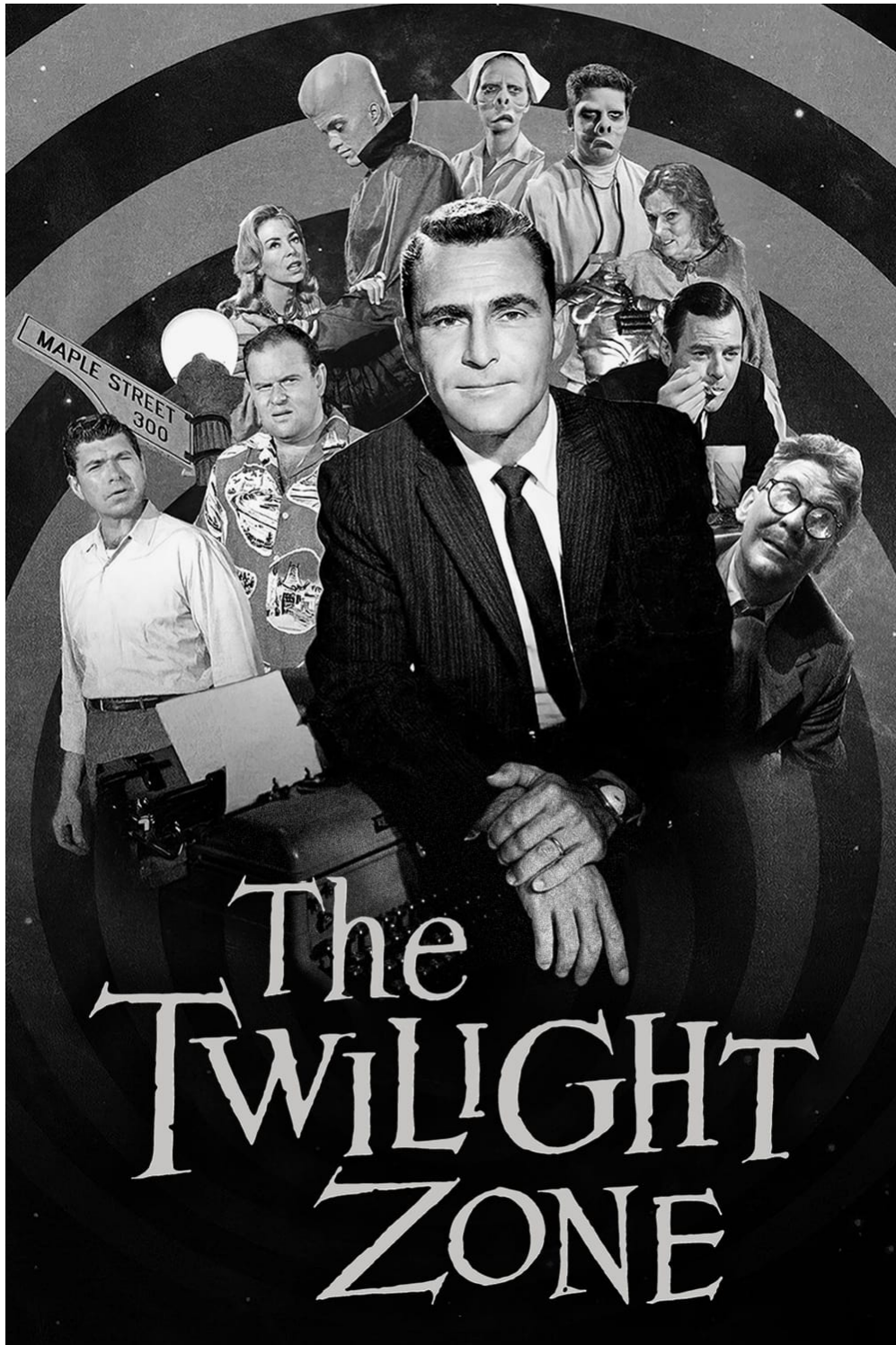


The Twilight Zone Episode Guide

Episodes 001-156

Last episode aired Friday June 19, 1964





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Season One

Where Is Everybody?

Season 1
Episode Number: 1
Season Episode: 1

Originally aired: Friday October 02, 1959
Writer: Rod Serling
Director: Robert Stevens
Show Stars: Earl Holliman (Mike Ferris), James Gregory (Air Force General), Paul Langton (Doctor), James McCallion (Reporter #1), John Conwell (Air Force Colonel), Jay Overholts (Reporter #2), Carter Mullally Jr. (Air Force Captain), Garry Walberg (Reporter #3), Jim Johnson (Air Force Staff Sergeant), Rod Serling (Narrator (voice))
Production Code: 173-3601
Summary: Mike Ferris finds himself alone in the small Oakwood town and without recollection about his name, where he is or who he is. Mike wanders through the town trying to find a living soul. The tension increases and Mike has a breakdown.



Opening narration — *"The place is here, the time is now, and the journey into the shadows that we're about to watch could be our journey."*

A man finds himself alone walking towards a diner. Inside he finds a jukebox playing loudly and coffee hot on the stove. He hollers to the people in the kitchen, asking if they realize how loud it is, but he receives no response. He turns the music down and attempts to ask the cooks about the town up the road but no one answers him. He inquires for some break-

fast, but no chef or waitress is to be found. He hops over the bar and shouts out the backdoor, but no one is to be found. He discovers breakfast food on the stove in the kitchen and a broken clock on the floor. As he helps himself to a cup of coffee, he shouts, hoping to get someone's attention. Finding no one, he leaves. He is not able to remember who he is or how he got there.

After leaving the diner, he walks to the nearby town which also seems to be deserted. He shouts into the bakery, then notices what he believes to be a woman watching him in a car from across the street. He tells her that he is unable to remember who he is and has not seen anyone since he woke up that morning (or rather started walking down the road). Upon approaching the car, he realizes that the "woman" is actually a mannequin who falls out.

He hears a payphone ring and rushes to answer it, but there is no one on the other end or an operator. After inserting coins, the man only gets a recorded operating system. He checks the telephone directory, curious where all of the town's inhabitants and storekeepers are. When trying to leave the booth, he is unable to exit because he attempted to open it the wrong way.

The man grows more and more unsettled as he wanders through the empty town, looking for someone—anyone—to talk to, all the while having the strange feeling that he is being watched. Attempting to find someone, he goes into the police station. He talks into the police radio, joking that a strange man is walking through town, until he sees a smoking cigar in the ash tray. There are no prisoners being detained in any of the jail cells, but he finds a few things in one cell: the faucet is still running, a towel, a razor, shaving cream and a shaving brush. After finding these

things, he tells himself that he needs to wake up. As the cell door almost creaks closed, the man rushes out of the prison and into the town square, asking where everyone is.

As he walks down the street, he hears the church bells ring just before entering a drug store. After seeing no one come out of the church, he ducks inside the drug store and asks the invisible patrons if they would like a sundae. He talks to his reflection, apologizing that he cannot remember his name, and tells a tale about Ebenezer Scrooge, then wonders why he can't wake up from the nightmare he is stuck in. He then comes to several racks of books and spins them all around. He looks one of the racks and picks up a book called "The Last Man on Earth". After spinning the rack around and seeing the same book, he is spooked and leaves the store.

That night, he plays a game of tic-tac-toe with himself when several evening street lights switch on. After realizing all of the lights have turned on, he approaches the movie theater and realizes that the man in the poster (a member of the Air Force) is wearing a similar jumpsuit as he is. He comes to the conclusion that he must also be in the Air Force. He excitedly rushes in to tell the moviegoers his revelation, but there is no one to hear the news. The man begins to think that perhaps he is having this dream because of a bomb or another accident. Just then, the film begins to play with a plane being seen flying on the projector screen. He dashes upstairs hoping to find someone in the booth running the pictures, but instead there no one is seen.

Even more spooked by this, the man heads downstairs only to smack into a reflection of himself in the mirror. He then runs outside and trips over a curb, then a bicycle. After tripping over the latter, he believes the picture of an eye on the optometrists office is watching him and screams. He quickly gets up and runs down the street again, only to finally collapse next to a street crossing and presses the button labeled WALK. It is revealed that the walk button is actually a panic button. A group of men is watching the proceedings of this experiment in a nearby room, and after the man panics, they break him up. The broken clock he saw earlier in the café actually the clock, which he has repeatedly pounded, that was counting his time in the simulator.

The man is really a training astronaut named Mike Ferris, confined to an isolation room located within an aircraft hangar for 484 hours and 36 minutes, testing to see if he can stay sane cooped up in a small spacecraft for the duration of a trip to the Moon. The town was a complete hallucination, an escape valve for his sensory-deprived mind.

As Ferris is carried out of the hangar on a stretcher, he asks the doctor what went wrong. The doctor tells him that they are able to fix any problem but the need for companionship. Ferris sees the Moon above him, and says wistfully, "Hey! Don't go away up there! Next time it won't be a dream or a nightmare. Next time it'll be for real. So don't go away. We'll be up there in a little while."

Closing narration — *"Up there, up there in the vastness of space, in the void that is sky, up there is an enemy known as isolation. It sits there in the stars waiting, waiting with the patience of eons, forever waiting... in the Twilight Zone."*

One for the Angels

Season 1
Episode Number: 2
Season Episode: 2

Originally aired: Friday October 09, 1959
Writer: Rod Serling
Director: Robert Parrish
Show Stars: Rod Serling (Narrator (voice)), Ed Wynn (Lou Bookman), Murray Hamilton (Mr. Death), Dana Dillaway (Maggie Polanski), Jay Overholts (Doctor), Merritt Bohn (Truck Driver), Gene Coogan (Pedestrian), Raoul Freeman (Pedestrian), Mike Lally (Pedestrian), Mickey Maga (Ricky), Murray Pollack (Pedestrian)
Production Code: 173-3608
Summary: A pitchman is visited by Mr. Death and is forced to get his priorities in order.



Opening narration — *"Street scene: Summer. The present. Man on a sidewalk named Lew Bookman, age sixtyish. Occupation: Pitchman. Lew Bookman, a fixture of the summer, a rather minor component to a hot July; a nondescript, commonplace little man whose life is a treadmill built out of sidewalks. In just a moment, Lew Bookman will have to concern himself with survival, because as of three o'clock this hot July afternoon he'll be stalked by Mr. Death."*

A sidewalk pitchman, Lew Bookman, makes a living selling toys, notions, and trinkets. It's seen that all the children in the neighborhood enjoy this gentle, kindly man. One summer day Mr. Bookman is accosted by Death and told that he is to die at midnight. Lew argues that his life's work as a pitchman is not quite complete, and convinces Mr. Death to give him enough time to

give one last, great sales pitch—"one for the angels" as Lew puts it. Once Mr. Death agrees, Bookman announces his intention to quit his profession and find another line of work.

Proud of having outsmarted Mr. Death and now virtually assured of immortality, Lew is informed by Mr. Death that other arrangements must now be made, that someone else will have to take his place. Because of this, Mr. Death chooses a little girl, one of Lew's good friends who lives in the same building. When she is hit by a truck Lew immediately offers to go with Mr. Death but is told it's too late.

Later that night, as the girl lies comatose, Death comes to claim her. Bookman pleads with Mr. Death to take him instead, despite their agreement. Mr. Death is adamant; a deal is a deal. He must be in the little girl's room at midnight to take her. As the appointed time nears, Bookman distracts Death by beginning a sales pitch. So well does Bookman describe the wonders of his wares that Mr. Death is enticed into purchasing everything: "Gimme all you have.", distracting him from his job. With one minute remaining before midnight, he offers his final pitch, he pitches himself as a servant to Death. Swearing to work under him for eternity in order to convince Death to take him in Maggie's place. So enthralled is Mr. Death with Lew's eloquence he forgets to claim the girl's life. The town clock tower tolls midnight before Death realizes that he's missed his appointment. The little girl will live.

In making this marvelous pitch, one so compelling that even Death himself was moved—"a pitch for the angels"—Bookman has willingly sacrificed his own life to save that of his friend,

thus fulfilling his original agreement. Before leaving with Death, Bookman packs up his suitcase on legs containing his wares, hopefully remarking "You never know who might need something up there." He repeats, with a note of uncertainty, "Up there?" Mr. Death smiles, "Up there, Mr. Bookman. You made it."

Closing narration — *"Lewis J. Bookman, age sixtyish. Occupation: Pitchman. Formerly a fixture of the summer; formerly a rather minor component to a hot July. But throughout his life, a man beloved by the children, and therefore a most important man. Couldn't happen, you say? Probably not in most places, but it did happen in the Twilight Zone."*

Mr. Denton on Doomsday

Season 1
Episode Number: 3
Season Episode: 3

Originally aired: Friday October 16, 1959
Writer: Rod Serling
Director: Allen Reisner
Show Stars: Rod Serling (Narrator (voice)), Dan Duryea (Al Denton), Martin Landau (Dan Hotaling), Jeanne Cooper (Liz), Malcolm Atterbury (Henry J. Fate), Ken Lynch (Charlie), Arthur Batanides (Leader), Bill Erwin (Man), Robert Burton (Doctor), Doug McClure (Pete Grant), John Albright (Barfly), Tex Holden (Barfly), Robert McCord (Stagecoach Driver), Jack Perrin (Barfly), Joe Phillips (Barfly), Bob Reeves (Barfly)
Production Code: 173-3609
Summary: The town drunk in the old-west faces his past when Fate lends a hand.



Opening narration — *"Portrait of a town drunk named Al Denton. This is a man who's begun his dying early—a long agonizing route through a maze of bottles. Al Denton, who would probably give an arm or a leg or a part of his soul to have another chance, to be able to rise up and shake the dirt from his body and the bad dreams that infest his consciousness. In the parlance of the times, this is a peddler, a rather fanciful-looking little man in a black frock coat. (a Gun appears beside Denton) And this is the third principal character of our story. Its function? Perhaps to give Mister Al Denton his second chance."*

Al Denton was once known as the quickest draw in town, but his life was ruined after he killed a teenaged boy in a duel — he is now an alcoholic wreck and the laughing stock of the community. A mysterious salesman named Henry J. Fate ostensibly further dooms Denton by causing him to inexplicably regain his expert shooting touch and once again inspire the respect and awe of the townsfolk, which Denton explains will only cause reputation-hungry gunslingers from miles around to seek him out and, inevitably, kill him. Just as Denton predicted, soon enough a challenge is delivered which Denton dare not refuse.

The still-weary and not-so-sure-handed Denton practices in the desert for his suicidal duel, but he misses his targets miserably and concludes that he must skip town. As he quietly packs his things and tries to flee under the cover of night, he strikes up a conversation with Fate, who seems to know things about Denton and offers him a way out. Fate claims to possess a potion guaranteed to make the drinker the fastest gun in the West for exactly ten seconds. Denton is skeptical but Fate goads him into drinking a free sample, after which Denton immediately realizes its benefits.

Still, Denton knows that with Fate's magical potion he has extended his lease on life by only one gunfight; there will be no end to the challenges he will surely continue to receive.

At the appointed time, Denton faces his challenger Pete Grant, a young gunfighter who behaves like he knows he can't possibly lose. Denton downs his second potion only to find his

opponent holding an identical empty bottle – Fate had slyly provided the same elixir to young Grant. Each man shoots the other in the hand, causing injuries which are minor but forever ruin both men's ability to pull a trigger.

Denton tells his young opponent that they have both been blessed because they will never again be able to fire a gun in anger. Henry J. Fate tips his hat to Denton and rides quietly out of town. Just as Fate had helped one man out of a pit, he had simultaneously prevented another from falling into one.

Closing narration — *“Mr. Henry Fate, dealer in utensils and pots and pans, linaments and potions. A fanciful little man in a black frock coat who can help a man climbing out of a pit—or another man from falling into one. Because, you see, Fate can work that way...in the Twilight Zone.”*

The Sixteen-Millimeter Shrine

Season 1

Episode Number: 4

Season Episode: 4

Originally aired: Friday October 23, 1959
Writer: Rod Serling
Director: Mitchell Leisen
Show Stars: Rod Serling (Narrator (voice)), Ida Lupino (Barbara Jean Trenton), Martin Balsam (Danny Weiss), Jerome Cowan (Jerry Hearndan), Ted de Corsia (Marty Sall), Alice Frost (Sally), John Clarke (Young Jerry Hearndan)
Production Code: 173-3610
Summary: Barbara Jean Trenton is a faded film star who lives in the past by constantly re-watching her old movies instead of moving on with her life, so her associates try to lure her out of her self-imposed isolation.



Opening narration — *"Picture of a woman looking at a picture. Movie great of another time, once-brilliant star in a firmament no longer a part of the sky, eclipsed by the movement of earth and time. Barbara Jean Trenton, whose world is a projection room, whose dreams are made out of celluloid. Barbara Jean Trenton, struck down by hit-and-run years and lying on the unhappy pavement, trying desperately to get the license number of fleeting fame."*

Aging film star Barbara Jean Trenton secludes herself in her private screening room, where she reminisces about her

past by watching her old films. In an attempt to bring her out into the real world, her agent Danny Weiss arranges a part for her in a new movie and brings a former Leading Man—now also older, many years retired from acting, and managing a chain of grocery stores—to visit her. This horrifies Barbara Jean and only drives her further into seclusion. Then one day, Barbara Jean's maid finds the screening room empty — and is horrified by what she sees on the screen. Danny comes over and sees on the screen the living room of the house, filled with movie stars and Barbara Jean as they appeared in the old films. She throws her scarf toward the camera and departs just before the film ends. In the living room, Danny finds Barbara Jean's scarf.

Closing narration — *"To the wishes that come true, to the strange, mystic strength of the human animal, who can take a wishful dream and give it a dimension of its own. To Barbara Jean Trenton, movie queen of another era, who has changed the blank tomb of an empty projection screen into a private world. It can happen in the Twilight Zone."*

Walking Distance

Season 1
Episode Number: 5
Season Episode: 5

Originally aired: Friday October 30, 1959
Writer: Rod Serling
Director: Robert Stevens
Show Stars: Rod Serling (Narrator (voice)), Gig Young (Martin Sloan), Frank Overton (Robert Sloan), Irene Tedrow (Mrs. Sloan), Michael Montgomery (Young Marty), Ron Howard (Wilcox Boy), Byron Foulger (Charlie), Sheridan Comerate (Gas Station Attendant), Joe Corey (Soda Jerk), Buzz Martin (Teenager), Nan Peterson (Woman in Park), Pat O'Malley (Mr. Wilson), Noble 'Kid' Chissell (Man in Park), Bill Erwin (Wilcox)
Production Code: 173-3605
Summary: A man, fed up with where he's at in life, finds himself not only in his old hometown, but back to the time when he was a boy.



Opening narration — *"Martin Sloan, age thirty-six. Occupation: vice-president, ad agency, in charge of media. This is not just a Sunday drive for Martin Sloan. He perhaps doesn't know it at the time, but it's an exodus. Somewhere up the road he's looking for sanity. And somewhere up the road, he'll find something else."*

A 36 year old man, Martin Sloan, is driving cross-country when he stops his car. He walks toward his hometown, which appears exactly as it was when he was a boy. He goes into a drugstore and

has an ice cream soda while recalling his memories from the past. He says, "One of the greatest memories I have is Old Man Wilson, may God rest his soul, sleeping in his comfortable chair just like he did before he died." The cashier looks shocked but doesn't say anything and as Martin leaves the store, the cashier goes up to a room where Mr. Wilson is sleeping and says "We'll need more chocolate syrup, Mr. Wilson." He responds by saying "I'll order some more of it this afternoon."

A man can think a lot of thoughts and walk a lot of pavements between afternoon and night. And to a man like Martin Sloan, 'till memory has suddenly become reality, a resolve can come just as clearly and inexorably as stars in the summer night. Martin Sloane is now back in time. And his resolve is to put in a claim to the past.

Trying to convince his parents that he is their son from the future, he succeeds only in proving his insanity. Martin tries to warn his younger self to enjoy his childhood before it is too late, but his advances scare young Martin, who falls off the merry-go-round and injures his leg. Finally, his father confronts him. Having seen the papers in Martin's wallet and now believing him to be who he says he is, he tells him to return to his own time. Martin finds himself back in his own time, walking with a new limp.

Closing narration — *Martin Sloan, age 36, vice president in charge of media. Successful in most things but not in the one effort that all men try at some time in their lives—trying to go home again. And also, like all men perhaps, there'll be an occasion, maybe a summer night sometime, when he'll look up from what he's doing and listen to the distant music of a calliope and hear the voices*

and the laughter of the people and places of his past. And perhaps, across his mind there'll flit a little errant wish that a man might not have to become old, never outgrow the parks and the merry-go-rounds of his youth. And he'll smile then, too, because he'll know it is just an errant wish, some wisp of memory not too important really, some laughing ghosts that cross a man's mind that are a part of the Twilight Zone.

Escape Clause

Season 1
Episode Number: 6
Season Episode: 6

Originally aired: Friday November 06, 1959
Writer: Rod Serling
Director: Mitchell Leisen
Show Stars: Rod Serling (Narrator (voice)), David Wayne (Walter Bedecker), Thomas Gomez (Cadwallader), Virginia Christine (Ethel Bedecker), Raymond Bailey (Doctor), Wendell Holmes (Cooper), Dick Wilson (Jack), Joe Flynn (Steve), Nesdon Booth (Guard), George Baxter (Judge Cummings), Paul E. Burns (Janitor), Allan Lurie (Subway Guard), Robert McCord (Man in Subway), Arthur Tovey (Onlooker in Subway)

Production Code: 173-3603
Summary: A hypochondriac man sells his soul to the devil, exchanging it for several thousand years of immortality.



Opening narration — *"You're about to meet a hypochondriac. Witness Mr. Walter Bedecker, age forty-four, afraid of the following: death, disease, other people, germs, draft, and everything else. He has one interest in life, and that's Walter Bedecker. One preoccupation: the life and well-being of Walter Bedecker. One abiding concern about society: that if Walter Bedecker should die, how will it survive without him?"*

Walter Bedecker, a mean-spirited, abusive hypochondriac is growing tired of his life, but doesn't wish to die. In fact, that is his greatest fear. He keeps a doctor on call at all hours and his dutiful wife, Ethel, a tired and anxious woman. Their

marriage seems to be one where the love is merely one-sided as Walter doesn't really care much for any other person than himself.

Though his doctor continues to assure him that there's nothing wrong with him except for the ailments he's manufactured for himself, he doesn't trust the diagnosis. He is convinced that his problems are more than imaginary, his doctor is a quack, and his wife can't wait to collect from his death. He feels cheated by life and so when he finds an opportunity to cheat death via a pact with the Devil in exchange for immortality, he gladly accepts after adding enough conditions to keep him out of Satan's clutches forever. He is puzzled when the Wicked One doesn't put up much of a fight, only stipulating an escape clause which allows the man to die if he so wishes, but doesn't worry too much about it.

He uses his newfound invulnerability to collect insurance money and cheap thrills by hurling himself into life-threatening situations, such as drinking poison or being hit by a bus or train. Soon growing bored with this game, seeking out ever escalating stunts, he decides to jump off of his apartment building roof. Unfortunately for his wife, she finds her husband about to end his life — not knowing its impossibility — and rushes toward him in a futile effort to stop him. Instead, she lunges over the edge herself, falling to her death.

Seeing the opportunity to experience an unique thrill in the form of an electric chair, he confesses to the murder of his wife (though she truly died by accident, unlike her husband's "deaths"), and soon finds himself before a judge. His lawyer is too good, however, and he is sentenced to life in prison without any chance of parole.

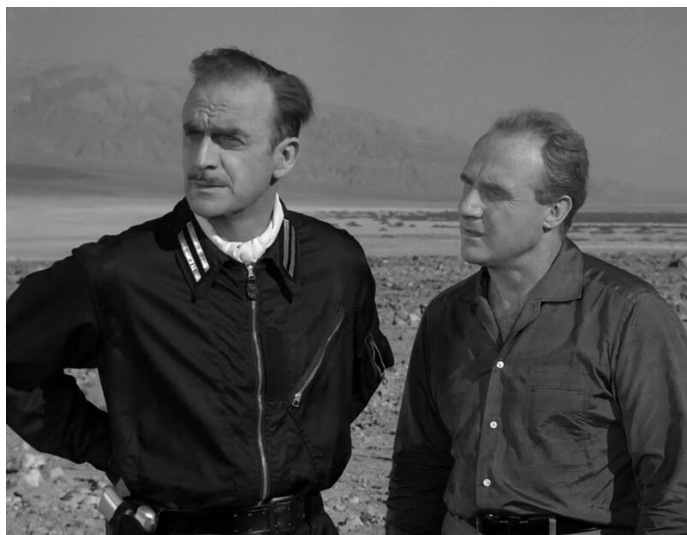
In the episode's final scene, a dismayed Walter contemplates spending an infinite duration of time locked in a cage and how useless his immortality has become. On cue, the Devil shows up and reminds the man of the escape clause. Facing eternity in jail, the man nods and suffers a fatal heart attack.

Closing narration — *"There's a saying, 'Every man is put on Earth condemned to die, time and method of execution unknown.' Perhaps this is as it should be. Case in point: Walter Bedecker, lately deceased, a little man with such a yen to live. Beaten by the Devil, by his own boredom, and by the scheme of things in this, the Twilight Zone."*

The Lonely

Season 1
Episode Number: 7
Season Episode: 7

Originally aired: Friday November 13, 1959
Writer: Rod Serling
Director: Jack Smight
Show Stars: Rod Serling (Narrator (voice)), Jack Warden (James A. Corry), John Dehner (Captain Allenby), Jean Marsh (Alicia), Ted Knight (Adams), James Turley (Carstairs)
Production Code: 173-3602
Summary: A convict, living alone on an asteroid, receives from the police a realistic woman-robot.



Opening narration — *"Witness if you will a dungeon, made out of mountains, salt flats and sand that stretch to infinity. The dungeon has an inmate: James A. Corry. And this is his residence: a metal shack. An old touring car that squats in the sun and goes nowhere — for there is nowhere to go. For the record let it be known that James A. Corry is a convicted criminal placed in solitary confinement. Confinement in this case stretches as far the eye can see, because this particular dungeon is on an asteroid nine million miles from the Earth. Now witness if you will a man's mind and body shriveling in the sun, a man dying of loneliness."*

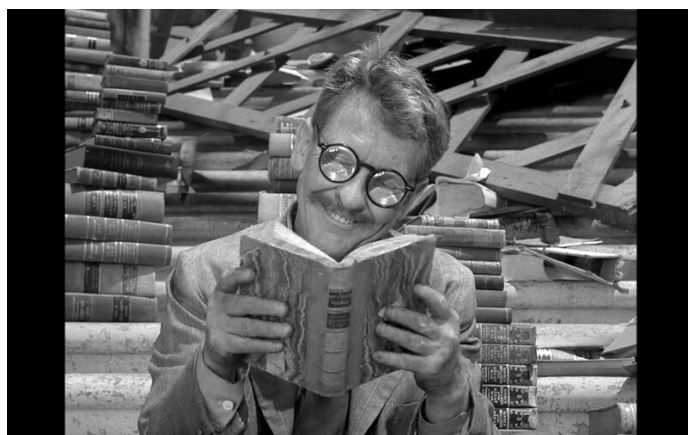
Allenby, the captain of a supply ship that travels the solar system, take pity on Corry, who's serving a fifty-year sentence for murder, and leaves him a box containing Alicia, a robot that looks and sounds exactly like a woman. Initially, Corry is repelled by the robot, but eventually his heart melts and he falls deeply in love with her. Eleven months pass. Then one day the supply ship lands. Allenby tells Corry he's received a full pardon, and that they've come to get him. But there's a hitch: Corry can only take fifteen pounds of gear, and Alicia weighs more than that. Corry refuses to leave her behind, claiming that she's a woman. Reluctantly, Allenby draws his gun and shoots Alicia full in the face, revealing the mass of smoldering wires. He tells Corry, "All you're leaving behind is loneliness." Stunned, Corry replies, "I must remember that. I must remember to keep that in mind."

Closing narration — *"On a microscopic piece of sand that floats through space is a fragment of a man's life. Left to rust is the place he lived in and the machines he used. Without use, they will disintegrate from the wind and the sand and the years that act upon them; all of Mr. Corry's machines — including the one made in his image, kept alive by love, but now obsolete... in the Twilight Zone."*

Time Enough at Last

Season 1
Episode Number: 8
Season Episode: 8

Originally aired: Friday November 20, 1959
Story: Lynn Venable
Teleplay: Rod Serling
Director: John Brahm
Show Stars: Burgess Meredith (Henry Bemis), Vaughn Taylor (Mr. Carsville), Jacqueline DeWit (Helen Bemis), Lela Bliss (Mrs. Chester), Robert Haines (Bank Customer), Rod Serling (Narrator (voice))
Production Code: 173-3614
Summary: A henpecked book lover finds himself blissfully alone with his books after a nuclear war.



Opening narration — *"Witness Mr. Henry Bemis, a charter member in the fraternity of dreamers. A bookish little man whose passion is the printed page but who is conspired against by a bank president and a wife and a world full of tongue-cluckers and the unrelenting hands of a clock. But in just a moment Mr. Bemis will enter a world without bank presidents or wives or clocks or anything else. He'll have a world all to himself, without anyone at all."*

Mild-mannered and myopic, bank teller Henry Bemis loves to read, but neither his shrewish wife nor efficiency-minded boss give him much chance. Sneaking into the vault on his lunch hour to read, he is knocked unconscious by a mammoth shock wave. When he comes to, he discovers that the world has been devastated by a nuclear war and that he, having been protected by the vault, is the last man on Earth.

Seconds, minutes, hours. They crawl by on hands and knees for Mr. Henry Bemis, who looks for a spark in the ashes of a dead world. A telephone connected to nothingness. A neighborhood bar, a movie, a baseball diamond, a hardware store, the mailbox of what was once his house and is now a rubble. They lie at his feet as battered monuments to what was, but is no more. (Bemis: "Helen? Helen! Where are you"?) Mr. Henry Bemis on an eight-hour tour of a graveyard.

Bemis decides to commit suicide, but at the final moment his eyes fall on the ruins of a library. For him, it is paradise. Gleefully he piles the books high, organizing his reading for years to come. But as he settles down to read the first book, his glasses slip off his nose and smash, trapping him forever in a hopelessly blurry world.

Henry despairs, remarking "That's not fair. That's not fair at all. There was time now. There was all the time I wanted...! That's not fair!" and bursts into tears, surrounded by books he will never be able to read.

Closing narration — *The best laid plans of mice and men and Henry Bemis, the small man in the glasses who wanted nothing but time. Henry Bemis, now just a part of a smashed landscape, just a piece of the rubble, just a fragment of what man has deeded to himself. Mr. Henry Bemis... in the Twilight Zone.*

Perchance to Dream

Season 1

Episode Number: 9

Season Episode: 9

Originally aired: Friday November 27, 1959
Writer: Charles Beaumont
Director: Robert Florey
Show Stars: Richard Conte (Edward Hall), John Larch (Dr. Eliot Rathmann), Suzanne Lloyd (Maya / Miss Thomas), Eddie Marr (Girly Barker), Rod Serling (Narrator (voice)), Ted Stanhope (Man on Street), Russell Trent (Rifle Range Barker), Max Wagner (Roller Coaster Operator)
Production Code: 173-3616
Summary: A fatigued man fights to stay awake as he explains to a psychiatrist that if he falls asleep it will trigger a nightmare, which will cause his heart to fail.



Opening narration — *"Twelve o'clock noon. An ordinary scene, an ordinary city. Lunchtime for thousands of ordinary people. To most of them, this hour will be a rest, a pleasant break in the day's routine. To most, but not all. To Edward Hall, time is an enemy, and the hour to come is a matter of life and death."*

Hall, a man with a cardiac condition, has sought out the aid of Dr. Rathmann, a psychiatrist. He explains that he's been dreaming in chapters, as if in a movie serial. In his dream Maya, a carnival dancer, lures him into a funhouse and onto the roller coaster with the express intention of scaring him to death. If he goes to sleep, he knows he'll return to the

dream and will have a fatal heart attack. On the other hand, if he stays awake much longer, the strain will be too much for his heart. Realizing that Rathmann can't help him, he starts to go, but stops when he realizes that the doctor's receptionist is a dead ringer for the girl in his dream. Terrified, he runs back into Rathmann's office and jumps out the window to his death. The doctor calls his receptionist into his office — where Hall lies on the couch, his eyes closed. Rathmann tells the receptionist that Hall came in, laid down, immediately fell asleep — and then a few moments later, let out a scream and died.

Closing narration — *"They say a dream takes only a second or so, and yet in that second a man can live a lifetime. He can suffer and die, and who's to say which is the greater reality: the one we know are the one in the dreams, between heaven, the sky, the earth... in the Twilight Zone."*

Judgment Night

Season 1

Episode Number: 10

Season Episode: 10

Originally aired: Friday December 04, 1959
Writer: Rod Serling
Director: John Brahm
Show Stars: Rod Serling (Narrator (voice)), Nehemiah Persoff (Carl Lanser), Deirdre Owens (Barbara Stanley), Patrick Macnee (First Officer McLeod), Ben Wright (Captain Wilbur), Leslie Bradley (Major Devereaux), Kendrick Huxham (Bartender), Hugh Sanders (Jerry Potter), Richard Peel (1st Steward), Donald Journeaux (2nd Steward), Barry Bernard (Engineer), James Franciscus (Lt. Mueller), Debbie Joyce (Little Girl), Robert McCord (Sailor in Ski Cap)

Production Code: 173-3604
Summary: It's 1942, and a man finds himself on a ship in the Atlantic, not knowing who he is, nor how he got there. He does know the ship will soon be attacked by a German U-boat.



Opening narration — *"Her name is the S.S. Queen of Glasgow. Her registry: British. Gross tonnage: five thousand. Age: Indeterminate. At this moment she's one day out of Liverpool, her destination New York. Duly recorded on the ship's log is the sailing time, course to destination, weather conditions, temperature, longitude and latitude. But what is never recorded in a log is the fear that washes over a deck like fog and ocean spray. Fear like the throbbing strokes of engine pistons, each like a heartbeat, parceling out of every hour into breathless minutes of watching, waiting and dreading. For the year is 1942, and this particular ship has lost its convoy. It travels alone*

like an aged blind thing groping through the unfriendly dark, stalked by unseen periscopes of steel killers. Yes, the Queen of Glasgow is a frightened ship, and she carries with her a premonition of death."

On board the Glasgow is a German named Carl Lanser, with no memory of how he got there, yet with the feeling that he's met all the passengers somewhere before. Things are made even more mysterious by Lanser's certainty that an enemy sub is stalking the ship, and by his premonition that something is going to happen at 1:15 A.M. His fear proves correct: at 1:15 a U-boat surfaces. Peering through binoculars, Lanser sees that its captain is himself. The U-boat sinks the helpless freighter, then crew members machine-gun the survivors. Lanser sinks beneath the waters. Later, on board the sub, a lieutenant suggests they might all face damnation for their action. Kapitän Lanser discounts this theory — not realizing that he is, in fact, doomed to relive the sinking of that ship for eternity.

Closing narration — *"The S.S. Queen of Glasgow, heading for New York., and the time is 1942. For one man it is always 1942 — and this man will ride the ghost ship every night for eternity.*

This is what is meant by paying the fiddler. This is the comeuppance awaiting every man when the ledger of his life is opened and examined, the tally made, and then the reward or the penalty paid. And in the case of Carl Lanser, former Kaptian Lieutenant, Navy of the Third Reich, this is the penalty. The is the justice meted out. This is judgement night in the Twilight Zone."

And When the Sky Was Opened

Season 1
Episode Number: 11
Season Episode: 11

Originally aired: Friday December 11, 1959
Story: Richard Matheson
Teleplay: Rod Serling
Director: Douglas Heyes
Show Stars: Rod Taylor (Lieutenant Colonel Clegg Forbes), Jim Hutton (Major William Gart), Charles Aidman (Colonel Ed Harrington), Maxine Cooper (Amy), Paul Bryar (Bartender), Sue Randall (Nurse), Joe Bassett (Medical Officer), Lisabeth Field (Nurse), Logan Field (Investigator), S. John Launer (Mr. Harrington), Oliver McGowan (Officer), Gloria Pall (Girl in Bar), Bernard Sell (Bar Patron), Rod Serling (Narrator (voice))
Production Code: 173-3611
Summary: Three astronauts return to Earth after seemingly having made an encounter that dooms them and their craft to erasure from existence itself.



Opening narration — *"Her name: X-20. Her type: an experimental interceptor. Recent history: a crash landing in the Mojave Desert after a thirty-one hour flight nine hundred miles into space. Incidental data: the ship, with the men who flew her, disappeared from the radar screen for twenty-four hours. But the shrouds that cover mysteries are not always made out of a tarpaulin, as this man will soon find out on the other side of a hospital door."*

A crew of astronauts flying the X-20 DynaSoar into space for the first time disappears from radar on a test flight, then reappears. The X-20 crashlands, sending one of its crew — Gart — to the hospital.

While recovering Gart receives a hospital visit from Forbes, who was also on the flight. Forbes is seized by a horrible anxiety and also by an insistence that a third astronaut, Harrington, was on their flight, and has disappeared. Gart is baffled, "knowing" that the X-20 only carried Forbes and himself, and not having any memory of any man named Harrington. In fact, no one remembers Harrington, and the newspapers — which covered the flight — have pictures of the crew showing only Gart and Forbes.

Desperate to make Gart remember, Forbes recounts what happened after both he and Harrington were discharged from the hospital. That evening, the two go to a bar, where, Harrington is suddenly seized by a strange feeling that he no longer belongs in the world. Harrington phones his parents from the bar, only to be told by them that they have no son. Forbes gets up from his seat for a moment. When he returns, Harrington is no longer there. Forbes asks others in the bar if they saw what happened to Harrington, but no one there remembers that anyone had been there with Forbes. Forbes notices the day's newspaper with a picture of the X-20's crew on the front page. He had noticed it earlier and that he, Gart and Harrington had been on the front page, under a headline mentioning "Three Spacemen". The same paper now mentions only "Two Spacemen ...", and that Harrington is missing from the picture.

Having heard Forbes story, Gart insists that he never know any man named Harrington. Gart is despondent and also desperate. He too begins to feel as Harrington had, that he is no longer part of the world, and when he looks in the mirror, he sees no reflection looking back. Forbes snaps and flees the room. Gart runs after him, but does not see the astronaut in the hallway or anywhere else. Forbes has mysteriously disappeared too, and none of the hospital staff remember him. After getting back into bed, Gart notices the newspaper now says "Lone Spaceman ...", having only his picture on it. Gart now realizes that Forbes was right, and that the same fate awaits him.

The episode ends with hospital staff entering Gart's room, seeing no sign that anyone had been using it.

Although there are no special effects showing the spacecraft in flight, the disappearances are emphasized by props. There is one fewer bed in the hospital room when one man disappears. At the end, the hospital room is shown empty, as is the hangar where the X-20 was originally housed.

Closing narration — *"Once upon a time, there was a man named Harrington, a man named Forbes, a man named Gart. They used to exist, but don't any longer. Someone — or something—took them somewhere. At least they are no longer a part of the memory of man. And as to the X-20 supposed to be housed here in this hangar, this, too, does not exist. And if any of you have any questions concerning an aircraft and three men who flew her, speak softly of them — and only in — The Twilight Zone."*

What You Need

Season 1

Episode Number: 12

Season Episode: 12

Originally aired: Friday December 25, 1959
Story: Lewis Padgett
Teleplay: Rod Serling
Director: Alvin Ganzer
Show Stars: Steve Cochran (Fred Renard), Ernest Truex (Pedott), Read Morgan (Lefty), Arlene Martel (Girl in Bar), William Edmonson (Bartender), Doris Karnes (Woman), Fred Kruger (Man on Street), Norman Sturgis (Hotel Clerk), Juney Ellis (Woman on Street), Frank Logan (Waiter), Ron Nyman (Police Officer), John Pedrini (Man on Street), Rod Serling (Narrator (voice)), Mark Sunday (Photographer)

Production Code: 173-3622
Summary: A small time crook plans to exploit an old street peddler who has the uncanny knack of selling people exactly what they will shortly need.



Opening narration — *"You're looking at Mr. Fred Renard, who carries on his shoulder a chip the size of the national debt. This is a sour man, a friendless man, a lonely man, a grasping, compulsive, nervous man. This is a man who has lived 36 undistinguished, meaningless, pointless, failure-laden years and who at this moment looks for an escape- any escape, any way, anything, anybody- to get out of the rut. And this little old man is just what Mr. Renard has been waiting for."*

before they need it. The old man enters a cafe where he first gives a woman a vial of cleaner. Then, he gives a down-on-his-luck ex-baseball player bus tickets to Scranton, Pennsylvania. The ball player receives a job offer in the city the tickets are for; and the ball player needs his jacket cleaned, for which the woman just happens to have the cleaner.

Renard, a small time thug, asks Pedott to give him what he needs, and the peddler gives him a pair of scissors which save Renard's life when his scarf gets caught in an elevator's doors. Renard shows up at Pedott's apartment, asking for another thing he "needs," and the peddler comes up with a leaky pen that predicts a winning racehorse.

Renard continues menacing Pedott for more. Pedott gives him a pair of new shoes. When a car suddenly heads directly toward Renard, he tries to run, but the new leather soles are so slippery, he cannot escape on the wet pavement. He is struck and killed by the passing car. The shoes, Pedott explains to Renard's corpse, were what Pedott needed, because he foresaw that Renard would eventually kill him. At the end of the episode the peddler gives a couple a comb, which they use to groom themselves just before they are photographed as witnesses for a newspaper story covering the "hit and run" accident that killed Fred Renard.

Closing narration — *"Street scene. Night. Traffic accident. Victim named Fred Renard. Gentleman with a sour face to whom contentment came with difficulty. Fred Renard, who took all that was needed, in the Twilight Zone."*

The Four of Us Are Dying

Season 1

Episode Number: 13

Season Episode: 13

Originally aired: Friday January 01, 1960
Story: George Clayton Johnson
Teleplay: Rod Serling
Director: John Brahm
Show Stars: Harry Townes (Arch Hammer), Phillip Pine (Virge Sterig), Ross Martin (Johnny Foster), Don Gordon (Andy Marshak), Harry Jackson (Trumpeter), Bernard Fein (Penell), Peter Brocco (Mr. Marshak), Milton Frome (Detective), Beverly Garland (Maggie), Jeanne Baker (Woman on Bench), Dick Cherney (Man in Bar), Pat Comiskey (Man in Bar), Bob Hopkins (Man in Bar), Marco Lopez (Hotel Guest), Sam Rawlins (Ramón), Tony Rosa (Man on Bench), Rod Serling (Narrator (voice))
Production Code: 173-3618
Summary: A man who can change his face to look like other people uses his ability to improve his life, regardless of his effect on others.



Opening narration — *"His name is Arch Hammer, and he's 36 years old. He's been a salesman, a dispatcher, a truck driver, a con man, a bookie, and a part-time bartender. This is a cheap man, a nickel and dime man, with a cheapness that goes past the suit and the shirt; a cheapness of mind, a cheapness of taste, a tawdry little shine on the seat of his conscience, and a dark-room squint at a world whose sunlight has never gotten through to him. But Mr. Hammer has a talent, discovered at a very early age. This much he does have. He can make his face change. He can twitch a muscle, move a jaw, concentrate on the cast of his eyes, and he can change his face. He can change it into any-*

thing he wants. Mr. Archie Hammer, jack of all trades, has just checked in at three-eighty a night, with two bags, some newspaper clippings, a most odd talent, and a master plan to destroy some lives."

Arch Hammer is a con man who can change his face to make it look like anyone he chooses. He walks into a nightclub where he impersonates deceased trumpeter Johnny Foster in order to steal Foster's girlfriend, a sultry singer. Hammer then pays a visit to Mr. Penell, impersonating murdered gangster Virgil Sterig in order to extort money out of Penell, the man who had Sterig killed. Penell sends his men after Hammer.

Trying to escape down an alley, Hammer changes his face to one he sees on a poster of boxer Andy Marshak. But, thinking he is in the clear, at a street newsstand he runs into Marshak's father, who mistakes him for the son who broke his mother's heart and ruined a young girl's life. Hammer pushes the old man out of the way and returns to his hotel room. A detective comes to the hotel to pick him up for questioning at the police station. In order to escape from the policeman in a revolving door, Hammer assumes Marshak's appearance again.

But on the street he again bumps into Marshak's father, who pulls a gun on him. Hammer tries to show the old man he is not who he thinks he is, but before he can concentrate and change, the old man shoots him. As Hammer lies dying, his face shifts from one person to another until he dies wearing his own face.

Closing narration — *“He was Arch Hammer, a cheap little man who just checked in. He was Johnny Foster, who played a trumpet and was loved beyond words. He was Vergil Sterig, with money in his pocket. He was Andy Marshak, who got some of his agony back on a sidewalk in front of a cheap hotel. Hammer, Foster, Sterig, Marshak... and all four of them are dying.”*

Third from the Sun

Season 1

Episode Number: 14

Season Episode: 14

Originally aired: Friday January 08, 1960
Story: Richard Matheson
Teleplay: Rod Serling
Director: Richard L. Bare
Show Stars: Fritz Weaver (William Sturka), Edward Andrews (Carling), Joe Maross (Jerry Riden), Denise Alexander (Jody Sturka), Lori March (Eve Sturka), Jeanne Evans (Ann Riden), Marv Goux (Workman), S. John Launer (PA Announcer (voice)), Ray Pourchot (Workman), Rod Serling (Narrator (voice)), Will J. White (Guard)

Production Code: 173-3615
Summary: Two families of Government employees plan to steal a spaceship and travel to another planet just prior to a nuclear war. They must also deal with a stooge who wants to stop them.



Opening narration — *"Quitting time at the plant. Time for supper now. Time for families. Time for a cool drink on a porch. Time for the quiet rustle of leaf-laden trees that screen over the moon. And underneath it all, behind the eyes of the men, hanging invisible over the summer night, is a horror without words. For this is the stillness before the storm. This is the eve of the end."*

Will Sturka, a scientist who works at a military base run by the government, has been producing a great number of H-bombs in preparation for imminent nuclear war.

Sturka realizes that there is only one way to escape—steal an experimental, top-secret spacecraft stored at the base. He plans to bring his co-worker Jerry Riden, along with their wives and the Sturkas' daughter Jody. The two plot for months, secretly supplying the ship and making arrangements for their departure.

When production of the bombs increases, Sturka realizes that time is running short. He and Riden decide to put their plan in action—take their families to the craft to tour it, and then overpower the guards and take off. Unfortunately, Sturka's superior Carling overhears the two men talking. Later that night, everyone gathers for a game of cards, where Riden reveals that he has found a place to go—a small planet 11 million miles away. During the game, Carling unexpectedly appears at the door; though he smiles and acts polite, he makes it clear that he knows what the group is planning. He also hints at trouble: "A lot can happen in forty-eight hours." After he leaves, Sturka and Riden inform the women that they must leave that very night.

When the five arrive at the site of the spacecraft, Sturka and Riden spot their contact, who flashes a light. When the contact steps forward, though, he is revealed to be Carling, armed with a gun. He forces Sturka and Riden away from the gate and prepares to call the authorities. The women, who have been waiting in the car, watch in horror as Carling orders them out. Jody suddenly throws the car's door open, knocking the gun from Carling's hand and giving the men

enough time to overpower him. The group rushes into the ship, fighting off the guards that rush them.

Later that evening, the group has safely escaped their doomed planet and are on course. Riden comments that he cannot believe that there is a planet full of people like themselves. Sturka smiles as he points out on the ship's viewer their mysterious destination, 11 million miles away—the third planet from the Sun, called "Earth".

Closing narration — *“Behind a tiny ship heading into space is a doomed planet on the verge of suicide. Ahead lies a place called Earth, the 3rd planet from the sun. And for William Sturka and the men and women with him, it’s the eve of the beginning in the Twilight Zone.”*

I Shot an Arrow into the Air

Season 1

Episode Number: 15

Season Episode: 15

Originally aired: Friday January 15, 1960
Story: Madelon Champion
Teleplay: Rod Serling
Director: Stuart Rosenberg
Show Stars: Dewey Martin (Corey), Edward Binns (Col. Bob Donlin), Ted Otis (Pierson), Harry Bartell (Langford), Leslie Barrett (Brandt), Boyd Cabeen (Technician), Kenner G. Kemp (Rocket Launch Technician), Rod Serling (Narrator (voice))
Production Code: 173-3626
Summary: Order breaks down between three surviving crewmen whose rocket ship crashes on an unknown world with limited water and supplies.



Opening narration — *"Her name is the Arrow One. She represents 4 and a half years of planning, preparations and training, and a thousand years of science and mathematics and the projected dreams and hopes of not only a nation but a world. She is the first manned aircraft into space. And this is the countdown, the last 5 seconds before man shot an arrow into the air."*

A manned space flight with eight crew members crash lands on what the astronauts believe to be an unknown asteroid. Their expectations of survival or rescue

are bleak. Only four of the crew survive, one of whom is barely alive. After he dies, the three remaining men, Corey, Donlin, and Pierson decide to trek out into the barren desert to see if there is anything that might improve their chances of survival. When Corey and Donlin reconvene, it seems that Pierson is dead and Corey filched the water supply from his dead body. Donlin, the commanding officer, forces Corey at gunpoint to lead him to Pierson's body.

They find Pierson, still barely alive, who with his last bit of strength draws a primitive diagram in the sand with his finger. Corey then kills Donlin and sets out alone, confident that he will survive longer now that he has all of the water supply.

Now you make tracks, Mr. Corey. You move out and up like some kind of ghostly billy-club was tapping at your ankles and telling you that it was later than you think. You scabble up rock hills and feel hot sand underneath your feet and every now and then take a look over your shoulder at a giant sun suspended in a dead and motionless sky like an unblinking eye that probes at the back of your head in a prolonged accusation. Mr. Corey, last remaining member of a doomed crew, keep moving. Make tracks, Mr. Corey. Push up and push out because if you stop...if you stop, maybe sanity will get you by the throat. Maybe realization will pry open your mind and the horror... you left down in the sand will seep in. Yeah, Mr. Corey, yeah, you better keep moving. That's the order of the moment: keep moving.

Corey later sees a sign for Reno, and then sees telephone poles, which were what Pierson had attempted to draw before he died. Realizing that they had in fact never left Earth and that he had killed his partners for nothing, Corey breaks down weeping.

Closing narration — *“Practical joke perpetrated by Mother Nature and a combination of improbable events. Practical joke wearing the trappings of nightmare, of terror, of desperation. Small human drama played out in a desert 97 miles from Reno, Nevada, USA, continent of North America, the Earth and, of course, the Twilight Zone.”*

The Hitch-Hiker

Season 1

Episode Number: 16

Season Episode: 16

Originally aired: Friday January 22, 1960
Story: Lucille Fletcher
Teleplay: Rod Serling
Director: Alvin Ganzer
Show Stars: Inger Stevens (Nan Adams), Adam Williams (Sailor), Lew Gallo (Mechanic), Leonard Strong (The Hitch-Hiker), Russ Bender (Counter-man), George Mitchell (Gas Station Man), Eleanor Audley (Mrs. Whitney), Mitzi McCall (Waitress), Rod Serling (Narrator (voice)), Dwight Townsend (Highway Flagman)

Production Code: 173-3612
Summary: A young woman driving cross-country becomes frantic when she keeps passing the same man on the side of the road. No matter how fast she drives, the man is always up ahead, hitching her for a ride.



Opening narration — *"Her name is Nan Adams. She's twenty-seven years old. Her occupation: buyer at a New York department store, at present on vacation, driving cross-country to Los Angeles, California, from Manhattan.... Minor incident on Highway 11 in Pennsylvania, perhaps to be filed away under accidents you walk away from. But from this moment on, Nan Adam's companion on a trip to California will be terror; her route-fear; her destination—quite unknown."*

The story begins with Nan Adams, whose vehicle gets a flat tire on a cross-country road trip from New York City to Los Angeles. A mechanic puts a spare tire on her car and directs her to the nearest town to fix it properly. Just before she leaves, Nan notices a strange-looking man hitchhiking. Unnerved, she drives away quickly. As she continues her trip, Nan sees the same hitchhiker thumbing for a ride at several other points on her journey. She becomes increasingly frightened of him, and when she is stuck on a railroad crossing and nearly hit by a train, she becomes convinced that the hitchhiker is trying to kill her. She continues to drive, becoming more and more afraid, stopping only when necessary; but every time she does, the same hitchhiker is there. When she ends up stranded in New Mexico, she meets a sailor on his way back to San Diego from leave. Eager for protection from the hitchhiker she's been seeing, she offers to drive the sailor to San Diego herself. However, she is still paranoid about the hitchhiker, and when she sees him on the road she tries to run him over. The sailor, who can't see him, begins to fear for her sanity and leaves her. In Arizona, Nan stops to call her mother. The woman who answers the phone, Mrs. Whitney, says that Mrs. Adams is in the hospital; she had a nervous breakdown after finding out that her daughter, Nan, was killed in an auto accident in Pennsylvania six days ago, when the car she was driving blew a tire and overturned. At this point, Nan realizes the truth: the hitchhiker is not a man who wants her to die, but is rather the angel of death, patiently and persistently waiting for her to realize that she has been dead all along. Nan returns to the car and sees the hitchhiker in her vanity mirror. "I believe you're going...my way?" he inquires, almost friendly; afterwards, a full shot of the inside of her car shows no one sitting in the car other than Nan. As Nan accepts her fate, Rod Serling narrates the final lines.

Closing narration — *"Nan Adams, age twenty-seven. She was driving to California, to Los Angeles. She didn't make it. There was a detour through the Twilight Zone."*

The Fever

Season 1

Episode Number: 17

Season Episode: 17

Originally aired: Friday January 29, 1960
Writer: Rod Serling
Director: Robert Florey
Show Stars: Rod Serling (Narrator (voice)), Everett Sloane (Franklin Gibbs), Vivi Janiss (Flora Gibbs), William Kendis (Hansen), Lee Millar (Joe), Lee Sands (Floor Manager), Marc Towers (Cashier), Art Lewis (Drunk), Arthur Peterson (Sheriff), Don Anderson (Gambler), George Bruggeman (Gambler), Steve Carruthers (Casino Worker / Gambler), Charles Fogel (Croupier), George Ford (Croupier), Mitchell Rhein (Croupier), Mark Russell (Gambler), Jeffrey Sayre (Croupier), Bernard Sell (Croupier)
Production Code: 173-3627
Summary: A middle-aged man catches gambling fever from a slot machine that he believes is calling his name.



Opening narration — *"Mr. & Mrs. Franklin Gibbs, 3 days and 2 nights, all expenses paid, at a Las Vegas hotel, won by virtue of Mrs. Gibbs' knack with a phrase. But unbeknownst to either Mr. or Mrs. Gibbs is the fact that there's a prize in their package neither expected nor bargained for. In just a moment, one of them will succumb to an illness worse than any virus can produce, a most inoperative, deadly, life-shattering affliction known as the fever."*

Franklin and his wife Flora go to Las Vegas because she won a slogan contest. He detests gambling, but his wife is excited about their vacation. Franklin is given a coin by a drunk man at the

casino, who makes Franklin use it in a slot machine. He wins and tells his wife that they should keep the winnings and not lose it back like the other people.

As they depart, Franklin believes he hears the slot machine calling his name. He continues to hear this as he tries to sleep. As he imagines his winnings piling up, he decides to try his luck, telling his wife he cannot keep "tainted" money, and that he is going to get rid of it by putting it back in the machine. Later, Flora goes to the casino and finds him playing the machine obsessively. Addicted, Franklin has lost a great deal of their money. When Flora tries to coax him to stop, Franklin declares that he has lost so much, that he has to try to win some of it back. He becomes enraged when she presses for him to leave, declaring that the machine is "inhuman", that it "teases you, sucks you in." Others observe that he has been playing the machine for hours.

When Franklin puts his last dollar into the machine, it malfunctions and will not spin. Feeling fiendishly cheated out of his last chance to strike it rich, Franklin begins yelling and attacking the machine to give him back his "last dollar." He is taken out of the casino screaming. Later in bed, Franklin tells Flora that the machine was about to pay off, but deliberately broke down so that it wouldn't have to. He then hears the machine again calling his name. To his horror, he sees the

slot machine coming down the hallway towards their room, "chasing" him, but Flora cannot see it and believes that he is going crazy. When the machine continues to follow him, repeating his name over and over, "Franklin, Franklin, Franklin!", he backs up towards the window, his hands over his ears, finally crashing through the glass and falling to his death. The police stand over his body, noting that his wife had stated that he had not slept in 24 hours. A casino manager comments that he's "seen a lot of 'em get hooked before, but never like him." The last scene shows Franklin's last dollar rolling up and spinning out flat near his outstretched, dead hand. The camera pans over to the direction from which the coin came and there sits the slot machine "smiling" at him.

Closing narration — *"Mr. Franklin Gibbs, visitor to Las Vegas, who lost his money, his reason, and finally his life, all to an inanimate metal machine variously described as a one-armed bandit, a slot machine, or in Mr. Franklin Gibbs' words, a monster with a will all its own. For our purposes, we'll stick with the latter definition because we're in the Twilight Zone."*

The Last Flight

Season 1

Episode Number: 18

Season Episode: 18

Originally aired: Friday February 05, 1960
Writer: Richard Matheson
Director: William F. Claxton
Show Stars: Kenneth Haigh (Lt. William Terrance Decker), Alexander Scourby (Maj. Gen. George Harper), Simon Scott (Maj. Wilson), Robert Warwick (A.V.M. Alexander 'Leadbottom' Mackaye R.A.F.), Harry Raybould (Corporal), Jerry Catron (Guard), Paul Baxley (Driver), Jack Perkins (Ground Crewman), Rod Serling (Narrator (voice))
Production Code: 173-3607
Summary: A World War I British fighter pilot lands at an American air base in 1959 France.



Opening narration — *"Witness Flight Lieutenant William Terrance Decker, Royal Flying Corps, returning from a patrol somewhere over France. The year is 1917. The problem is that the Lieutenant is hopelessly lost. Lieutenant Decker will soon discover that a man can be lost not only in terms of maps and miles, but also in time — and time in this case can be measured in eternities."*

Flight Lieutenant Terry Decker, of the British Royal Flying Corps, lands his World War I-era Nieuport biplane on an American airbase in France after flying through a strange cloud. He is immediately taken into custody and questioned by the American base commander Gen-

eral Harper and his provost marshal, Major Wilson. The two men ask Decker if he was trying to make a film or was part of an air show. Decker identifies himself and his squadron and informs the American officers that the day is March 5, 1917. He is then informed that the day is not actually March 5, 1917, but March 5, 1959, and Decker realizes that he traveled 42 years into the future.

Decker tells the officers that he and his comrade Alexander Mackaye were fighting seven German aircraft and that Mackaye died. He refuses to believe that Mackaye is alive and has become an Air Vice Marshal in the Royal Air Force, as the American officers inform him. Mackaye had been a hero during World War II, saving thousands of lives from German bombing. The Americans also ask Decker if he knew that Mackaye was actually coming to inspect the base that day. Major Wilson tries to help Decker remember what happened.

Decker does eventually recall, confessing that throughout his service, he had acted as a coward, only pretending to do his duty and managing to go off on his own during patrols. Only now that he and Mackaye were confronted by a large number of German aircraft, Decker had chosen to escape rather than support Mackaye. He refuses to believe that Mackaye somehow escaped with his life.

An off-hand suggestion made by Wilson (that perhaps someone else helped him) makes Decker realize that he has been given a second chance. He tells the American officer that there was no

one within 50 miles who could have come to help Mackaye, so if Mackaye survived, it had to be because he went back himself. Decker pleads with Wilson to release him from custody, but when he is refused, he escapes after assaulting Wilson and a guard. Decker manages to locate and start his plane, but is approached by a mechanic whilst climbing aboard but manages to punch him to the ground. Decker is about to take off when Wilson catches up and puts a gun to his head.

Decker begs to be allowed to go, as saving Mackaye would also mean saving thousands of lives that Mackaye had saved during World War II. Decker also tells Wilson to shoot if he wants to, but this was an opportunity for him to redeem himself from his previous cowardice. Wilson thus allows him to escape, and Decker flies his plane into the white clouds.

Major Wilson is rebuked for letting Decker go, but when Air Vice Marshal Mackaye arrives, they immediately discuss what must have happened. Mackaye says that Decker had saved his life by helping him fight the German planes that day. Although initially he feared Decker had deserted him, Mackaye says Decker returned from out of nowhere to shoot down three German planes, before he was shot down himself. General Harper now shows Mackaye the badge and personal effects of Decker which had been confiscated, upon which Mackaye informed them that these had never been returned by the Germans. When Mackaye demands to know what is going on, Major Wilson suggests that he sit down, calling him "Old Leadbottom" which was Decker's nickname for his old friend. "What did you call me?" Mackaye asks incredulously (no one outside his squadron knew that nickname), as we see the clouds outside the General's window.

Closing narration — *"Dialog from a play, Hamlet to Horatio: There are more things in heaven and earth than are dreamt of in your philosophy. Dialog from a play written long before men took to the sky: There are more things in heaven and earth and in the sky than perhaps can be dreamt of. And somewhere in between heaven, the sky, the earth, lies The Twilight Zone."*

The Purple Testament

Season 1

Episode Number: 19

Season Episode: 19

Originally aired: Friday February 12, 1960
Writer: Rod Serling
Director: Richard L. Bare
Show Stars: Rod Serling (Narrator (voice)), Dick York (Capt. Phil Riker), William Reynolds (Lt. Fitzgerald), William Phipps (Sergeant), Barney Phillips (Capt. E.L. Gunther), S. John Launer (Lieutenant Colonel), Michael Vandever (Smitty), Paul Mazursky (Orderly), Marc Cavell (Freeman), Warren Oates (Jeep Driver), Ron Masak (Harmonica Man), Brad Brown (Soldier), John Burnside (Soldier), Irvin 'Zabo' Koszewski (Soldier), Robert McCord (Man Walking in Lobby), Gordon Mitchell (Soldier)

Production Code: 173-3619
Summary: A U.S. Army lieutenant serving in the Philippines during WWII develops a harrowing ability to see in the faces of the men of his platoon, the men who will be the next ones to die.



Opening narration — *"Infantry platoon, U.S. Army, Phillipine Islands, 1945. These are the faces of the young men who fight, as if some omniscient painter had mixed a tube of oils that were at one time Earth brown, dust gray, blood red, beard black, and fear — yellow white, and these men were the models. For this is the province of combat, and these are the faces of war."*

William Fitzgerald ("Fitz"), a lieutenant serving in World War II, suddenly gains the mysterious ability to discover who is about to die via a strange flash of light across the person's face. After correctly predicting several deaths, he tells his friend Captain Riker what he is able

to see, but the Captain does not know whether to believe him or not. Riker consults with a doctor, Captain Gunther, who thinks it may be fatigue and suggests that the lieutenant should take a leave of rest. Fitzgerald goes to a hospital to see one of his men, Smitty, who is supposed to pull through. But he sees the strange light across the soldier's face and knows his fate.

Later, his prediction has come true, and he makes a scene in the hospital in front of Captain Gunther. Back at their tent, Fitz reveals to Riker he has seen the light on his face. Though he tells Fitz to forget it and get ready for battle, the Captain sets out some of his personal possessions — a few photographs and his wedding ring — before he goes into combat. In the camp, the men argue about the rumors of the lieutenant's predictions, but Riker tells all the soldiers there that there are no "mind readers" in the camp. Fitz, seeing the men's faces and realizing he could cause mutiny (and that none of them are fated to die), agrees with the captain.

In the ensuing battle, all return except for Riker, who is killed by a sniper. Captain Gunther brings news to Fitzgerald that he is being sent back to division headquarters for some much needed rest, but as the lieutenant gathers his gear, he sees the light flash across his own face in a mirror. A jeep driver comes to pick up Fitzgerald for the ride to HQ, and Fitzgerald sees the light also flash across the driver's face. Fitzgerald becomes distant, as if resigned to fate.

The Sergeant sends the two off, telling the driver to be careful as they go; they have not completely checked the area for land mines on the road ahead. As the soldiers are gathered around the camp at dusk, the sound of an explosion is heard in the distance.

Closing narration — *"From William Shakespeare, Richard the Third, a small excerpt. The line reads, 'He has come to open the purple testament of bleeding war.' And for Lieutenant William Fitzgerald, A Company, First Platoon, the testament is closed. Lieutenant Fitzgerald has found the Twilight Zone."*

Elegy

Season 1

Episode Number: 20

Season Episode: 20

Originally aired: Friday February 19, 1960
Writer: Charles Beaumont
Director: Douglas Heyes
Show Stars: Cecil Kellaway (Jeremy Wickwire), Jeff Morrow (Kurt Meyers), Don Dubbins (Peter Kirby), Kevin Hagen (Captain James Webber), Walter Bacon (Beauty Contest Guest), Frank Baker (Hotel Guest), George Boyce (Minor Role), Barbara Chrysler (Beauty Contestant), Alphonso DuBois (Minor Role), Joseph Glick (Rally Spectator), Chester Hayes (Ice Cream Man), Jimmie Horan (Minor Role), June McCall (Beauty Contestant), William Meader (Minor Role), Spec O'Donnell (Poker Player), Charles Perry (Spectator at Rally), Joe Ploski (Beauty Contest Guest), Paul Power (Farmer), Rod Serling (Narrator (voice)), Jack Stoney (Finch), Walton Walker (Minor Role), Sally Yarnell (Waitress)

Production Code: 173-3625
Summary: Three astronauts touch down on an asteroid, where they discover a world of people that appear to be frozen in time. Confused, they theorize as to why everyone is motionless, until a man springs to life and explains.



Opening narration — *"The time is the day after tomorrow. The place: a far corner of the universe. The cast of characters: 3 men lost amongst the stars, 3 men sharing the common urgency of all men lost—they're looking for home. And in a moment they'll find home, not a home that is a place to be seen but a strange, unexplainable experience to be felt."*

Running out of fuel, astronauts Meyers, Webber, and Kirby land their spaceship on a remote asteroid in 2186. They find the place quite Earth-like with buildings and people, but after looking around begin to wonder where everyone is. The first place they come to is a farm where they can find no one. No one, that is, un-

til they see a farmer gazing off into the distance. They approach him, tap him on the shoulder and try talking to him, but realize he is nothing more than a statue. The men later come to a town hall in which a man is being elected mayor. There's a large audience and a band playing. They can hear music, but everyone and everything is dead-still. A beauty pageant, in which several lovely ladies are participating in on stage, is where they find themselves next. Again there's a large audience and the sound of much activity, but no one is moving — as if they are frozen. Just as they leave the room, an old man in the audience suddenly turns around and smiles. The astronauts explore the area for some time, and grow more and more disturbed by their surroundings as they find everything — even the animals — eerily motionless. Finally, they are startled to find someone who does move — "Wickwire", the caretaker of this place. Wickwire explains to the astronauts that the asteroid they have landed on is an exclusive cemetery called

"Happy Glades" founded in 1973 where rich people can live out their life's greatest fantasy — after they die. He is told by the men that a nuclear war destroyed much of the Earth in 1985, and that it has taken over two hundred years to recover from it. Wickwire serves the three men wine and asks what their greatest wish is. All three reply that they wish they were on their ship heading for home. Suddenly, they realize that their drinks have been poisoned. As the men are dying, Wickwire (who is actually a robot that has been deactivated for "about 200 years" and only turns on for occasional duties such as cleaning, dusting, and performing minor maintenance on a few clocks) apologizes to them, and explains that it's his job to ensure peace and tranquility at "Happy Glades". He emphasizes that "they are men, and where there are men there can be no peace". Later, Wickwire re-installs the embalmed astronauts in their ship, posing them at their posts as if they were, indeed, on their way home — just as they'd wished.

Closing narration — *"Kirby, Webber, & Meyers, 3 men lost. They shared a common wish, a simple one, really- they wanted to be aboard their ship, headed for home. And fate, a laughing fate, a practical jokester with a smile that stretched across the stars, saw to it as they got their wish, with just 1 reservation: The wish came true, but only in the Twilight Zone."*

Mirror Image

Season 1
Episode Number: 21
Season Episode: 21

Originally aired: Friday February 26, 1960
Writer: Rod Serling
Director: John Brahm
Show Stars: Rod Serling (Narrator (voice)), Vera Miles (Millicent Barnes), Martin Milner (Paul Grinstead), Joseph Hamilton (Ticket Agent), Naomi Stevens (Washroom Attendant), Therese Lyon (Old Woman), Ferris Taylor (Passenger), Edwin Rand (Bus Driver), Anthony Redondo (Police Officer)
Production Code: 173-3623
Summary: While waiting in a bus station, Millicent Barnes has the strange feeling that her doppelganger is trying to take over her life.



Opening narration — *"Millicent Barnes, age twenty-five, young woman waiting for a bus on a rainy November night. Not a very imaginative type is Miss Barnes, not given to undue anxiety or fears, or, for that matter, even the most temporal flights of fancy. Like most career women, she has a generic classification as a, quote, girl with a head on her shoulders, end of quote. All of which is mentioned now because, in just a moment, the head on Miss Barnes' shoulders will be put to a test. Circumstances will assault her sense of reality and a chain of nightmares will put her*

sanity on a block. Millicent Barnes, who, in one minute, will wonder if she's going mad."

A young woman named Millicent Barnes is waiting in a bus depot in Ithaca, New York, for a bus to Cortland, en route to a new job. Upon looking at a wall clock she notices the bus is late. She walks up to the ticket counter to ask the ticket agent when the bus will arrive, and he gruffly replies that this is her third time there. Millicent denies this. While speaking with the ticket agent, she notices a bag just like hers in the luggage pile behind her. She mentions this to the ticket agent, who says it's her bag. She doesn't believe this until she notices her bag is not beside the bench anymore. Later she goes into the restroom to wash her hands and the cleaning lady there insists this is her second time there. Again, Millicent denies this. Upon leaving the restroom, she glances in the mirror and sees, in addition to her reflection, an exact copy of herself sitting on the bench outside.

A few moments later she meets a young man from Binghamton named Paul Grinstead, who is waiting for the same bus. Millicent tells Paul about encountering her double. Paul, attempting to calm Millicent, says it is either a joke or a misunderstanding caused by a look-alike. When the bus arrives and the two of them prepare to board it, Millicent looks in the window and sees the copy of herself, seated already upon the bus. In shock, she runs back into the depot and faints.

Millicent lies unconscious on a bench inside the depot while Paul and the cleaning lady attend to her. Paul agrees to wait for the 7:00 bus. While they wait, Millicent, now coming to, insists the strange events are caused by an evil double from a parallel world — a nearby, yet distant alternate plane of existence that comes into convergence with this world by powerful forces, or

unnatural, unknown events. When this happens, the malevolent impostors enter this realm. Millicent's doppelgänger, evil in nature, can survive in this world only by eliminating and replacing its good counterpart — Millicent herself.

Paul says the explanation is "a little metaphysical" for him, and believes that Millicent's sanity is beginning to unravel. Paul tells Millicent he'll call a friend in Tully who has a car and may be able to drive them to Syracuse. In reality, he calls the police.

After Millicent is taken away by two policemen, Paul begins to settle himself. After drinking from a water fountain, Paul notices that his valise is missing. Looking up towards the doors, Paul notices another man running out the door of the bus depot. Pursuing this individual down the street, Paul discovers that he is chasing his own copy, its face a mask of excited, evil delight.

Closing narration — *"Obscure metaphysical explanation to cover a phenomenon, reasons dredged out of the shadows to explain away that which cannot be explained. Call it parallel planes or just insanity. Whatever it is, you find it in the Twilight Zone."*

The Monsters Are Due on Maple Street

Season 1

Episode Number: 22

Season Episode: 22

Originally aired: Friday March 04, 1960
Writer: Rod Serling
Director: Ronald Winston
Show Stars: Rod Serling (Narrator (voice)), Claude Akins (Steve Brand), Barry Atwater (Les Goodman), Jack Weston (Charlie Farnsworth), Jan Handzlik (Tommy), Amzie Strickland (Woman), Burt Metcalfe (Don Martin), Mary Gregory (Sally), Jason Johnson (Man), Anne Barton (Myra Brand), Leah Waggoner (Mrs. Goodman), Joan Sudlow (Old Woman), Ben Erway (Pete Van Horn), Lyn Guild (Mrs. Farnsworth), Sheldon Allman (Alien), Bill Walsh (Alien), Diane Livesey (Townswoman), Robert McCord (Ice-Cream Vendor)

Production Code: 173-3620
Summary: On a peaceful suburban street, strange occurrences and mysterious people stoke the residents' paranoia to a disastrous intensity.



Opening narration — *Maple Street, USA. Late Summer. A tree-lined little world of front porch gliders, barbecues, the laughter of children, and the bell of an ice cream vendor. At the sound of the roar and a flash of light, it will be precisely 6:43 PM on Maple Street.*

The citizens of Maple Street are enjoying life as usual, going about their business on a late summer day, when they all hear a roaring humming noise pass over them, afterwards lightly dismissed as a meteor. Soon, all electrical objects, telephones, radios, and automobiles stop working. A handyman named Pete Van Horn leaves to check Floral Street, the next street over, to see if they are having

the same issues, explaining the hammer hanging from his side pocket.

The remaining citizens contemplate what's happening, puzzled over the incident, although most believe the cause to have been the mysterious meteor. A boy named Tommy Bishop warns Steve Brand, a resident who wants to head into town to confront the police, that aliens have come from the dull roaring noise, and want to prevent the citizens from leaving (based on the belief from his comic books). He also warns them that nobody could leave, except the aliens who infiltrated the population and are disguised as humans, leaving the people in suspense despite Steve's lighthearted jesting about finding the alien family among them.

A neighbor, Les Goodman, tries to start his car and has little success. As soon as he walks away however, it starts on its own, and the townspeople eye him indignantly. Soon, they start wondering why he didn't come out to look at the meteor. Steve warns the people they shouldn't be a mob and as they approach Les, his car stops, and the townspeople start to heckle him. Les denies it as a "gag," but his car starts up again on its own and the townspeople have even more doubt towards him. A woman, Mrs. Sharp, notes that she's seen Les standing in his yard looking at the sky in the early morning. Les defiantly states that he has insomnia. Despite his warning

that their suspicions will only cause something terrible to happen, Les and his wife are isolated from the neighborhood.

Night falls with Les and his family still under vigil from the distrusting people of Maple Street; in absence of light the neighborhood is reduced to using candles and lanterns, standing watch. The wife of a resident, Charlie Farnsworth, is doubtful that Les really an alien, but Charlie dismisses her concerns for the ostracized neighbors. Steve approaches Les, who defends his claim of insomnia. However, when Steve agrees with Les that the actions of the other people are "some kind of madness", he is turned on by Charlie and the rest of Maple Street, including by his own friend Don. Don reveals to the others that Steve's wife mentioned that he had been spending his nights working on a radio the other residents have never seen; Mrs. Brand attempts to damage control the situation she created by offering to show everyone the radio, but Steve refuses and again reiterates that if they continue this hunt for a "scapegoat", they are "going to eat each other up alive", suggesting that they set up a kangaroo court.

Unfortunately, as Steve's words nearly get through to the people, the sound of footsteps is heard coming down the street. A shadowy figure advances towards the crowd, reactivating their fears as Tommy fearfully whispers that "it's the monster". Don produces a shotgun. Steve takes it away, saying that it would be no use, and Charlie, ignoring Steve, grabs it and shoots at the figure. To the horror of Charlie and his neighbors, the figure he had shot and killed was none other than Pete Van Horn, the man who went to check if Floral Street had lost power as well. The residents, turn on Charlie, especially when the lights of his house inexplicably turn on by themselves. Les and Don call Charlie out on his being so quick to judge everyone else, and accuse him of intentionally killing Pete to keep him quiet, and even Steve refuses to defend him. The residents chase Charlie, attempting to stone him to death, but the injured and frightened Charlie screams out that he knows who the aliens really are...and points out the boy Tommy as the culprit. Citing Tommy's knowledge of how the aliens operate, they begin to chase him down instead.

Events escalate to a climax when various houses and appliances around the neighborhood turn on and off randomly, throwing the entire neighborhood into a frenzy of panic. The crowd scatters, some of the people grabbing weapons and guns with which to kill others. As chaos engulfs Maple Street, the camera pans out to reveal the surrounding streets silent, peaceful and with power. Further out above the town, upon a hill are two humanoid figures observing the slaughter going on below. They are the true aliens, manipulating the power of Maple Street deliberately in order to trigger the peoples' suspicions against each other and resulting panic, thus slowly but surely conquering Earth one street at a time. One alien remarks that when deprived of power, "[humans] pick the most dangerous enemy they can find and it's themselves. All we need do is sit back — and watch". Their mission accomplished, the aliens board a nearby spaceship and depart to outer space as the episode ends.

Closing narration — *"The tools of conquest do not necessarily come with bombs and explosions and fallout. There are weapons that are simply thoughts, attitudes, prejudices, to be found only in the minds of men. For the record, prejudices can kill, and suspicion can destroy, and the thoughtless, frightened search for a scapegoat has a fallout all of its own: for the children, and the children yet unborn. And the pity of it is that these things cannot be confined... to the Twilight Zone."*

A World of Difference

Season 1

Episode Number: 23

Season Episode: 23

Originally aired: Friday March 11, 1960
Writer: Richard Matheson
Director: Ted Post
Show Stars: Howard Duff (Arthur Curtis / Gerry Raigan), David White (Brinkley), Frank Maxwell (Marty Fisher), Eileen Ryan (Nora Raigan), Gail Kobe (Sally), Peter Walker (Sam), Susan Dorn (Marion Curtis), Bill Idelson (Kelly), Chet Brandenburg (Technician), Michael Jeffers (Technician), Thomas Martin (Technician), Robert McCord (Camera Crew Member), Rod Serling (Narrator (voice))
Production Code: 173-3624
Summary: A businessman sitting in his office inexplicably finds that he is on a production set and in a world where he is a movie star. Uninterested in the newfound fame, he fights to get back to his home and family.



Opening narration — *"You're looking at a tableau of reality, things of substance, of physical material: a desk, a window, a light. These things exist and have dimension. Now this is Arthur Curtis, age thirty-six, who also is real. He has flesh and blood, muscle and mind. But in just a moment we will see how thin a line separates that which we assume to be real with that manufactured inside of a mind."*

Arthur Curtis is a businessman planning a vacation with his wife. One day, he finds that his phone no longer works, and discovers his office to be a set on a sound stage. He is told that Arthur Curtis is merely a role he is playing, and his real name is Gerry Raigan, an alcoholic movie star caught in the middle of a brutal divorce and a declining career. He tries to locate Arthur Curtis's house, but cannot find any evidence of it, and Raigan's agent tells him that the movie called "The Private World of Arthur Curtis" is being cancelled because the filmmakers believe that Raigan has had a nervous breakdown. Raigan/Curtis rushes back to the set, which is being dismantled, and demands not to be left in the uncaring world of Gerry Raigan. Curtis reappears in his office as it was before, just as his wife arrives. As he hears echoes of the studio sounds, he tells her that he doesn't want to lose her and that they should leave for their vacation immediately. Curtis and his wife board a plane, which takes flight and fades away into the sky. Raigan's agent shows up on the set to find that Raigan has vanished. As the set is being dismantled, a teaser shows the "Arthur Curtis" script left on a table, waiting to be thrown in the trash.

Closing narration — *"The modus operandi for the departure from life is usually a pine box of such and such dimensions, and this is the ultimate in reality. But there are other ways for a man to exit from life. Take the case of Arthur Curtis, age thirty-six. His departure was along a highway with an exit sign that reads, "This Way To Escape". Arthur Curtis, en route to the Twilight Zone."*

Long Live Walter Jameson

Season 1

Episode Number: 24

Season Episode: 24

Originally aired: Friday March 18, 1960
Writer: Charles Beaumont
Director: Anton Leader
Show Stars: Kevin McCarthy (Prof. Walter Jameson / Tom Bowen / Maj. Hugh Skelton), Edgar Stehli (Professor Sam Kittridge), Estelle Winwood (Laurette Bowen), Dodie Heath (Susanna Kittridge), Brad Brown (Student), Beverly Englander (Student), Robert McCord (Student), Rod Serling (Narrator (voice))
Production Code: 173-3621
Summary: A father forbids a history professor from marrying his daughter when he discovers that the captivating lecturer is actually an immortal who has lived for thousands of years.



Opening narration — *"You're looking at Act One, Scene One, of a nightmare, one not restricted to witching hours or dark, rainswept nights. Professor Walter Jameson, popular beyond words, who talks of the past as if it was the present, who conjures up the dead as if they were alive . . . In the view of this man, Professor Samuel Kittridge, Walter Jameson has access to knowledge that couldn't come out of a volume of history, but rather from a book of black magic, which is to say that this nightmare begins at noon."*

Walter Jameson, a college professor, is engaged to a young doctoral student named Susanna Kittridge. Susanna's father, Samuel Kittridge, another professor at Jameson's college, becomes suspicious of Jameson because he does not appear to have aged in the 12 years they have known each other and seems to have unrealistically detailed knowledge of some pieces of history that do not appear in texts. Jameson at one point reads from an original Civil War diary in his possession. Later, Kittridge discovers the truth after recognizing his future son-in-law in a Mathew Brady Civil War photograph. Jameson had earlier denied having an ancestor in the war. Moreover, the man in the photograph has the same facial mole, and wears the same ring, as Jameson. Jameson ultimately reveals his real-life history, which includes the fact that agelessness (but no kind of immunity to injury) was imparted to him by an alchemist more than 2,000 years ago. Jameson indicates that he is old enough to have known Plato personally. Jameson does not know what was done to him by the alchemist, only that the alchemist was gone when he recovered, and he then stopped aging while everyone around him continued with normal living. Soon, he had to leave and become a constant refugee. Kittridge asks Jameson to share this "gift" with him, but Jameson does not know how. Jameson tells Kittridge that even if he could share it with him, it would only make him immortal from that point forward. He asks Kittridge if he would want to be a 70-year-old man forever. Jameson tells Kittridge that he learned a terrible lesson from living for so long and reveals his desire to die. Jameson mentions that he keeps a revolver in his desk drawer but does not have the courage to use it. Kittridge soon realizes that if Jameson marries his daughter, she will grow old, and Jameson will eventually abandon her in

order to keep his secret. Kittridge then refuses permission for Jameson to marry his daughter. In spite of this, Jameson proposes to Susanna, and they plan to immediately elope. Unbeknownst to Jameson, he is being stalked by an elderly woman. She is Laurette Bowen (Estelle Winwood), one of his many wives and consorts through the years, whom he had abandoned when she grew old and frail while he remained young. She claims that she cannot allow Jameson to destroy another woman's life. She discovers Jameson's pistol lying on his desk, and impulsively shoots him. Kittridge passes by Laurette as she is making her escape. When he enters Jameson's study, he finds Jameson bleeding but seemingly at peace. Soon, Jameson starts to rapidly age. Kittridge attempts to help but nothing can be done, and Jameson collapses on the floor. Susanna enters the house, and Kittridge tries to stop her from seeing the aged Jameson, saying only that he is gone. He is unable to keep her out of the room, but once inside, she discovers only an empty suit of clothes with a white substance near the collar and sleeves. When Susanna asks what is on the floor, the professor replies, "Dust, only dust."

Closing narration — *"Last stop on a long journey, as yet another human being returns to the vast nothingness that is the beginning and into the dust that is always the end."*

People Are Alike All Over

Season 1

Episode Number: 25

Season Episode: 25

Originally aired: Friday March 25, 1960
Story: Paul W. Fairman
Teleplay: Rod Serling
Director: Mitchell Leisen
Show Stars: Roddy McDowall (Sam Conrad), Susan Oliver (Teenya), Paul Comi (Marcusson), Byron Morrow (Martian), Vic Perrin (Martian), Vernon Gray (Martian), Rod Serling (Narrator (voice)), Herbert Winters (Martian Observer)
Production Code: 173-3613
Summary: Fearing the worst, the lone survivor of a crash-landing on Mars finds the native inhabitants, to his relief, very hospitable indeed, but there's a catch.



Opening narration — *"You are looking at a species of flimsy little 2-legged animal with extremely small heads whose name is Man. Warren Marcusson, age 35. Samuel A. Conrad, age 31. They're taking a highway into space- Man unshackling himself and sending his tiny, groping fingers into the unknown. Their destination is Mars, and in just a moment we'll land there with them."*

Two astronauts — Warren Marcusson and Samuel A. Conrad — take a trip to Mars. Marcusson has a philosophy that people are alike everywhere, while Conrad has a more cynical view on human nature. When their ship lands on Mars, Marcusson dies from his wounds, leaving

Conrad to greet the Martians on his own. He surprised to find that they're just like he is, exactly as Marcusson said they would be. They take him to a replica of how people on Earth, but it turns out to be a cage in a zoo. Upon realizing this, Conrad remarks that Marcusson was right — "People are alike. People are alike everywhere."

Closing narration — *"Species of animal brought back alive. Interesting similarity in physical characteristics to human beings in head, trunk, arms, legs, feet. Very tiny undeveloped brain; comes from this primitive planet called Earth. Calls himself Samuel Conrad, and he will remain here in his cage with the running water and electricity and the central heat, as long as he lives. Samuel Conrad has found the Twilight Zone."*

Execution

Season 1

Episode Number: 26

Season Episode: 26

Originally aired: Friday April 01, 1960
Story: George Clayton Johnson
Teleplay: Rod Serling
Director: David Orrick McDearmon
Show Stars: Albert Salmi (Joe Caswell), Russell Johnson (Prof. Manion), Than Wyenn (Paul Johnson), George Mitchell (Old Man), Jon Lormer (Minister), Fay Roope (Judge), Richard Karlan (Bartender), Joe Haworth (TV Cowboy), Joy Rogers (Citizen), Rod Serling (Narrator (voice))
Production Code: 173-3628
Summary: When a 20th-century scientist tests out his time machine he accidentally retrieves a murderer from 1880, saving him from the hangman's noose. Unaware of the man's history, the scientist attempts to acclimatize him to his new surroundings.



Opening narration — *"Commonplace — if somewhat grim — unsocial event known as a necktie party, the guest of dishonor a cowboy named Joe Caswell, just a moment away from a rope, a short dance several feet off the ground, and then the dark eternity of all evil men. Mr. Joe Caswell, who, when the good Lord passed out a conscience, a heart, a feeling for fellow men, must have been out for a beer and missed out. Mr. Joe Caswell, in the last, quiet moment of a violent life."*

In 1880 a man named Joe Caswell is about to be hanged for murder; but as the noose tightens around his neck, he suddenly disappears...and finds himself in 1959, in the laboratory of Professor

Manion. Manion explains that he used a time machine to pluck Caswell from the past. But when Manion sees Caswell's rope burns around his neck, and hears Caswell's admission that in his life he had murdered over twenty men he knows he must try to send Caswell back. The discussion leads to an argument...Caswell attacks the Professor, killing the Professor with a desk lamp. Caswell flees from the laboratory into a busy street, but becomes so overwhelmed by the lights and the noise that he returns to the lab. Caswell, distraught and desperate, breaks down, pleading for the dead scientist to help him. Suddenly a thief enters the lab. Caswell fights with the thief, but the thief gets the upper hand in the fight and strangles Caswell with the cord from the window curtains. As the thief tries to find Manion's safe, he accidentally activates the time machine — and is sent back to 1880, appearing in the noose intended for Caswell, just in time to be hanged.

Closing narration — *"This is November 1880, the aftermath of a necktie party. The victim's name — Paul Johnson, a minor-league criminal and the taker of another human life. No comment on his death save this: justice can span years. Retribution is not subject to a calendar. Tonight's case in point in The Twilight Zone."*

The Big Tall Wish

Season 1

Episode Number: 27

Season Episode: 27

Originally aired: Friday April 08, 1960
Writer: Rod Serling
Director: Ronald Winston
Show Stars: Rod Serling (Narrator (voice)), Ivan Dixon (Bolie Jackson), Steven Perry (Henry Temple), Kim Hamilton (Frances Temple), Walter Burke (Joe Mizell), Henry Scott (Thomas), Wesley Gale (Tenant), Joseph Glick (Handler), Charles Horvath (Joey Consiglio), Mike Lally (Handler), Carl McIntire (Announcer), Lillian Taylor (Tenant), Dan Terranova (Call Boy), Frankie Van (Referee)

Production Code: 173-3630
Summary: An aging boxer finds himself the winner of a match he thought he had lost, the result a six-year-old's frantic wish. But can a world-weary, embittered man still believe in miracles, or will he turn his back on them?



Opening narration — *"In this corner of the universe, a prizefighter named Bolie Jackson, one-hundred and eighty-three pounds and an hour and a half away from a comeback at St. Nick's Arena. Mr. Bolie Jackson, who, by the standards of his profession is an aging, over-the-hill relic of what was, and who now sees a reflection of a man who has left too many pieces of his youth in too many stadiums for too many years before too many screaming people. Mr. Bolie Jackson, who might do well to look for some gentle magic in the hard-surfaced glass that stares back at him."*

Bolie Jackson is a washed-up boxer who accidentally breaks the knuckles of his hand right before his big comeback fight. He is knocked down and just about to be counted out when he suddenly, magically switches places with the other boxer. Bolie is now standing over his vanquished opponent. Bolie celebrates his victory, though he cannot understand what happened. He remembers being knocked down and has no memory of getting back up to win, nor can he figure out why his knuckles feel fine. His manager tells Bolie that he must be crazy, that he was never knocked down at all. Bolie figures his knuckles must have only been bruised. However, there is one other person who knows Bolie lost. Henry, the young son of Bolie's girlfriend, not only remembers, he also has an explanation for what happened. Henry tells Bolie that he made "the biggest, tallest wish" he could come up with for Bolie, for the two boxers to switch positions, and it came true. Bolie cannot accept this. Henry warns him that the only way the wish can have its power is if you believe in it. If Bolie doesn't believe, the wish will not work. But ultimately Bolie is unswayed. As soon as he finally rejects the idea that a wish could have been responsible for what happened, he is returned to the fight, on the canvas. This time the referee finishes counting Bolie out. Neither Bolie or Henry have any memory of the alternate outcome. Henry remembers making the biggest wish he possibly could for Bolie, but obviously it did not

work, so he declares with resignation that he will not be making any more wishes. "There ain't no such thing as magic, is there?", he asks Bolie. "I guess not, Henry", Bolie replies sadly. "Or maybe...maybe there is magic. And maybe there's wishes, too. I guess the trouble is...there's not enough people around to believe..."

Closing narration — *"Mr. Bolie Jackson, a hundred and eighty-three pounds, who left a second chance lying in a heap on a rosin-spattered canvas at St. Nick's Arena. Mr. Bolie Jackson, who shares the most common ailment of all men, the strange and perverse disinclination to believe in a miracle, the kind of miracle to come from the mind of a little boy, perhaps only to be found in the Twilight Zone."*

A Nice Place to Visit

Season 1

Episode Number: 28

Season Episode: 28

Originally aired: Friday April 15, 1960
Writer: Charles Beaumont
Director: John Brahm
Show Stars: Larry Blyden (Henry Francis 'Rocky' Valentine), Sebastian Cabot (Mr. Pip), John Close (Cop), Barbara English (Dancing Girl), Charles Fogel (Casino Patron), George Ford (Casino Patron), Peter Hornsby (Croupier), Robert McCord (Waiter), Bill Mullikin (Parking Attendant), Nels P. Nelson (Short Cop), Murray Pollack (Casino Patron), Rod Serling (Narrator (voice)), Norman Stevens (Casino Patron), Wayne Tucker (Croupier), Sandra Warner (Girl)

Production Code: 173-3632
Summary: When bad guy Henry Francis Valentine dies in a shootout with police, he wakes up in the next world where his every wish is granted forever, and ever.



Opening narration — *"Portrait of a man at work, the only work he's ever done, the only work he knows. His name is Henry Francis Valentine, but he calls himself Rocky, because that's the way his life has been- rocky and perilous and uphill at a dead run all the way. He's tired now, tired of running or wanting, of waiting for the breaks that come to others, but never to him, never to Rocky Valentine."*

Henry "Rocky" Valentine is robbing a pawnshop after knocking out the pawnbroker, but before he can get away he is shot by the police in a gunfight. He wakes up to find himself seemingly unharmed by the encounter and in the company of a pleasant individual named "Pip" who tells

Rocky that he is his guide and has been instructed to grant him whatever he desires. Rocky is suspicious, having never received anything for free in his life. He believes Pip is trying to con him and asks him if he is a cop. Pip proceeds to quote personal information about Rocky's tastes and hobbies from a notebook. Irritated, Rocky demands that Pip give him his wallet. Pip says he has no wallet but obligingly gives him a large amount of money and is willing to give him as much as he desires. Rocky believes Pip wants him to commit a crime on his behalf and that the money is an incentive. Rocky holds Pip at gunpoint, following him to a luxurious apartment that Pip insists is Rocky's. Demanding to know what he must do to acquire all this luxury, Rocky remains skeptical when he is told that it's all free. Despite his suspicions, he begins to relax, changing his clothes and taking a shower, after which he is presented with a meal served on a silver platter. He abruptly becomes suspicious again and demands that Pip taste the food, believing it to be poisoned. When Pip claims he can't remember how to eat, Rocky shoots him in the head but finds that the bullets phase through him, leaving Pip unharmed. Rocky now realizes that he is dead and immediately assumes that he is in Heaven and that Pip is his guardian angel. Later, we see Rocky in a casino, surrounded by beautiful women and winning every poker game he plays.

Outside he sees a tall policeman and is able to make him smaller and thus pick on him. After returning to his apartment with Pip and the "dolls" (as Rocky refers to them), Rocky asks to see some of his former friends who have died. Pip says that won't be possible, as this "paradise" is his own private world, and none of the people are real except for Rocky and Pip. Rocky becomes curious as to why he was allowed into Heaven. "I must have done something good that made up for all the other stuff. But what? What did I ever do that was good?" With Pip, he visits the hall of records, but it merely contains a list of his sins. Rocky is puzzled but he decides that if God is okay with him being there, he won't bother worrying. After a month, Rocky becomes thoroughly bored by always having his whims satisfied and predictably winning at anything he attempts. He tells Pip, "If I gotta stay here another day, I'm gonna go nuts! I don't belong in Heaven, see? I want to go to the other place." Pip retorts, "Heaven? Whatever gave you the idea that you were in heaven, Mr. Valentine? This is the other place!!" Pip then begins to laugh as a horrified Rocky comes to the realization that he is in Hell and unsuccessfully tries to escape his endless "paradise".

Closing narration — *"A scared, angry little man who never got a break. Now he has everything he's ever wanted, and he's going to have to live with it for eternity — in the Twilight Zone."*

Nightmare as a Child

Season 1

Episode Number: 29

Season Episode: 29

Originally aired: Friday April 29, 1960
Writer: Rod Serling
Director: Alvin Ganzer
Show Stars: Rod Serling (Narrator (voice)), Janice Rule (Helen Foley), Shepperd Strudwick (Peter Selden), Terry Burnham (Markie), Michael Fox (Doctor), Joseph V. Perry (Police Lieutenant), Morgan Brittany (Little Girl)
Production Code: 173-3635
Summary: A schoolteacher keeps seeing a strange little girl in her apartment building.



Opening narration — *"Month of November, hot chocolate, and a small cameo of a child's face, imperfect only in its solemnity. And these are the improbable ingredients to a human emotion, an emotion, say, like — fear. But in a moment this woman, Helen Foley, will realize fear. She will understand what are the properties of terror. A little girl will lead her by the hand and walk with her into a nightmare."*

School teacher Helen Foley finds a strange and very serious little girl named Markie on the stairs outside of her apartment. Despite her stoic appearance, she

is humming the tune of a nursery rhyme. The little girl seems to know Helen, and tries to jog her memory about a man she saw earlier that day.

The man arrives at Helen's door, and Markie runs out the back way. The man is Peter Selden, who worked for Helen's mother when Helen was a child. He claimed to be the first to find her murdered mother's body. Helen witnessed the crime, but has blocked it out. When she mentions Markie, Selden tells her that was her nickname as a child and shows her an old photo of herself. She then realizes that she and Markie are one and the same.

When Selden leaves, Markie reappears. She tells Helen that she is Helen herself, and that she is there to force her to remember her mother's murder. Selden returns and confesses to killing her, and he is afraid that Helen is starting to remember and he has decided to try and kill her.

Helen manages to run into the hallway and push Selden down the stairs to his death. After talking to the police and returning to her apartment, Helen hears a young girl's voice singing the same tune as Markie. She tells the little girl she has a beautiful smile, and advises her to never lose it.

Closing narration — *"Miss Helen Foley, who has lived in night and who will wake up morning. Miss Helen Foley, who took a dark spot from the tapestry of her life and rubbed it clean-then stepped back and got a good look at the Twilight Zone."*

A Stop at Willoughby

Season 1

Episode Number: 30

Season Episode: 30

Originally aired: Friday May 06, 1960
Writer: Rod Serling
Director: Robert Parrish
Show Stars: Rod Serling (Narrator (voice)), James Daly (Gart Williams), Howard Smith (Misrell), Patricia Donahue (Janie Williams), Jason Wingreen (1960 Conductor), Mavis Neal Palmer (Helen), James Maloney (1888 Conductor), Billy Booth (Short Boy), James Gonzalez (Passenger), Herschel Graham (Executive), Ryan Hayes (Engineer), Butch Hengen (Tall Boy), Perk Lazelle (Executive), Clark Ross (Executive), Bernard Sell (Executive), Max Slaten (Man on Wagon), Hal Taggart (Executive)

Production Code: 173-3629
Summary: Tired of his miserable job and wife, a businessman starts dreaming on the train each night, about an old, idyllic town called Willoughby. Soon he has to know whether the town is real and fancies the thought of seeking refuge there.



Opening narration — *"This is Gart Williams, age thirty-eight, a man protected by a suit of armor, all held together by one bolt. Just a moment ago, someone removed the bolt, and Mr. Williams' protection fell away from him and left him a naked target. He's been cannonaded this afternoon by all the enemies of his life. His insecurity has shelled him, his sensitivity has straddled him with humiliation, his deep-rooted disquiet about his own worth has zeroed in on him, landed on target, and blown him apart. Mr. Gart Williams, ad agency exec, who, in just a moment, will move into the Twilight Zone — in a desperate search for survival."*

Gart Williams is a New York advertising executive who has grown exasperated with his career. His overbearing boss, Oliver Misrell, angered by the loss of a major account, lectures him about this "push-push-push" business. Unable to sleep properly at home, he drifts off for a short nap on the train during his daily commute through the November snow. He wakes to find the train stopped and his car now a 19th century railway car, deserted except for himself. The sun is bright outside, and as he looks out the window, he discovers that the train is in a town called Willoughby, and that it's July 1888. He learns that this is a "peaceful, restful place, where a man can slow down to a walk and live his life full measure." Being jerked back awake into the real world, he asks the conductor if he has ever heard of Willoughby, but the conductor replies, "Not on this run...no Willoughby on the line." That night, he has another argument with his shrewish wife, Jane. Selfish, cold and uncaring, she makes him see that he is only a money machine to her. He tells her about his dream and about Willoughby, only to have her ridicule him as being "born too late," declaring it her "miserable tragic error" to have married a man "whose big dream in life is to be Huckleberry Finn." The next week, Williams again dozes off on the train and returns to Willoughby

where everything is the same as before. As he is about to get off the train carrying his briefcase, the train begins to roll, returning him to the present. Williams promises himself to get off at Willoughby next time. Experiencing a breakdown at work, he calls his wife, who abandons him in his time of need. On his way home, once again he falls asleep to find himself in Willoughby. This time, as the conductor warmly beckons him to the door, Williams intentionally leaves his briefcase on the train. Getting off the train, he is greeted by name by various inhabitants who welcome him while he tells them he's glad to be there and plans to stay and join their idyllic life. The swinging pendulum of the station clock fades into the swinging lantern of a train engineer, standing over Williams' body. The modern-day conductor explains that Williams "shouted something about Willoughby", just before jumping off the train, and was killed instantly. Williams' body is loaded into a hearse. The back door of the hearse closes to reveal the name of the funeral home: Willoughby & Son Funeral Home.

Closing narration — *"Willoughby? Maybe it's wishful thinking nestled in a hidden part of a man's mind, or maybe it's the last stop in the vast design of things — or perhaps, for a man like Mr. Gart Williams, who climbed on a world that went by too fast, it's a place around the bend where he could jump off. Willoughby? Whatever it is, it comes with sunlight and serenity, and is a part of The Twilight Zone."*

The Chaser

Season 1

Episode Number: 31

Season Episode: 31

Originally aired:	Friday May 13, 1960
Story:	John Collier
Teleplay:	Robert Presnell, Jr.
Director:	Douglas Heyes
Show Stars:	John McIntire (Prof. A. Daemon), Patricia Barry (Leila), George Grizzard (Roger Shackelforth), J. Pat O'Malley (Homburg), Marjorie Bennett (Old Woman), Barbara Perry (Blonde Woman), Rusty Wescoatt (Tall Man), Duane Grey (Bartender), Rod Serling (Narrator (voice))
Production Code:	173-3636
Summary:	A young man obsessed with winning over an uninterested beauty gets more than he bargained for when he buys a love potion to gain her affection.



Opening narration — *"Mr. Roger Shackelforth: Age: youthful twenties. Occupation: being in love. Not just in love, but madly, passionately, illogically, miserably, all-consumingly in love with a young woman named Leila who has a vague recollection of his face and even less than a passing interest. In a moment you will see a switch; because Mr. Shackelforth, a young gentleman so much in love, will take a short but very meaningful journey into the Twilight Zone."*

Roger is a young man hopelessly in love with a girl named Leila. He calls her endlessly and in their most recent call she tells Roger to stop calling and "Take one big jump to the moon". At the recommendation of a stranger, Roger goes to a man named Professor A. Daemon who can "solve any problem". The professor offers Roger power, fortune or knowledge but all Roger wants is for Leila to love him. The Professor, disappointed at such a simple request, sells Roger a love potion for 1 dollar. When Roger goes to Leila's house, she attempts to shut the door in his face but he stops her and gives her flowers, insisting they have one glass of champagne. She lets him in and he puts the love potion in her glass. Shortly after saying she doesn't love or even like him, she falls under the power of the potion. For the first 6 months it was everything Roger could have ever wanted and the two get married. But Roger slowly grows tired, annoyed and angry at Leila's constant attention and affection, never leaving his side and constantly looking for his approval and permission for the simplest of things. Roger returns to the Professor and tells him Leila loves him too much and wants a solution to this unbearable affection. The professor offers Roger a "Glove cleaner", poison that is utterly undetectable and painless. After assuring Roger there is no way to undue or lessen the effect of the love potion, Roger takes it and plans to poison Leila. After returning home and putting the glove cleaner in Leila's glass she tells Roger that she has great news. She holds up a knitting needle with little socks which means she is pregnant. Shocked, Roger drops the glasses and states he could never have gone through with it. Leila holds Roger

tightly and happily says they will be together forever, one big happy family. The Professor is seen smoking on the couples balcony blowing a heart shaped ring of smoke before vanishing.

Closing narration — *"Mr. Rodger Shackleforth, who has discovered at this late date that love can be as sticky as a vat of molasses, as unpalatable as a hunk of spoiled yeast, and as all-consuming as a 6th-alarm fire in a bamboo-and-canvas tent. Case history of a lover boy, who should never have entered... The Twilight Zone."*

A Passage for Trumpet

Season 1

Episode Number: 32

Season Episode: 32

Originally aired: Friday May 20, 1960
Writer: Rod Serling
Director: Don Medford
Show Stars: Rod Serling (Narrator (voice)), Jack Klugman (Joey Crown), John Anderson (Gabriel), Frank Wolff (Baron), Mary Webster (Nan), James Flavin (Truck Driver), Ned Glass (Pawnshop Man), Peter Gabel (Guy with Match), Diane Honodel (Woman Pedestrian)
Production Code: 173-3633
Summary: A suicidally despondent trumpet player finds himself in a bizarre world where he seems to be invisible to everyone, except for one helpful other musician.



Opening narration — *Joey Crown, musician with an odd, intense face, whose life is a quest for impossible things like flowers in concrete, or like trying to pluck a note of music out of the air and put it under a glass to treasure.*

Joey Crown is a down-and-out, alcoholic trumpet player in New York, looking for a chance to work again. After being turned down by the manager at his old club, and insulted by a pawn shop owner (after he is forced to sell his beloved trumpet for cash), Joey decides that his life is worthless, and steps into the path of a speeding truck. When Joey comes to, he finds that the people around him cannot see or hear him, and assumes that he is

dead. Returning to his old night club, he meets another trumpet player, and is startled to discover that the other man recognizes him. The other man explains that Joey is in "a kind of limbo"; while the people he encountered are actually dead, he can still return to the living, if he so chooses. With the player's encouragement, Joey remembers that even at its worst, life still has enough good in it to be worth living, and he chooses to go back. As the other player leaves, Joey asks his name; he answers, "My name? Call me Gabe. Short for Gabriel." Joey wakes up on the street, just after his collision; he is shaken but otherwise unharmed. The driver of the truck, not wanting his driving record tarnished, pushes some money into Joey's hand, enough for him to buy his trumpet back. That night, while Joey is playing to himself, a girl approaches to express her appreciation. Introducing herself as Nan, she explains that she is new to the city; excited to be connected to another human being, Joey offers to show her the town.

Closing narration — *"Joey Crown, who makes music...and who discovered something about life: that it can rich and rewarding and full of beauty just like the music he played, if a person would only pause to look and to listen. Joey Crown, who got his clue...in the Twilight Zone."*

Mr. Bevis

Season 1

Episode Number: 33

Season Episode: 33

Originally aired: Friday June 03, 1960
Writer: Rod Serling
Director: William Asher
Show Stars: Rod Serling (Narrator (voice)), Orson Bean (James B.W. Bevis), Henry Jones (J. Hardy Hempstead), Charles Lane (Mr. Peckinpugh), Horace McMahon (Bartender), William Schallert (Policeman at Accident), Florence MacMichael (Margaret), Dorothy Neumann (Landlady), Vito Scotti (Peddler), House Peters Jr. (Policeman Writing Ticket), Colleen O'Sullivan (Michelle), Timmy Cletro (Boy), Jocko the Monkey (Monkey)

Production Code: 173-3631
Summary: After losing his job, his car and his apartment on the same day, an eccentric loser gets a new lease on life from his guardian angel, but there is a price for keeping it.



Opening narration — *"In the parlance of the twentieth century, this is an oddball. His name is James B. W. Bevis, and his tastes lean toward stuffed animals, zither music, professional football, Charles Dickens, moose heads, carnivals, dogs, children, and young ladies. Mr. Bevis is accident prone, a little vague, a little discombobulated, with a life that possesses all the security of a floating crap game. But this can be said of our Mr. Bevis: without him, without his warmth, without his kindness, the world would be a considerably poorer place, albeit perhaps a little saner. Should it not be obvious by now, James B. W. Bevis is a fixture in his own private, optimistic, hopeful little world, a world which*

has long ceased being surprised by him. James B. W. Bevis, on whom Dame Fortune will shortly turn her back, but not before she gives him a paste in the mouth. Mr. James B. W. Bevis, just one block away from The Twilight Zone."

A kindly fellow's life is turned topsy-turvy when he receives "help" from his guardian angel. Mr. Bevis loses his job, gets tickets on his car (which has tipped over) and gets evicted from his apartment, all in one day. Bevis then meets and gets assistance from his guardian angel, one J. Hardy Hempstead. Bevis gets to start the day over again, except now he is a success at work, his rent is paid and his personal transportation is now a sports car (Austin-Healey) instead of Bevis' previous jalopy, a soot-spewing 1924 Rickenbacker. But of course there's a catch. In order to continue in his new life, Bevis must make some changes: no strange clothes, no loud zither music, no longer can he be the well-liked neighborhood goofball. Realizing all these things are what makes him happy, Bevis asks that things be returned to the way they were. Hempstead obliges, initially warning him that he'll still have no job, car or apartment—but, perhaps moved by his kindness and the warmth people have for him, arranges for Bevis to get his old jalopy back. In the final scene of the episode, Mr. Bevis is shown finishing his fifth shot of whiskey, and he pays his total tab of \$5.00 with one bill. He then leaves the bar, where his Rickenbacker

was parked in front of a fire hydrant. When Bevis is about to be ticketed for this infraction, the hydrant suddenly disappears and then reappears next to the officer's motorcycle. 'J. Hardy Hempstead' is still watching over him after all.

Closing narration — *"Mr. James B. W. Bevis, who believes in a magic all his own. The magic of a child's smile, the magic of liking and being liked, the strange and wondrous mysticism that is the simple act of living. Mr. James B. W. Bevis, species of twentieth-century male, who has his own private and special Twilight Zone."*

The After Hours

Season 1

Episode Number: 34

Season Episode: 34

Originally aired: Friday June 10, 1960
Writer: Rod Serling
Director: Douglas Heyes
Show Stars: Rod Serling (Narrator (voice)), Anne Francis (Marsha White), Elizabeth Allen (Saleswoman), James Millhollin (Mr. Armbruster), John Conwell (Elevator Man), Patrick Whyte (Mr. Sloan), Nancy Rennick (Miss Keevers), Don Anderson (Shopper)
Production Code: 173-3637
Summary: A woman is treated badly by some odd salespeople on an otherwise empty department store floor.



Opening narration — *"Express elevator to the ninth floor of a department store, carrying Miss Marsha White on a most prosaic, ordinary, run-of-the-mill errand. Miss Marsha White on the ninth floor, specialties department, looking for a gold thimble. The odds are that she'll find it — but there are even better odds that she'll find something else, because this isn't just a department store. This happens to be The Twilight Zone."*

Marsha White, a woman browsing for a gift for her mother in a department store, decides on a gold thimble. She is taken by the elevator man to the ninth floor, a floor beyond that shown on the

elevator gauge. She enters the ninth floor and turns to complain to the elevator operator that there is nothing there, but the door closes abruptly, leaving her to ponder her situation. She is approached by a saleslady who guides her to the only item on the floor: the exact gold thimble that Marsha wants. During the sales transaction, she grows increasingly puzzled by the comments and actions of both the male elevator operator who transported her to the barren, seemingly deserted floor, and the aloof and clairvoyant female salesclerk behind the counter who addresses her by name and sells her the thimble. As Marsha rides the elevator down, she notices that the thimble is scratched and dented; she is directed by the elevator operator to the Complaints Department on the third floor. When she tries to convince Mr. Armbruster, the sales supervisor, and Mr. Sloan, the store manager, that she bought the item on the ninth floor, she is told that the store doesn't have a ninth floor. Marsha spots the back of the salesclerk who sold her the thimble, and is shocked to discover that the woman isn't a salesclerk at all; she's one of the department store's display mannequins. While resting in an office following her frightening discovery, Marsha finds herself accidentally locked inside the closed store. She attempts to find a way out and becomes alarmed by mysterious voices calling to her and by some subtle movements made by the supposedly lifeless mannequins around her. Moving about aimlessly, she topples the sailor mannequin, whom she recognizes as the somewhat frustrated elevator operator in earlier scenes. Becoming hysterical, she flees backward to the now-open elevator, which again transports her to the unoccupied ninth floor. There, she gradually realizes that the mannequins are alive, trying to help her, and that she is also a mannequin. It is explained to

her that each mannequin takes turns going out into the world to live among the humans for one month every year, but Marsha had enjoyed her stay among "the outsiders" so much that she lost her identity and forgot her true nature. Being with the other mannequins, she realizes that she is back in her natural place, which allows the next mannequin in line—the female salesclerk—to go out and live among the humans for thirty days. As the other mannequins bid farewell to the salesclerk, the sailor asks Marsha her if she enjoyed her time among the humans. She says she had "ever so much fun, ever so much fun." As Marsha fondly recalls her brief sojourn out among the humans, and with a passing expression of regret, confusion, and a small sigh, she and the sailor assume their natural posing postures, and grow rigid as mannequins. The next day, Mr. Armbruster is making his energetic morning rounds on the sales floor and does a double-take upon passing the mannequin of Marsha White on display. The final shot moves in on her and then her face that fades into the stars with the closing narration.

Closing narration — *"Marsha White in her normal and natural state: a wooden lady with a painted face, who, one month out of the year, takes on the characteristics of someone as normal and as flesh and blood as you and I. But it makes you wonder, doesn't it? Just how normal are we? Just who are the people we nod our hellos to as we pass on the street? A rather good question to ask — particularly in The Twilight Zone."*

The Mighty Casey

Season 1

Episode Number: 35

Season Episode: 35

Originally aired: Friday June 17, 1960
Writer: Rod Serling
Director: Alvin Ganzer, Robert Parrish
Show Stars: Rod Serling (Narrator (voice)), Jack Warden (Mouth McGarry), Abraham Sofaer (Dr. Stillman), Robert Sorrells (Casey), Alan Dexter (Beasley), Don Kelly (Monk), Jonathan Hole (Team Doctor), Rusty Lane (Commissioner)
Production Code: 173-3617
Summary: A down-and-out baseball team's fortunes are lifted by a mysterious but seemingly unbeatable young player.



Opening narration — *"What you're looking at is a ghost, once alive but now deceased. Once upon a time, it was a baseball stadium that housed a major league ball club known as the Hoboken Zephyrs. Now it houses nothing but memories and a wind that stirs in the high grass of what was once an outfield, a wind that sometimes bears a faint, ghostly resemblance to the roar of a crowd that once sat here. We're back in time now, when the Hoboken Zephyrs were still a part of the National League, and this mausoleum of memories was an honest-to-Pete stadium. But since this is strictly a story of make believe, it has to start this way: once upon a time, in Hoboken, New Jersey, it was try-*

out day. And though he's not yet on the field, you're about to meet a most unusual fella, a left-handed pitcher named Casey."

"Mouth" McGarry, the manager of a broken-down baseball team on its last legs, allows a robot named Casey to play on his team. Casey has the ability to throw super-fast balls that cannot be hit. Eventually, after Casey is beamed by a ball and given a physical examination, the National League finds out and rules that Casey must be taken off the team because he is not human. Casey's inventor, Dr. Stillman, gives him an artificial heart to have him classified as human. Now that Casey has human emotions, he refuses to throw his fast balls anymore. He says that he feels empathy with the batter and does not want to ruin the batter's career by striking him out. With the team sure to fold soon, Dr. Stillman gives McGarry Casey's blueprints as a souvenir. Glancing at them, McGarry suddenly has a brilliant idea, as he and the scientist set off to create an entire pitching staff of "Casey" robots.

Closing narration — *"Once upon a time, there was a major league baseball team called the Hoboken Zephyrs, who, during the last year of their existence, wound up in last place and shortly thereafter wound up in oblivion. There's a rumor, unsubstantiated, of course, that a manager named McGarry took them to the West Coast and wound up with several pennants and a couple of world championships. This team had a pitching staff that made history. Of course, none of them smiled very much, but it happens to be a fact that they pitched like nothing human. And if you're interested as to where these gentlemen came from, you might check under 'B' for Baseball — in The Twilight Zone."*

A World of His Own

Season 1

Episode Number: 36

Season Episode: 36

Originally aired: Friday July 01, 1960
Writer: Richard Matheson
Director: Ralph Nelson
Show Stars: Keenan Wynn (Gregory West), Phyllis Kirk (Victoria West), Mary LaRoche (Mary), Modoc (Elephant), Rod Serling (Narrator / Self — Host)
Production Code: 173-3634
Summary: A writer demonstrates he can control reality simply by dictating changes.



Opening narration — *"The home of Mr. Gregory West, one of America's most noted playwrights. The office of Mr. Gregory West. Mr. Gregory West — shy, quiet, and at the moment, very happy. Mary — warm, affectionate. And the final ingredient — Mrs. Gregory West."*

Coming home, Victoria West spots her husband, playwright Gregory West, through the window sharing a drink in his study with Mary, an attractive, affectionate blonde. When Victoria barges into the room, Mary is nowhere to be found. Gregory explains to his wife that any character that he describes into his dictation machine will appear according

to his description. To make it disappear, all he has to do is cut out that portion of the tape and throw it into his fireplace. He demonstrates this, first with Mary and then with an elephant in the hallway. Gregory discovered this talent when a male character he had put a great deal of effort and attention into approached him as a real flesh-and-blood person with his own independent will, shook his hand, and thanked him. Believing none of this (despite seeing and hearing the elephant), Victoria tells Gregory that he is insane and she is going to have him committed. In response, Gregory pulls a section of tape from his safe and explains that it contains her description. Victoria snatches the tape away from him and throws it on the fire to prove he is insane, and promptly begins to feel faint. "You don't mean you were telling the truth?! You were right!" she cries, and disappears as the flames consume the tape. Frantic, Gregory rushes to his dictation machine and begins to re-describe Victoria. He quickly reconsiders and instead describes Mrs. Mary West as his wife. Mary reappears and mixes her husband a drink. Serling appears on the set and says, "We hope you enjoyed tonight's romantic story on The Twilight Zone. At the same time, we want you to realize that it was, of course, purely fictional. In real life, such ridiculous nonsense could never—" "Rod, you shouldn't!" interrupts Gregory, who walks over to his safe and pulls out a tape marked "Rod Serling". "I mean, you shouldn't say such things as 'nonsense' and 'ridiculous!'" he continues as he throws the tape into the fire. "Well, that's the way it goes," replies Serling, in a resigned tone as he fades away. Nevertheless, Serling's voice comes in at the epilogue, as usual.

Closing narration — *"Leaving Mr. Gregory West, still shy, quiet, very happy — and apparently in complete control of the Twilight Zone."*

Season Two

King Nine Will Not Return

Season 2
Episode Number: 37
Season Episode: 1

Originally aired: Friday September 30, 1960
Writer: Rod Serling
Director: Buzz Kulik
Show Stars: Robert Cummings (Capt. James Embry), Gene Lyons (Psychiatrist), Paul Lambert (Doctor), Jenna McMahon (Nurse), Seymour Green (British Officer), Richard Lupino (Blake), Rod Serling (Narrator / Self — Host)
Production Code: 173-3639
Summary: A pilot of a downed WW II bomber comes to in the African desert and desperately tries to find out what happened to the rest of his crew.



Opening narration — *"This is Africa, 1943. War spits out its violence overhead, and the sandy graveyard swallows it up. Her name is King Nine, B-25, medium bomber, Twelfth Air Force. On a hot, still morning, she took off from Tunisia to bomb the southern tip of Italy. An errant piece of flak tore a hole in the wing tank and, like a wounded bird, this is where she landed, not to return on this day, or any other day."*

The World War II B-25 Mitchell bomber King Nine has crashed in the desert. Captain James Embry finds himself stranded, alone except for the wreckage and the mystery of what happened to his crew, all of whom have disappeared.

The movement of the plane in the wind and his visions of the missing men serve to heighten Embry's disorientation.

Embry finds the grave of one of his crewmen and sees, in the sky, Navy F9F Cougar jets, impossible for the time. He collapses in the sand, and we discover that he is actually suffering hallucinations from a hospital bed, 17 years after the crash.

Confident that Embry will recover, two doctors discuss that Embry's suffering has been triggered by a newspaper headline. The paper has reported the desert discovery of the long-lost King Nine, which had not returned to base from a mission during the war. Having come down with a fever just before he was to board the ill-fated flight, Embry had been replaced on the mission by another captain. Embry's sight of the headline has triggered survivor guilt, in which, we are to understand, he has imagined himself at the crash site.

The doctors assure Embry he has returned to the site only in his mind. However, a nurse, handling Embry's clothes for the doctors, discovers his shoes are mysteriously filled with sand.

Closing narration — *"Enigma buried in the sand, a question mark with broken wings that lies in silent grace as a marker in a desert shrine. Odd how the real consorts with the shadows, how the present fuses with the past. How does it happen? The question is on file in the silent desert, and the answer? The answer is waiting for us — in the Twilight Zone."*

The Man in the Bottle

Season 2

Episode Number: 38

Season Episode: 2

Originally aired: Friday October 07, 1960
Writer: Rod Serling
Director: Don Medford
Show Stars: Luther Adler (Arthur Castle), Vivi Janiss (Edna Castle), Joseph Ruskin (Genie), Olan Soule (IRS Man), Lisa Golm (Mrs. Gumley), Rod Serling (Narrator / Self — Host), Albert Szabo (German Officer #2)
Production Code: 173-3638
Summary: A luckless couple stumbles upon fortune when a genie materializes from a bottle in their antique shop. The genie grants them four wishes but warns them, prophetically, to be careful what you wish for.



Opening narration — *"Mr. and Mrs. Arthur Castle, gentle and infinitely patient people, whose lives have been a hope chest with a rusty lock and a lost set of keys. But in just a moment that hope chest will be opened, and an improbable phantom will try to bedeck the drabness of these two people's failure-laden lives with the gold and precious stones of fulfillment. Mr. and Mrs. Arthur Castle, standing on the outskirts and about to enter the Twilight Zone."*

Arthur and Edna Castle, the owners of failing curio shop, receive a bottle from an elderly woman who found it in a trash can. A genie comes out of the bottle and offers to grant the Castles four wishes. Arthur's first wish, for the sake of argument, is for the broken glass in the display case to be repaired, which the genie does to prove himself. They next wish for a million dollars in cash, some of which they give to their friends. An employee of the IRS gives the Castles a tax that will only leave them \$5 once it's paid.

The genie warns the Castles that their wishes have consequences and advises to pick their next one wisely. After consideration, Arthur wishes to be the leader of a modern country where he can't be voted out of office and he becomes Adolf Hitler at the end of World War II when he's given cyanide to kill himself in his bunker. Picking up the vial, Castle uses his last wish to return to his old life and throws it on the floor, then is instantly back at the curio shop, shattering the bottle. While sweeping, Arthur accidentally breaks the glass in the display case, officially returning the Castles to their normal lives before the genie appeared. All they have to show for their wishes is a new perspective on life. Arthur dumps the pieces in the trash can where they magically form back into the bottle, waiting for someone else to take it.

Closing narration — *"A word to the wise, now, to the garbage collectors of the world, to the curio seekers, to the antique buffs, to everyone who would try to coax out a miracle from unlikely places. Check that bottle you're taking back for a two-cent deposit. The genie you save might be your own. Case in point, Mr. and Mrs. Arthur Castle, fresh from the briefest of trips into The Twilight Zone."*

Nervous Man in a Four Dollar Room

Season 2

Episode Number: 39

Season Episode: 3

Originally aired: Friday October 14, 1960
Writer: Rod Serling
Director: Douglas Heyes
Show Stars: Joe Mantell (Jackie Rhoades / John Rhoades), William D. Gordon (George), Rod Serling (Narrator / Self — Host)
Production Code: 173-3641
Summary: Small time criminal Jackie Rhoades must face both his past and his conscience while waiting for his next assignment.



Opening narration — *"This is Mr. Jackie Rhoades, age thirty-four, and where some men leave a mark of their lives as a record of their fragmentary existence on Earth, this man leaves a blot, a dirty, discolored blemish to document a cheap and undistinguished sojourn amongst his betters. What you're about to watch in this room is a strange mortal combat between a man and himself, for in just a moment, Mr. Jackie Rhoades, whose life has been given over to fighting adversaries, will find his most formidable opponent in a cheap hotel room that is in reality the outskirts of The Twilight Zone."*

An insecure, unsuccessful gangster named Jackie Rhoades waits in a cheap, dirty hotel room for his boss, George, who orders Jackie to shoot a barkeeper, or else he will kill Jackie on his return. George then exits, leaving Jackie wrestling with his conscience. Terrified and frustrated, he starts talking to his reflection in the mirror. He puts a cigarette in his lips but finds no match.

A puff of smoke comes out from the other side of the mirror, and he sees a different version of himself in the reflection: a strong, self-assured, confident Jackie Rhoades. Jackie looks into the mirror and asks, "Are you talking to me? Are you talking to me?" Jackie and his reflection enter a lengthy argument about how badly his life has turned out as a result of his listening to others and never himself. Jackie stubbornly resists the alternate Jackie's request to take over, and tries to flee, but he sees more mirrors in the hallway, the closet and the bathroom, and his reflection continues to argue with him out of each one. Finally, Jackie backs away in terror from the doppelganger he cannot escape. Jackie's double goes closer and closer to the real Jackie.

George returns, furious that Jackie has not done his job. "Whattaya gotta say for yourself, Crumb?", he sneers. Jackie turns around, and responds confidently, "I resign! You can have your gun back plus the following." He then kicks and punches a surprised George, throwing him out of the room along with his gun. Ringing the room clerk to check out, he refers to himself as "Jackie—JOHN Rhoades." He then tells the nervous Jackie, now the one on the other side of the mirror, that they're going to make something of their life.

Closing narration — *"George returns, furious that Jackie has not done his job. "Whattaya gotta say for yourself, Crumb?", he sneers. Jackie turns around, and responds confidently, "I resign!*

You can have your gun back plus the following." He then kicks and punches a surprised George, throwing him out of the room along with his gun. Ringing the room clerk to check out, he refers to himself as "Jackie—JOHN Rhoades." He then tells the nervous Jackie, now the one on the other side of the mirror, that they're going to make something of their life."

A Thing About Machines

Season 2

Episode Number: 40

Season Episode: 4

Originally aired: Friday October 28, 1960
Writer: Rod Serling
Director: David Orrick McDearmon
Show Stars: Richard Haydn (Bartlett Finchley), Barbara Stuart (Ms. Rogers), Barney Phillips (TV Repairman), Henry Beckman (Cop), Jay Overholts (Intern), Margarita Cordova (Girl on TV), Lew Brown (Telephone Repairman), Rod Serling (Narrator / Self — Host)
Production Code: 173-3645
Summary: Bartlett Finchley's paranoia about the machines around proves true.



Opening narration — *"This is Mr. Bartlett Finchley, age forty-eight, a practicing sophisticate who writes very special and very precious things for gourmet magazines and the like. He's a bachelor and a recluse, with few friends, only devotees and adherents to the cause of tart sophistry. He has no interests, save whatever current annoyances he can put his mind to. He has no purpose to his life, except the formation of day-to-day opportunities to vent his wrath on mechanical contrivances of an age he abhors. In short, Mr. Bartlett Finchley is a malcontent, born either too early or too late in the century, and in just a moment, will enter a realm where muscles and the will to fight back are not*

limited to human beings. Next stop for Mr. Bartlett Finchley: the Twilight Zone."

Bartlett Finchley is a critic for gourmet magazines who dislikes people and machines even more. In fact, he believes the machines in his house are conspiring against him — his television set and radio go on and off, his clock chimes past the hour and the typewriter types "GET OUT OF HERE FINCHLEY". His fears are dismissed as paranoia, but one night, his machines begin tormenting him, including his electric razor. Even the clock he smashed to pieces keeps haunting him. Finchley runs out of the house, where his car is waiting. It starts by itself and proceeds to chase him throughout the neighborhood. The chase ends when Finchley falls to the bottom of his pool and drowns. The next day, his body is pulled out and the police have no explanation as to how he could have been on the bottom without anything to weigh him down. It's theorized that Finchley may have had a heart attack.

Closing narration — *"Yes, it could just be. It could just be that Mr. Bartlett Finchley succumbed from a heart attack and a set of delusions. It could just be that he was tormented by an imagination as sharp as his wit and as pointed as his dislikes. But as perceived by those attending, this is one explanation that has left the premises with the deceased. Look for it filed under 'M' for Machines — in The Twilight Zone."*

The Howling Man

Season 2

Episode Number: 41

Season Episode: 5

Originally aired: Friday November 04, 1960
Writer: Charles Beaumont
Director: Douglas Heyes
Show Stars: John Carradine (Brother Jerome), H.M. Wynant (David Ellington), Robin Hughes (Howling Man), Friedrich von Ledebur (Brother Christophorus), Ezelle Poule (Housekeeper), John Cadwalder (Self), Rod Serling (Narrator / Self — Host)
Production Code: 173-3642
Summary: Seeking refuge from a storm, a traveler comes upon a bizarre abbey of monks, who have imprisoned a man who begs for his help. When he confronts the head monk, he is told that the man is the Devil, and he must decide whom to believe.



Opening narration — *"The prostrate form of Mr. David Ellington, scholar, seeker of truth and, regrettably, finder of truth. A man who will shortly arise from his exhaustion to confront a problem that has tormented mankind since the beginning of time. A man who knocked on a door seeking sanctuary and found instead the outer edges of the Twilight Zone."*

The story is told in a flashback by an American called David Ellington. While on a walking trip through post—World War I Europe (circa 1925), Ellington becomes lost, is drenched by rain, and seeks shelter in a nearby castle (Wolfring Castle) near the village of Schwartzhoff. He is told to leave immediately but hears

a disturbing wolf-like howl coming from somewhere in the castle. Unable to get answers from anyone, he turns to leave but collapses, shivering.

Upon waking inside the castle, Ellington hears the howl again and goes to investigate. In the bowels of the castle, he finds a bedraggled but cultured and intelligent man in a cell. The man claims to be a prisoner of an insane religious order, locked up because he kissed his sweetheart in public.

Ellington is seen talking to the prisoner, and is taken to a meeting with the leader of the order, Brother Jerome, who explains that the prisoner is not a man, but rather the devil himself. He has been locked up in the room using the "Staff of Truth" to bar the door since shortly after World War I. He had come to the village to corrupt it, but Jerome had recognized him for what he was and imprisoned him. His actions have given the world five years of relative peace, and mankind has been creating its own evil during that time. Ellington becomes convinced that Jerome is insane. Fearing for his safety, he pretends to believe the incredible story. Jerome is not fooled, however, and assigns another brother to watch him.

Ellington waits until his guard falls asleep and creeps down to the cell. Seeing that the staff which held the door shut was easily within reach of the imprisoned man, Ellington briefly wonders why he hasn't simply removed it himself. At the man's urging, he removes the staff and

releases the prisoner. When the prisoner exits the cell, he pins Ellington to the floor with a wave of his hand from across the hall. As he walks toward the exit, he begins to change, taking on the appearance of the devil with each step before departing the castle in a plume of smoke.

Jerome finds the collapsed Ellington and sadly explains that the inability to recognize the devil has always been Man's great weakness.

The flashback ends, and we find Ellington explaining to a hotel maid that he has spent the time since then hunting for the devil to atone for his mistake, through World War II, the Korean War, and the development of nuclear weapons. He finally succeeded; he has him locked in a closet barred by a similarly shaped staff, and he intends to return him to the castle and Brother Jerome's keeping. He warns the skeptical housekeeper not to remove the staff under any circumstances while he goes to make his final preparations.

As soon as Ellington leaves, the maid hears a disturbing howl from behind the door, and in her curiosity and disbelief of Ellington's story, removes the Staff of Truth.

Closing narration — *"Ancient folk saying: 'You can catch the Devil, but you can't hold him long.' Ask Brother Jerome. Ask David Ellington. They know, and they'll go on knowing to the end of their days and beyond—in the Twilight Zone."*

Eye of the Beholder

Season 2

Episode Number: 42

Season Episode: 6

Originally aired: Friday November 11, 1960
Writer: Rod Serling
Director: Douglas Heyes
Show Stars: Maxine Stuart (Janet Tyler (under bandages)), William D. Gordon (Doctor), Jennifer Howard (Janet's Nurse), George Keymas (The Leader), Joanna Heyes (Reception Nurse), Edson Stroll (Walter Smith), Donna Douglas (Janet Tyler (revealed)), Rod Serling (Narrator / Self — Host)
Production Code: 173-3640
Summary: A young woman lying in a hospital bed, her head wrapped in bandages, awaits the outcome of a surgical procedure performed by the State in a last-ditch attempt to make her look "normal."



Opening narration — *"Suspended in time and space for a moment, your introduction to Miss Janet Tyler, who lives in a very private world of darkness, a universe whose dimensions are the size, thickness, length of a swath of bandages that cover her face. In a moment, we'll go back into this room, and also in a moment, we'll look under those bandages, keeping in mind, of course, that we're not to be surprised by what we see, because this isn't just a hospital, and this patient 307 is not just a woman. This happens to be The Twilight Zone, and Miss Janet Tyler, with you, is*

about to enter it."

Janet Tyler has undergone her eleventh treatment (the maximum number legally allowed) in an attempt to look like everybody else. The details of the treatment are not given, but Tyler is first shown with her head completely bandaged so that her face cannot be seen. She is described as being "not normal" by the nurses and doctor, whose own faces are always in shadows or off-camera.

The outcome of the procedure cannot be known until the bandages are removed. Tyler pleads with the doctor and eventually convinces him to remove the bandages early. After a climactic buildup, the bandages are removed. The reaction of the doctor and nurses is horror and disappointment. The procedure has failed, and her face has undergone "no change—no change at all". The camera pulls back to reveal that she is actually beautiful.

At this point, the doctor, nurses and other people in the hospital are revealed to be horribly deformed from our perspective, with large, thick brows, sunken eyes, swollen and twisted lips, and wrinkled, pig-like snouts. Distraught by the failure of the procedure, Tyler runs through the hospital as the faces of everyone she runs into, the norm in this society, are revealed. Flat-screen television screens throughout the hospital project an image of the State's despotic leader giving a speech calling for greater conformity.

Eventually, a handsome man (by our standards) afflicted with the same "condition" arrives to take the crying, despondent Tyler into exile to a village of her "own kind", where her "ugliness" will not trouble the State. Before the two leave, the man comforts Tyler, saying that "beauty is in the eye of the beholder".

Closing narration — *"Now the questions that come to mind: 'Where is this place, and when is it?' 'What kind of world where ugliness is the norm and beauty the deviation from that norm?' You want an answer? The answer is, it doesn't make any difference. Because the old saying happens to be true. Beauty *is* in the eye of the beholder, in this year or a hundred years hence. On this planet or wherever there is human life, perhaps out amongst the stars. Beauty is in the eye of the beholder. Lesson to be learned — in The Twilight Zone."*

Nick of Time

Season 2

Episode Number: 43

Season Episode: 7

Originally aired: Friday November 18, 1960
Writer: Richard Matheson
Director: Richard L. Bare
Show Stars: William Shatner (Don Carter), Patricia Breslin (Pat Carter), Guy Wilkerson (Counterman), Stafford Repp (Mechanic), Walter Reed (Man), Dee Carroll (Woman), Robert McCord (Diner Patron), Rod Serling (Narrator / Self — Host)
Production Code: 173-3643
Summary: A pair of newlyweds stopping in a small town are trapped by their own superstition when playing a fortune-telling machine in a local diner.



Opening narration — *"The hand belongs to Mr. Don S. Carter, male member of a honeymoon team on route across the Ohio countryside to New York City. In one moment, they will be subjected to a gift most humans never receive in a lifetime. For one penny, they will be able to look into the future. The time is now, the place is a little diner in Ridgeview, Ohio, and what this young couple doesn't realize is that this town happens to lie on the outskirts of the Twilight Zone."*

When Don and Pat Carter's automobile breaks down in Ridgeview, Ohio, they decide to have lunch at the Busy Bee Cafe while they wait. The booth they sit in has a fortune telling machine on the table that answers yes or no questions for a penny each. Don asks the "mystic seer" if he is going to get a promotion at work. The card says that it has been decided in his favor. When Don calls the office, he discovers that the seer was right. Because of this initial success, Don asks the seer more and more questions.

Pat begins to recognize that Don is taking the seer too seriously. Based on the seer's predictions, Don believes it is unsafe to leave the diner until after 3 p.m. Pat convinces him to leave a few minutes before 3, but the couple is almost struck by a car while crossing the street. A nearby clock shows it is 3 p.m. After they calm down, Don wants to go back to the cafe for more answers. However, two women are sitting at their booth, so Don and Pat wait at the front counter.

Pat wants proof that the seer is illegitimate, pointing out that it was Don who had brought up the matter of precisely 3 p.m. After reclaiming their booth, Don immediately asks the seer more questions. One of the things he wants to know is whether their car will be fixed by the end of the day. The seer answers in the affirmative, and, as if on cue, the mechanic steps into the diner to tell Don that his car is fixed.

The breaking point comes when Don wants the seer to tell him where they're going to live and asks the seer every conceivable yes/no question to arrive at that information. Pat tries to break the spell the seer has over Don. After a persuasive speech from Pat, Don apologizes and then announces directly to the mystic seer that they're leaving to go do what they please.

After their cautious but uneventful exit to their car and out of town, a slightly older couple enters the diner. The couple is noticeably beleaguered and distraught. Approaching the same mystic seer, the man first asks the seer if they can ask more questions. After receiving an apparently affirmative answer, the man asks a series of questions including, "Do you think we might

leave Ridgeview today?" The couple is obviously deflated by the answers to this question and others and, unlike the now free Don and Pat, will remain trapped by their addiction to the seer's "counsel".

Closing narration — *"Counterbalance in the little town of Ridgeview, Ohio. Two people permanently enslaved by the tyranny of fear and superstition, facing the future with a kind of helpless dread. Two others facing the future with confidence — having escaped one of the darker places of the Twilight Zone."*

The Lateness of the Hour

Season 2

Episode Number: 44

Season Episode: 8

Originally aired: Friday December 02, 1960
Writer: Rod Serling
Director: Jack Smight
Show Stars: Inger Stevens (Jana), John Hoyt (Dr. Loren), Irene Tedrow (Mrs. Loren), Tom Palmer (Robert), Mary Gregory (Nelda), Valley Keene (Suzanne), Doris Karnes (Gretchen), Jason Johnson (Jensen), Rod Serling (Narrator / Self — Host)
Production Code: 173-3662
Summary: The daughter of an inventor objects to their "perfect" home where they are waited on by mechanical servants.



Opening narration — *"The residence of Dr. William Loren, which is in reality a menagerie for machines. We're about to discover that sometimes the product of man's talent and genius can walk amongst us untouched by the normal ravages of time. These are Dr. Loren's robots, built to functional as well as artistic perfection. But in a moment Dr. William Loren, wife and daughter will discover that perfection is relative, that even robots have to be paid for, and very shortly will be shown exactly what is the bill."*

Jana, the sensitive daughter of a creative genius, Dr. Loren, is distraught over her parents' reliance on her father's five seemingly perfect robot servants, com-

plete with programmed memories and personalities. She implores her father to dismantle the robots before he and her mother become completely dependent on them. When her request becomes an ultimatum, Dr. Loren complies to save his relationship with his daughter. Once the robots are out of the picture, Jana gains newfound freedom to start a real life and announces her intention to leave the stifling confines of the house, marry and have children. Seeing the dismayed expressions of her "parents", combined with a series of sudden realizations, including the fact that the family photo album contains no pictures of her as a child, she arrives at the shocking reality that she, too, is a robot, albeit much more emotionally sophisticated than the ones that were dismantled. Dr. Loren tries to explain that they were childless and wanted someone to love, but the discovery causes Jana such anguish that her "father" is forced to erase the memory of her former "identity" and ultimately use her as a replacement for Nelda, the maid skilled at giving Mrs. Loren her enjoyed shoulder massages.

Closing narration — *"Let this be the postscript — Should you be worn out by the rigors of competing in a very competitive world, if you're distraught from having to share your existence with the noises and neuroses of the twentieth century, if you crave serenity but want it full time and with no strings attached, get yourself a workroom in the basement, and then drop a note to Dr. and Mrs. William Loren. They're a childless couple who made comfort a life's work, and maybe there are a few do-it-yourself pamphlets still available... in the Twilight Zone."*

The Trouble with Templeton

Season 2
Episode Number: 45
Season Episode: 9

Originally aired: Friday December 09, 1960
Writer: E. Jack Neuman
Director: Buzz Kulik
Show Stars: Brian Aherne (Booth Templeton), Pippa Scott (Laura Templeton), Sydney Pollack (Arthur Willis), Dave Willock (Marty), King Calder (Sid Sperry), Larry J. Blake (Freddie), David Thursby (Eddie), Charles Carlson (Barney Flueger), George Boyce (Waiter), Paul Bradley (Crowd Member), George Ford (Bar Patron), Kenneth Gibson (Bar Patron), Robert Haines (Bar Patron), John Kroger (Ed Page), Robert Locke Lorraine (Crowd Member), Monty O'Grady (Crowd Member), Murray Pollock (Bar Patron), Bernard Sell (Crowd Member), Rod Serling (Narrator / Self — Host), Norman Stevans (Crowd Member)

Production Code: 173-3649
Summary: A nostalgic actor revisits his late wife and friends at their old haunt, only to find that he is now out of place there.



Opening narration — *"Pleased to present for your consideration, Mr. Booth Templeton, serious and successful star of over thirty Broadway plays, who is not quite all right today. Yesterday and its memories is what he wants, and yesterday is what he'll get. Soon his years and his troubles will descend on him in an avalanche. In order not to be crushed, Mr. Booth Templeton will escape from his theater and his world and make his debut on another stage in another world - that we call The Twilight Zone."*

Aging Broadway actor Booth Templeton is at home, watching his current wife, Diane Templeton, flirt at poolside with a gigolo. Booth's servant, Marty, comes in

with his daily medication, and Booth half-jokingly wonders about what will happen when his pills stop working. Booth notes that he hasn't achieved any contentment and Marty suggests that he tell the director of his current play that he can't make rehearsal that day. Booth insists on going, however, and admits he can't remember when he ever loved his current wife. He fondly remembers his first wife, Laura, who died after seven years of marriage. Booth reminisces over his happiness with Laura and claims that he's all right.

Booth goes to the theater at noon for the first rehearsal of the new play and meets Sid Sperry, the play's unctuous financial backer. Sperry informs him that the director has been replaced by up-and-comer Arthur Willis. Booth goes in to find Willis declaring to everyone in no uncertain terms that he is in charge. Willis sees Booth entering late and delivers a miniature lecture about the importance of being on time and ready for the first day of rehearsal, ending with a pointed question at Booth about his commitment to the success of the play. Pressured, Booth runs out of the theater and suddenly finds a crowd of admirers warmly applauding him for his latest

performance. Their attire, nearby vehicles and a play poster inform him that he is inexplicably in 1927 — over 30 years in the past.

The "current" play, *The Great Seed*, was written by Booth's best friend, the late Barney Flueger. A stagehand tells Booth that his wife is waiting for him with the cast and crew at their usual speakeasy. Hopeful that he will soon see Laura again, Booth runs to the speakeasy and the owner, Freddie, lets him in. Laura is drinking with Barney and assumes Booth is wearing aging makeup. He wants to talk to her in private about the phenomenon he is experiencing. She refuses, insisting that she just wants to have a good time. As she fans herself with a script, Booth tries to explain what's going on and how his best friend and wife are dead in his time and have been only memories to him for years. They assume he's joking and insist on partying and when Booth professes his love, Laura casually dismisses him and bursts out laughing. When Booth tries to force her into leaving, she slaps him and tells him to go back where he came from. Angry, hurt, and puzzled by Laura's uncharacteristic actions, Booth storms out with Laura's script in hand. As soon as he leaves, the music ceases and everyone grows quiet. Laura and Barney watch his departure with sadness and the "world" of the speakeasy goes dark.

Booth runs down the street and back to the theater to find himself back in the present. He notices that the script he is holding is titled *What To Do When Booth Comes Back* and reads through it to discover that everything that happened in the speakeasy was scripted. Booth realizes that the "ghosts" of his past were putting on a special performance, for him alone, to force him from his ennui and nostalgia for the past and to send him back to live his life in the present with new energy and focus. Sperry and Willis are waiting for him and demand to know if he's there to work. Booth asserts himself, overriding Sperry and demanding a student's obedience from Willis. Impressed, Willis tells Sperry to run along and listens as Booth says he'll someday explain what happened. The rehearsal for the new play proceeds as scheduled.

Closing narration — *"Mr. Booth Templeton, who shared with most human beings the hunger to recapture the past moments, the ones that soften with the years. But in his case, the characters of his past blocked him out and sent him back to his own time, which is where we find him now. Mr. Booth Templeton, who had a round-trip ticket — into The Twilight Zone."*

A Most Unusual Camera

Season 2

Episode Number: 46

Season Episode: 10

Originally aired: Friday December 16, 1960
Writer: Rod Serling
Director: John Rich
Show Stars: Fred Clark (Chester Dietrich), Jean Carson (Paula Diedrich), Adam Williams (Woodward), Marcel Hillaire (Pierre — Waiter), Franklyn Farnum (Man at Racetrack), Art Lewis (Racetrack Tout), Tony Regan (Man at Racetrack), Rod Serling (Narrator / Self — Host)
Production Code: 173-3606
Summary: When three unintelligent crooks get ahold of a camera that takes pictures of the future, they set out to make a quick fortune with their new toy.



Opening narration — *"A hotel suite that, in this instance, serves as a den of crime, the aftermath of a rather minor event to be noted on a police blotter, an insurance claim, perhaps a three-inch box on page twelve of the evening paper. Small addenda to be added to the list of the loot: a camera, a most unimposing addition to the flotsam and jetsam that it came with, hardly worth mentioning really, because cameras are cameras, some expensive, some purchasable at five-and-dime stores. But this camera, this one's unusual because in just a moment we'll watch it inject itself into the destinies of three people. It happens to be a fact that the pictures that it takes can only be developed in The*

Twilight Zone."

Two thieves, husband and wife Chester (Fred Clark) and Paula Diedrich (Jean Carson), have just robbed a curio shop, and among the things they have stolen is a strange camera. Through accident, the pair discover that it produces photos of the future, about five minutes ahead. After Paula's jail-escapee brother Woodward (Adam Williams) shows up, Chester decides to use the camera to take pictures of the blank winner's board before races at the local racetrack and then use the camera's "predictions" in making bets. The trio win \$9,500 on the first race. They bet and win on five other races and leave with a considerable load of cash. Back at their hotel, a French waiter named Pierre (Marcel Hillaire) takes notice of their camera and its French inscription *dix à la propriétaire*, meaning ten to an owner. When the waiter exits, Paula, Chester and Woodward discuss the use of the camera's last two pictures and fail to come to any agreement. While tugging over the camera, a picture of Paula — screaming and recoiling in horror — is accidentally taken. In further struggle, Chester and Woodward begin to fight, and they fall out of an open window to their deaths. Paula screams — as in the picture — but recovers immediately when she realizes that all the money and loot is now hers. She takes a picture (the last picture) of Chester and Woodward's bodies in the courtyard below the window, and begins collecting the day's winnings, planning to check out of the hotel. Before Paula can leave, Pierre returns and robs her, telling her that he knows about their crimes and will turn her in to the police if she calls them for help.

He notes that her last picture shows "more than two" bodies in the courtyard. Panicked, Paula runs to look out the window, trips over a wire, and falls to her demise. Pierre then counts the corpses in the picture. "Yes, there are more than two bodies down there. Just like the picture shows. One, two, three ... four?!" In shock upon his realization, he falls out as well, leaving the camera lying on the floor.

Closing narration — *"Object known as a camera, vintage uncertain, origin unknown. But for the greedy, the avaricious, the fleet of foot, who can run a four-minute mile so long as they're chasing a fast buck, it makes believe that it's an ally, but it isn't at all. It's a beckoning come-on for a quick walk around the block — in The Twilight Zone."*

The Night of the Meek

Season 2

Episode Number: 47

Season Episode: 11

Originally aired: Friday December 23, 1960
Writer: Rod Serling
Director: Jack Smight
Show Stars: Art Carney (Henry Corwin), John Fiedler (Mr. Dundee), Robert P. Lieb (Flaherty), Val Avery (The Bartender), Meg Wyllie (Sister Florence), Kay Cousins Johnson (Irate Mother), Burt Mustin (Old Man), Steve Caruthers (Bar Patron), Andrea Darvi (Kid with Santa), Jimmy Garrett (Street Child), Larrian Gillespie (Elf), Jack Kenny (Man in Mission), Mathew McCue (Man in Mission), Frank Mills (Man in Mission), Mike Morelli (Man in Mission), Orangey (Cat), Nan Peterson (Blonde in Bar), Rod Serling (Narrator / Self — Host), Ray Spiker (Man in Mission), Glen Walters (Store Customer), Luree Wiese (Store Customer)

Production Code: 173-3665
Summary: After a derelict Santa Claus is fired on Christmas Eve, he finds a mysterious bag that gives out presents. With this bag he sets out to fulfill his one wish - to see the less fortunate inherit the bounties of Christmas.



Opening narration — *"This is Mr. Henry Corwin, normally unemployed, who once a year takes the lead role in the uniquely popular American institution, that of the department-store Santa Claus in a road-company version of 'The Night Before Christmas'. But in just a moment Mr. Henry Corwin, ersatz Santa Claus, will enter a strange kind of North Pole which is one part the wondrous spirit of Christmas and one part the magic that can only be found... in the Twilight Zone."*

It is Christmas Eve. Henry Corwin, a down-and-out ne'er-do-well, dressed in a baggy, worn-out Santa Claus suit, has just spent his last few dollars on a sandwich and six drinks at Jack's Place, the neighborhood bar. Bruce, the brusque bartender, throws him out after spotting Corwin, now low on funds, reaching for the bottle. Arriving an hour late for his seasonal job as a department store Santa, the visibly drunk Corwin is soon fired by Mr. Dundee, the mean-spirited manager, acting on a complaint from the overbearing customer who had, moments earlier, pushed her reluctant son, "Percival", to sit on Santa's lap. As Dundee orders him to leave the premises, Corwin pours out his heartache over living in a "dirty rooming house on a street filled with hungry kids and shabby people" for whom he is incapable of fulfilling his desired role as Santa. He declares that if he had just "one wish" granted him on Christmas Eve, he'd "like to see the meek inherit the Earth". Still in his outfit, he returns to Jack's Place but is refused re-entry by Bruce, who explains to the inebriated patrons that "Santa's a lush".

Stumbling aimlessly into an alley, he hears sleigh bells and trips over a large burlap bag, overfilled with packages, which seems to have the ability to produce any item that's asked of

it. Overjoyed at his sudden, inexplicable ability to fulfill a lifelong dream, Corwin proceeds to hand out gift-wrapped presents to passersby and then, upon entering Sister Florence's "Delancey Street Mission House", to derelict men attending Christmas Eve service. Irritated by the disruption, Sister Florence goes outside to fetch Officer Flaherty, who proceeds to arrest Corwin for apparently stealing merchandise from his former place of employment. Flaherty then contacts Mr. Dundee, who arrives at the police station exclaiming, "Ah-ha, here he is, and here we are, and there that is!". Calling Corwin a "moth-eaten Robin Hood", Dundee reaches into the garbage bag to display some of the purported "wholesale theft of thousands of dollars worth of goods" but, as he pulls out a couple of empty cans, and a cat emitting a meow emerges from the bag onto the precinct counter, Corwin interjects, "this bag doesn't know whether to give out gifts or garbage". Seeing what just happened, Flaherty tells Corwin to "clean up this mess and get out of here", as Dundee, angry at having his time wasted, throws accusations of incompetence at Flaherty, who responds that "like Corwin says, we're dealing with the supernatural here". With sarcastic disbelief, Dundee then challenges Corwin to produce a bottle of cherry brandy, vintage 1903 and, as he turns to Flaherty and continues to berate him ("...how dare you drag me here at the busiest time of the year..."), Corwin comments "oh, that's a good year" and reaches into the bag to hand Dundee his exact request. Leaving the precinct, he continues to distribute gifts for the remainder of the evening until the bag is empty. Burt, an elderly local resident who had already received a couple of Corwin's presents, points out that Corwin has taken "nothing for yourself, not a thing" and Corwin replies that his only wish is to do this every year. Returning to the alley where he found the bag, he encounters an elf (in the persona of an adolescent girl), with a sleigh and four reindeer waiting to take him to his destiny as the eternal Santa Claus.

Emerging from the precinct, Flaherty and Dundee, now slightly tipsy from sampling the brandy, hear the tinkle of bells and confirm to each other that they have, indeed, just seen Henry Corwin, in a sleigh with reindeer, "sitting next to an elf", ascending into the night sky on Christmas Eve. Dundee invites Flaherty to accompany him home and share some hot coffee and more brandy, adding, "...and we'll thank God for miracles, Flaherty..." The episode ends on a shot of the bag sitting next to the trash can Corwin originally found it in.

Closing narration — *"A word to the wise to all the children of the twentieth century, whether their concern be pediatrics or geriatrics, whether they crawl on hands and knees and wear diapers or walk with a cane and comb their beards. There's a wondrous magic to Christmas and there's a special power reserved for little people. In short, there's nothing mightier than the meek. And a Merry Christmas, to each and all."*

Dust

Season 2

Episode Number: 48

Season Episode: 12

Originally aired: Friday January 06, 1961
Writer: Rod Serling
Director: Douglas Heyes
Show Stars: Thomas Gomez (Peter Sykes), John Larch (Sheriff Koch), Vladimir Sokoloff (Old Man Gallegos), John A. Alonzo (Luís Gallegos), Paul Genge (John Canfield), Dorothy Adams (Mrs. Canfield), Duane Grey (Rogers), Jon Lormer (Man), Andrea Darvi (Estrelita Gallegos), Doug Heyes Jr. (Farmer Boy), Nick Borgani (Townsmen), Alphonso DuBois (Townsmen), Richard LaMarr (Townsmen), Robert McCord (Lawman), Daniel Nunez (Townsmen), Paul Ravel (Townsmen), Rod Serling (Narrator / Self — Host), Theresa Testa (Townswoman), Dan White (Man #2)

Production Code: 173-3653
Summary: A sympathetic sheriff and a callous con man are among the many who gather in a desert town on a hot day to see a man hanged for killing a child while drunk.



Opening narration — *"There was a village. Built of crumbling clay and rotting wood. And it squatted ugly under a broiling sun like a sick and mangy animal wanting to die. This village had a virus, shared by its people. It was the germ of squalor, of hopelessness, of a loss of faith. With the faithless, the hopeless, the misery-laden, there is time, ample time, to engage in one of the other pursuits of men. They began to destroy themselves."*

In a Western town, a young man named Luiz Gallegos is about to be hanged for killing a girl while drunk. An unscrupulous peddler by the name of Sykes sells rope needed for the execution, then sells the condemned man's father

ordinary dirt and passes it off as "magic dust" he claims will make the people feel sympathy. On the day of the execution, Luiz's father spreads the "dust" as Sykes laughs at his plight and just when Luiz is close to death, the rope breaks and he's unharmed. The girl's parents decide not to attempt another execution, feeling one victim is enough and that maybe God had a hand in setting Luiz free. Luiz and his father head home, while Sykes, going through a change of heart himself, gives the coins he collected to three children.

Closing narration — *"It was a very small, misery-laden village. On the day of a hanging. And of little historical consequence. And if there's any moral to it at all, let's say that in any quest for magic, and any search for sorcery, witchery, legerdemain, first check the human heart. For inside this deep place is a wizardry that costs far more than a few pieces of gold. Tonight's case in point — in the Twilight Zone."*

Back There

Season 2

Episode Number: 49

Season Episode: 13

Originally aired: Friday January 13, 1961
Writer: Rod Serling
Director: David Orrick McDearmon
Show Stars: Russell Johnson (Pete Corrigan), Paul Hartman (Police Sergeant), Bartlett Robinson (William), John Lasell (Jonathan Wellington), Jimmy Lydon (Patrolman), Raymond Bailey (Millard), Raymond Greenleaf (Jackson), John Eldredge (Whittaker), James Gavin (Policeman), Jean Inness (Mrs. Landers), Lew Brown (Lieutenant), Carol Eve Rossen (Lieutenant's Girl), Nora Marlowe (Chambermaid), Pat O'Malley (Attendant), Fred Kruger (1865 Attendant), Rod Serling (Narrator / Self — Host)

Production Code: 173-3648
Summary: At a prominent club in Washington, D.C., a socialite argues about whether it would be possible to change history by traveling back in time. When he leaves the club he finds himself in 1865, on the night that President Lincoln will be shot.



Opening narration — *"Witness a theoretical argument, Washington, D.C., the present. Four intelligent men talking about an improbable thing like going back in time. A friendly debate revolving around a simple issue: could a human being change what has happened before? Interesting and theoretical, because who ever heard of a man going back in time? Before tonight, that is, because this is — The Twilight Zone."*

On April 14, 1961, young engineer Peter Corrigan is involved in a discussion with colleagues at the Potomac Club on the question of whether events in history could be changed if time travel were possible. After bumping into an attendant

named William on the way out, Peter feels faint. Confused by the gas lamps and horse-drawn carriages on the street, he notices that he's wearing clothes of a much older style and decides to walk home. He finds that his "home" is a boarding house, and in discussion with the strangers he meets there, he discovers that it's April 14, 1865, the day of Abraham Lincoln's assassination.

Peter rushes to Ford's Theatre to warn everyone but is arrested for disturbing the peace. The police presume him to be a Union soldier under emotional distress. After being held in the police station a short time, he is released into the custody of a man named Jonathan Wellington. Peter continues to implore Wellington and anyone else he can find to do something to warn and protect the president. Mr. Wellington offers Peter a drink, and immediately afterwards, Peter realizes that he has been drugged, presumably because Wellington doesn't believe him and wants him quiet.

After Wellington's exit, Peter crawls to the door, but he passes out before he can warn anyone else. When someone comes in and rouses him, he notices that the handkerchief left behind by "Wellington" bears the initials JWB. John Wilkes Booth himself had drugged him to prevent any

interference in fulfilling his mission. As he hears the crowd outside spreading the news that the president has just been shot, Peter realizes it is too late. He was unable to change the past.

Peter runs out and finds that he is back in 1961. Unable to explain the shift in time but knowing that he will now be in familiar surroundings, he returns to the Potomac Club and asks for William. His request for an attendant named William is met with only confusion. Back at the table with his colleagues, he finds that the scholarly discussion has moved from time travel to a new topic of how to gain wealth and William is at the table participating. When this "new" man of distinction is asked, he reveals that he inherited his wealth from his great-grandfather, a policeman who had insisted despite all opposition that there was an assassination attempt on the president that evening. He had been the only person to believe Peter, and made a name for himself by trying to stop the assassination, went on to become chief of police, then a councilman, and then a millionaire by investing in real estate.

For Peter, the question of whether past events are unchangeable via time travel is no longer speculation. He states that some events can be changed, and others can't. Overwhelmed by all that has happened, Peter steps aside to wipe his brow with his handkerchief and notices the initials: JWB.

Closing narration — *"Mr. Peter Corrigan, lately returned from a place 'back there,' a journey into time with highly questionable results, proving on one hand that the threads of history are woven tightly, and the skein of events cannot be undone, but on the other hand, there are small fragments of tapestry that can be altered. Tonight's thesis to be taken, as you will — in The Twilight Zone."*

The Whole Truth

Season 2

Episode Number: 50

Season Episode: 14

Originally aired: Friday January 20, 1961
Writer: Rod Serling
Director: James Sheldon
Show Stars: Jack Carson (Harvey Hunnicut), Loring Smith (Honest Luther Grimb-ley), George Chandler (Old Man), Jack Ging (Young Man), Arte John-son (Irv), Patrick Westwood (The Premier's Aide), Lee Sabinson (Nikita Khrushchev), Nan Peterson (Young Woman), Rod Serling (Narrator / Self — Host)
Production Code: 173-3664
Summary: A used car salesman buys a car that dooms him to tell only the truth.



Opening narration — *"This, as the banner already has proclaimed, is Mr. Harvey Hunnicut, an expert on commerce and con jobs, a brash, bright, and larceny-loaded wheeler and dealer who, when the good Lord passed out a conscience, must have gone for a beer and missed out. And these are a couple of other characters in our story: a little old man and a Model A car — but not just any old man and not just any Model A. There's something very special about the both of them. As a matter of fact, in just a few moments, they'll give Harvey Hunnicut something that he's never experienced before. Through the good offices of a little magic, they will unload on Mr. Hunnicut the absolute necessity to tell the*

truth. Exactly where they come from is conjecture, but as to where they're heading for, this we know, because all of them — and you — are on the threshold of the Twilight Zone."

The dealership of glib used car salesman Harvey Hunnicut is visited by a mild-mannered elderly gentleman who offers to sell his vintage Model A car for a pittance. The old gent warns Hunnicut that the antique contraption is haunted and that the owner is compelled to tell the truth. Laughing off such superstitious nonsense, Hunnicut buys the jalopy, intending to quickly unload it. To his dismay, he realizes that the previous owner was indeed being truthful, as he himself must now be. Even when an employee of his, Irv asks about the raise he was promised and when Harvey confesses again to having lied and not giving Irv so much as a penny more, Irv punches Harvey out and quits. After a series of vain attempts to sell his substandard merchandise, Hunnicut concludes that his livelihood depends on his ability to rid himself of this supernatural burden. Just as he's losing hope of ever doing so, he sees a newspaper story about the U.S. playing host to visiting Soviet leader Nikita Khrushchev. Surmising that, like every totalitarian state, the Soviet Union owes its existence to a tissue of lies, the politically savvy Hunnicut calls the Soviet embassy and convinces its representatives to visit his dealership. By being absolutely half-truthful, he sells the car as a potential anti-American propaganda tool, exemplifying shoddy, outdated U.S. automobile workmanship. By the concluding scene, it seems that Hunnicut is about to change the course of history, since the passenger watching the sale from the embassy limousine now has his name on paper as the haunted vehicle's owner. It appears to

be none other than Khrushchev himself. Hunnicut telephones Washington, asking if he could possibly get in touch with "Jack...Kennedy?".

Closing narration — *"Couldn't happen, you say? Far-fetched? Way-out? Tilt-of-center? Possible. But the next time you buy an automobile, if it happens to look as if it had just gone through the Battle of the Marne, and the seller is ready to throw into the bargain one of his arms, be particularly careful in explaining to the boss about your grandmother's funeral, when you were actually at Chavez Ravine watching the Dodgers. It'll be a fact that you are the proud possessor of an instrument of truth — manufactured and distributed by an exclusive dealer — in The Twilight Zone."*

The Invaders

Season 2

Episode Number: 51

Season Episode: 15

Originally aired: Friday January 27, 1961
Writer: Richard Matheson
Director: Douglas Heyes
Show Stars: Agnes Moorehead (Woman), Douglas Heyes (Astronaut (voice)), Rod Serling (Narrator / Self — Host)
Production Code: 173-3646
Summary: When a woman investigates a clamor in the attic of her rural house, she discovers a small UFO with little aliens emerging from it. Or so it seems.



Opening narration — *"This is one of the out-of-the-way places, the unvisited places, bleak, wasted, dying. This is a farmhouse, handmade, crude, a house without electricity or gas, a house untouched by progress. This is the woman who lives in the house, a woman who's been alone for many years, a strong, simple woman whose only problem up until this moment has been that of acquiring enough food to eat, a woman about to face terror, which is even now coming at her from - The Twilight Zone."*

A woman living alone in a farmhouse without electricity or gas hears a noise on her roof and goes up to see a flying saucer. Two tiny people emerge from the craft and begin to stalk her, using weapons to leave radiation burns on her skin and slashing her with her own knife. One of them gets killed by the woman while

the other retreats to the saucer which she proceeds to destroy with her hatchet, but not before the tiny person warns his people to stay away from her world, apparently inhabited by giants. After the woman finishes the destroying the saucer it's revealed to be a space probe sent by the U.S. Air Force.

Closing narration — *"These are the invaders, the tiny beings from the tiny place called Earth, who would take the giant step across the sky to the question marks that sparkle and beckon from the vastness of the universe only to be imagined. The invaders...who found out that a one-way ticket to the stars beyond has the ultimate price tag...and we have just seen it entered in a ledger that covers all the transactions in the universe...a bill stamped "Paid in Full" and to be found on file in the Twilight Zone."*

A Penny for Your Thoughts

Season 2

Episode Number: 52

Season Episode: 16

Originally aired: Friday February 03, 1961
Writer: George Clayton Johnson
Director: James Sheldon
Show Stars: Dick York (Hector B. Poole), June Dayton (Helen Turner), Dan Tobin (E.M. Bagby), Cyril Delevanti (L.J. Smithers), Hayden Rorke (Sykes), James Nolan (Jim), Frank London (Driver), Anthony Ray (Newsboy), Patrick Waltz (Brand), Aileen Arnold (Pedestrian), Sig Frohlich (Pedestrian), Rod Serling (Narrator / Self — Host)

Production Code: 173-3650
Summary: Gaining telepathic abilities when his coin lands on its edge, bank clerk Hector B. Poole learns about the difference between other people's plans and fantasies.



Opening narration — *"Mr. Hector B. Poole, resident of the Twilight Zone. Flip a coin and keep flipping it. What are the odds? Half the time it will come up heads, half the time tails. But in one freakish chance in a million, it'll land on its edge. Mr. Hector B. Poole, a bright human coin — on his way to the bank."*

Hector Poole, a sensitive, insecure bank clerk, gains telepathic powers after tossing a coin that miraculously stands on its edge. He discovers that he is able to "hear" other people's thoughts, and is surprised to hear the things people are thinking around him. He first "hears" his boss thinking about a weekend affair he is planning with his mistress. Then a

businessman, Mr. Sykes, thinks about taking out a large loan to pay for a run at the horse track to win back money he has embezzled from his company. Hector informs his boss, Mr. Bagby, and thwarts the businessman's plans. Hector also "hears" the thoughts of Miss Turner, a co-worker who admires him from afar and wishes he would be more assertive, and decides to take her into his confidence and reveals his psychic abilities to her. Shortly afterwards, Hector hears an old, trusted employee, Mr. Smithers, apparently planning to steal cash from the bank, and alerts Mr. Bagby. When Smithers proves to be innocent of the plan, he admits having fantasized for years about stealing money from the bank but would never go through with such a plan because he is too much of a coward. Mr. Bagby fires Hector, but reinstates him when he discovers that Mr. Sykes has been arrested for gambling with company money. With Miss Turner's telepathic encouragement, Hector makes the case to Mr. Bagby that he deserves to be accounts manager, but when the bank manager resists reason, Hector uses his knowledge of his boss's adultery to blackmail him into granting the promotion and into giving Mr. Smithers a long-overdue vacation. After work, as Hector returns home with Miss Turner, he inadvertently knocks the standing coin over. His mind-reading ability is gone, but he is a man changed for the better.

Closing narration — *"One time in a million, a coin will land on its edge, but all it takes to knock it over is a vagrant breeze, a vibration, or a slight blow. Hector B. Poole, a human coin, on edge for a brief time — in the Twilight Zone."*

Twenty Two

Season 2

Episode Number: 53

Season Episode: 17

Originally aired: Friday February 10, 1961
Story: Bennett Cerf
Teleplay: Rod Serling
Director: Jack Smight
Show Stars: Barbara Nichols (Liz Powell), Jonathan Harris (The Doctor), Fredd Wayne (Barney Kamener), Arlene Martel (Nurse in Morgue), Mary Adams (Day Nurse), Norma Connolly (Night Nurse), Wesley Lau (Airline Agent), Angus Duncan (Ticket Clerk), Carole Conn (Sax Double), Jay Overholts (PA Announcer (voice)), Joseph Sargent (Ticket Clerk), Rod Serling (Narrator / Self — Host)

Production Code: 173-3666
Summary: While in the hospital recovering from overwork, Liz Powell keeps dreaming about going down to the hospital morgue.



Opening narration — *"This is Miss Liz Powell. She's a professional dancer, and she's in the hospital, as a result of overwork and nervous fatigue. And at this moment, we have just finished walking with her in a nightmare. In a moment, she'll wake up, and we'll remain at her side. The problem here is that both Miss Powell and you will reach a point where it might be difficult to decide which is reality and which is nightmare. A problem uncommon, perhaps, but rather peculiar — to The Twilight Zone."*

While in a hospital, Liz Powell, an over-worked professional dancer, has a strange, recurring nightmare. In this nightmare Liz experiences a false awakening — a vivid dream about awakening from sleep — in which she sees herself awakening suddenly to the loud sound of a ticking clock. As she reaches for a drinking glass full of water the ticking sound becomes so loud that it drowns out all other sounds. Her hand shakes so violently that she loses her grip on the glass, which drops to the floor and shatters. Suddenly the ticking sound stops. Liz then hears strange footsteps outside her door. As she exits her room she sees an elevator, and notices that the nurse is on the elevator. The Nurse's face is hidden in the shadows, but Liz sees her clearly as the elevator door closes. Liz sees the elevator floor indicator panel, which shows that the elevator has gone to the basement of the hospital. Liz rides the same elevator to the basement. She gets off the elevator, and approaches a room with a set of swinging doors. The word "morgue" is printed on the doors, and over the doorway she sees the number "22". The strange nurse then emerges from the room and says: "Room for one more, honey." Liz screams and runs back to the elevator. Liz claims that the dream is not a dream — that it is really happening. Her doctor states that this is impossible, and to prove it he brings in the nurse who works in the basement on the night shift. This nurse is obviously not the nurse in Liz's dream. The doctor then suggests that Liz prove that her dream is only a dream by changing some small part of the dream...such as not reaching for the glass of water. That night Liz

has the dream again. This time though she dreams that there is a pack of cigarettes beside the drinking glass. She starts to reach for the glass, but stops herself. Then, instead of reaching for the glass of water she reaches for the cigarettes. She removes a cigarette from the pack on the nightstand, takes a lighter from the stand, and lights the cigarette. As she returns the lighter to the stand she accidentally drops the lighter on the floor. As she reaches for the lighter, her other hand strikes the drinking glass, which falls to the floor and shatters. From here the dream plays out as before, and Liz again goes to the morgue. In the next scene we see Liz in hysterics, and a nurse holding her as the doctor gives her an injection. The doctor leaves the room and goes to the nurses station. Although the doctor is still not convinced that Liz's dream is anything more than a dream, he comments to the nurse how odd it is that Liz, who has never been to the hospital morgue, knows that the room number is 22. Later, apparently cured, Liz is discharged from the hospital. We next see Liz at an airport, preparing to go to Miami Beach. As she picks up her ticket from the airport ticket counter she learns that her plane is designated as Flight 22. She begins to experience details from her dream: she hears the loud ticking of a clock on the wall, bumps into a woman carrying a vase — which falls to the floor and shatters — and hears loud footsteps. In a long, slow shot, Liz walks across the tarmac and climbs the stairs to the plane. She is met by a stewardess who looks just like the dream-nurse, who says, "Room for one more, honey." Screaming, Liz runs back down the stairs and toward the terminal, falling to the ground. In the next scene we see Liz in the terminal with concerned airport staff attempting to comfort her. As they look out the window they see Flight 22 take off, and then explode.

Closing narration — *"Miss Elizabeth Powell, professional dancer. Hospital diagnosis: acute anxiety brought on by overwork and fatigue. Prognosis: with rest and care, she'll probably recover. But the cure to some nightmares is not to be found in known medical journals. You look for it under 'potions for bad dreams' — to be found in the Twilight Zone."*

The Odyssey of Flight 33

Season 2

Episode Number: 54

Season Episode: 18

Originally aired: Friday February 24, 1961
Writer: Rod Serling
Director: Jus Addiss
Show Stars: John Anderson (Capt. 'Skipper' Farver), Paul Comi (1st Officer John Craig), Sandy Kenyon (Navigator Hatch), Wayne Heffley (2nd Officer Wyatt), Harp McGuire (Flight Engineer Purcell), Betty Garde (Passenger), Beverly Brown (Janie), Nancy Rennick (Paula), Jay Overholts (Passenger), Lester Fletcher (RAF Man), Robert McCord (Passenger), Rod Serling (Narrator / Self — Host)

Production Code: 173-3651
Summary: Passing through the sound barrier, a commercial airliner inadvertently travels back in time.



Opening narration — *"You're riding on a jet airliner en route from London to New York. You're at 35,000 feet atop an overcast and roughly fifty-five minutes from Idlewild Airport. But what you've seen occur inside the cockpit of this plane is no reflection on the aircraft or the crew. It's a safe, well-engineered, perfectly designed machine. And the men you've just met are a trained, cool, highly efficient team. The problem is simply that the plane is going too fast, and there is nothing within the realm of knowledge or at least logic to explain it. Unbeknownst to passenger and crew, this airplane is heading into an uncharted region well off the beaten track of commercial travelers — it's moving into The Twilight Zone. What you're about to see we call 'The Odyssey of Flight 33.'"*

The episode takes place on Global Airlines Flight 33, en route from London to New York City. About 50 minutes from Idlewild Airport (now called JFK), Captain Farver and his crew notice that their Boeing 707 is drastically increasing speed, repeatedly crossing some kind of barrier. With much of their equipment malfunctioning, including radio communications, they eventually realize they have been thrown back in time when they see no signs of civilization but spot a grazing Sauropod Dinosaur. They increase altitude in an attempt to cross the barrier again and to return to 1961, but arrive above the 1939 New York World's Fair instead. Realizing that they can't land all the passengers in 1939 at LaGuardia Airport, and low on fuel, the captain decides to keep trying to return "home" to 1961. "All I ask is that you remain calm", he informs the passengers over the P.A. system, "...and pray". This is one of the few episodes using an ending with neither a twist nor a resolution.

Closing narration — *"A Global jet airliner, en route from London to New York on an uneventful afternoon in the year 1961, but now reported overdue and missing, and by now, searched for on land, sea, and air by anguished human beings, fearful of what they'll find. But you and I know where she is. You and I know what's happened. So if some moment, any moment, you hear the sound of jet engines flying atop the overcast — engines that sound searching and lost - engines that sound desperate — shoot up a flare or do something. That would be Global 33 trying to get home — from The Twilight Zone."*

Mr. Dingle, the Strong

Season 2

Episode Number: 55

Season Episode: 19

Originally aired: Friday March 03, 1961
Writer: Rod Serling
Director: John Brahm
Show Stars: Burgess Meredith (Luther Dingle), James Westerfield (Anthony O'Toole), Eddie Ryder (Joseph J. Callahan), Douglas Spencer (1st Martian), Michael Fox (2nd Martian), Donald Losby (1st Venusian), Gregory Irvin (2nd Venusian), Douglas Evans (Man), Phil Arnold (Man), Frank Richards (Man), James Millhollin (Jason Abernathy), Jo Ann Dixon (Nurse), Jay Hector (Boy), Don Rickles (Bettor), Bob Duggan (Photographer), Robert McCord (Customer), Rod Serling (Narrator / Self — Host)

Production Code: 173-3644
Summary: A timid vacuum-cleaner salesman is given the strength of 300 men by some experimenting aliens.



Opening narration — *Uniquely American institution known as the neighborhood bar. Reading left to right are Mr. Anthony O'Toole, proprietor, who waters his drinks like geraniums but who stands foursquare for peace and quiet and for booths for ladies. This is Mr. Joseph J. Callahan, an unregistered bookie, whose entire life is any sporting event with two sides and a set of odds. His idea of a meeting at the summit is any dialogue between a catcher and a pitcher with more than one man on base. And this animated citizen is every anonymous bettor who ever dropped rent money on a horse race, a prize fight, or a floating crap game, and who took out his frustrations and his insolvency on any vulnerable fellow barstool companion within arm's and fist's reach. And this is Mr. Luther Dingle, a vacuum cleaner salesman whose volume of business is roughly that of a valet at a hobo convention. He's a consummate failure in almost everything but is a good listener and has a prominent jaw. And these two unseen gentlemen are visitors from outer space. They are about to alter the destiny of Luther Dingle by leaving him a legacy, the kind you can't hardly find no more. In just a moment, a sad-faced perennial punching bag, who missed even the caboose of life's gravy train, will take a short constitutional into that most unpredictable region that we refer to as The Twilight Zone.*

Luther Dingle is a timid vacuum-cleaner salesman who often gets punched by a bettor for having different opinions on sporting events. A pair of unseen Martians choose Dingle for an experiment in superhuman strength. They give him the strength of 300 men and it isn't long before Dingle is renowned as a 20th-century Hercules. The Martians show disappointment in Dingle for using his newfound strength for show. They take it away from him just as he's about to lift a building live on television. Before departing, the Martians are greeted a pair of Venusians who are conducting experiments on increased intelligence. The Martians recommend Dingle, who is given the intelligence of 500 men and the first thing he does with his new mental powers is accurately predict a home run in a baseball game.

Closing narration — *"Exit Mr. Luther Dingle, former vacuum cleaner salesman, strongest man on Earth, and now mental giant. These latter powers will very likely be eliminated before too long, but*

Mr. Dingle has an appeal to extraterrestrial notetakers as well as to frustrated and insolvent bet losers. Offhand, I'd say that he was in for a great deal of extremely odd periods, simply because there are so many inhabited planets who send down observers, and also because, of course, Mr. Dingle lives his life with one foot in his mouth—and the other in The Twilight Zone."

Static

Season 2

Episode Number: 56

Season Episode: 20

Originally aired: Friday March 10, 1961
Story: OCee Ritch
Teleplay: Charles Beaumont
Director: Buzz Kulik
Show Stars: Dean Jagger (Ed Lindsay), Carmen Mathews (Vinnie), Robert Emhardt (Professor Ackerman), Arch Johnson (Roscoe Bragg), Alice Pearce (Mrs. Nielson), Clegg Hoyt (Shopkeeper), Stephen Talbot (The Boy), Lillian O'Malley (Miss Meredith), Pat O'Malley (Mr. Llewellyn), Bob Crane (Disc Jockey), Bob Duggan (Man #1), Jerry Fuller (Rock Singer), Eddie Marr (Real Estate Pitchman), Jay Overholts (Man #2), Rod Serling (Narrator / Self — Host), Diane Strom (Girl in Commercial)

Production Code: 173-3663
Summary: An old radio is taking bitter bachelor Ed Lindsay back to a happier time before what he considers worthless tripe on television when he starts picking up radio programs from the 1930's and 1940's.



Opening narration — *"No one's ever saw one quite like that, because that's a very special sort of radio. In its day, circa 1935, its type was one of the most elegant consoles on the market. Now, with its fabric-covered speakers, its peculiar yellow dial, its serrated knobs, it looks quaint and a little strange. Mr. Ed Lindsay is going to find out how strange very soon — when he tunes in to The Twilight Zone."*

Ed Lindsay, an embittered, irritable bachelor in his late fifties, living in a boarding house, is dismayed over the mindless programs and commercials emanating from the television set watched by the other residents. He retrieves from the basement the old radio which, in his younger and happier days, he enjoyed as a source of relaxation and entertainment. Installing it in his joyless room, he is astonished to hear the radio receiving 1930s'/1940s' music and programs, including those of Major Bowes, Fred Allen and Tommy Dorsey, all of whom are no longer alive. He tells the others about the miraculous broadcasts, but when they come into his room, they hear only static. What's more, when he tries to contact the radio station ("WPDA", in fictional "Cedarburg, New Jersey") broadcasting those programs, he discovers the station went off the air (and out of business) 15 years earlier. Ed has a heartfelt confrontation with Vinnie Broun (Carmen Mathews), who has lived in the same boarding house with him for two decades. We learn that in an earlier era, they had intended to marry, but he kept letting other things interfere, and too much time passed. She tells him that the past cannot be recovered and he should let it go, and that the phenomenon by which he can listen to defunct programs is nothing more than a manifestation from his failed youth. Ed is furious and he throws Vinnie out of his room. His obsession with his radio continues to grow. Worried about Ed's mental state, Vinnie and the other residents have the radio hauled away by a junk dealer. After Ed notices the radio missing and demands an explanation, he rushes out and

buys the radio back from the junk dealer for \$10. Ed takes the radio back to his room and, to his great relief, finds it still operational. He loses himself in an old Tommy Dorsey love song, the one he would share with Vinnie. Suddenly, the door to his room swings open, and Vinnie enters. Both Ed and Vinnie are young again—or rather, Ed has retreated 20 years into his own past to relive his life and to set things right.

Closing narration — *"Around and around she goes, and where she stops, nobody knows. All Ed Lindsay knows is that he desperately wanted a second chance, and he finally got it — through a strange and wonderful time machine called a radio — in The Twilight Zone."*

The Prime Mover

Season 2

Episode Number: 57

Season Episode: 21

Originally aired: Friday March 24, 1961
Writer: Charles Beaumont
Director: Richard L. Bare
Show Stars: Dane Clark (Ace Larsen), Buddy Ebsen (Jimbo Cobb), Christine White (Kitty Cavanaugh), Nesdon Booth (Big Phil Nolan), Clancy Cooper (Trucker), Jane Burgess (Sheila), William Keene (Desk Clerk), Robert Riordan (Hotel Manager), Joe Scott (Croupier), Rod Serling (Narrator / Self — Host)
Production Code: 173-3647
Summary: A compulsive gambler cajoles his friend to use his telekinesis to affect the results of the gambling tables in Las Vegas.



Opening narration — *"Portrait of a man who thinks and thereby gets things done. Mr. Jimbo Cobb might be called a prime mover, a talent which has to be seen to be believed. In just a moment he'll show his friends, and you, how he keeps both feet on the ground, and his head in the Twilight Zone."*

Small-time gambler Ace Larsen discovers that his partner, Jimbo Cobb, has telekinetic powers after a car overturns outside their café and Jimbo moves the car without touching it. Ace plans to use Jimbo's powers to win big in Las Vegas, and he takes his girlfriend Kitty with them. Ace wins many jackpots, disregarding Jimbo's headaches from the use

of his powers and his growing moral concerns over what they are doing. Kitty is repulsed and leaves, so Ace uses his newly acquired cash to lure the attention of the casino's cigarette girl and bets the pile in a game of craps, just as Jimbo's powers supposedly "run out". The loss awakens Ace to the reality of what he has become, and he and Jimbo have a good laugh over their misfortune. The three return home and, back at the café, Ace asks Kitty to marry him just as Jimbo drops his broom. She flips a coin, and Ace calls "heads". Kitty doesn't show Ace the coin or tell him the result of the coin toss; Kitty simply accepts his proposal. As they embrace, Jimbo picks up the broom ... telekinetically, implying he faked his loss of power to snap Ace out of his greed.

Closing narration — *"Some people possess talent, others are possessed by it. When that happens, the talent becomes a curse. Jimbo Cobb knew, right from the beginning, but before Ace Larsen learned that simple truth, he had to take a short trip — through The Twilight Zone."*

Long Distance Call

Season 2

Episode Number: 58

Season Episode: 22

Originally aired: Friday March 31, 1961
Writer: Charles Beaumont, William Idelson
Director: James Sheldon
Show Stars: Philip Abbott (Chris Bayles), Lili Darvas (Grandma Bayles), Patricia Smith (Sylvia Bayles), Bill Mumy (Billy Bayles), Jenny Maxwell (Shirley (The Baby Sitter)), Reid Hammond (Mr. Peterson), Henry Hunter (The Doctor), Lew Brown (The Fireman), Arch Johnson (Fireman), Robert McCord (1st Fireman), Jutta Parr (Nurse), Rod Serling (Narrator / Self — Host), James Turley (2nd Fireman)

Production Code: 173-3667
Summary: A toy telephone becomes the link between a young boy and his dead grandmother.



Opening narration — *"As must be obvious, this is a house hovered over by Mr. Death, an omnipresent player to the third and final act of every life. And it's been said, and probably rightfully so, that what follows this life is one of the unfathomable mysteries, an area of darkness which we, the living, reserve for the dead — or so it is said. For in a moment, a child will try to cross that bridge which separates light and shadow, and, of course, he must take the only known route, that indistinct highway through the region we call The Twilight Zone."*

A boy named Billy has a very close relationship with his Grandmother. She says he brings her life again. She gave him a toy telephone on his birthday. But during the party, she felt ill. The doctor came later and when Billy and his parents went to see her in bed, she began saying that Billy was her son and his father was taken away from her. But that was just her illness speaking. His parents become concerned when Billy spends all his time having "pretend" phone conversations with his deceased grandmother. He says that she tells him she is lonely and misses him. One day, Billy runs out in front of a car. The driver, who barely manages to swerve out of the way, reports that Billy said someone told him to do it. Later, his mother grabs the phone out of his hands and hears breathing on the other end, convinced that the telephone is a direct link to the dead grandmother. His father still thinks Billy is pretending. His mother takes the phone away, and Billy attempts to drown himself. A paramedic informs the parents that Billy's chances aren't very good. Billy's father goes into Billy's room, picks up the toy phone, and begs his mother to give Billy back and allow him to experience life. The paramedics successfully revive Billy as his parents embrace.

Closing narration — *"A toy telephone, an act of faith, a set of improbable circumstances, all combine to probe a mystery, to fathom a depth, to send a facet of light into a dark after-region, to be believed or disbelieved, depending on your frame of reference. A fact or a fantasy, a substance or a shadow — but all of it very much a part of The Twilight Zone."*

A Hundred Yards Over the Rim

Season 2

Episode Number: 59

Season Episode: 23

Originally aired: Friday April 07, 1961
Writer: Rod Serling
Director: Buzz Kulik
Show Stars: Cliff Robertson (Christian Horn), John Crawford (Joe), Evans Evans (Mary Lou), Edward Platt (Doctor), Miranda Jones (Martha Horn), Ken Drake (Man), Robert McCord (Sheriff), Jennifer Bunker (Woman), John Astin (Charlie), Rod Serling (Narrator / Self — Host)
Production Code: 173-3654
Summary: A pioneer from a wagon train in 1847 sets off to find something for his ill son and stumbles into present-day New Mexico.



Opening narration — *"The year is 1847, the place is the territory of New Mexico, the people are a tiny handful of men and women with a dream. Eleven months ago, they started out from Ohio and headed west. Someone told them about a place called California, about a warm sun and a blue sky, about rich land and fresh air, and at this moment, almost a year later, they've seen nothing but cold, heat, exhaustion, hunger, and sickness. This man's name is Christian Horn. He has a dying eight-year old son and a heartsick wife, and he's the only one remaining who has even a fragment of the dream left. Mr. Chris Horn, who's going over the top of a*

rim to look for water and sustenance and in a moment will move into the Twilight Zone."

In the year 1847, Chris Horn (Cliff Robertson) is one of the leaders of a small wagon train from Ohio attempting to reach California. Horn's wife and young son Christian are in one Conestoga wagon of the group. When his son becomes dangerously ill, he sets off alone in a desperate search for water. Horn crosses over a high sandy hill rim and suddenly finds himself in 1961 New Mexico. He is stunned to see power lines, a seemingly endless hard black road, and a loud, fast-moving "monster with a face" coming at him. As the truck zooms past the unnerved Horn, he stumbles, accidentally firing his rifle and slightly wounding his arm. He comes to a small café with gas pumps in front. The friendly couple inside offer him water and help him with his injury. They ask where he is from, curious about his old-fashioned clothes and his "antique" rifle. When Horn is shocked to see the year 1961 showing on the wall calendar, the couple assume that the desert heat has made him mentally unstable. Exploring the café, Horn finds an encyclopedia containing a brief biographical entry for "Christian Horn, Jr.", a physician who achieved good works in late 19th-Century California. Horn realizes that this must be his son who is sick, and that it must be his son's destiny to recover from the illness and go on to help many others. However, during his time in the café, Horn arouses too much curiosity. A local doctor alerts the sheriff, but before the authorities can arrive, Horn runs back to the rim, narrowly escaping back to the wagon party and his son, holding in his hand a bottle of penicillin from 1961 that can cure his son's illness. He notices that he is no longer being chased and looks back over the rim to find unsettled territory, the power lines and highway vanished. After giving his son the medicine,

he leads the party on toward California. The café owner had chased Horn to the top of the rim but had found only Horn's rifle lying on the ground. He returns to the café to report that Horn inexplicably vanished but that he brought back the rifle that Horn dropped. The rifle, now aged more than 100 years in the sun, falls apart at his touch.

Closing narration — *"Mr. Christian Horn, one of the hardy breed of men who headed west during a time when there were no concrete highways or the solace of civilization. Mr. Christian Horn, and family and party, heading west, after a brief detour to The Twilight Zone."*

The Rip Van Winkle Caper

Season 2

Episode Number: 60

Season Episode: 24

Originally aired: Friday April 21, 1961
Writer: Rod Serling
Director: Jus Addiss
Show Stars: Simon Oakland (De Cruz), Oscar Beregi Jr. (Farwell), Lew Gallo (Brooks), John Mitchum (Erbie), Wallace Rooney (George), Shirley O'Hara (George's Wife), Rod Serling (Narrator / Self — Host)
Production Code: 173-3655
Summary: After successfully stealing a gold shipment, a group of criminals and their scientist accomplice put themselves in suspended animation in a remote desert cave. When they awaken decades later, complications ensue when their truck is destroyed.



Opening narration — *"Introducing, four experts in the questionable art of crime: Mr. Farwell, expert on noxious gases, former professor, with a doctorate in both chemistry and physics; Mr. Erbie, expert in mechanical engineering; Mr. Brooks, expert in the use of firearms and other weaponry; and Mr. De Cruz, expert in demolition and various forms of destruction. The time is now, and the place is a mountain cave in Death Valley, U.S.A. In just a moment, these four men will utilize the services of a truck placed in cosmoline, loaded with a hot heist cooled off by a century of sleep, and then take a drive into The Twilight Zone."*

To escape the law after stealing \$1 million worth of gold bricks from a train on its way from Fort Knox to Los Angeles, a band of four gold thieves, led by foreign-accented scientist-mastermind Farwell (Oscar Beregi, Jr.), hide in a secret cave in Death Valley, California. Farwell has designed suspended animation chambers and set them for approximately 100 years, figuring that by 2061, no one will remember the robbery, and the gang will be in the clear. When they wake up, things begin to go awry. All that remains of Erbie is his skeleton, his suspended animation chamber having been breached by a falling rock. Greed soon begins consuming the others. Brooks demands that DeCruz drive the getaway car. DeCruz kills Brooks by running him over with the getaway truck, but then finds that the brakes no longer work and barely escapes before the vehicle crashes into a ravine. Now Farwell and DeCruz must walk through the desert in the summer heat, carrying as much gold as they can on their backs. Farwell, who is older and heavier, loses his canteen, and DeCruz offers him a sip of water from his canteen, for the price of one gold bar. When the fee goes up to two bars, Farwell strikes DeCruz with the gold bricks, killing him. Farwell then continues to a highway, lugging the gold that he refuses to abandon. Finally, weak and dehydrated, he collapses. A futuristic car drives up, and Farwell offers his gold to the couple inside in exchange for water and a ride to the nearest town, but dies a few moments later. As the man named George gets back into his car to report Farwell's death to the police, he quizzically remarks to his wife, "Can you imagine that? He offered this to me as if it was really worth something." The wife vaguely recalls that gold

had indeed been valuable at some time in the distant past. The husband replies, "Sure, about a hundred years or so ago, before they found a way of manufacturing it," and tosses the gold bar away, landing next to Farwell's corpse.

Closing narration — *"The last of four Rip Van Winkles, who all died precisely the way they lived, chasing an idol across the sand to wind up bleached dry in the hot sun as so much desert flotsam, worthless as the gold bullion they built a shrine to. Tonight's lesson — in The Twilight Zone."*

The Silence

Season 2

Episode Number: 61

Season Episode: 25

Originally aired: Friday April 28, 1961
Writer: Rod Serling
Director: Boris Sagal
Show Stars: Franchot Tone (Col. Archie Taylor), Liam Sullivan (Jamie Tennyson), Cyril Delevanti (Franklin), Everett Glass (Club Member), Felix Locher (Club Member), John Holland (Club Member), Jonathan Harris (George Alfred), David Ahdar (Club Member), John Alban (Club Member), George Bruggeman (Club Member), John Clark (Club Member), Oliver Cross (Club Member), Paul Gustine (Club Member), Robert Haines (Club Member), Ed Haskett (Club Member), Jean Heremans (Club Member), Stuart Holmes (Club Member), Kenner G. Kemp (Club Member), Mike Lally (Workman #1), Robert McCord (Club Member), Ted O'Shea (Club Member), Paul Russell (Club Member), Scott Seaton (Club Member), Rod Serling (Narrator / Self — Host), Arthur Tovey (Waiter), James Turley (Workman #2 / Club Member), Allen Zeidman (Club Member)

Production Code: 173-3658
Summary: Annoyed by a club member's constant chatter, a man bets him he cannot remain silent for a year, living in a glass enclosure in the club basement.



Opening narration — *"The note that this man is carrying across a club room is in the form of a proposed wager, but it's the kind of wager that comes without precedent. It stands alone in the annals of bet-making as the strangest game of chance ever offered by one man to another. In just a moment, we'll see the terms of the wager and what young Mr. Tennyson does about it. And in the process, we'll witness all parties spin a wheel of chance in a very bizarre casino called the Twilight Zone."*

Colonel Archie Taylor, a gruff aristocrat, has difficulty enjoying his men's club because of the constant chatter of fellow member Jamie Tennyson. Just as irritating is the content, which usually concludes with a transparent attempt to curry investors. One evening, his lawyer-friend George Alfred arrives to discuss a message Taylor sent to him. The colonel has proposed a wager, which is illegal in their state, but Alfred has found nothing else particularly criminal about it. Taylor then has an attendant deliver a note to Tennyson, whose subsequent speechlessness amuses the other members. Taylor explains to them that he has proposed a wager with Tennyson. He will bet \$500,000 that the younger man cannot remain silent for one year. He tells Tennyson, "Your voice has become intolerable to me. I sit here each night, and the sound of it makes me wince." If Tennyson accepts the wager, he will be enclosed in the club's game room, in which a small glass-walled apartment has been erected. There, Tennyson will be monitored by microphones so

that he cannot speak without detection. Any requests he makes will be made in writing, and any member may come to visit him at any time. Tennyson is offended but agrees to the wager, requesting only that Taylor put a check on deposit in his name, and have a copy available for all members of the club to view. This measure is refused by all in the club as the Colonel has a strong standing of honor and credit within the club. "My courage against your credit" is then accepted by both. Alfred cautions Tennyson that Taylor is very serious about this, but Tennyson's wife has expensive tastes and is largely responsible for his needing money. Tennyson takes the bet. Though he had assumed Tennyson would be successful for only a few weeks, Taylor is astonished by how long the younger man is able to go without speaking. After nine months, Taylor gets nervous, particularly after Alfred confronts him about having enough money to fulfill the wager should Tennyson win. Taylor offers Tennyson \$1,000 to leave immediately, under the guise of being concerned about the man's welfare. Tennyson points to the calendar and writes a note in reply: "Three months to go / The bet stands!" Taylor counters by bringing up the subject of Tennyson's wife. Though Tennyson has sent several notes requesting that she visit, his wife has never responded. Taylor mentions that she has been seen around town in the company of other young men. Over the months, Taylor continues to bring Tennyson gossip about his wife until Tennyson seems ready to break. Taylor offers him \$5,000 to leave the room, but when he isn't actually shown any money, the latter sees through the loophole and refuses to give up. The fateful evening arrives. The other club members are entertained by Taylor's solemn face. Alfred takes the Colonel aside and opines that Archie's underhanded attempts to win the bet are quite unworthy of Taylor's often touted breeding. Alfred points out that, for someone who prides himself on having more honor than most, Taylor has acted in a dishonorable manner.

Alfred comments that Tennyson is much stronger than Taylor assumed. Taylor laments that Tennyson was able to accomplish this impossible feat. Tennyson emerges to the congratulations of his fellow club members and silently approaches Taylor for the money. The embarrassed Taylor admits that he had lost his fortune a decade ago and has been scrambling to maintain the charade ever since—all in vain now, due to Tennyson's triumph. Actually, Taylor was offering more than he could afford just in hope that Tennyson would call the bet off. He praises Tennyson's resolve and character and then announces his decision to resign from the club. The distraught Tennyson scribbles furiously on a sheet of paper. The other men tell him that the year is over and he can now speak. Taylor reads the note aloud: "I knew that I would not be able to keep my part of the bargain, so one year ago I had the nerves to my vocal cords severed!" Tennyson displays the scar on his throat from the operation, which he has concealed for the past 12 months under scarves and turtlenecks.

Closing narration — *"Mr. Jamie Tennyson, who almost won a bet, but who discovered somewhat belatedly that gambling can be a most unproductive pursuit, even with loaded dice, marked cards, or, as in his case, some severed vocal chords. For somewhere beyond him, a wheel was turned, and his number came up black thirteen. If you don't believe it, ask the croupier, the very special one who handles roulette — in The Twilight Zone."*

Shadow Play

Season 2

Episode Number: 62

Season Episode: 26

Originally aired: Friday May 05, 1961
Writer: Charles Beaumont
Director: John Brahm
Show Stars: Dennis Weaver (Adam Grant), Harry Townes (Henry Ritchie), Wright King (Paul Carson), William Edmonson (Jiggs), Anne Barton (Carol Ritchie), Bernie Hamilton (Coley), Thomas Nello (Phillips), Mack Williams (Father Beaman), Gene Roth (Judge), Chet Brandenburg (Juror), John Close (Guard), Howard Culver (Jury Foreman), Jack Hyde (Attorney), Kenner G. Kemp (Juror), Kermit Maynard (Juror), Rod Serling (Narrator / Self — Host)

Production Code: 173-3657
Summary: Adam Grant is trapped in a recurring nightmare, in which he is sentenced to death by execution. He tries to convince the people around him that they are imaginary and that they will cease to exist if the execution is carried out.



Opening narration — *"Adam Grant, a nondescript kind of man, found guilty of murder and sentenced to the electric chair. Like every other criminal caught in the wheels of justice, he's scared, right down to the marrow of his bones. But it isn't prison that scares him, the long, silent nights of waiting, the slow walk to the little room, or even death itself. It's something else that holds Adam Grant in the hot, sweaty grip of fear, something worse than any punishment this world has to offer, something found only in — The Twilight Zone."*

A man convicted of murder, Adam Grant, tries to convince those about to execute him that the world all around them is just his recurring nightmare. The story opens with the jury finding Grant guilty of murder. He laughs uncontrollably and then rants that he refuses to die again. He claims that the district attorney and lawyers are all people he has known in his past who are playing parts in his dream. Speaking to others including his cellmate and the district attorney he points out obvious logical errors accepted as normal by those around him such as the fact his arrest, trial and execution are happening on the same day and the fact the prisoners seem to stereotypically look like what you'd see in a story. The district attorney is persuaded to visit Grant by his friend, a reporter who is questioning reality given the unlikely perfect life that he enjoys. He speaks to Grant but does not believe him. He asks Grant if he cares about dying if it's all a dream. Grant explains that he cannot get a decent night's sleep because he always wakes up screaming. He tells the district attorney to go home and he will find that what he thought was for dinner will be something else. This happens and unnerves the district attorney, who discusses the issue with a friend. The friend reasons that the man's claims constitute reasonable doubt as to his sanity, and that the district attorney should ask the governor to issue a stay of execution. With reservations,

he places the call and asks the governor to do so as Grant is being prepared for execution. He tells the reporter that the governor said he would make the necessary phone call. The stay of execution arrives too late, and we discover that Grant was correct: the world was a dream for them and a nightmare for him. Everything vanishes and goes dark. Grant then finds himself in the courtroom being sentenced to death for murder again, with the same people each now in different roles (e.g., a fellow inmate is now the judge behind the bench).

Closing narration — *"We know that a dream can be real, but who ever thought that reality could be a dream? We exist, of course, but how, in what way? As we believe, as flesh-and-blood human beings, or are we simply parts of someone's feverish, complicated nightmare? Think about it, and then ask yourself, do you live here, in this country, in this world, or do you live, instead, — in The Twilight Zone?"*

The Mind and the Matter

Season 2

Episode Number: 63

Season Episode: 27

Originally aired: Friday May 12, 1961
Writer: Rod Serling
Director: Buzz Kulik
Show Stars: Shelley Berman (Archibald Beechcroft), Jack Grinnage (Henry), Chet Stratton (Rogers), David Armstrong (Worker), Ken Kane (Worker), Robert McCord (Elevator Operator), Rod Serling (Narrator / Self — Host), Dan White (Worker), Pinocchio Roy Wilson (Photo Double), Jeane Wood (Landlady)
Production Code: 173-3659
Summary: Using the power of mind over matter, Archibald Beechcroft remakes the world to his own specifications.



Opening narration — *"A brief, if frenetic, introduction to Mr. Archibald Beechcroft, a child of the twentieth century, a product of the population explosion, and one of the inheritors of the legacy of progress. Mr. Beechcroft, again. This time, act two of his daily battle for survival. And in just a moment, our hero will begin his personal one-man rebellion against the mechanics of his age, and to do so he will enlist certain aids available only — in The Twilight Zone."*

Mr. Archibald Beechcroft, who has had an insufferable time just trying to get to work, becomes annoyed when an errand boy named Henry spills coffee all over his suit. Taking some aspirin in the bathroom, he encounters a co-worker,

Mr. Rogers, who advises him that he needs to keep fit to avoid headaches. Beechcroft explains that he doesn't drink, stay out late, or eat poorly. He's simply tired of being pushed around and wants to eliminate all the people of the world. Later, in the cafeteria, Henry saves Beechcroft a seat, because he's still feeling guilty about spilling the coffee. He also presents Beechcroft a book titled "The Mind and the Matter", which deals with the ultimate in concentration. The book intrigues Beechcroft as he starts to read through it in the cafeteria, and he continues to read it on the subway ride home. In his apartment, he reads the last page, and then concludes that the authors are indeed correct that concentration is the most underrated power in the universe. It then occurs to him that he can use concentration to realize his dream of eliminating people. He tests his theory out on his landlady, whom he successfully makes disappear. "Today, the landlady", Beechcroft smiles triumphantly, "tomorrow...the world!". The next day, now that Beechcroft knows he can do it, he concentrates while in the subway and suddenly all the other commuters disappear. Beechcroft walks into usually overcrowded office to find it totally empty. Despite the paradise, he soon grows extremely bored; "bored to tears", with being the last person on Earth. After trying to create diversions such as an earthquake or electrical storm, Beechcroft goes home for the night, where he gets a visit from his conscience. Instead of learning from his mistake, Beechcroft comes away with the idea of repopulating the world in his image. This proves to be an even bigger mistake, since everybody else ends up being as anti-social, rude and cranky

as Beechcroft. The people even look and sound like him. His conscience convinces Beechcroft to return the world to the way it used to be, before his meddling. Things are definitely back to "normal" as Henry bumps into Beechcroft again, then asks him if he enjoyed reading "The Mind and the Matter". Beechcroft pretends to dismiss the book as "totally unbelievable", yet he knows he's learned his lesson.

Closing narration — *"Mr. Archibald Beechcroft, a child of the twentieth century, who has found out through trial and error — and mostly error — that with all its faults, it may well be that this is the best of all possible worlds. People notwithstanding, it has much to offer. Tonight's case in point — in the Twilight Zone."*

Will the Real Martian Please Stand Up?

Season 2

Episode Number: 64

Season Episode: 28

Originally aired: Friday May 26, 1961
Writer: Rod Serling
Director: Montgomery Pittman
Show Stars: John Hoyt (Ross), Jean Willes (Ethel McConnell), Jack Elam (Avery), Barney Phillips (Haley the Bartender), John Archer (Trooper Bill Padgett), William Kendis (Olmstead), Morgan Jones (Trooper Dan Perry), Gertrude Flynn (Rose Kramer), Bill Erwin (Peter Kramer), Jill Ellis (Connie Prince), Ron Kipling (George Prince), Rod Serling (Narrator / Self — Host)
Production Code: 173-3660
Summary: Following a frantic phone call about a crashed spaceship, two policeman try and determine who among the passengers of a bus at a snowed-in roadside diner is from another world.



Opening narration — *"Wintery February night, the present. Order of events: a phone call from a frightened woman noting the arrival of an unidentified flying object, and the check-out you've just witnessed with two state troopers verifying the event, but with nothing more enlightening to add beyond evidence of some tracks leading across the highway to a diner. You've heard of trying to find a needle in a haystack? Well, stay with us now and you'll be a part of an investigating team whose mission is not to find that proverbial needle, no, their task is even*

harder. They've got to find a Martian in a diner, and in just a moment you'll search with them, because you've just landed in the Twilight Zone."

During a snowstorm, two state troopers are investigating a crash after a woman telephoned them and are led to believe that it was a flying saucer. They follow footprints leading from the crash site to a diner, where a group of passengers from a bus to Boston are waiting for word that a bridge up ahead is safe to cross. Though the only patrons of the roadside eatery are bus passengers, there is one more person than there were people on the bus. Mr. Ross, a skeptical businessman (John Hoyt), who says he has a meeting in Boston, says the driver must have been mistaken, but he swears there were six. There is mutual suspicion among the stranded travelers, as the passengers try to guess which among them is the alien. It is suggested that the two married couples are paired off. An old man laughs at this, saying it sounds like science fiction. In the meantime, several odd things are happening. The jukebox plays on its own, the lights flicker on and off, and sugar bowls explode on the tables. When they receive word that the bridge is safe to cross, they all leave the diner. Shortly, Mr. Ross returns to the diner alone and tells the cook that the bridge wasn't safe at all and that it collapsed, killing all the occupants of both the bus and the police car. The cook asks the businessman how he survived without even getting wet. The businessman asks what the word "wet" means, revealing a third arm from under his overcoat as he stirs his coffee and lights a cigarette. He says the music and telephone ringing were all illusions. He reveals to the cook that he is a Martian, that Mars plans to start a colony

on Earth. Laughing, the cook tells him that he's too late, that he himself is from Venus, which has already started a colony, and that the Martian invasion force has been intercepted. The cook takes off his cap, revealing a third eye in the middle of his forehead. The shocked Martian stares nervously at the cook, and the episode ends.

Closing narration — *"Incident on a small island, to be believed or disbelieved. However, if a sour-faced dandy named Ross or a big good-natured counterman who handles a spatula as if he'd been born with one in his mouth, if either of these two entities walk onto your premises, you'd better hold their hands — all three of them — or check the color of their eyes — all three of them. The gentlemen in question might try to pull you into...the Twilight Zone."*

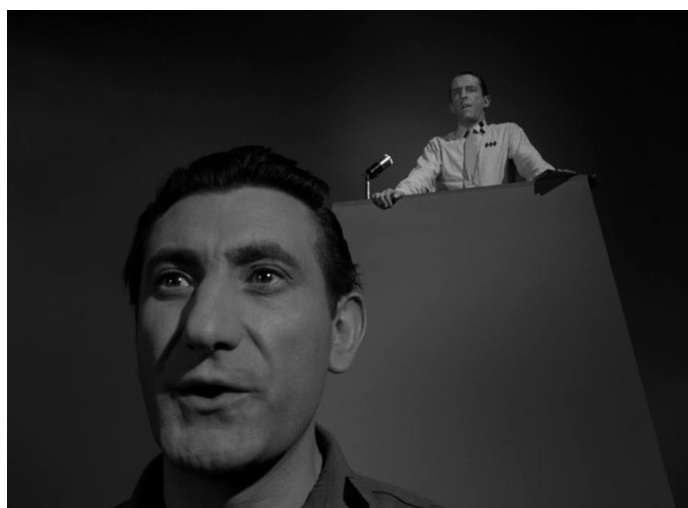
The Obsolete Man

Season 2

Episode Number: 65

Season Episode: 29

Originally aired: Friday June 02, 1961
Writer: Rod Serling
Director: Elliot Silverstein
Show Stars: Burgess Meredith (Romney Wordsworth), Fritz Weaver (Chancellor), Josip Elic (Subaltern), Harry Flier (Guard), Barry Brooks (Board Member), Harold Innocent (Board Member), Jane Romeyn (Board Member), Don FAMILTON (Board Member), Rod Serling (Narrator / Self — Host), Kevin G. Tracey (Board Member), James Turley (Subaltern)
Production Code: 173-3661
Summary: In a future totalitarian society, a librarian is declared obsolete and sentenced to death.



Opening narration — *"You walk into this room at your own risk, because it leads to the future, not a future that will be but one that might be. This is not a new world, it is simply an extension of what began in the old one. It has patterned itself after every dictator who has ever planted the ripping imprint of a boot on the pages of history since the beginning of time. It has refinements, technological advances, and a more sophisticated approach to the destruction of human freedom. But like every one of the super states that preceded it, it has one iron rule: logic is an enemy and truth is a menace. This is Mr. Romney Wordsworth, in his last forty-eight hours*

on Earth. He's a citizen of the State but will soon have to be eliminated, because he is built out of flesh and because he has a mind. Mr. Romney Wordsworth, who will draw his last breaths in the Twilight Zone."

In a totalitarian society, Romney Wordsworth is condemned to death for the crime of being a librarian, and he is subjected to the harangues of the state's Chancellor and his lectures about Wordsworth's obsolescence (he is also rebuked over his belief in God, whom the state declares does not exist). Wordsworth, however, makes one final request — that he be allowed to choose his method of execution and that it be televised live to the society. A television camera is installed in Wordsworth's study to broadcast his final hours and execution live to the nation. He summons the Chancellor, who arrives at exactly 11:16 p.m. After some discussion, Wordsworth reveals to the Chancellor that his chosen method of execution is by a bomb set to go off in his room at midnight. He explains that the reaction to imminent execution that will interest the public is not his own but the Chancellor's, as the door is locked and there is no one outside to help the Chancellor escape. He intends to show the nation how a spiritual man faces death, and proceeds to read from his illegal, long-hidden copy of the Bible (in particular, Psalm 23). He also points out that, as the events are being broadcast live, the State would risk losing its status in the eyes of the people by trying to rescue the Chancellor. As the time draws to a close, Wordsworth's calm acceptance of death stands in sharp contrast with the Chancellor's increasing panic. Moments before the bomb explodes, the Chancellor desperately begs to be let go "in the name of God".

Wordsworth says that "in the name of God" he will release the Chancellor immediately, which he does. The Chancellor bursts out of the room and down the stairs just as the bomb explodes and kills Wordsworth, who in his last seconds of life, stands tall and has a facial expression of peace and satisfaction. In the final scene, the Chancellor returns to the courtroom to discover that his own subaltern has replaced him and that he himself is now obsolete: "You have disgraced the State. You have proven yourself a coward. You have, therefore, no function." Immediately convicted, the former Chancellor screams as the crowd in the courtroom apprehends him. He continues to plead with the court, insisting that he is in fact not obsolete and wishes only to serve the State, but is dragged away.

Closing narration — *"The Chancellor — the late Chancellor — was only partly correct. He was obsolete, but so was the State, the entity he worshiped. Any state, any entity, any ideology that fails to recognize the worth, the dignity, the rights of man, that state is obsolete. A case to be filed under 'M' for mankind in the Twilight Zone."*

Season Three

Two

Season 3

Episode Number: 66

Season Episode: 1

Originally aired: Friday September 15, 1961
Writer: Montgomery Pittman
Director: Montgomery Pittman
Show Stars: Elizabeth Montgomery (The Woman), Charles Bronson (The Man), Rod Serling (Narrator / Self — Host)
Production Code: 4802
Summary: Two survivors of an apocalyptic battle, a man and a woman from opposing sides, approach each other suspiciously.



Opening narration — *"This is a jungle, a monument built by nature honoring disuse, commemorating a few years of nature being left to its own devices. But it's another kind of jungle, the kind that comes in the aftermath of man's battles against himself. Hardly an important battle, not a Gettysburg or a Marne or an Iwo Jima. More like one insignificant corner patch in the crazy quilt of combat. But it was enough to end the existence of this little city. It's been five years since a human being walked these streets. This is the first day of the sixth year — as man used to*

measure time. The time: perhaps a hundred years from now — or sooner. Or perhaps it's already happened two-million years ago. The place: The signposts are in English so that we may read them more easily, but the place — is The Twilight Zone."

The setting is a small, deserted city that has not seen a human being since the end of an apocalyptic war five years before. The narration suggests the time could be hundreds of years in the future (or sooner) – or millions of years in the past. A female soldier, wearing a tattered army uniform, stumbles into town. She looks into some of the shop windows, pausing to examine a white dress, then finds a restaurant and goes inside. She finds a can of chicken, but before she can open it, a man also wearing a military uniform walks in. Recognizing his uniform as that of the enemy, she immediately attacks him. After attempting to subdue her without injuring her, the man knocks her out and begins to ravenously eat the chicken. The man notices a dove, which flies away. He examines a calendar with a woman in a swimsuit on the wall then turns to look back at his opponent. He wakes the woman up. Speaking in English, he announces that there is no reason to fight anymore and gives her the remains of the food. The woman is wary, but eats the chicken. She follows him into a barber shop and watches as he shaves. He tosses a towel to her, which she uses to wipe her dirty face. They wander over to a movie theater. He stares at a poster for a wartime romance film and turns to smile at her. Then they spy the skeletal remains of soldiers at the theater entrance, and they snatch nearby rifles, simultaneously aiming at each other. After a tense moment, the man turns and walks away, slinging his gun over his shoulder. The woman follows him, and the two walk along the road. They stop in front of the store with the dress in the window and she mutters *pyekrasnyy*, the Russian word for "pretty." He takes the dress off the dummy and throws it to her, indicates a doorway and tells her to put it on. She goes through the door, which turns out to be a military recruiting office. As she begins to undress, she notices the posters on the wall. The last one depicts enemy soldiers being held at gunpoint by

forces from the man's country. She leaves and angrily shoots at him instead, burning part of his face. The man walks away, not understanding why she has suddenly changed. Later, the man is changing out of his uniform into a makeshift tuxedo and has found two jars of food. He sees the woman peeking from behind a car and yells at her to go away, to take her war somewhere else. She emerges from behind the car in the dress, and he realizes she has changed her attitude. He throws her one of the jars and calls her pryekrasnyy. She smiles for the first time. With their guns slung over their shoulders, they walk away side-by-side along the road.

Closing narration — *"This has been a love story about two lonely people who found each other, in the Twilight Zone."*

The Arrival

Season 3

Episode Number: 67

Season Episode: 2

Originally aired: Friday September 22, 1961
Writer: Rod Serling
Director: Boris Sagal
Show Stars: Harold J. Stone (Grant Sheckly), Fredd Wayne (Paul Malloy), Noah Keen (Airline Executive Bengston), Robert Karnes (Robbins), Bing Russell (George Cousins), Jim Boles (Dispatcher), Robert Brubaker (Tower Operator), Rod Serling (Narrator / Self — Host)
Production Code: 4814
Summary: Federal aviation investigator Grant Sheckly must deal with a mystery when a plane lands at an airport without pilots, passengers or luggage.



Opening narration — *"This object, should any of you have lived underground for the better parts of your lives and never had occasion to look toward the sky, is an airplane, its official designation a DC-3. We offer this rather obvious comment because this particular airplane, the one you're looking at, is a freak. Now, most airplanes take off and land as per scheduled. On rare occasions they crash. But all airplanes can be counted on doing one or the other. Now, yesterday morning this particular airplane ceased to be just a commercial carrier. As of its arrival it became an enigma, a seven-ton puzzle made out of aluminum, steel, wire and a few thousand other component parts, none of which add*

up to the right thing. In just a moment, we're going to show you the tail end of its history. We're going to give you ninety percent of the jigsaw pieces and you and Mr. Sheckly here of the Federal Aviation Agency will assume the problem of putting them together along with finding the missing pieces. This we offer as an evening's hobby, a little extracurricular diversion which is really the national pastime in the Twilight Zone."

After flight 107 from Buffalo lands safely with no crew or passengers on board, the FAA sends Grant Sheckly, an inspector with 22 years of experience and a flawless record of solving cases, to investigate the matter. He is assisted by the airport staff — Vice President Bengston, PR man Malloy, mechanic Robbins, and ramp attendant Cousins — but despite their combined efforts, no one can explain how an empty plane could safely land and taxi to a stop. The investigation continues to prove fruitless until Robbins remarks about the plane's blue seats, which puzzles Sheckly since he remembers them as being brown when he entered the plane. Bengston says they were red. When they examine the plane's tail and each see different registration numbers, Sheckly comes to a conclusion: the plane is not real but merely an illusion. To prove his theory, as well as to break the illusion, Sheckly proposes a simple but potentially fatal test: he will put his arm in the path of the plane's running propeller. Despite the objections, he convinces the staff to go along with it, and Robbins starts the plane's engines. After some hesitation, Sheckly places his arm directly into the path of the spinning propeller; just as he predicted, his arm remains completely intact, and the plane vanishes. However, when Sheckly turns to reassure the others,

he is met only with silence, as they each disappear just as the plane did. Calling out for the staff, Sheckly makes his way back to the Operations room and meets up with Bengston and Malloy, only to discover that they have no recollection of the empty plane or Sheckly's investigation. When asked, Bengston states that flight 107 from Buffalo landed safely with full crew and passengers and shows him a newspaper article to prove it, but further questions by Sheckly reveal that the only plane that the airline ever lost was a flight 107 from Buffalo, about 17 or 18 years ago. The case had been investigated by Sheckly but was never solved, the only case he never figured out, closed as "presumed crashed for reasons unknown." Sheckly slowly makes his way out of the Operations room, weakly repeating that he has a perfect record of solving cases. As he wanders through the airfield he calls out, demanding to know where flight 107 is, what happened to it, and why it went down. "Why didn't you ever tell anyone what happened to you?", he asks, then he sags onto the runway as the sound of an aircraft engine is heard above him.

Closing narration — *"Picture of a man with an Achilles' heel, a mystery that landed in his life and then turned into a heavy weight, dragged across the years to ultimately take the form of an illusion. Now, that's the clinical answer that they put on the tag as they take him away. But if you choose to think that the explanation has to do with an airborne Flying Dutchman, a ghost ship on a fog-enshrouded night on a flight that never ends, then you're doing your business in an old stand in the Twilight Zone."*

The Shelter

Season 3

Episode Number: 68

Season Episode: 3

Originally aired: Friday September 29, 1961
Writer: Rod Serling
Director: Lamont Johnson
Show Stars: Larry Gates (Dr. Bill Stockton), Joseph Bernard (Marty Weiss), Jack Albertson (Jerry Harlowe), Peggy Stewart (Grace Stockton), Sandy Kenyon (Frank Henderson), Michael Burns (Paul Stockton), Jo Helton (Martha Harlowe), Moria Turner (Mrs. Weiss), Mary Gregory (Mrs. Henderson), John McLiam (Man), Scotty Morrow (Boy), Rod Serling (Narrator / Self — Host)

Production Code: 4803
Summary: A suburban dinner party is interrupted by a bulletin warning of an impending nuclear attack. As the neighbors scramble to prepare themselves, they turn against the one family that installed a permanent bomb shelter.



Opening narration — *"What you are about to watch is a nightmare. It is not meant to be prophetic, it need not happen, it's the fervent and urgent prayer of all men of good will that it never shall happen. But in this place, in this moment, it does happen. This is the Twilight Zone."*

It is a typical evening in a typical suburban community. At the residence of physician Bill Stockton, he enjoys a birthday party being thrown for him by his wife Grace and their son Paul. Also at the party are Jerry Harlowe, Bill's brother-in-law; Frank Henderson and Marty Weiss, Bill and Jerry's former roommates; and the wives and children of Jerry, Frank, and Marty. Bill is well-known and liked

by this gathering; he attended the State University with Marty, Frank, and Jerry. Moreover, Bill has repeatedly administered to the health and well being of each one of said guests and/or delivered their children. Everyone is especially friendly and jovial, even when mention is made of Bill's late-night work on a fallout shelter which he has built in his basement. Suddenly, a Civil Defense (CONELRAD) announcement overheard by young Paul, is made that unidentified objects have been detected heading for the United States. In these times, everybody knows what that means: nuclear attack. As panic ensues, the doctor locks himself and his family into his shelter. The same gathering of friends becomes hysterical and now wants to occupy the shelter. All of the previous cordiality is now replaced with soaring desperation; pent-up hostility, searing racism, and other suppressed emotions boil to the surface. Stockton offers his basement to the guests, but the shelter itself has sufficient air, provisions, and space for only three people (the Stocktons themselves). The once-friendly neighbors don't accept this; they break down the shelter door with an improvised battering ram. Just then, a final Civil Defense broadcast announces that the objects have been identified as harmless satellites and that no danger is present. The neighbors

apologize for their behavior; yet Stockton wonders if they have destroyed each other without a bomb.

Closing narration — *"No moral, no message, no prophetic tract. Just a simple statement of fact. For civilization to survive, the human race has to remained civilized. Tonight's very small exercise in logic from the Twilight Zone."*

The Passersby

Season 3

Episode Number: 69

Season Episode: 4

Originally aired: Friday October 06, 1961
Writer: Rod Serling
Director: Elliot Silverstein
Show Stars: James Gregory (Confederate Sergeant), Joanne Linville (Lavinia Godwin), Rex Holman (Charlie Constable), David Garcia (Union Lieutenant), Warren J. Kemmerling (Jud Godwin), Austin Green (President Abraham Lincoln), Jamie Farr (Soldier), Rod Serling (Narrator / Self — Host)
Production Code: 4817
Summary: While headed home, a Confederate soldier meets an anguished woman at the end of the Civil War.



Opening narration — *"This road is the afterwards of the Civil War. It began at Fort Sumter, South Carolina, and ended at a place called Appomattox. It's littered with the residue of broken battles and shattered dreams. In just a moment, you will enter a strange province that knows neither North nor South, a place we call - The Twilight Zone."*

At the end of the Civil War a Confederate Army Sergeant, apparently wounded in battle, walks down a road aided by a wooden crutch. He carries with him a

dirty bed roll and an old guitar. As the Sergeant limps along he sees a house. Once beautiful, the house and yard show obvious signs of the war; there is debris in the yard, and a large, dead tree stands in front of the house. It had once provided shade for its owners; now it stands there as evidence of the former beauty of the property. This is the house of Lavinia Godwin, whose husband has gone off to fight in the war. The Sergeant, seeking water and a place to rest, receives permission from Lavinia to refresh himself at the well, and then to sit on a bench under the dead tree. The Sergeant plays his guitar, singing a song that Lavinia identifies as one that her husband used to sing. They talk while he plays the guitar, and watch as the steady stream of soldiers, both Union and Confederate, pass by the house and continue on down the road. The Sergeant learns that Lavinia has been very ill, and that Lavinia's husband has died; he was killed in the war. The Sergeant and Lavinia interact with others who are traveling on the road, soldiers whose conversations and behavior imply that they are more than just wounded men. The Sergeant begins to realize that this is not a normal road, and these are not just wounded soldiers. He tells Lavinia that there is something down at the end of the road, and that he has to find out what it is. As the Sergeant turns to leave Lavinia moves in front of him, and tries to persuade him to stay. Suddenly they hear a man's voice singing a familiar song. The man is Lavinia's husband, Jud. Jud tells her that everyone on that road is indeed dead — including her. Lavinia refuses to believe that it is true. Jud tells her that there is nothing left for him in that house. Insisting that she is alive, Lavinia pleads with Jud to stay. Jud refuses, and disregarding her pleas he leaves. As he leaves, Jud tells Lavinia that he will be waiting for her at the end of the road. Lavinia cries out to her husband, imploring him to stay. Dropping to her knees on the now deserted road, she begs Jud to come back. Then she hears a soft voice speaking to her in

greeting; it is a lone passerby, Abraham Lincoln. He tells her that he is the last man on that road. Frightened, Lavinia backs away from him. Finally though, she accepts her fate, and runs to join her husband, who can now be seen waiting for her at the end of the road, shrouded in fog. Lavinia joins her husband there, and they walk into the fog. They are followed by Lincoln, who walks slowly toward the end of the road...the last casualty of the Civil War.

Closing narration — *"Incident on a dirt road during the month of April, the year 1865. As we've already pointed out, it's a road that won't be found on a map, but it's one of many that lead in and out of the Twilight Zone."*

A Game of Pool

Season 3

Episode Number: 70

Season Episode: 5

Originally aired: Friday October 13, 1961
Writer: George Clayton Johnson
Director: Buzz Kulik
Show Stars: Jack Klugman (Jesse Cardiff), Jonathan Winters (James Howard "Fats" Brown), Dee Sharon (Brown's Girlfriend (scenes deleted)), Margie Liszt (Caller (voice)), Rod Serling (Narrator / Self — Host)
Production Code: 4815
Summary: A frustrated pool champion has beaten everyone. Everyone except one man — the legendary Fats Brown. Brown is dead and the champ can only curse his name. But guess who just walked in.



Opening narration — *"Jesse Cardiff, pool shark. The best on Randolph Street, who will soon learn that trying to be the best at anything carries its own special risks in or out — of The Twilight Zone."*

It is after hours at Lister's Pool Room in Chicago, and once more pool shark Jesse Cardiff is alone, polishing his pool game. Jesse bitterly muses that he would be considered the greatest pool player of all time, if it were not for the memory of the late Fats Brown overshadowing him. "I'd give anything, anything to play him one game!" he declares aloud. "At your service!" comes a sudden voice from the corner of the room. It is indeed James Howard Brown — "known to [his] friends as Fats" — who has been dead for 15 years, but who has come from the afterlife to answer Jesse's challenge. Fats tells Jesse it is time for him to put his money where his mouth is and play a game of pool to

see who the best truly is. But Fats ups the stakes: If Jesse wins, he will indeed be acknowledged as the greatest. If he loses, it means his life. Jesse is undaunted, and the ultimate high stakes pool game begins. Fats uses his own personal pool cue which he used for 35 years. Jesse snaps that when he was growing up he got tired of everyone looking down on him; when he was 15 he came to the Pool Hall and won his first game. The owner let he practice after working hours to practice at something he was good at although at the expense of not having a social life forgoing going to the movies or dating; one thing that annoys him is that "Fats" had made an impossible 9 bank pool shot. All throughout the game, Fats laments that Jesse has done nothing with his life but play pool. Jesse ignores Fats, convinced that he is just trying to distract him from the game. When it comes down to one final, easy shot for Jesse to win the title, Fats warns him that he does not understand the burdens that come with being the best ever. Jesse ignores him and sinks the shot. He exults in his victory; he is now the best ever. Fats's only response is to thank Jesse for beating him. Jesse is angered, declaring that Fats is a sore loser. Only years later, after he has died, does Jesse finally realize what Fats was warning him of. Jesse, as the new pool champion, is obliged to spend his afterlife defending his title, going from pool room to lonely pool room (his next destination: Mason's Pool Hall, Sandusky, Ohio), to play against challenger after challenger with Fats pool cue, just as Fats had to do until he finally lost. Meanwhile, Fats, finally free of his obligations as champion, has gone fishing.

Closing narration — *“Mr. Jesse Cardiff, who became a legend by beating one, but who has found out, after his funeral, that being the best of anything carries with it a special obligation to keep on proving it. Mr. Fats Brown, on the other hand, having relinquished the champion’s mantle — has gone fishing. These are the ground rules — in The Twilight Zone.”*

The Mirror

Season 3

Episode Number: 71

Season Episode: 6

Originally aired: Friday October 20, 1961
Writer: Rod Serling
Director: Don Medford
Show Stars: Peter Falk (Ramos Clemente), Will Kuluva (General De Cruz), Antony Carbone (Cristo), Arthur Batanides (Tabal), Rodolfo Hoyos Jr. (Garcia), Vladimir Sokoloff (Father Tomas), Richard Karlan (D'Alessandro), Robert McCord (Bearded Guard with Priest), Val Ruffino (Guard), Rod Serling (Narrator / Self — Host)
Production Code: 4819
Summary: A Central American revolutionary comes into the possession of a mirror that shows him his potential assassins.



Opening narration — *"This is the face of Ramos Clemente, a year ago a beardless, nameless worker of the dirt, who plodded behind a mule furrowing someone else's land. And he looked up at a hot Central American sun, and he pledged the impossible. He made a vow that he would lead an avenging army against the tyranny that put the ache in his back and the anguish in his eyes. And now one year later, the dream of the impossible has become a fact. In just a moment, we will look deep into this mirror and see the aftermath of a rebellion — in The Twilight Zone."*

In a Central American dictatorship, Ramos Clemente, and his four lifelong confidants, D'Alessandro, Garcia, Tabal, and Cristo, stage a successful revolution against the regime of General De Cruz. Clemente faces down De Cruz and revels in his victory, but the deposed general says that Clemente will soon learn the consequences of ruling by force. De Cruz also tells Clemente that his ornate mirror which he acquired from an old woman during his first year in office has the ability to reveal enemies in its reflection. Clemente initially dismisses De Cruz. When Clemente begins using the same repressive tactics used by De Cruz, a rift develops between him and his four friends, now the heads of government. A particular point of contention is Clemente's order for mass executions of prisoners he has declared to be enemies of the state. When Clemente looks into the mirror, he sees visions implying that all four of his confidantes are plotting to assassinate him—D'Alessandro with the rifle, Garcia and Tabal with knives, and Cristo with a poisoned glass of wine. Clemente believes that the mirror reflects their true thoughts, and accuses them of their supposed future crimes. In spite of their denials, he takes steps to eliminate them; he throws D'Alessandro off a balcony; he orders Garcia and Tabal to begin the executions. After they leave he secretly orders his guards to kill them when they arrive at the prison. He shoots Cristo who warns Clemente that he will be totally alone. Finally, Ramos is approached by a priest who asks him to end the executions, which have been going on for a week. Ramos refuses, saying that as long as he has enemies the executions will continue. Eventually Ramos breaks down and seeks counsel from the priest revealing that he's grown so fearful of enemies that he hasn't been sleeping. He finds no comfort in the priest's response that

all tyrants have but one real enemy, whom they never recognize until it is too late. Ramos takes one last, long look in the mirror...and sees only himself. He picks up his pistol and throws it at the mirror, smashing the glass. The priest, who is standing just outside the office, hears the glass break. As he listens at the door he hears a gunshot. He rushes into Clemente's office and find Clemente's lifeless body sprawled on the floor killed by his own pistol when it fell to the floor. "The last assassin," he says, "and they never learn...they never seem to learn."

Closing narration — *"Ramos Clemente, a would-be god in dungarees, strangled by an illusion, that will-o'-the-wisp mirage that dangles from the sky in front of the eyes of all ambitious men, all tyrants — and any resemblance to tyrants living or dead is hardly coincidental, whether it be here or in the Twilight Zone."*

The Grave

Season 3

Episode Number: 72

Season Episode: 7

Originally aired: Friday October 27, 1961
Writer: Montgomery Pittman
Director: Montgomery Pittman
Show Stars: Lee Marvin (Conny Miller), James Best (Johnny Rob), Strother Martin (Mothershed), Elen Willard (Ione Sykes), Lee Van Cleef (Steinhart), William Challee (Jasen), Stafford Repp (Ira Broadly), Larry Johns (Corcoran), Dick Geary (Pinto Sykes), August Angelo (Townsmen), William Burnside (Townsmen), Jack Downs (Townsmen), Rod Serling (Narrator / Self — Host)

Production Code: 3656
Summary: Old West lawman Conny Miller visits the grave of a man who he failed to track down to prove he was never afraid of him but gets more than he bargained for.



Opening narration — *"Normally, the old man would be correct: this would be the end of the story. We've had the traditional shoot-out on the street and the badman will soon be dead. But some men of legend and folk tale have been known to continue having their way even after death. The outlaw and killer Pinto Sykes was such a person, and shortly we'll see how he introduces the town, and a man named Conny Miller in particular, to the Twilight Zone."*

The episode opens as outlaw Pinto Sykes is ambushed by the men of the town in the middle of the street. Some time later, gun-for-hire Conny Miller arrives in town, ready to kill Sykes and collect his pay. He goes to the saloon where

the men who hired him are gathered and is angry to learn that they dispatched Sykes themselves. Uneasy because of Sykes's deathbed vow and leery of Miller, the men—none of whom, clearly, would have taken on Sykes—dare Miller, in return for the money he would have earned killing Sykes, to make a midnight visit to the grave of Sykes, who, as he lay dying, had vowed to reach up and grab Miller if he ever came near his grave. Miller is told to stick a knife into the burial mound as proof that he visited the grave. Miller treks in the cold, windy darkness to the cemetery and, at midnight, kneels at the grave to plant the knife. As he attempts to rise, he suddenly falls back down... The next day, the townsmen, accompanied by Sykes's eldritch sister Ione, visit the cemetery in the safety of broad daylight. They find Miller lying dead atop Sykes's grave, with his knife through his coat, pinning him to the ground. Steinhart says it's plain what happened: the wind blew Miller's coat over the grave, he stuck the knife through his coattail unknowingly, and as he stood up afterward, he mistook the pinned coat's resistance for the tug of Sykes. Being scared half to death anyway, he fell dead of a heart attack. Ione reacts with scorn: "From which direction was the wind blowing last night?" she asks. "From the south," one of the men replies. "Same as now?" she asks. They agree that it is so. As she stands in the spot where Miller would have stood before planting the knife, "Look at my cloak," she challenges them. "Is

the wind blowing it across the grave?" It is not. As the wind blows, Ione's long cloak streams behind her, like that of the Grim Reaper. Ione laughs, chillingly.

Closing narration — *"Final comment: you take this with a grain of salt or a shovelful of earth, as shadow or substance, we leave it up to you. And for any further research, check under 'G' for 'ghost' in the Twilight Zone."*

It's a Good Life

Season 3

Episode Number: 73

Season Episode: 8

Originally aired: Friday November 03, 1961
Story: Jerome Bixby
Teleplay: Rod Serling
Director: James Sheldon
Show Stars: John Larch (Mr. Fremont), Cloris Leachman (Mrs. Fremont), Don Keefer (Dan Hollis), Bill Mumy (Anthony Fremont), Alice Frost (Aunt Amy), Max Showalter (Pat Riley), Jeanne Bates (Ethel Hollis), Lenore Kingston (Thelma Dunn), Tom Hatcher (Bill Soames), Rod Serling (Narrator / Self — Host)

Production Code: 4801
Summary: On an isolated family farm, a young boy with vast mental powers, but lacking emotional development, holds his terrified family in thrall to his every juvenile wish.



Opening narration — *"Tonight's story on The Twilight Zone is somewhat unique and calls for a different kind of introduction. This, as you may recognize, is a map of the United States, and there's a little town there called Peaksville. On a given morning not too long ago, the rest of the world disappeared and Peaksville was left all alone. Its inhabitants were never sure whether the world was destroyed and only Peaksville left untouched or whether the village had somehow been taken away. They were, on the other hand, sure of one thing: the cause. A monster had arrived in the village. Just by using his mind, he took away the automobiles, the electricity, the machines — because they displeased him — and he moved an entire community back into the dark ages — just by using his mind. Now I'd like to introduce you to some of the people in Peaksville, Ohio. This is Mr. Fremont. It's in his farmhouse that the monster resides. This is Mrs. Fremont. And this is Aunt Amy, who probably had more control over the monster in the beginning than almost anyone. But one day she forgot. She began to sing aloud. Now, the monster doesn't like singing, so his mind snapped at her, turned her into the smiling, vacant thing you're looking at now. She sings no more. And you'll note that the people in Peaksville, Ohio, have to smile. They have to think happy thoughts and say happy things because once displeased, the monster can wish them into a cornfield or change them into a grotesque, walking horror. This particular monster can read minds, you see. He knows every thought, he can feel every emotion. Oh yes, I did forget something, didn't I? I forgot to introduce you to the monster. This is the monster. His name is Anthony Fremont. He's six years old, with a cute little-boy face and blue, guileless eyes. But when those eyes look at you, you'd better start thinking happy thoughts, because the mind behind them is absolutely in charge. This is the Twilight Zone."*

because they displeased him — and he moved an entire community back into the dark ages — just by using his mind. Now I'd like to introduce you to some of the people in Peaksville, Ohio. This is Mr. Fremont. It's in his farmhouse that the monster resides. This is Mrs. Fremont. And this is Aunt Amy, who probably had more control over the monster in the beginning than almost anyone. But one day she forgot. She began to sing aloud. Now, the monster doesn't like singing, so his mind snapped at her, turned her into the smiling, vacant thing you're looking at now. She sings no more. And you'll note that the people in Peaksville, Ohio, have to smile. They have to think happy thoughts and say happy things because once displeased, the monster can wish them into a cornfield or change them into a grotesque, walking horror. This particular monster can read minds, you see. He knows every thought, he can feel every emotion. Oh yes, I did forget something, didn't I? I forgot to introduce you to the monster. This is the monster. His name is Anthony Fremont. He's six years old, with a cute little-boy face and blue, guileless eyes. But when those eyes look at you, you'd better start thinking happy thoughts, because the mind behind them is absolutely in charge. This is the Twilight Zone."

Six-year-old Anthony Fremont looks like any other little boy, but looks are deceiving. He is a monster, a mutant with godlike mental powers. Early on, he isolated the small hamlet of Peaksville, Ohio. In fact, the handful of inhabitants do not even know if he destroyed the rest of

the world or if it still exists. Anthony has also eliminated electricity, automobiles, and television signals. He controls the weather and what supplies can be found in the grocery store. Anthony creates and destroys as he pleases, and controls when the residents can watch the TV and what they can watch on it.

The adults tiptoe nervously around him, constantly telling him how everything he does is "good", since displeasing him can get them wished away "to the cornfield", where they are presumably met by a less-than-happy ending. Finally, at Dan Hollis' birthday party, Dan, slightly drunk, can no longer stand the strain and confronts the boy, calling him a monster and a murderer; while Anthony's anger grows, Dan begs the other adults to kill Anthony from behind -"Somebody end this, now!"- but everyone else is too afraid to act. Before Dan is killed, he is shown, indirectly by his shadow, transformed into a Jack-in-the-box.

His widow breaks down, but no matter what happens, the people of Peaksville make sure to think only good thoughts and repeat "That's a real good thing what Anthony did!" and "It's a good life."

Closing narration — *"No comment here, no comment at all. We only wanted to introduce you to one of our very special citizens, little Anthony Fremont, age 6, who lives in a village called Peaksville in a place that used to be Ohio. And if by some strange chance you should run across him, you had best think only good thoughts. Anything less than that is handled at your own risk, because if you do meet Anthony you can be sure of one thing: you have entered the Twilight Zone."*

Deaths-Head Revisited

Season 3

Episode Number: 74

Season Episode: 9

Originally aired: Friday November 10, 1961
Writer: Rod Serling
Director: Don Medford
Show Stars: Joseph Schildkraut (Alfred Becker), Oscar Beregi Jr. (SS Capt. Gunther Lutze), Kaaren Verne (Innkeeper), Robert Boon (Taxi Driver), Ben Wright (Doctor), Gene Coogan (Victim), Chuck Fox (Victim), Jimmie Horan (Victim), David O. McCall (Victim), Rod Serling (Narrator / Self — Host), Martin Strader (Victim), Arthur Tovey (Victim)

Production Code: 4804
Summary: A former German SS captain returns to Dachau concentration camp and begins reminiscing on the power he enjoyed there, until he finds himself on trial by those who died at his hands.



Opening narration — *"Mr. Schmidt, recently arrived in a small Bavarian village which lies eight miles northwest of Munich, a picturesque, delightful little spot onetime known for its scenery but more recently related to other events having to do with some of the less positive pursuits of man: human slaughter, torture, misery and anguish. Mr. Schmidt, as we will soon perceive, has a vested interest in the ruins of a concentration camp — for once, some seventeen years ago, his name was Gunther Lutze. He held the rank of captain in the S.S. He was a black-uniformed, strutting animal whose function in life was to give pain, and like his colleagues of the time he shared the one affliction most common amongst that breed known as Nazis: he walked the Earth without a heart. A now former S.S. Captain Lutze will revisit his old haunts, satisfied that all that is awaiting him in the ruins of the hill is an element of nostalgia. What he does not know, of course, is that a place like Dachau cannot exist only in Bavaria. By its nature, by its very nature, it must be one of the populated areas of the Twilight Zone."*

Gunther Lutze, a former captain in the SS, returns to the ruins of Dachau concentration camp to relive the memories of his time as its commandant during World War II. He revels in the recollections of the torment he inflicted on the inmates, remembering with a cold smile the suffering he was responsible for. As he walks around the gallows and prepares to leave, he is surprised to see Alfred Becker, one of the camp's inmates. As they talk, Becker relentlessly dogs Lutze with the reality of his grossly inhumane treatment of the inmates, while Lutze stubbornly and unemotionally insists that he was only carrying out his orders and had no idea that the Third Reich planned to exterminate Jews. Becker and several other inmates later put Lutze on trial for crimes against humanity and find him guilty. Before Becker can pronounce the sentence, Lutze remembers that he killed Becker 17 years ago on the night US troops came close to Dachau, and realizes that Becker, as well as all the men who witnessed his trial, are ghosts. As punishment and atonement, Lutze is made to undergo the same horrors he had imposed on the inmates. He

is not physically touched; rather, he experiences the pain in his mind, culminating near the gate, the gallows, and the detention room, where he screams in agony, having been driven insane. Before departing, Becker's ghost informs him, "This is not hatred. This is retribution. This is not revenge. This is justice. But this is only the beginning, Captain. Only the beginning. Your final judgment will come from God." Lutze is eventually found and taken to a mental institution for the criminally insane, leaving his finders to survey the remains of the camp in wonder and bafflement, wondering how Lutze was driven insane in two hours. As they prepare to leave and take Lutze to the asylum, the doctor who examined him looks around visibly upset and asks, "Dachau. Why does it still stand? Why do we keep it standing?"

Closing narration — *"There is an answer to the doctor's question. All the Dachaus must remain standing. The Dachaus, the Belsens, the Buchenwalds, the Auschwitzes - all of them. They must remain standing because they are a monument to a moment in time when some men decided to turn the Earth into a graveyard. Into it they shoveled all of their reason, their logic, their knowledge, but worst of all, their conscience. And the moment we forget this, the moment we cease to be haunted by its remembrance, then we become the gravediggers. Something to dwell on and remember, not only in the Twilight Zone but wherever men walk God's Earth."*

The Midnight Sun

Season 3
Episode Number: 75
Season Episode: 10

Originally aired: Friday November 17, 1961
Writer: Rod Serling
Director: Anton Leader
Show Stars: Lois Nettleton (Norma), Betty Garde (Mrs. Bronson), Tom Reese (Intruder), Jason Wingreen (Mr. Shuster), Juney Ellis (Mrs. Shuster), William Keene (Doctor), Ned Glass (Fridge Repairman), John McLiam (Cop), Rod Serling (Narrator / Self — Host), Robert Stevenson (Radio Announcer)
Production Code: 4818
Summary: When Earth deviates from its normal orbit, getting closer to the sun, two women try to cope with increasingly oppressive heat in a nearly abandoned city.



Opening narration — *"The word that Mrs. Bronson is unable to put into the hot, still, sodden air is 'doomed,' because the people you've just seen have been handed a death sentence. One month ago, the Earth suddenly changed its elliptical orbit and in doing so began to follow a path which gradually, moment by moment, day by day, took it closer to the sun. And all of man's little devices to stir up the air are now no longer luxuries—they happen to be pitiful and panicky keys to survival. The time is five minutes to twelve, midnight. There is no more darkness. The place is New York City and this is the eve of the end, because even at midnight it's high noon, the hottest day in history, and you're about to spend it in the Twilight Zone."*

The Earth has begun moving away from its usual orbit and is gradually falling in its rotation towards the sun. A prolific artist, Norma, and her landlady, Mrs. Bronson, are the last people in their apartment building. Everyone else has either moved north where it is cooler or perished from the extremely high temperatures. Norma and Mrs. Bronson try to keep each other company as they see life as they know it slowly drain away. They watch in terror as their water supply is turned on for merely an hour a day, and their electricity is being greatly conserved. Food and water are growing to be extremely scarce. As mentioned by a radio reporter, all citizens are to remain indoors and be prepared for a looter rampage. The radio reporter also states that you can "cook eggs on your sidewalk and cook soup in the oceans".

As the temperature grows hotter and hotter, the two women perspire more. Mrs. Bronson's mind cannot handle the psychological pressures any longer, and she wishes Norma would paint a picture of a topic other than that of a burning city. Footsteps are heard from outside the apartment door. Norma asks her landlady if she locked the doors of the apartment complex. Mrs. Bronson is uncertain if she did. They hear a knock on the door, and Mrs. Bronson starts to answer it as Norma screams for her to not open the door under any circumstances. Norma threatens the mysterious man with a gun, but he breaks his way into the apartment and drinks their supply of water nonetheless. After several moments, he begs for their forgiveness and claims that he is an honest man and would never hurt them, and that he was driven to looting due to

the heat. He goes on to describe the recent death of his wife due to complications of childbirth, as well of the death of their newborn child.

Feeling that her latest painting might cheer her friend, Norma displays a beautiful oil of a waterfall cascading over a lush pond. Mrs. Bronson, unable to cope with the literally unbearable conditions of the raging sun, deliriously claims that she can feel the coolness and delightfully splashes the imaginary water before she collapses to the floor and dies. The thermometer surges past 120 F, and eventually shatters. As her oil paintings melt, Norma screams and turns to ash.

The scene cuts to the apartment at night. In the inconceivably frigid darkness outside, the weather is anything but hot. The same thermometer reads -10 F, and there is a blizzard outside. Norma is bedridden with a high fever, and is accompanied by Mrs. Bronson and a doctor. She was only dreaming that the Earth was moving closer to the sun. In reality, the Earth is moving away from the sun and will eventually freeze over. Norma tells Mrs. Bronson about her nightmare, adding, "Isn't it wonderful to have darkness, and coolness?"

Mrs. Bronson replies with a sense of dread in her voice, "Yes, my dear, it's...wonderful."

Closing narration — *"The poles of fear, the extremes of how the Earth might conceivably be doomed. Minor exercise in the care and feeding of a nightmare, respectfully submitted by all the thermometer-watchers — in The Twilight Zone."*

Still Valley

Season 3
Episode Number: 76
Season Episode: 11

Originally aired: Friday November 24, 1961
Story: Manly Wade Wellman
Teleplay: Rod Serling
Director: James Sheldon
Show Stars: Gary Merrill (Sgt. Joseph Paradine), Vaughn Taylor (Teague), Mark Tapscott (Lieutenant), Jack Mann (Mallory), Ben Cooper (Dauger), Addison Myers (Sentry), Rod Serling (Narrator / Self — Host)
Production Code: 4808
Summary: In June 1863, Confederate soldiers come across a warlock who can help bring victory to the Southern cause.



Opening narration — *"The time is 1863. The place: the state of Virginia. The event is a mass blood-letting known as the Civil War, a tragic moment in time when a nation was split into two fragments, each fragment deeming itself a nation. This is Joseph Paradine, Confederate cavalry, as he heads down toward a small town in the middle of a valley. But very shortly, Joseph Paradine will make contact with the enemy. He will also make contact with an outpost not found on a military map — an outpost called — The Twilight Zone."*

Set during the American Civil War, the episode opens with two Confederate soldiers. They have been assigned to scout on the Union army that is marching into the valley below. Sergeant Joseph Paradine hears the army approaching, but suddenly the sound stops. He decides to descend into the valley to see the cause for himself. His companion refuses to come. When Paradine gets into town, he finds the army there, but all of them are motionless, as if frozen in time. He tries unsuccessfully to wake them. Finally he comes across an old man named Teague, who is unaffected by the strange phenomenon. Teague claims to be a "witchman" and says he used a magic spell to freeze the soldiers. Paradine does not believe him, so Teague casts the spell on Paradine, freezing him. When Teague lifts the spell on Paradine, he brags that he could stop the entire army in this manner, ensuring the success of the Confederacy. Paradine asks why he doesn't, and Teague replies that he is dying. He gives his book of spells (entitled *Witchcraft*) to Paradine, encouraging him to use it, but when Paradine looks in it, he realizes that using this magic requires one to align himself with Satan. Teague dies, and Paradine returns to camp to tell his superior about what happened. The superior doesn't believe him and encourages him to get some rest. When another scout returns with the same story, the superior realizes Paradine is telling the truth. Paradine relates the story about the old man, the spell book, and making a deal with the devil. The superior officer decides that the devil is the only one who can help them and encourages Paradine to read from the book. Paradine discovers that, not only must he praise the name of the devil, but he must renounce the name of God. Rather than do either, Paradine throws the book into the fire, saying that if the Confederacy is to die, let it be buried in hallowed ground. The next day, Paradine receives orders that the army is going to march to Gettysburg.

Closing narration — *"On the following morning, Sergeant Paradine and the rest of these men were moved up north to a little town in Pennsylvania, an obscure little place where a battle was brewing,*

a town called Gettysburg — and this one was fought without the help of the Devil. Small historical note not to be found in any known books, but part of the records — in The Twilight Zone."

The Jungle

Season 3
Episode Number: 77
Season Episode: 12

Originally aired: Friday December 01, 1961
Writer: Charles Beaumont
Director: William F. Claxton
Show Stars: John Dehner (Alan Richards), Walter Brooke (Chad Cooper), Jay Adler (Tramp), Emily McLaughlin (Doris Richards), Hugh Sanders (Templeton), Howard Wright (Hardy), Donald Foster (Sinclair), Jay Overholts (Taxi Driver), Rod Serling (Narrator / Self — Host), Zamba (Lion)
Production Code: 4806
Summary: A businessman who has recently returned from Africa is stalked by the superstitions and warnings of a witch doctor.



Opening narration — *"The carcass of a goat, a dead finger, a few bits of broken glass and stone, and Mr. Alan Richards, a modern man of a modern age, hating with all his heart something in which he cannot believe and preparing — although he doesn't know it — to take the longest walk of his life, right down to the center — of The Twilight Zone."*

Alan Richards and his wife Doris have recently returned from Africa, where Alan's company is constructing a dam. He discovers she has secretly kept several items given to her by a local shaman for protection. When he confronts her about them, she insists that they are nothing more to her than souvenirs. He decides

to test her and burns them, which causes her to become upset and beg him to stop construction on the dam. He ignores her pleas and opens the door to leave for work. In the hallway of his apartment building, just outside his door, is the carcass of a dead goat. Alan attends a board meeting, where they discuss the dam and the fact that, although the natives will benefit from it in the long run, they are upset that they will be displaced in order to build it. He warns that the local witchdoctors have threatened to use "black magic" against anyone associated with the project. When the other board members scoff, he points out their own superstitions: One carries a rabbit's foot, another practices astrology- even the building does not have a 13th floor. Later, he is in a bar having a drink with a friend before heading home, and shows him a lion-tooth charm his wife has given him. Supposedly the tooth will protect him against a lion attack. Both men laugh at the idea of a lion attack in the city. Alan begins to head home but finds his car won't start. He attempts to return to the bar but it is locked and he has forgotten his lion-tooth inside. He can see it on the bar top through the window. He attempts to use a pay phone, but it's out of order. As Alan walks away, the phone begins to ring. He answers it and hears nothing but the sounds of the jungle. He begins to head home on foot, still hearing the sounds of the jungle all around him (including tribal drums), becoming more and more nervous and jumpy. He then tries to take a taxi home but the driver drops down dead while stopped at a traffic light. Alan meets a bum and asks him about the jungle noises, which the bum claims not to hear. He offers the bum money to escort him through the park but before the bum can accept the offer he

disappears while Alan's back is turned. Alan continues on, becoming even more frightened. He finally reaches the safety of his apartment. The noises suddenly stop, and relieved, Alan enters and pours himself a drink. Suddenly he hears a lion's roar from the bedroom. When he opens the bedroom door, he finds his wife's corpse on the bed along with a lion. The episode ends just as the lion leaps towards him for the kill.

Closing narration — *"Some superstitions, kept alive by the long night of ignorance, have their own special power. You'll hear of it through a jungle grapevine in a remote corner of the Twilight Zone."*

Once Upon a Time

Season 3

Episode Number: 78

Season Episode: 13

Originally aired: Friday December 15, 1961
Writer: Richard Matheson
Director: Norman Z. McLeod
Show Stars: Buster Keaton (Woodrow Mulligan), Stanley Adams (Rollo), James Flavin (1962 Policeman), Gil Lamb (Officer Flannagan), Jesse White (Repair Man), Harry Fler (1962 Policeman #2), Norman Papson (Trumpeter), Warren Parker (Clothes Store Manager), Milton Parsons (Prof. Gilbert), Rod Serling (Narrator / Self — Host), George E. Stone (Fenwick), Arthur Tovey (Sidewalk Onlooker)
Production Code: 4820
Summary: Janitor Woodrow Mulligan gets a trip from 1890 to 1962 courtesy of his employer's time helmet.



Opening narration — *"Mr. Mulligan, a rather dour critic of his times, is shortly to discover the import of that old phrase, 'Out of the frying pan, into the fire' - said fire burning brightly at all times — in The Twilight Zone."*

Woodrow Mulligan is a grumpy janitor in 1890, dissatisfied with his time and place; a backwater town called Harmony with 17-cent cuts of meat, \$2 hats, livestock freely roaming the streets, and penny-farthing bicycles that knock him down while going the speed limit (eight miles per hour).

He works for Professor Gilbert, who has just invented a time helmet. Pouncing on the opportunity, Mulligan uses the

helmet to transport himself to 1960, which of course turns out to be a surprise with even higher prices and more noise. He meets Rollo, a scientist and authority on the 1890s, which he regards as "charming."

Rollo tries to go back alone, but Mulligan jumps on him and they go back together. The 1890s turn out to be not entirely what Rollo thought of them. Mulligan, however, is relieved, and when he hears Rollo griping ("This guy sounds worse than my mother-in-law," Mulligan observes through an intertitle), he sets the helmet for 1960, puts it on Rollo's head and sends him back to his own time.

Closing narration — *"To each his own' — so goes another old phrase to which Mr. Woodrow Mulligan would heartily subscribe, for he has learned — definitely the hard way — that there's much wisdom in a third old phrase, which goes as follows: 'Stay in your own backyard.' To which it might be added, 'and, if possible, assist others to stay in their's' — via, of course, The Twilight Zone."*

Five Characters in Search of an Exit

Season 3

Episode Number: 79

Season Episode: 14

Originally aired: Friday December 22, 1961
Story: Marvin Petal
Teleplay: Rod Serling
Director: Lamont Johnson
Show Stars: Susan Harrison (The Ballerina), William Windom (The Major), Murray Matheson (The Clown), Kelton Garwood (The Tramp), Clark Allen (The Bagpiper), Carol Hill (Woman), Mona Houghton (Little Girl), Rod Serling (Narrator / Self — Host)
Production Code: 4805
Summary: An Army major awakens in a small room with no idea of who he is or how he got there. He finds four other people in the same room, and they all begin to question how they each arrived there, and more importantly, how to escape.



Opening narration — *"Clown, hobo, ballet dancer, bagpiper, and an Army major — a collection of question marks. Five improbable entities stuck together into a pit of darkness. No logic, no reason, no explanation; just a prolonged nightmare in which fear, loneliness, and the unexplainable walk hand in hand through the shadows. In a moment, we'll start collecting clues as to the whys, the whats, and the wheres. We will not end the nightmare, we'll only explain it — because this is the Twilight Zone."*

A uniformed Army major wakes up to find himself trapped inside in a large metal cylinder, where he meets a hobo, a ballet dancer, a bagpiper, and a clown.

None of them have any memory of who they are or how they became trapped. The major, being the newest arrival, is the most determined to escape. He is told there is no way out except the ceiling, which is too high to reach but nonetheless he investigates and perseveres. The major's questioning reveals that the characters have no need for food or water and indeed feel nothing in general, except for pain. The characters question where, what and who they are. The ballerina informs the major, "We are in the darkness; nameless things with no memory—no knowledge of what went before, no understanding of what is now, no knowledge of what will be." Guesses are made about the nature of where they have been placed: the ballerina speculates that they are on another planet or a spaceship or that they are insane and are perceiving a mirage; the hobo that they are all dead and in limbo; the bagpiper that they do not exist but are dream figures of somebody else's imagination; while the clown, who ironically, seems to be the most reasoning of them all, claims they are all players in each other's dreams, but then suggests the answers to these questions are infinite, thus unsolvable and immaterial. The major then concludes that they are in Hell. Eventually, the major suggests a plan to escape: forming a tower of people, each person on the other's shoulders. The plan almost works, but a loud sound shakes the cylinder and sends the five tumbling to the ground. Now even more determined, the major fashions a

grappling hook out of loose bits of clothing and his sword. By reforming the tower, he manages to grapple onto the edge of the container. As he turns to survey the area surrounding the cylinder, he tumbles to the ground outside. The other characters talk about him, and the clown says that he may be right, and they may be in Hell. The scene cuts to a little girl picking up a doll from the snow, a doll in the dress of an army major. A kindly woman tells her, "Put it back in the barrel with the rest of them." It is revealed that the cylinder is a Christmas toy collection bin for a girls' orphanage and that all five characters are nothing more than dolls. The loud noise was the shaking of a handheld bell which the woman used to attract donations. The final shot is of the five characters, now seen as dolls with painted faces and glass eyes. The ballet dancer moves to hold the hand of the major and her eyes fill with tears.

Closing narration — *"Just a barrel, a dark depository where are kept the counterfeit, make-believe pieces of plaster and cloth, wrought in a distorted image of human life. But this added, hopeful note: perhaps they are unloved only for the moment. In the arms of children, there can be nothing but love. A clown, a tramp, a bagpipe player, a ballet dancer, and a major. Tonight's cast of players on the odd stage — known as — The Twilight Zone."*

A Quality of Mercy

Season 3

Episode Number: 80

Season Episode: 15

Originally aired: Friday December 29, 1961
Story: Sam Rolfe
Teleplay: Rod Serling
Director: Buzz Kulik
Show Stars: Dean Stockwell (Lt. Katell / Lt. Yamuri), Albert Salmi (Sgt. Causarano), Rayford Barnes (Andrew Watkins), Ralph Votrian (Hanachek), Leonard Nimoy (Hansen), Dale Ishimoto (Sgt. Yamazaki), Jerry Fujikawa (Japanese Captain), Michael Pataki (Jeep Driver), Rod Serling (Narrator / Self — Host)

Production Code: 4809
Summary: Hot-shot new Lieutenant Katell tries to make his mark on the last day of World War II in the Pacific and gets a unique perspective on his actions.



Opening narration — *"It's August 1945, the last grimy pages of a dirty, torn book of war. The place is the Philippine Islands. The men are what's left of a platoon of American Infantry, whose dulled and tired eyes set deep in dulled and tired faces can now look toward a miracle, that moment when the nightmare appears to be coming to an end. But they've got one more battle to fight, and in a moment, we'll observe that battle. August 1945, Philippine Islands — but in reality, it's high noon — in The Twilight Zone."*

A young gung-ho American in World War II, Second Lieutenant Katell, orders his war-weary soldiers to make a near-suicidal attack on a group of sick and wounded Japanese soldiers holed up in a cave. Sgt. Causarano, who knows the men have had enough of war, tries to talk him out of it—the attack will accomplish nothing but pointless deaths on both sides—but Katell pulls rank and stands firm on his orders, intent on proving himself. Suddenly, Lt. Katell finds himself in Corregidor, three years earlier in the war, and gets a new perspective. As Lt. Yamuri in the Japanese army, he is ordered to attack a group of American soldiers in the cave. In vain, he tries to dissuade the captain from the attack, but the Japanese captain believes the young man is sick with jungle fever, or worse, has lost his nerve. He tells him to straighten up or stay with the wounded. His mind reeling from what he has just experienced, Katell finds himself back in 1945 as an American soldier, with his men telling him that they've gotten word the atomic bomb has been dropped. They have been ordered not to attack the cave and to fall back. The young man seems relieved, in light of his revelation.

Closing narration — *"The quality of mercy is not strained, it droppeth as the gentle rain from heaven upon the place beneath. It blesseth him that gives and him that takes." Shakespeare, the Merchant of Venice, but applicable to any moment in time, to any group of soldiery, to any nation on the face of the Earth — or, as in this case, to The Twilight Zone."*

Nothing in the Dark

Season 3

Episode Number: 81

Season Episode: 16

Originally aired: Friday January 05, 1962
Writer: George Clayton Johnson
Director: Lamont Johnson
Show Stars: Gladys Cooper (Wanda Dunn), Robert Redford (Harold Beldon), R.G. Armstrong (Contractor), Rod Serling (Narrator / Self — Host)
Production Code: 3652
Summary: An old woman has fought with death a thousand times and has always won. But now she finds herself afraid to let a wounded policeman in her door for fear he is Mr. Death. Is he?



Opening narration — *"An old woman living in a nightmare, an old woman who has fought a thousand battles with death and always won. Now she's faced with a grim decision—whether or not to open a door. And in some strange and frightening way, she knows that this seemingly ordinary door leads to the Twilight Zone."*

A lonely old woman, Wanda Dunn, will not leave her seemingly abandoned, dark basement apartment because she's afraid "Mr. Death" is waiting for her outside. There is an altercation outside; Wanda peeks out fearfully. A young man at the

door is lying on the ground, police officer Harold Beldon, and he has been shot. After much convincing, Wanda finally opens the door and brings him in. He talks to her about her fear, and she tells him she has seen Death before in the form of a man, and witnessed him taking away the life of a woman on a bus just by touching her. Wanda has been afraid of death ever since.

When there is a knock at the door, a man breaks into her apartment, and Wanda is knocked out. When she comes to consciousness, the man apologizes and explains he is a building contractor but that he is to demolish the building within one hour; he indicates that she has been given due notice and ample time to move, and if she will not leave he will call the police to escort her forcibly from the premises. She protests and asks Harold for help, but the contractor can't see Harold. Wanda looks in the mirror and sees only the bed where Harold is lying, but not Harold himself. She realizes that he is in fact Death, come to claim her.

After the contractor leaves, Death explains that he set up the elaborate ruse to get her to trust him, so she could understand that Death itself is nothing to be scared of. At first she is very angry, and claims it is not fair, as he had tricked her. But rather than being a monster, she eventually sees him as a gentle deliverer. He says, "Mother, give me your hand." She is finally convinced to touch him. "You see. No shock. No engulfment. No tearing asunder. What you feared would come like an explosion is like a whisper. What you thought was the end is the beginning."

Before she even realizes anything has changed, she finds herself standing beside her own dead body. Wanda and Death walk together hand in hand through the doorway, up the stairs, outside into the sunlight.

Closing narration — *"There was an old woman who lived in a room and, like all of us, was frightened of the dark, but who discovered in the minute last fragment of her life that there was nothing in the dark that wasn't there when the lights were on. Object lesson for the more frightened amongst us, in or out of the Twilight Zone."*

One More Pallbearer

Season 3

Episode Number: 82

Season Episode: 17

Originally aired: Friday January 12, 1962
Writer: Rod Serling
Director: Lamont Johnson
Show Stars: Joseph Wiseman (Paul Radin), Katherine Squire (Mrs. Langsford), Trevor Bardette (Colonel Hawthorne), Gage Clarke (Reverend Hughes), Josip Elic (Electrician), Ray Galvin (Cop), Rod Serling (Narrator / Self — Host), Robert Snyder (Electrician)
Production Code: 4823
Summary: Wealthy Paul Radin tries to get three people from his past to apologize to him by offering them shelter from a staged and phony nuclear war scenario.



Opening narration — *"What you have just looked at takes place three hundred feet underground, beneath the basement of a New York City skyscraper. It's owned and lived in by one Paul Radin. Mr. Radin is rich, eccentric and single-minded. How rich we can already perceive; how eccentric and single-minded we shall see in a moment, because all of you have just entered the Twilight Zone."*

Millionaire Paul Radin invites three people to the bomb shelter that he has built. He greets them politely but without genuine warmth as he holds a personal grudge against them all. One is a high school teacher (Mrs. Langsford), who failed him as he was caught cheating on a

test and attempted to frame another student to avoid being caught; second is Colonel Hawthorne, who had him court-martialed as he endangered lives due to disobeying orders; and the third is Rev. Hughes, who made a public scandal out of a woman who committed suicide over him.

Radin (with the aid of sound effects and fake radio messages) convinces the trio that an apocalyptic nuclear war will occur in just moments. He offers them refuge in the shelter if they do one thing: apologize for their actions. All refuse, valuing honor above life, and exit.

Mrs. Langsford, believing Radin will be alone and that everyone will die, tells him to try to cope. She tells him all his life he has been deluding himself about his own character and what is right and wrong. Radin screams hysterically that this is not true.

Suddenly, the sound of a bomb detonation shakes Radin's shelter. He takes the elevator to the surface and sees that a nuclear war really has occurred, and the world is in ruins. This twist ending is given another twist, however, when we learn that Radin, devastated by his hoax's failure, has lost his mind and is only imagining that the world has ended. Radin sobs helplessly at the foot of an "art" fountain outside his intact building.

Closing narration — *"Mr. Paul Radin, a dealer in fantasy, who sits in the rubble of his own making and imagines that he's the last man on Earth, doomed to a perdition of unutterable loneliness because a practical joke has turned into a nightmare. Mr. Paul Radin, pallbearer at a funeral that he manufactured himself in the Twilight Zone."*

Dead Man's Shoes

Season 3

Episode Number: 83

Season Episode: 18

Originally aired: Wednesday January 10, 1962
Writer: Charles Beaumont
Director: Montgomery Pittman
Show Stars: Warren Stevens (Nathan 'Nate' Bledsoe), Richard Devon (Dagget), Joan Marshall (Wilma), Ben Wright (Chips), Harry Swoger (Sam), Ron Hagerthy (Ben), Florence Marly (Dagget's Girlfriend), Joseph Mell (Jimmy), Eugene Borden (Maitre d'), Marilyn Malloy (Pedestrian), Robert McCord (Car Passenger), Murray Pollack (Pedestrian), Frieda Rentie (Pianist), Rod Serling (Narrator / Self — Host)

Production Code: 4824
Summary: A homeless man takes the shoes off a dead gangster and steps into his life.



Opening narration — *"Nathan Edward Bledsoe, of the Bowery Bledsoes, a man once, a spectre now. One of those myriad modern-day ghosts that haunt the reeking nights of the city in search of a flop, a handout, a glass of forgetfulness. Nate doesn't know it, but his search is about to end, because those shiny new shoes are going to carry him into the capital of the Twilight Zone."*

A bum, Nate Bledsoe, snatches a pair of nifty shoes from the target of a mob hit dumped in an alley, and receives a dose of personality. The shoes infuse him with the personality of the victim, and so he decides to pick up where he left off. He stops by the home of the victim's girl-

friend, who does not know the face, but recognizes the manner and kiss. He then goes to a bar to deliver a message to Dagget, the boss who had him killed. Dagget is at first unsettled, but gets the drop on Nate and Nate is gunned down. Before he dies, the spirit vows to return until he finishes Dagget off. The body (with shoes) is dumped in the same place the original victim was dumped, and another bum finds the corpse and steals the shoes. As the episode ends, a look of determination slowly appears on his face.

Closing narration — *"There's an old saying that goes, 'If the shoe fits, wear it.' But be careful: If you happen to find a pair of size nine black and gray loafers, made to order in the old country, be very careful: You might walk into the Twilight Zone."*

The Hunt

Season 3

Episode Number: 84

Season Episode: 19

Originally aired: Friday January 26, 1962
Writer: Earl Hamner, Jr.
Director: Harold Schuster
Show Stars: Arthur Hunnicutt (Hyder Simpson), Jeanette Nolan (Rachel Simpson), Robert Foulk (Gatekeeper), Dexter Dupont (Angel), Orville Sherman (Tillman Miller), Charles Seel (Reverend Wood), Titus Moede (Wesley Miller), Rod Serling (Narrator / Self — Host)
Production Code: 4810
Summary: Upon returning from a coon hunt, Hyder Simpson discovers that no one can see or hear him because he has passed on.



Opening narration — *"An old man and a hound dog named Rip, off for an evening's pleasure in quest of raccoon. Usually, these evenings end with one tired old man, one battle-scarred hound dog, and one or more extremely dead raccoons, but as you may suspect, that will not be the case tonight. These hunters won't be coming home from the hill. They're headed for the backwoods — of The Twilight Zone."*

Hyder Simpson lives with his wife and his hound-dog Rip in the backwoods. Mrs. Simpson does not like having the dog indoors, but Rip saved Hyder's life once, and Hyder won't be parted from him. Mrs. Simpson has seen some bad omens recently, and warns Hyder not to

go raccoon hunting that night. When Rip dives into a pond after a raccoon, Hyder jumps in after him, but only the raccoon comes up out of the water. Next morning, Hyder and Rip wake up next to the pond. When they return home, Hyder finds that neither his wife, the preacher, nor the neighbors can hear him or see him—they seem to think that he and Rip are dead. Walking along the road, he encounters a fence he doesn't recognize, and decides to follow it. Presently, both come to a gate tended by a man. Simpson asks him if he is Saint Peter. Explaining only that he is a gatekeeper, the man explains that Simpson can enter the Elysian Fields. Simpson is appreciative, but disheartened to hear that there is no raccoon hunting there, nor are there any of his other usual pleasures. When he is told that Rip can't enter and will be taken elsewhere ("up the road"), he declines and angrily goes on down the "Eternity Road" rather than enter the gate without his beloved dog. Simpson states, "Any place that's too high-falutin' for Rip is too fancy for me." Later, after stopping to rest, Simpson and Rip are met by a young angel whose job is to find and bring them to Heaven. Simpson tells the angel about his experience at the first gate, commenting "Son, that'd be a helluva place without Rip!" The angel replies "Mr. Simpson, you ain't far wrong — that is Hell! Heaven's up yonder a piece," pointing up Eternity Road. When asked by Simpson why the gatekeeper at the gate to Hades wouldn't let him bring Rip inside with him, the angel explains that the reason Rip was not allowed in was because the dog would have been able to smell the brimstone and alert Simpson that something was wrong. The angel says, "You see, Mr. Simpson — a man, well, he'll walk right into Hell with both eyes open. But even the

Devil can't fool a dog!" The angel also tells Hyder that there will be a raccoon hunt in Heaven that night, "right after the square dance," and assures him that his wife, who will be coming shortly, will not be misled into entering Hell.

Closing narration — *"Travelers to unknown regions would be well advised to take along the family dog. He could just save you from entering the wrong gate. At least, it happened that way once—in a mountainous area of the Twilight Zone."*

Showdown with Rance McGrew

Season 3

Episode Number: 85

Season Episode: 20

Originally aired: Friday February 02, 1962
Story: Frederic Louis Fox
Teleplay: Rod Serling
Director: Christian Nyby
Show Stars: Larry Blyden (Rance McGrew), Arch Johnson (Jesse James), Robert Cornthwaite (Director), Robert Stevenson (TV Bartender), Bill McLean (Prop Man), Troy Melton (Cowboy #1), Jay Overholts (Cowboy #2), Hal K. Dawson (Old Man), Bob Kline (TV Jesse James), James Turley (Rance's Double), Bob Folkerson (Man in Saloon), Robert McCord (Man in Saloon), Rod Serling (Narrator / Self — Host), Sid Troy (Crew Member), Chalky Williams (Man in Saloon), Sally Yarnell (Script Supervisor)

Production Code: 4812
Summary: The star of a Western TV series suddenly finds himself transported back in time to the real Wild West, and face-to-face with the real Jesse James.



Opening narration — *"Some one-hundred-odd years ago, a motley collection of tough moustaches galloped across the West and left behind a raft of legends and legerdemains, and it seems a reasonable conjecture that if there are any television sets up in cowboy heaven, and anyone of these rough-and-wooly nail-eaters could see with what careless abandon their names and exploits are being bandied about, they're very likely turning over in their graves — or worse, getting out of them. Which gives you a clue as to the proceedings that'll begin in just a moment, when one Mr. Rance McGrew, a three-thousand-buck-a-week phony-baloney discovers that this week's*

current edition of make-believe is being shot on location — and that location is The Twilight Zone."

TV cowboy star Rance McGrew is ready to shoot a scene—in which Jesse James shoots him in the back—when he suddenly finds himself in a real Old West saloon. The real Jesse James walks in and explains that he, Billy the Kid and other famous outlaws are not pleased with the way that they are portrayed on McGrew's show. James then challenges McGrew, who has never shot a gun in his life, to a showdown. McGrew attempts to flee, but James corners him. McGrew drops to his knees, pleading. He says that he will do anything if James will only spare him. James accepts ("We may be stiffs up there...but we're sensitive."). McGrew finds himself back on the set, and his agent is announced. The agent turns out to be Jesse James himself, in Hollywood garb (wearing a beret and a loud sport shirt), come to ensure that outlaws get their due, beginning with the TV bad guy throwing McGrew out the saloon window.

Closing narration — *"The evolution of the so-called 'adult' western, and the metamorphosis of one Rance McGrew, formerly phony-baloney, now upright citizen with a preoccupation with all things*

involving tradition, truth, and cowpoke predecessors. It's the way the cookie crumbles and the six-gun shoots — in The Twilight Zone."

Kick the Can

Season 3

Episode Number: 86

Season Episode: 21

Originally aired: Friday February 09, 1962
Writer: George Clayton Johnson
Director: Lamont Johnson
Show Stars: Ernest Truex (Charles Whitley), Russell Collins (Ben Conroy), John Marley (Sunnyvale Superintendent Cox), Hank Patterson (Freitag), Earle Hodgins (Agee), Marjorie Bennett (Mrs. Summers), Lenore Shanewise (Mrs. Densley), Anne O'Neal (Mrs. Wister), Burt Mustin (Carlson), Gregory McCabe (Boy #1), Eve McVeagh (Nurse), Scott Seaton (Resident), Rod Serling (Narrator / Self — Host), Barry Truex (David Whitley)
Production Code: 4821
Summary: An old man living in a rest home thinks he's found the secret of youth in children's games.



Opening narration — *"Sunnyvale Rest, a home for the aged — a dying place — and a common children's game called kick-the-can that will shortly become a refuge for a man who knows he will die in this world if he doesn't escape into the Twilight Zone."*

Charles Whitley, a retiree at Sunnyvale Rest Home, thinks he has discovered the secret of youth. He is convinced that if he acts young, he will become young. His oldest and best friend, Ben Conroy, thinks he is going crazy. One

night, Charles convinces a number of residents to play a game of kick the can with him. He tries to talk Ben into playing, but Ben refuses. The game of kick the can transforms Whitley and his other friends back into children. Conroy and the home's superintendent, Mr. Cox, go out to the street where they find the group of children playing kick the can in the night. Mr. Cox chases them away except for one, who stops to look at Conroy. Ben, now seeing the miracle, begs for a second chance to go with his friend. But it is too late: he is left behind. Mr. Cox expects Ben to help him search for the elderly people, but Ben knows they won't be found. Ben walks slowly to the front steps of Sunnyvale and sits there with the can alone.

Closing narration — *"Sunnyvale Rest, a dying place for ancient people who have forgotten the fragile magic of youth. A dying place for those who have forgotten childhood, maturity, and old age are curiously intertwined and not separate. A dying place for those who have grown too still in their thinking to visit the Twilight Zone."*

A Piano in the House

Season 3

Episode Number: 87

Season Episode: 22

Originally aired: Friday February 16, 1962
Writer: Earl Hamner, Jr.
Director: David Greene
Show Stars: Barry Morse (Fitzgerald Fortune), Joan Hackett (Esther Fortune), Don Durant (Gregory Walker), Muriel Landers (Marge Moore), Philip Coolidge (Throckmorton), Cyril Delevanti (Marvin — Butler), Rod Serling (Narrator / Self — Host)
Production Code: 4825
Summary: Sadistic and hated theater critic Fitzgerald Fortune buys a player piano that has the power to reveal the souls of all who hear it.



Opening narration — *“Mr. Fitzgerald Fortune, theater critic and cynic at large, on his way to a birthday party. If he knew what is in store for him, he probably wouldn’t go, because before this evening is over, that cranky old piano is going to play ‘Those Piano Roll Blues’ — with some effects that could happen only in the Twilight Zone.”*

Drama critic Fitzgerald Fortune goes to Throckmorton’s curio shop to buy his young wife Esther a player piano as a birthday present. At the shop, as the hard-bitten and hard-shelled owner plays the piano, he reveals his soft, sentimental side to Fortune. Fortune notices that the piano’s music somehow reveals peo-

ple’s true feelings and purchases it. Later at home, the solemn, elderly butler, Marvin, bursts out laughing under the influence of the piano and reveals that he actually enjoys working for Fortune. When Fortune puts on a roll for his wife, she confesses that she detests him for his cruelty to her and the people around him.

He then tries it out on one of his wife’s party guests, jaded playwright Gregory Walker, who admits to being in love with Fitzgerald’s wife Esther and that they had a tryst while she was on vacation away from Fitzgerald. At the party, Fitzgerald chooses a guest—a heavy-set woman named Marge Moore—to demonstrate the piano’s effects. Marge admits to really wanting to be a ballet dancer, light, graceful and ethereal as a snowflake. The others laugh at her, and when the music stops, she is embarrassed.

Fitzgerald then announces he is going to reveal the devil himself and inserts a new roll into the piano, but Esther swaps it for a different one. When the music (a lullaby) plays, everyone looks to see who will be affected. Fitzgerald reveals himself to be nothing more than a frightened and sadistic child who is jealous of others around him. He admits to writing bad reviews for Greg’s play because he is jealous of his talent. He also admits to Esther that the reason he treats her so terribly is because he cannot understand and accept love. Disturbed, the guests suddenly depart; Gregory and Esther leave together.

A rejected Fitzgerald throws a tantrum and ruins the piano roll by pulling it out and ripping it up. Marvin walks in and finds Fitzgerald in the middle of his tirade. Fitzgerald orders Marvin not to laugh at him, to which he replies; ‘I’m not laughing. You’re not funny anymore’.

Closing narration — *“Mr. Fitzgerald Fortune, a man who went searching for concealed persons and found himself — in the Twilight Zone.”*

The Last Rites of Jeff Myrtlebank

Season 3

Episode Number: 88

Season Episode: 23

Originally aired: Friday February 23, 1962
Writer: Montgomery Pittman
Director: Montgomery Pittman
Show Stars: James Best (Jeff Myrtlebank), Sherry Jackson (Comfort Gatewood), Edgar Buchanan (Doc Bolton), Lance Fuller (Orgram Gatewood), Dub Taylor (Peters), Ralph Moody (Pa Myrtlebank), Jon Lormer (Strauss), Ezelle Poule (Ma Myrtlebank), James Houghton (Jerry), Helen Wallace (Ma Gatewood), William Fawcett (Reverend Siddons), Mabel Forrest (Mrs. Ferguson), Vickie Barnes (Liz Myrtlebank), Patrick Hector (Tom), Fred Rapport (Townsmen), Rod Serling (Narrator / Self — Host)

Production Code: 4811
Summary: A young man wakes up at his own funeral and wants to know what the heck is going on. The townfolk are glad to see him back, but they begin to wonder if he's a man. . . or something else?



Opening narration — *"Time: the mid-twenties. Place: the Midwest — the southernmost section of the Midwest. We were just witnessing a funeral, a funeral that didn't come off exactly as planned, due to a slight fallout — from The Twilight Zone."*

In the mid-1920s in a small rural town in the "southernmost section of the Midwest," a man, Jeff Myrtlebank, returns to life at his own funeral. The townspeople believe that the man must be possessed by a haint (a wandering demon), even though the town doctor declares it

was more than likely a medical condition that imitated death. Jeff seems normal enough, yet he has changed: he has suddenly become a hard worker with exceptional strength, and he wants to marry his longtime girlfriend, Comfort. Comfort is loyal, but she is concerned about Jeff's changed personality. As Comfort is about to respond to Jeff's marriage proposal, angry townspeople arrive to confront the demon they believe is possessing Jeff. Myrtlebank makes an inspired speech in which he tells them that they are wrong and have nothing to fear from him. He also slyly threatens that if he "just happened to be a demon," it might be in their best interests to be nice to him. They accept the wisdom of this, and promise to attend Jeff and Comfort's wedding. After they leave, Jeff pulls out a pipe and produces a lit match from the air. When Comfort asks how he lit the match, he laughs and says "Comfort, you have got to stop imaginin' things." He puts his arm around her shoulders to take her inside. As they walk toward the house, the fence gate closes behind them on its own. In his closing narration, Rod Serling says that Comfort and Jeff are still alive and bore a son who grew up to become a shrewd politician and US Senator. Serling says that the son is suspected to have earned his education in the Twilight Zone.

Closing narration — *"Jeff and Comfort are still alive today, and their only son is a United States Senator. He's noted as an uncommonly shrewd politician, and some believe he must have gotten his education — in The Twilight Zone."*

To Serve Man

Season 3

Episode Number: 89

Season Episode: 24

Originally aired: Friday March 02, 1962
Story: Damon Knight
Teleplay: Rod Serling
Director: Richard L. Bare
Show Stars: Lloyd Bochner (Michael Chambers), Susan Cummings (Patty), Richard Kiel (Kanamit), Hardie Albright (Secretary General), Theodore Marcuse (Citizen Gregori), Bartlett Robinson (Colonel #1), Carleton Young (Colonel #2), Nelson Olmsted (Scientist), Robert Tafur (Señor Valdes), Lomax Study (Leveque), Jerry Fujikawa (Japanese Delegate), Don Ames (Man in Line), David Armstrong (Security Guard), Mary Ellen Batten (1st Woman in Line), Gene Benton (Reporter #2), Keith Britton (1st Man in Line), John Burnside (Cameraman), William Burnside (Cameraman), Jeanne Evans (Woman #2), Kenner G. Kemp (UN Translator), Mike Lally (UN Official), Adrienne Marden (Woman #1), Robert McCord (UN Translator), Hans Moebus (UN Official), Monty O'Grady (Cameraman), Ted O'Shea (Dignitary), Murray Pollack (Cameraman), Jack Ramstead (Man in Line), Fred Rapport (Dignitary), Clark Ross (Man in Line), Joseph Ruskin (Kanamit (voice)), Jeffrey Sayre (UN Translator), Rod Serling (Narrator / Self — Host), Josephine Smith (Woman In Line), Charles Tannen (1st Man in Line), Rodger Terry (Dignitary), James Turley (Man in Line), James Wellman (2nd Man in Line), Will J. White (Reporter #1), Bob Whitney (UN Translator), Sally Yarnell (Woman in Line)

Production Code: 4807
Summary: An alien race comes to Earth, promising peace and sharing technology. A linguist and his team set out to translate the aliens' language, using a book whose title they deduce is "To Serve Man."



Opening narration — *"Respectfully submitted for your perusal — a Kanamit. Height: a little over nine feet. Weight: in the neighborhood of three hundred and fifty pounds. Origin: unknown. Motives? Therein hangs the tale, for in just a moment, we're going to ask you to shake hands, figuratively, with a Christopher Columbus from another galaxy and another time. This is the Twilight Zone."*

As the episode opens, Michael Chambers is seen lying uncomfortably on a cot in a spartan interior. A voice instructs him to eat. He refuses. He asks what time it is on Earth, and begins to tell the story of how he came to be here (aboard a spaceship) in flashback.

The Kanamits, a race of 9-foot (2.7 m)-tall aliens, land on Earth. One of them addresses the United Nations, vowing that his race's motive in coming to Earth is solely to be helpful to humanity. Initially wary of the intentions of an alien race who came "quite uninvited", even skeptical international leaders begin to be persuaded of the aliens' benevolence when the Kanamits share their advanced technology, quickly putting an end to many of Earth's greatest woes, including

hunger; energy becomes very cheap, and nuclear weapons are rendered harmless. The aliens even morph deserts into big, blooming fields. Trust in the Kanamits seems to be justified when Patty, one of a staff of US government cryptographers led by Chambers, cracks the title of a Kanamit book the spokesman left behind at the UN. Its title, she reveals, is *To Serve Man*.

Soon, humans are volunteering for trips to the Kanamits' home planet, which is portrayed as a paradise. With the Cold War ended, the code-breaking staff has no real work to do, but Patty is still trying to work out the meaning of the text of *To Serve Man*.

The day arrives for Chambers's excursion to the Kanamits' planet. Just as he mounts the spaceship's boarding stairs, his staffer Patty appears. He waves, smiling, but she runs toward him in great agitation. While being held back by a Kanamit guard, Patty cries: "Mr. Chambers, don't get on that ship! The rest of the book *To Serve Man*, it's... it's a cookbook!" Chambers tries to run back down the spaceship's stairs, but a Kanamit blocks him, the stairs retract, and the ship immediately lifts off.

Chambers is once again seen aboard the Kanamit spaceship, now saying to the audience: "How about you? You still on Earth, or on the ship with me? Really doesn't make very much difference, because sooner or later, we'll all be on the menu...all of us." The episode closes as he gives in and breaks his hunger strike; as Chambers tears at his food, Rod Serling provides a darkly humorous coda in voice-over, noting man's devolution from "dust to dessert" and from ruler of a planet to "an ingredient in someone's soup".

Closing narration — *"The recollections of one Michael Chambers with appropriate flashbacks and soliloquy. Or more simply stated, the evolution of man. The cycle of going from dust to dessert. The metamorphosis from being the ruler of a planet to an ingredient in someone's soup. It's tonight's bill of fare from The Twilight Zone."*

The Fugitive

Season 3

Episode Number: 90

Season Episode: 25

Originally aired: Friday March 09, 1962
Writer: Charles Beaumont
Director: Richard L. Bare
Show Stars: Susan Gordon (Jenny), J. Pat O'Malley (Old Ben), Nancy Kulp (Agnes Gann), Wesley Lau (Man #1), Paul Tripp (Man #2), Russ Bender (Doctor), Stephen Talbot (Howie Gutliff), Johnny Eimen (Pitcher), Rod Serling (Narrator / Self — Host)

Production Code: 4816
Summary: Jenny and the other kids don't realize that the kindly yet magical old duffer they play with in the park is really an intergalactic fugitive hiding out till two serious men come looking for him, asking questions that test their friendship.



Opening narration — *"It's been said that science fiction and fantasy are two different things: science fiction, the improbable made possible; fantasy, the impossible made probable. What would you have if you put these two different things together? Well, you'd have an old man named Ben who knows a lot of tricks most people don't know and a little girl named Jenny who loves him — and a journey into the heart of the Twilight Zone."*

The story opens at a public park, where a group of children are playing softball. They are accompanied by Old Ben, a kindly, grandfatherly gentleman, whom the kids adore. When it is Old Ben's turn at bat, he hits the ball in close

to his hands, but the ball carries over the fence and out of sight, ending the game. They then decide to play "Spaceman", one of their favorite games. Old Ben, who usually plays the spaceman, suggests that Jenny play the visitor from outer space this time. Jenny declines, saying she can't make herself into as convincing a spaceman as Old Ben, so Old Ben assumes his customary role. He runs behind a huge tree to prepare.

When Old Ben emerges (looking like a nightmarish, shelled monster), the children "zap" him with pretend guns, and Old Ben fakes his death and stumbles back behind the tree. Old Ben then reappears from behind the tree in human form and announces that the spaceman is gone, and the camera then pans to Rod Serling seated on a park bench as he introduces this episode, noting that it combines science fiction ("the improbable made possible") with fantasy ("the impossible made probable"). Old Ben carries Jenny home (she walks with a leg brace that restricts her movement), where she lives with her abrasively unsympathetic aunt, Agnes Gann. As they approach the rowhouse, Ben causes his roller skates to dematerialize. This phenomenon is observed by two well-dressed men who are watching the house from across the street.

The two men enter the apartment building and question Agnes about Ben. Agnes is not surprised, assuming the police are interested in Ben. She believes him to be of questionable character. Jenny, who has been sent to bed without supper for spending time with Old Ben, overhears

the conversation and limps upstairs to Old Ben's apartment to warn him about the two men. Old Ben lets Jenny in on his secret that he is actually from another planet, a planet Jenny has never heard of, and that his appearance is only a disguise. Old Ben decides it's time for him to "skedaddle" again, but before departing he uses a strange device to heal Jenny's leg. The two strangers meet Jenny walking down the stairs without her brace. The plot thickens as the men use a device identical to Old Ben's to make Jenny temporarily deathly ill, forcing Ben to return and save her.

Old Ben comes back to Jenny's room and makes her well again. As she thanks him, she sees the two men watching Old Ben. They begin addressing him as "Your majesty." Old Ben explains to Jenny that he is not a criminal but the king of his planet. He grew weary from the pressures of ruling his world, from having so much of his authority overridden by red tape... and by "the Council". Accordingly, Ben came to Earth for a self-authorized vacation. The strangers tell Jenny that Old Ben's people love him as much as she does; they want him to return and continue the remainder of his 5,000-year reign. Old Ben knows he must go back to his planet, but regrets that it would be against the rules for Jenny to go with him. Old Ben is granted a moment alone with Jenny to say goodbye after he promises not to run away.

Jenny comes up with a plan that will keep them together. She has Ben change himself into her identical twin. Since Old Ben's subjects are unable to tell them apart, they are forced to return with both of them.

At the end of the episode, host Rod Serling holds up an 8-by-10 black-and-white photograph of a handsome young man, noting that the photo shows Old Ben's true appearance and that when Jenny grows up, she will become his queen.

Closing narration — *"Mrs. Gann will be in for a big surprise when she finds this under Jenny's pillow, because Mrs. Gann has more temper than imagination. She'll never dream that this is a picture of Old Ben, as he really looks, and it will never occur to her that eventually her niece will grow up to be an honest-to-goodness queen — somewhere in The Twilight Zone."*

Little Girl Lost

Season 3

Episode Number: 91

Season Episode: 26

Originally aired: Friday March 16, 1962
Writer: Richard Matheson
Director: Paul Stewart
Show Stars: Sarah Marshall (Ruth Miller), Robert Sampson (Chris Miller), Charles Aidman (Bill), Rod Serling (Narrator / Self — Host), Tracy Stratford (Tina Miller), Rhoda Williams (Tina Miller (voice))
Production Code: 4828
Summary: Awakened in the middle of the night by the cries of his daughter, a father enters the girl's room to find that she has vanished — even though he can still hear her crying out for help.



Opening narration — *"Missing: one frightened little girl. Name: Bettina Miller. Description: six years of age, average height and build, light brown hair, quite pretty. Last seen being tucked into bed by her mother a few hours ago. Last heard—aye, there's the rub, as Hamlet put it. For Bettina Miller can be heard quite clearly, despite the rather curious fact that she can't be seen at all. Present location? Let's say for the moment—in the Twilight Zone."*

A couple, Chris and Ruth, are awakened by the distant whimpering of their little girl, Tina. Chris slowly gets up to see what the trouble is. Their dog, Mack, begins to bark from their back yard. Chris finds Tina's bed empty, though he can

hear Tina's plea for help. Looking around the room, he says, "I'm here, where are you?" Mack barks again in the back yard.

Chris crouches next to the bed while trying to talk Tina out from underneath it, where he thinks she is hiding. He looks under the bed only to find that nothing is there. Chris can hear Tina (with a strange echo effect) and she can hear him, but neither can see each other. He explains to Ruth that even though they can hear her, their little girl is no longer with them.

Mack is now barking incessantly. Chris calls his physicist friend, Bill, for help and opens the door to let Mack into the house. The dog runs into Tina's room as Ruth, still in the room, watches it go under the bed. She bends over calling it back, but becomes quiet when she sees that it has disappeared. She can still hear the dog's barking (also with the echo now) and Tina's voice.

Bill comes over and examines the wall behind the bed. He taps the wall and finds an invisible portal to another dimension. He explains it by saying sometimes lines in our three dimensions end parallel with, rather than perpendicular to, the fourth dimension.

The adults try to call to Mack to guide Tina back, but their attempts fail. Finally Chris, despite Bill's warnings, leans into the portal and falls into the other dimension. Chris lands in a hazy, foggy, abstract place, where space and shapes are distorted, turning upside down and sideways. When Chris calls to Bill, his voice also echoes. Chris sees Tina and Mack and tries to call them towards him, since he is standing right near the portal. On the other side, he hears Bill's voice

telling him to hurry up. Finally as Tina and Mack close in on him, Bill grabs them and is pulled back into the bedroom. Ruth takes the girl to another room.

Bill explains that Chris was actually only halfway in, despite Chris thinking he was standing up in the new dimension. Bill was in fact holding on to Chris the entire time. He was telling Chris to hurry because the portal was actually closing, and had Chris remained there for any longer than a few more seconds, he would have been cut in two as the portal closed with half his body in the other dimension. As Bill puts it to Chris, 'Another few seconds, and half of you would've been here, and the other half...'

Closing narration — *"The other half where? The fourth dimension? The fifth? Perhaps. They never found the answer. Despite a battery of research physicists equipped with every device known to man, electronic and otherwise, no result was ever achieved, except perhaps a little more respect for and uncertainty about the mechanisms of the Twilight Zone."*

Person or Persons Unknown

Season 3

Episode Number: 92

Season Episode: 27

Originally aired: Friday March 23, 1962
Writer: Charles Beaumont
Director: John Brahm
Show Stars: Richard Long (David Andrew Gurney), Frank Silvera (Dr. Koslenko), Shirley Ballard (Wilma #1), Julie Van Zandt (Wilma #2), Betty Harford (Clerk), Edmund Glover (Asst. Account Manager (George)), Michael Keep (Policeman), Joe Higgins (Bank Guard), John Newton (Cooper), John Brahm (Winston Churchill), Robert McCord (Man on Steps Eating Apple), Rod Serling (Narrator / Self — Host), Harry Swoger (Bar-tender)
Production Code: 4828
Summary: Paying homage to *It's a Wonderful Life* (1946), David Gurney wakes up to another ordinary day. Except today, nobody knows who he is including his own wife Wilma.



Opening narration — *"Cameo of a man who has just lost his most valuable possession. He doesn't know about the loss yet, in fact, he doesn't even know about the possession, because, like most people, David Gurney has never really thought about the matter of his identity, but he's going to be thinking a great deal about it from now on, because that is what he's lost, and his search for it is going to take him into the darkest corners of the Twilight Zone."*

David Gurney wakes up from a night of wild partying to find that nobody recognizes him, and all evidence of his identity had disappeared. His wife, friends, co-workers, and mother all deny knowing

him. He is placed in an insane asylum, where his doctor, Koslenko, tells him that David Gurney doesn't exist, and is only a delusional construct. Gurney deems this impossible since he has extensive memories of his life and the people he knows, and becomes convinced that someone wants to blot him out. He jumps through the window of the asylum, steals a van, and goes searching for evidence of his identity. He finds a photograph of him holding his wife, and says that the photo and its date disprove his wife's claim that she never saw him before. However, when the police arrive with the psychiatrist, the picture has somehow changed and portrays Gurney alone, inexplicably grasping thin air. He throws himself to the ground and wakes up in his bed. The whole adventure was a bad dream. His wife gets up from the bed and talks to him from the bathroom, where she removes cream from her face. When she emerges, Gurney is horrified to discover that, even though she acts and talks the same way, his wife does not look at all like the wife he knows.

Closing narration — *"A case of mistaken identity or a nightmare turned inside out? A simple loss of memory or the end of the world? David Gurney may never find the answer, but you can be sure he's looking for it in the Twilight Zone."*

The Little People

Season 3
Episode Number: 93
Season Episode: 28

Originally aired: Friday March 30, 1962
Writer: Rod Serling
Director: William F. Claxton
Show Stars: Joe Maross (Navigator Peter Craig), Claude Akins (Cmdr. William Fletcher), Michael Ford (Spaceman), Robert Eaton (Spaceman), Rod Serling (Narrator / Self — Host)
Production Code: 4822
Summary: On a desolate planet, two astronauts discover an entire society populated by incredibly small beings. One of the astronauts decides to rule the society as a god.



Opening narration — *"The time is the space age, the place is a barren landscape of a rock-walled canyon that lies millions of miles from the planet Earth. The cast of characters? You've met them: William Fletcher, commander of the spaceship; his co-pilot, Peter Craig. The other characters who inhabit this place you may never see, but they're there, as these two gentlemen will soon find out. Because they're about to partake in a little exploration into that gray, shaded area in space and time that's known as The Twilight Zone."*

Astronauts William Fletcher and Peter Craig — each of whom happens to be the chief thorn in the other's side — set down in a canyon on another planet to repair their ship. While scouting around, Craig finds a city populated by people no bigger than ants.

He begins terrorizing the population by crushing three of their buildings (Fletcher interferes with his destruction), proclaiming himself a god; although Fletcher said that the people are no different than we are, Craig believes that they've "been created in his image" — even going so far as forcing them to build a life-size statue of him. Fletcher comes to inform him the repairs are done and they can depart, but Craig pulls a gun on him and orders Fletcher to leave him alone; there's no room for two gods.

Fletcher leaves disgustedly, and immediately another ship lands. Two spacemen, big as mountains, emerge (they're repairing their ship). One of them picks Craig up and accidentally crushes him. The Little People rejoice at the death of their bullying "god", pulling the statue of Craig down, on top of his lifeless body.

Closing narration — *"The case of navigator Peter Craig, a victim of a delusion. In this case, the dream dies a little harder than the man. A small exercise in space psychology that you can try on for size — in the Twilight Zone."*

Four O'Clock

Season 3

Episode Number: 94

Season Episode: 29

Originally aired: Friday April 06, 1962
Story: Price Day
Teleplay: Rod Serling
Director: Lamont Johnson
Show Stars: Theodore Bikel (Oliver Crangle), Phyllis Love (Mrs. Lucas), Linden Chiles (Hall), Moyna MacGill (Mrs. Williams), Rod Serling (Narrator / Self — Host)
Production Code: 4832
Summary: A very obsessed man wants to expose evil in the world, investigating people he sees as murderers, subversives, perverts and communists, then attempting to ruin their lives.



Opening narration — *"That's Oliver Crangle, a dealer in petulance and poison. He's rather arbitrarily chosen four o'clock as his personal Götterdämmerung, and we are about to watch the metamorphosis of a twisted fanatic, poisoned by the gangrene of prejudice, to the status of an avenging angel, upright and omniscient, dedicated and fearsome. Whatever your clocks say, it's four o'clock, and wherever you are it happens to be the Twilight Zone."*

Oliver Crangle is a fanatic who maintains records of people he believes harmful to society, calling and writing to their employers to alert them of their actions, demand their immediate firing, and threaten to involve higher authorities if they don't comply. Unsatisfied with the results of his anonymous calls and letters, he searches for a more effective way to eliminate evil from the world. He settles on the idea of shrinking the "evil" people to two feet tall. He cackles at the idea of that plan. His acts attract the attention of the government, and Agent Hall is sent to investigate. Crangle tells him that he has finally devised a plan to shrink every "evil" person down to two feet tall at 4:00 that afternoon through sheer force of will. Hall dismisses him as a crank, recommends psychiatric help and leaves. Before departing, Crangle warns that Hall will be two feet tall but is ignored. When 4:00 rolls around, Crangle is dismayed to find that he himself has been shrunk to two feet tall. His parrot, Peter, calls him a "nut" for his actions.

Closing narration — *"At four o'clock, an evil man made his bed and lay in it, a pot called a kettle black, a stone-thrower broke the windows of his glass house. You look for this one under 'F' for fanatic and 'J' for justice in the Twilight Zone."*

Hocus-Pocus and Frisby

Season 3

Episode Number: 95

Season Episode: 30

Originally aired: Friday April 13, 1962
Story: Frederic Louis Fox
Teleplay: Rod Serling
Director: Lamont Johnson
Show Stars: Andy Devine (Somerset Frisby), Milton Selzer (Alien), Howard McNear (Mitchell), Dabbs Greer (Scanlan), Clem Bevans (Pete), John Albright (Alien), Larry Breitman (Alien), Peter Brocco (Alien), Rod Serling (Narrator / Self — Host)
Production Code: 4833
Summary: A rural gas station attendant given to telling tall tales about himself is kidnapped by aliens who believe him to be one of Earth's leading intellectuals.



Opening narration — *"The reluctant gentleman with the sizeable mouth is Mr. Frisby. He has all the drive of a broken camshaft and the aggressive vinegar of a corpse. As you've no doubt gathered, his big stock in trade is the tall tale. Now, what he doesn't know is that the visitors out front are a very special breed, destined to change his life beyond anything even his fertile imagination could manufacture. The place is Pitchville Flats, the time is the present. But Mr. Frisby's on the first leg of a rather fanciful journey into the place we*

call the Twilight Zone."

Somerset Frisby has a general store/gas station in a small town, and the townsfolk know him well for the tall tales he spins of his experiences, from his heroism in war to his inventions to his advice to presidents and captains of industry, all of which he fabricates. His friends gather in the store to hear him spin his stories, which they find very entertaining, and he often accompanies himself on harmonica. One evening, as he is alone at closing time, creatures from another planet lure him into their clutches while disguised as humans, then abduct him to their spaceship. They want to add Frisby to their collection of specimens from other planets. The aliens, who accept his tales at face value, have heard Frisby claim eight doctoral degrees, so they want him as the outstanding example of the human race. Ignoring his plea that he is late for supper, the aliens insist that Frisby accompany them to their planet. Frisby pleads that he is simply a shameless liar, but the aliens have no concept of lying, and ask him to just sit quietly and wait for departure. Unable to persuade the aliens to release him, Frisby decides to try to relax by playing his harmonica, and makes the unexpected discovery that the sound is extremely painful to the aliens (who call the notes death sounds). After two or three aliens are rendered senseless by the harmonica, the remaining ones permit Frisby to escape. Running back to the general store, he finds his friends waiting to throw him a surprise party (in the evening's excitement, he has forgotten that it is his birthday). When he tries to tell them what happened, they enjoy a laugh at what they of course take to be another of Frisby's tall tales.

Closing narration — *"Mr. Somerset Frisby, who might have profited by reading an Aesop fable about a boy who cried wolf. Tonight's tall tale from the timberlands — of the Twilight Zone."*

The Trade-Ins

Season 3

Episode Number: 96

Season Episode: 31

Originally aired: Friday April 20, 1962
Writer: Rod Serling
Director: Elliot Silverstein
Show Stars: Joseph Schildkraut (John Holt), Noah Keen (Mr. Vance), Alma Platt (Marie Holt), Theodore Marcuse (Farraday), Edson Stroll (Young John Holt), Terence de Marney (Gambler), Sailor Vincent (Gambler), Mary McMahon (Receptionist), David Armstrong (Surgeon), Rod Serling (Narrator / Self — Host)
Production Code: 4831
Summary: An elderly couple shop for younger replacement bodies, then resort to desperate measures to cover the cost.



Opening narration — *"Mr. and Mrs. John Holt, aging people who slowly and with trembling fingers turn the last pages of a book of life and hope against logic and the preordained that some magic printing press will add to this book another limited edition. But these two senior citizens happen to live in a time of the future when nothing is impossible, even the trading of old bodies for new. Mr. and Mrs. John Holt, in their twilight years — who are about to find that there happens to be a zone with the same name."*

An elderly couple, John and Marie Holt, realize they haven't much time, so they decide to visit a medical center specializing in a new technology: body swapping. The center representative, Mr. Vance, tells them that 98% of couples have been happy with the quality of the swap, but the company offers a return clause if they change their mind afterwards, as the swap procedure can be reversed. The couple decides to trade their aged bodies in for younger models. To their dismay, the swap will cost \$10,000 for both, and they have only half that amount. The old man attempts to earn the rest of the money in a high-stakes poker game. The soft-hearted dealer, seeing the old man put all his money on one hand, secretly folds his winning hand to allow Holt to leave with the same amount he started with. Finally, Mr. Holt has himself changed, intending to use his young body to earn the money for his wife's change. In the end, they realize they can't wait the necessary time for the young Mr. Holt to earn the money for Mrs. Holt's procedure and would rather be old together than for one of them to be young and the other old. He opts for the return clause. His "old" body restored, Mr. and Mrs. Holt depart towards an uncertain future—but their love for each other is "younger" than ever.

Closing narration — *"From Khalil Gibran's The Prophet: 'Love gives naught but itself and takes naught from itself, love possesses not nor would it be possessed, for love is sufficient unto love.' Not a lesson, just a reminder, from all the sentimentalists — in The Twilight Zone."*

The Gift

Season 3

Episode Number: 97

Season Episode: 32

Originally aired: Friday April 27, 1962
Writer: Rod Serling
Director: Allen H. Miner
Show Stars: Geoffrey Horne (Williams / the Alien), Nico Minardos (Doctor), Cliff Osmond (Manolo), Edmund Vargas (Pedro), Vladimir Sokoloff (Guitarist), Paul Mazursky (Officer), Henry Corden (Sanchez), Vito Scotti (Rudolpho), Eumenio Blanco (Townsmen), Carmen D'Antonio (Woman), David Fresco (Man), Lea Marmer (Woman), Joseph V. Perry (Man), Rod Serling (Narrator / Self — Host)

Production Code: 4830
Summary: A man from the stars comes with a gift to a small Mexican village whose residents do not welcome this stranger.



Opening narration — *"The place is Mexico, just across the Texas border, a mountain village held back in time by its remoteness and suddenly intruded upon by the twentieth century. And this is Pedro, nine years old, a lonely, rootless little boy, who will soon make the acquaintance of a traveler from a distant place. We are at present forty miles from the Rio Grande, but any place and all places can be — the Twilight Zone."*

A humanoid alien has just crash-landed outside a mountain village just across the Texas-Mexico border. He has killed a police officer and was wounded by another. When he reaches a village bar, he collapses. A sympathetic doctor operates on him, removing two bullets from his chest. The alien (who refers to himself as "Mr. Williams") explains to the doctor and the bartender that the dead policeman tried to kill him and that he killed the officer in self defense. Mr. Williams becomes friends with Pedro, an orphan whose job is to clean the bar. Pedro receives a gift from Williams, who tells Pedro that he will explain it later. Meanwhile, the bartender notifies the army about Williams' location. Williams attempts to escape back to his ship, but soldiers and villagers corner him. He tries to explain that he has come in peace and that the police officer getting shot was an accident. He tells Pedro to show the gift to the doctor, but the villagers take the gift from him and set it on fire, claiming that it must be black magic or of the devil. As the villagers watch Pedro and Williams reaching for each other, fear drives them to shoot Williams before he has a chance to harm the boy. With Williams lying dead, the doctor picks up the remains of the gift from the fire. He reads the note on it aloud: "Greetings to the people of Earth: We come...in peace. We bring you this gift. The following chemical formula is...a vaccine against all forms of cancer..." The rest is burned away. The doctor states, "We have not just killed a man; we have killed a dream."

Closing narration — *"Madeiro, Mexico, the present. The subject: fear. The cure: a little more faith. An RX off a shelf — in the Twilight Zone."*

The Dummy

Season 3

Episode Number: 98

Season Episode: 33

Originally aired: Friday May 04, 1962
Story: Lee Polk
Teleplay: Rod Serling
Director: Abner Biberman
Show Stars: Cliff Robertson (Jerry Etherson), Frank Sutton (Frank), George Murdock (Willie), John Harmon (Georgie), Sandra Warner (Noreen), Ralph Manza (Doorkeeper), Rudy Dolan (Emcee), Bethelynn Grey (Chorus Girl), Rod Serling (Narrator / Self — Host), Edy Williams (Chorus Girl)

Production Code: 4834
Summary: Ventriloquist Jerry Etherson is convinced that his dummy, Willie, is alive and evil. He locks Willie in a trunk and makes plans for a new act with a new dummy. Too bad he didn't clear those plans with Willie first.



Opening narration — *"You're watching a ventriloquist named Jerry Etherson, a voice-thrower par excellence. His alter ego, sitting atop his lap, is a brash stick of kindling with the sobriquet 'Willy.' In a moment, Mr. Etherson and his knotty-pine partner will be booked in one of the out-of-the-way bistros, that small, dark, intimate place known as the Twilight Zone."*

The episode opens with ventriloquist Jerry Etherson and his dummy Willie in the middle of one of his acts, somewhere in New York City. After the act, Jerry goes back to his dressing room and begins to drink from a liquor bottle he'd hidden in a drawer. His agent, Frank, comes in and is upset that Jerry has resumed drinking.

Jerry tells Frank that Willie is alive and frequently talks to him. When Jerry tells the agent that he is at the mercy of the dummy, Frank does not believe Jerry and thinks he might need psychiatric help.

Jerry decides that he is going to perform with a different dummy, "Goofy Goggles", for his next act (and all future acts) and locks Willie in a trunk. After the second act, which is not as successful as the ones with Willie, he tells his agent that he is quitting, and is leaving to go to Kansas City and try to get away from Willie. Frank tells him that it doesn't matter where he goes; he'll still have this delusion if he doesn't deal with it here and now. While he's standing outside the back door to the theater, he hears faint whispers of Willie's voice. Jerry sees the dummy's shadow and continues to hear his voice until a coworker from the theater walks up and asks if anything is wrong. Jerry invites her to get a drink, but he does it nervously and eccentrically, thereby causing the woman to become frightened and run away.

Once she was gone, Jerry hears Willie's voice again and runs back into the theater. He goes into his dark dressing room, opens the trunk and throws the dummy on the floor, brutally smashing it. But when he turns on the light, he realizes that he destroyed the Goofy Goggles dummy that he was going to use in his future acts, and he couldn't understand how he could have got the wrong one. He then sees Willie sitting on the couch, talking to him and laughing at him. Jerry asks how he can be real when he's made of wood, and Willie tells him that it was he, Jerry, who made him alive. Realizing the truth, Jerry lowers his head, knowing he stuck with Willie forever as the dummy cackles crazily.

The scene cuts to a stage in Kansas City announcing that the next act will be "Jerry & Willie", and we see the beginning of the act from the back of the man who walked out. As the camera rotates to the front, it is revealed that the man is actually Willie, and he is holding Jerry who has been turned into a ventriloquist dummy.

Closing narration — *"What's known in the parlance of the times as the old switcheroo, from boss to blockhead in a few uneasy lessons. And if you're given to nightclubbing on occasion, check this act. It's called Willy and Jerry, and they generally are booked into some of the clubs along the 'Gray Night Way' - known as The Twilight Zone."*

Young Man's Fancy

Season 3

Episode Number: 99

Season Episode: 34

Originally aired: Friday May 11, 1962
Writer: Richard Matheson
Director: John Brahm
Show Stars: Phyllis Thaxter (Virginia Lane Walker), Alex Nicol (Alex Walker), Wallace Rooney (Mr. Wilkinson), Helen Brown (Mrs. Henrietta Walker), Rickey Kelman (Young Alex), Rod Serling (Narrator / Self — Host)
Production Code: 4813
Summary: Newlywed Alex Walker finds himself being pulled back to his childhood and back to his widowed mother in the house where he grew up.



Opening narration — *"You're looking at the house of the late Mrs. Henrietta Walker. This is Mrs. Walker, herself, as she appeared twenty-five years ago. And this, except for isolated objects, is the living room of Mrs. Walker's house, as it appeared in that same year. The other rooms, upstairs and down, are pretty much the same. The time, however, is not twenty-five years ago - but now. The house of the late Mrs. Henrietta Walker is, you see, a house which belongs almost entirely to the past, a house which, like Mrs. Walker's*

clock here, has ceased to recognize the passage of time. Only one element is missing now, one remaining item in the estate of the late Mrs. Walker: her son, Alex, thirty-four years of age and, up 'til twenty minutes ago, the so-called 'perennial bachelor.' With him is his bride, the former Miss Virginia Lane. They're returning from the city hall in order to get Mr. Walker's clothes packed, make final arrangements for the sale of the house, lock it up, and depart on their honeymoon. Not a complicated set of tasks, it would appear, and yet the newlywed Mrs. Walker is about to discover that the old adage 'You can't go home again' has little meaning — in The Twilight Zone."

A newly married husband and wife return to the husband's late mother's home where he grew up. The plan is to get the house ready to sell. He finds it very difficult to leave the place, let alone sell it, and he can't bear it. In the house, his new wife is bothered by constant reminders that the mother is somehow present in the house and vying for her son's loyalty. Eventually the man becomes so engrossed in childhood memories that his mother reappears, and he becomes a child again. His wife accuses the mother of causing this, but the mother says it was not her doing. The husband — now a young boy — tells his "wife" to "Go away, lady—we don't need you anymore." The horror-struck wife flees the house, leaving her boy-husband and his spectral mother behind.

Closing narration — *"Exit Miss Virginia Lane, formerly and most briefly Mrs. Alex Walker. She has just given up a battle and in a strange way retreated, but this has been a retreat back to reality. Her opponent, Alex Walker, will now and forever hold a line that exists in the past. He has put a claim on a moment in time and is not about to relinquish it. Such things do happen — in the Twilight Zone."*

I Sing the Body Electric

Season 3
Episode Number: 100
Season Episode: 35

Originally aired: Friday May 18, 1962
Writer: Ray Bradbury
Director: William F. Claxton, James Sheldon
Show Stars: Josephine Hutchinson (Grandma Robot), David White (George Rogers), Vaughn Taylor (Salesman), Doris Packer (Nedra), Charles Herbert (Tom Rogers), Veronica Cartwright (Anne Rogers), Dana Dillaway (Karen Rogers), Susan Crane (Older Ann), Paul Nesbitt (Older Tom), Judee Morton (Older Karen), David Armstrong (Van Driver), Rod Serling (Narrator / Self — Host)
Production Code: 4826
Summary: A recent widower, needing loving care for his three young children, orders a cybernetic "grandmother". While two of the children accept her, one of his daughters fiercely rejects her, with near tragic consequences.



Opening narration — *"They make a fairly convincing pitch here. It doesn't seem possible, though, to find a woman who must be ten times better than Mother, in order to seem half as good — except, of course, in The Twilight Zone."*

The widowed father of three children takes the children to a factory, Facsimile Ltd., to pick out a new robotic grandmother. When she arrives, young Tom and Karen are quickly smitten by the magical "grandmother." But older daughter Anne is initially reluctant; "Grandma" reminds her too much of her own mother, who died and left her a bitter young girl. Anne tries to run away, and accidentally runs in front of an oncoming van.

Grandma throws herself in front of the van and is struck, saving the girl. Anne grows to love her when she realizes that Grandma is indestructible and will not leave them like their own mother had. Serling describes the children's time with her.

"As of this moment, the wonderful electric grandmother moved into the lives of children and father. She became integral and important, she became of the essence. As of this moment, they would never see lightning, never hear poetry read, never listen to foreign tongues without thinking of her. Everything they would ever see, hear, taste, feel would remind them of her. She was all life and all life was wondrous, quick, electrical like her."

The children grow up and are ready for college, however it's time for "grandmother" to move on to another family as she is apparently not needed anymore. The grandmother expresses her sadness to leave, yet reassures the children that they brought her just as much joy as she brought them, and that, with time, and if she keeps being a good grandmother to other children, she will even be ultimately rewarded with the gift of life and humanity. The children say their farewells and "grandmother" leaves the house for good.

Closing narration — *"A fable? Most assuredly. But who's to say at some distant moment there might be an assembly line producing a gentle product in the form of a grandmother, whose stock in trade is love? Fable, sure — but who's to say?"*

Cavender Is Coming

Season 3
Episode Number: 101
Season Episode: 36

Originally aired: Friday May 25, 1962
Writer: Rod Serling
Director: Christian Nyby
Show Stars: Jesse White (Harmon Cavender), Carol Burnett (Agnes Grep), Howard Smith (Polk), Frank Behrens (Stout), Sandra Gould (Woman #1), Albert Carrier (Frenchman), Barbara Morrison (Matron), Donna Douglas (Debutante), Danny Kulick (Child), Jack Younger (Truck Driver), John Fiedler (Field Rep #3), Boyd Cabeen (Party Guest), Oliver Cross (Party Guest), Maurice Dallimore (Man), Ken DuMain (Party Guest), Pitt Herbert (Field Rep #2), George Holmes (Party Guest), Jimmie Horan (Party Guest), Stan Jones (Field Rep #4), Marilyn Malloy (Woman in Automobile), Adrienne Marden (Woman #2), Robert McCord (Waiter), Hans Moebus (Theatre Patron), Rory O'Brien (Little Boy), William O'Connell (Field Rep #1), Murray Pollack (Party Guest), Leoda Richards (Theatre Patron), Cosmo Sardo (Party Guest), Rod Serling (Narrator / Self — Host), Norma Shattue (Little Girl), Roy N. Sickner (Bus Driver), Sally Yarnell (Party Guest)

Production Code: 4827
Summary: Inept guardian angel Harmon Cavender is given a chance to earn his wings by helping an unconventional big city woman, the young, awkward Agnes Grep.



Opening narration — *"Submitted for your approval: the case of one Miss Agnes Grep, put on Earth with two left feet, an overabundance of thumbs and a propensity for falling down manholes. In a moment she will be up to her jaw in miracles, wrought by apprentice angel Harmon Cavender, intent on winning his wings. And, though, it's a fact that both of them should have stood in bed, they will tempt all the fates by moving into the cold, gray dawn of the Twilight Zone."*

Agnes Grep, unemployed and behind on her rent, gets help from Cavender, her guardian angel, who has to make Agnes happier in twenty-four hours to earn his wings. At one point, Cavender tries to change the bus Agnes is riding on into a convertible with a chauffeur, however he goofed twice, so they decided to get back to the bus, causing the bus driver to resign. Cavender provides riches and friends, a luxurious apartment and an active social life, but while it is a dazzling run, Agnes realizes she is happier with her normal life, despite all its shortcomings. Cavender reluctantly restores everything to the way it was and returns to Heaven. To his surprise, he earns Polk the Head Angel's approval upon seeing Agnes' happiness. However, the Head Angel determines that, before Cavender can earn his wings, he must help "other deserving subjects down there", and

those will be his assignments for future evaluation. "In a strange way", the Head Angel muses, "I feel sorry for them..."

Closing narration — *"A word to the wise now to any and all who might suddenly feel the presence of a cigar-smoking helpmate who takes bankbooks out of thin air. If you're suddenly aware of any such celestial aids, it means that you're under the beneficent care of one Harmon Cavender, guardian angel. And this message from the Twilight Zone: lotsa luck!"*

The Changing of the Guard

Season 3
Episode Number: 102
Season Episode: 37

Originally aired: Sunday July 01, 1962
Writer: Rod Serling
Director: Robert Ellis Miller
Show Stars: Donald Pleasence (Professor Ellis Fowler), Liam Sullivan (Headmaster), Philippa Bevans (Mrs. Landers / Housekeeper), Tom Lowell (Artie Beechcroft), Russell Horton (Bartlett), Buddy Joe Hooker (Dickie Weiss), Robert Biheller (Graham), Kevin O'Neal (Butler), Jimmy Baird (Boy), Kevin Jones (Boy), Darryl Richard (Thompson), James Browning (Rice), Pat Close (Hudson), Dennis Kerlee (Whiting), Rod Serling (Narrator / Self — Host), Laird Stuart (Boy)
Production Code: 4835
Summary: After being forced to retire, Professor Fowler contemplates suicide when he doesn't feel he's made a difference in the world.



Opening narration — *"Professor Ellis Fowler, a gentle, bookish guide to the young, who is about to discover that life still has certain surprises, and that the campus of the Rock Springs School for Boys lies on a direct path to another institution, commonly referred to as the Twilight Zone."*

Professor Ellis Fowler is an elderly English literature teacher at a boys' prep school in Vermont, who is forced into retirement after teaching for more than 50 years at the school. Looking through his old yearbooks and reminiscing about his former students, he becomes convinced that all of his lessons have been in vain and that he has accomplished nothing

with his life. Deeply depressed, he prepares to kill himself on the night of Christmas Eve next to a statue of the famous educator Horace Mann. Before he can commit suicide, however, he is called back to his classroom by a phantom bell, where he is visited by ghosts of several boys who were his students, some of whom later died heroically. The boys each tell him that he inspired them to become better men. Deeply moved, Fowler accepts his retirement, content that his life is fuller for having enriched the lives of the boys.

Closing narration — *"Professor Ellis Fowler, teacher, who discovered rather belatedly something of his own value. A very small scholastic lesson from the campus of - The Twilight Zone."*

Season Four

In His Image

Season 4
Episode Number: 103
Season Episode: 1

Originally aired: Thursday January 03, 1963
Writer: Charles Beaumont
Director: Perry Lafferty
Show Stars: George Grizzard (Alan Talbot / Walter Ryder Jr.), Gail Kobe (Jessica Connelly), Katherine Squire (The Old Woman), Wallace Rooney (Man), George Petrie (Driver), James Seay (Sheriff), Jamie Forster (Hotel Clerk), Sherry Granato (Girl), Rod Serling (Narrator / Self — Host)
Production Code: 4851
Summary: A young man grapples with an urge to kill and confusion about his origins.



Opening narration — *"What you have just witnessed could be the end of a particularly terrifying nightmare. It isn't — it's the beginning. Although Alan Talbot doesn't know it, he's about to enter a strange new world, too incredible to be real, too real to be a dream. It's called The Twilight Zone."*

Alan Talbot seems to be an average man leading a seemingly normal life. He falls in love with a woman named Jessica Connelly. One day, he starts hearing strange noises that give him head pains and the urge to kill. As a result, he throws a religious fanatic under a train.

Upon visiting his home-town with Jessica, his memory seems to betray him. Nothing in the town is as he remembers. While seeking answers, he comes face to face with his double. It turns out that he is an android created in the image of Walter Ryder, provided with Walter's memories from twenty years before. Alan is the third prototype and has been "living" for eight days, as Walter had tried to create a less flawed image of himself. Unfortunately, Alan is insane and can't be fixed; he stabbed Walter with a pair of scissors before escaping.

Knowing what he really truly is, Alan tells Walter all about Jessica so that Walter can replace him, but he then malfunctions and tries to kill Walter. After the struggle with an ambiguous outcome, the survivor goes to Jessica in the morning, and is implied that the two will marry. In the final scene, it is revealed that the survivor is Walter while Alan lies amid the wreckage of the laboratory where he was "born".

Closing narration — *"In a way, it can be said that Walter Ryder succeeded in his life's ambition, even though the man he created was, after all, himself. There may be easier ways to self-improvement, but sometimes it happens that the shortest distance between two points is a crooked line — through the Twilight Zone."*

The Thirty-Fathom Grave

Season 4
Episode Number: 104
Season Episode: 2

Originally aired: Thursday January 10, 1963
Writer: Rod Serling
Director: Perry Lafferty
Show Stars: Mike Kellin (Chief Bell), Simon Oakland (Captain Beecham), David Sheiner (Doc), John Considine (McClure), Bill Bixby (OOD), Conlan Carter (Ensign Marmer), Forrest Compton (ASW Officer), Henry Scott (Jr. OOD), Anthony D. Call (Lee Helmsman), Charles Kuenstle (Sonar Operator), Derrik Lewis (Helmsman), Vincent Baggetta (Sailor), Louie Elias (Sailor), Rod Serling (Narrator / Self — Host)

Production Code: 4857
Summary: As a U.S. Navy destroyer cruises near Guadalcanal in the South Pacific, its sonar detects muted but constant hammering on metal undersea. The eerie sounds emanate from a submarine on the ocean floor, apparently there since World War II. The ship's chief boatswain's mate becomes very nervous, having served aboard that sub — and he was its sole survivor.



Opening narration — *"Incident one hundred miles off the coast of Guadalcanal. Time: the present. The United States naval destroyer on what has been a most uneventful cruise. In a moment, they're going to send a man down thirty fathoms and check on a noisemaker — someone or something tapping on metal. You may or may not read the results in a naval report, because Captain Beecham and his crew have just set a course that will lead this ship and everyone on it — into The Twilight Zone."*

In 1963, a U.S. Navy destroyer is on a routine patrol off Guadalcanal, when sonar picks up the sound of metallic clanging beneath the waves; the crew

speculates that it sounds like a hammer. It's soon discovered that a submarine is on the ocean floor, but inquiries to naval command reveal no recent sinkings or incidents of any kind in the area. A joking suggestion from some of the crew that the sub may be haunted sends an anxious and bewildered Chief Bell, who had been feeling unwell for a couple of days before, into a frenzy of bizarre behavior, including fainting spells. The destroyer's commander, Captain Beecham, orders the ship's diver, McClure, to investigate. They find out that it's an American submarine, and there is definite hammering coming from inside. "Who could be inside that sub?" wonders a crewman. Beecham replies, "Somebody who dies damn hard!" The revelation that the submarine is American sends Chief Bell into an even greater neurosis, who begins to see apparitions of dead sailors beckoning him to come to them. The ship's doctor unsuccessfully tries to convince Bell that he is just having nightmares, and reports to the captain that Bell is experiencing effects of psychological trauma usually caused by wartime experiences. McClure later discovers the number of the submarine, "714", which Beecham is able to identify as belonging to a submarine that was

sunk during the Battle of the Eastern Solomons, almost 21 years ago. Although stunned at the idea that someone inside the submarine could still be alive, Beecham asks naval command for a submarine rescue operation. Upon returning to the ship, the diver gives Beecham a dog tag he recovered from the ship, which is revealed to have belonged to Chief Bell. When Beecham shows the dog tag to Bell, he begins to recollect that he was indeed on that same submarine 21 years before during the battle, when it was surrounded by enemy Japanese ships. Bell recalls that he had been a signalman, and had dropped a signal light while attempting to change the infrared filter in the middle of night, causing the filter to fall off. As a result, Japanese ships were able to see the submarine and attack it mercilessly. Bell fell off the submarine amidst the shelling, and although the captain took the submarine underwater, it sank due to the Japanese attack. Bell was later rescued by an American destroyer that came into the area. Bell tells Beecham that he now understands that the clanging noise is being made by the dead crew underwater, who know he is above them right now and are demanding that he join them in death. Bell is overcome by survivor guilt and feels responsible for sinking the submarine, as well as for being the only one of the crew to escape. Despite Beecham's efforts to explain to Bell that he wasn't guilty of cowardice or responsible for the sinking of a submarine already surrounded by enemy ships, Bell races to the deck and jumps overboard. The ship's crew are unable to save Bell or recover his body from the water. Later, McClure accompanies the rescue mission into the drowned submarine. Upon returning to the ship, he reports to Beecham that he had found the periscope shears cut in half, with one swinging back and forth. When Beecham asks him to confirm that this was the clanging noise they had heard, McClure agrees, but adds that he had also seen the remains of eight dead sailors, one of whom was holding a hammer in his hand.

Closing narration — *"Small naval engagement, the month of April 1963. Not to be found in any historical annals. Look for this one filed under 'H' for haunting — in the Twilight Zone."*

Valley of the Shadow

Season 4
Episode Number: 105
Season Episode: 3

Originally aired: Thursday January 17, 1963
Writer: Charles Beaumont
Director: Perry Lafferty
Show Stars: David Opatoshu (Dorn), Ed Nelson (Philip Redfield), Natalie Trundy (Ellen Marshall), Jacques Aubuchon (Connolly), Dabbs Greer (Evans), James Doohan (Father), Morgan Brittany (Girl), Henry Beckman (Townsmen), Bart Burns (Townsmen), King Calder (Townsmen), Pat O'Hara (Townsmen), Sandy Kenyon (The Attendant), Rod Serling (Narrator / Self — Host)

Production Code: 4861
Summary: A reporter stumbles into a peaceful town where miracles seem to occur due to technology and the townsfolk won't let him leave.



Opening narration — *"You've seen them. Little towns, tucked away far from the main roads. You've seen them, but have you thought about them? What do the people in these places do? Why do they stay? Philip Redfield never thought about them. If his dog hadn't gone after that cat, he would have driven through Peaceful Valley and put it out of his mind forever. But he can't do that now, because whether he knows it or not, his friend's shortcut has led him right into the capital of the Twilight Zone."*

A reporter named Philip Redfield gets lost while driving on unfamiliar back roads, and stops in Peaceful Valley, New Mexico, to get directions and gasoline. He soon finds himself forbidden to leave the small, isolated town when he accidentally witnesses a secret mechanical device which can control and rearrange atoms, making things appear and disappear, assemble and reassemble. The town refuses to share this and other amazing technology that had been given to them by a "great man of science" from an unknown land and planet (implying super intelligence from an alien world) until "men learn the ways of peace." The town elders tell Redfield that their law states that he has either the choice of staying forever in Peaceful Valley as a citizen, where all of his needs and wants will be met and where he will live in constant harmony, or he must be executed to preserve the town's secrets. He ultimately chooses to stay in the town, or what he describes as a prison, and yearns for the freedom of his old life and the glory of curing all sickness, ending hunger, and essentially saving the world. Redfield becomes romantically involved with Ellen, who appears to be the town's only adult his age. She convinces him that she wants to be with him even if it means leaving Peaceful Valley. The backwater confinement chafes, and Redfield decides to make a break for it one evening. Knowing that the elders will try to stop him, he uses the technology to make a revolver. Opening the door of the safe that holds the book of formulas sets off an alarm, and he has no choice but to shoot the three town elders to escape. When Ellen uses the device on him, he learns the lesson that had been designed for him by the elders and taught by the great man of science. Once he and Ellen are just outside the town limits (and the force field), he

looks at the book to see it full of blank pages. The town elders, including the mayor that Redfield shot and supposedly killed, reveal that Ellen was a plant and that Redfield spectacularly failed the test, confirming that if their technology reached the outside world, even under the best of intentions, death and destruction would inevitably follow based upon man's greed and inability to live peacefully. Ellen tearfully confesses that her involvement wasn't all a lie, implying that her feelings for him were real, but Redfield will have none of it and approaches what he believes to be his imminent death in the surly, combative manner—being a metaphor for mankind—that has characterized him throughout the episode. The mayor explains that the law calls for Redfield's execution, but he knows of a solution that should satisfy everyone involved. The scene cuts to Redfield sitting in his car receiving change back from gas he has just bought. With his dog by his side, he asks for directions and drives out of town, just after having a strange déjà vu experience when he sees Ellen, with what appear to be tears in her eyes. Whether the events were a dream, or whether Redfield is now in some sort of illusion is left open. Nevertheless, the town elders, when describing the machines that the original great man of science had made, tell Redfield that their main machine is based upon the "time" dimension, and they demonstrated this by reversing the stabbing of one of the elders as an example. This would draw the conclusion that instead of executing Redfield as their law strictly stated, they reversed time in order to preserve their secret without committing the outsider's inhumane crimes (murder, death, destruction), proving that eventually man will learn to live without violence and in peace ... somewhere in The Twilight Zone.

Closing narration — *"You've seen them. Little towns, tucked away far from the main roads. You've seen them, but have you thought about them? Have you wondered what the people do in such places, why they stay? Philip Redfield thinks about them now, and he wonders, but only very late at night, when he's between wakefulness and sleep — in The Twilight Zone."*

He's Alive

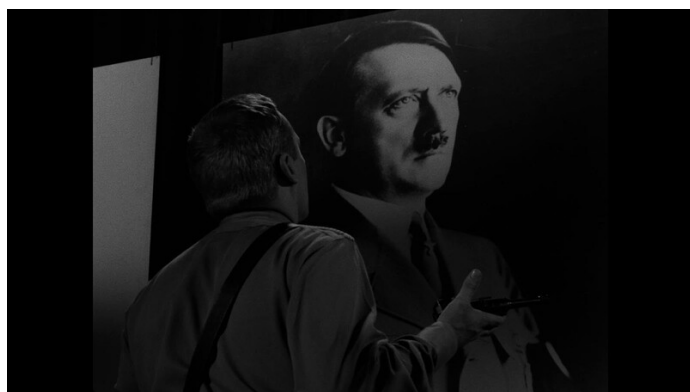
Season 4

Episode Number: 106

Season Episode: 4

Originally aired: Thursday January 24, 1963
Writer: Rod Serling
Director: Stuart Rosenberg
Show Stars: Dennis Hopper (Peter Vollmer), Ludwig Donath (Ernst Ganz), Paul Mazursky (Frank), Howard Caine (Nick), Barnaby Hale (Stanley), Jay Adler (Gibbons), Wolfe Barzell (Proprietor), Bernard Fein (Heckler), Curt Conway (Adolf Hitler), Edward Astran (Audience Member), Chet Brandenburg (Audience Member), Paul Bryar (Cop), Bud Cokes (Audience Member), Joe Evans (Audience Member), Bobby Gilbert (Man With Cat), Buck Harrington (Audience Member), Ed Haskett (Audience Member), Robert McCord (Cop), William Meader (Brawling Townsman), Jim Michael (Guard), Sol Murgi (Audience Member), William H. O'Brien (Audience Member), Jose Portugal (Ice Cream Man), Paul Ravel (Audience Member), Rube Schaffer (Audience Member), Rod Serling (Narrator / Self — Host), Bill Zuckert (Detective)

Production Code: 4856
Summary: A tiny neo-Nazi organization struggles pathetically to succeed in a big city. A mysterious figure begins to ruthlessly guide a young, insecure U.S. Nazi leader, and the group begins to draw more attention.



Opening narration — *"Portrait of a bush-league fuehrer named Peter Vollmer, a sparse little man who feeds off his self-delusions and finds himself perpetually hungry for want of greatness in his diet. And like some goose-stepping predecessors, he searches for something to explain his hunger, and to rationalize why a world passes him by without saluting. The something he looks for and finds is in a sewer. In his own twisted and distorted lexicon, he calls it faith, strength, truth. But in just a moment, Peter Vollmer will ply his trade*

on another kind of corner, a strange intersection in a shadowland called The Twilight Zone."

Peter Vollmer, the leader of a small and struggling Nazi group, is visited by a shadowy figure who teaches him how to enthrall a crowd. The figure instructs Vollmer to arrange the death of one of his followers, Nick, thereby creating a martyr to rally everyone around. Following the figure's instructions and assistance, Vollmer is considerably more successful and his group's following grows. However, the elderly Jewish man that Vollmer lives with, Ernst Ganz, spent nine years in Dachau and strongly disapproves of Vollmer's politics of hatred. Ernst disrupts a rally, accusing Vollmer of being "nothing but a cheap copy" of Adolf Hitler. After the failed rally, responding to the shadowy man's accusation that Vollmer has the instincts of a rabbit, Vollmer demands to know who his mysterious benefactor is. The man steps forward from the shadows to reveal himself to be Adolf Hitler.

The figure orders Peter to kill Ernst, and Peter steels himself enough to complete the task. Hitler congratulates him and asks him how it felt. Peter replies that he felt immortal. Hitler's thundering response is "Mr. Vollmer! We ARE immortal!" Afterwards, police arrive to arrest Peter

for complicity to commit Nick's murder; he is shot while fleeing the scene. Peter stares at his bullet wound, astonished by the pain...and by the sight of his own blood. He addresses the police: "There's something very wrong here...Don't you understand that I'm made out of steel!?"

Hitler leaves the dying Vollmer, off to look for another worthy candidate.

Closing narration — *"Where will he go next, this phantom from another time, this resurrected ghost of a previous nightmare — Chicago? Los Angeles? Miami, Florida? Vincennes, Indiana? Syracuse, New York? Anyplace, everyplace, where there's hate, where there's prejudice, where there's bigotry. He's alive. He's alive so long as these evils exist. Remember that when he comes to your town. Remember it when you hear his voice speaking out through others. Remember it when you hear a name called, a minority attacked, any blind, unreasoning assault on a people or any human being. He's alive because through these things we keep him alive."*

Mute

Season 4
Episode Number: 107
Season Episode: 5

Originally aired: Thursday January 31, 1963
Writer: Richard Matheson
Director: Stuart Rosenberg
Show Stars: Barbara Baxley (Cora Wheeler), Frank Overton (Harry Wheeler), Irene Dailey (Miss Frank), Ann Jillian (Ilse), Éva Szörényi (Frau Werner), Robert Boon (Holger Nielsen), Claudia Bryar (Frau Nielsen), Percy Helton (Tom Poulter), Oscar Beregi Jr. (Karl Werner), Fred Aldrich (Pedestrian), William Challee (Rude man on porch), Bill Erwin (Man in Flashback), Charles Morton (Bartender), Norbert Schiller (Committee member in prologue), Rod Serling (Narrator / Self — Host), Glen Walters (Pedestrian)

Production Code: 4858
Summary: The orphaned daughter of telepathic parents must learn to speak and deal with a world she cannot communicate in.



Opening narration — *"What you're witnessing is the curtain-raiser to a most extraordinary play; to wit, the signing of a pact, the commencement of a project. The play itself will be performed almost entirely offstage. The final scenes are to be enacted a decade hence with a different cast. The main character of these final scenes is Ilse, the daughter of Professor and Mrs. Nielsen, age two. At the moment she lies sleeping in her crib, unaware of the singular drama in which she is to be involved. Ten years from this moment, Ilse*

Nielsen is to know the desolating terror of living simultaneously in the world—and in the Twilight Zone."

Ilse, a twelve-year-old girl, is orphaned when her parents die in a fire. She is left in the care of others unaware of her true condition. It seems that her parents raised her in ignorance, and did not even teach her to talk. In actuality, Ilse was raised (along with other children in far-away Europe) by parents who subjected her to a language deprivation experiment in which no one spoke (verbally) with her. The intent was to draw out inherent telepathic abilities that the parents believed all people once possessed, but which had been repressed after the development of spoken language.

The experiment with Ilse was particularly successful: Ilse communicated well telepathically. But after the death of her parents, Ilse lives in a world of people who speak with voices instead of their minds, and her life is turned upside down. Her teacher also possesses telepathic abilities but believes they are a corruption to be overcome and works vehemently to destroy them.

By the time she is found by a couple from Germany who also raised their child as part of the experiment, Ilse's telepathic capability has been ruined by her public school experience and the genuine love of her normal, adoptive parents. Ilse also wants to stay.

It is explained at the end that Ilse's parents, while being nice to her, had not loved her, but viewed her primarily as a living experiment.

Closing narration — *"It has been noted in a book of proven wisdom that perfect love casteth out fear. While it's unlikely that this observation was meant to include that specific fear which follows the loss of extrasensory perception, the principle remains, as always, beautifully intact. Case in point, that of Ilse Nielsen, former resident of the Twilight Zone."*

Death Ship

Season 4
Episode Number: 108
Season Episode: 6

Originally aired: Thursday February 07, 1963
Writer: Richard Matheson
Director: Don Medford
Show Stars: Jack Klugman (Captain Ross), Ross Martin (Lieutenant Mason), Fred Beir (Lieutenant Carter), Mary Webster (Ruth), Ross Elliott (Kramer), Sara Taft (Mrs. Nolan), Tammy Marihugh (Jeannie), Rod Serling (Narrator / Self — Host)
Production Code: 4850
Summary: An interplanetary expedition from Earth finds an exact duplicate of their ship and themselves crashed on the planet they were surveying. Should they stay or risk taking off and crashing?



Opening narration — *Picture of the spaceship E-89, cruising above the thirteenth planet in star system fifty-one, the year 1997. In a little while, supposedly, the ship will be landed and specimens taken: vegetable, mineral and, if any, animal. These will be brought back to overpopulated Earth, where technicians will evaluate them and, if everything is satisfactory, stamp their findings with the word 'inhabitable' and open up yet another planet for colonization. These are the things that are supposed to happen.*

The Space Cruiser E-89, crewed by Captain Paul Ross, Lt. Ted Mason and Lt. Mike Carter, is on a mission to analyze new worlds and discover if they are suitable for colonization by Earth. Their mission has thus far been routine, but while investigating an uninhabited world, Mason sees a metallic glint in the landscape. He excitedly conjectures that this might be a sign of alien life, but the pragmatic Captain Ross disagrees. Nevertheless, the Cruiser prepares to land next to the mysterious object.

After landing, the men are astounded to see that the gleaming comes from the wreck of a ship exactly like their own. Ross urges caution and restraint but is ignored; the trio heads over to the wreck to investigate it. They soon see that it is indeed the same model of ship as the E-89. Making their way into the interior of the craft, they discover their own lifeless bodies in the wreckage. Mason and Carter are numb with shock as Ross furiously struggles for a logical explanation. He finally decides that they have bent time in such a way as to get a glimpse of the future. All they have to do to avoid their grisly fate is stay on the ground and keep from going back up into space, therefore avoiding the accident. Mason is skeptical and Carter seems disoriented, but they agree with Ross' assessment.

Soon, Carter seemingly finds himself transported back to a pleasant country lane on Earth. There he encounters figures from his past who are dead. He runs to the house that he and his wife shared, and finds it empty except for a telegram notifying Mary Carter that her husband has died in the line of duty.

Carter is wrenched from his vision by Ross, who says he is suffering a delusion. If so, it is a delusion Mason shares. He has just had an emotional reunion with his dead wife and child. When Ross pulls him back to reality, Mason strikes his Captain in rage. Ross, though, now has

a new theory of what is going on: He believes the planet is inhabited by telepathic aliens who are using the humans' fear of death to keep them away from their world. Ross says that if they take the E-89 back up to space, that should break the spell. The men take E-89 back in orbit without a hitch. Mason and Carter grudgingly admit that Ross may have been right about the aliens, but are stunned when Ross says they are going to land the craft again to gather foreign samples to bring back to Earth. After all, now that they know what is going on, what is there left to fear?

The crew lands again, only to discover the wreck of their craft is still present. Confused and fearful, Mason and Carter come to the one and only conclusion left: that they have crashed and are dead. Ross refuses to accept the truth, his stubborn will holding sway over the troubled crew. Ross exclaims that they will go over it again and again until he figures it out. Suddenly, the episode cuts back to Mason's discovery of the glinting object on the planet. "I don't see anything," Ross shrugs.

Closing narration — *"Picture of a man who will not see anything he does not choose to see - including his own death. A man of such indomitable will that even the two men beneath his command are not allowed to see the truth; which truth is, that they are no longer among the living, that the movements they make and the words they speak have all been made and spoken countless times before — and will be made and spoken countless times again, perhaps even unto eternity. Picture of a latter-day Flying Dutchman...sailing into the Twilight Zone."*

Jess-Belle

Season 4

Episode Number: 109

Season Episode: 7

Originally aired: Thursday February 14, 1963
Writer: Earl Hamner, Jr.
Director: Buzz Kulik
Show Stars: Anne Francis (Jess-Belle Stone), James Best (Billy Ben Turner), Laura Devon (Ellwyn Glover), Jeanette Nolan (Granny Hart), Virginia Gregg (Ossie Stone), George Mitchell (Luther Glover), Helen KleeB (Mattie Glover), Jim Boles (Obed Miller), Jon Lormer (Minister), Rod Serling (Narrator / Self — Host)
Production Code: 4855
Summary: Appalachian beauty Jess-Belle can't bear to lose the object of her passion to the local rich girl, so she turns to the local witch for aid. The results bring unexpected and tragic consequences.



Opening narration — *"The Twilight Zone has existed in many lands, in many times. It has its roots in history, in something that happened long, long ago and got told about and handed down from one generation of folk to the other. In the telling, the story gets added to and embroidered on, so that what might have happened in the time of the Druids is told as if it took place yesterday, in the Blue Ridge mountains. Such stories are best told by an elderly grandfather on a cold winter's night by the fireside — in the southern hills of the Twi-*

light Zone."

Jess-Belle, determined that ex-boyfriend Billy-Ben Turner and his fiancée Ellwyn Glover not marry, enlists the aid of local witch Granny Hart. Granny casts a spell that makes Billy-Ben forget Ellwyn and fall madly in love with Jess-Belle. There is a price for the spell: Jess-Belle will transform into a leopard from midnight until dawn. Jess-Belle feels herself growing colder and more heartless with each transformation. The witch explains that her soul has been extinguished, and she has been transformed into a witch herself. Horrified, Jess-Belle considers running away from Billy-Ben. His devotion to her remains unwavering, and she finds herself unable to give up her selfish desire. They arrange to be married. A hunting party including Billy-Ben finds the leopard and shoots it, and it disappears in a cloud of smoke. Billy-Ben finds Jess-Belle's ring on the ground where the leopard had stood. A year later, Billy-Ben marries Ellwyn. Jess-Belle reappears in various threatening forms. Billy-Ben learns from Granny that to kill Jess-Belle he must make a figure of her using clothing she has worn, and stab it through the heart with silver. He returns home to find Ellwyn has been possessed by Jess-Belle. Jess-Belle then asks Billy-Ben to "dance in the moonlight," which means she wants to kill him. Screaming, he runs into the house and locks the door. He puts one of Jess-Belle's dresses on a mannequin and stabs it with one of Jess-Belle's own silver hairpins. Jess-Belle appears in the dress, her eyes roll back, and she disappears. After this, Ellwyn does not remember anything that happened since the wedding, but claims, upon seeing a falling star that "it means a witch has died."

Closing narration — *This is the only episode of the original series with no closing voiceover from Rod Serling, although he does provide an introduction as usual.*

Miniature

Season 4

Episode Number: 110

Season Episode: 8

Originally aired: Friday February 21, 1963
Writer: Charles Beaumont
Director: Walter Grauman
Show Stars: Robert Duvall (Charley Parkes), Pert Kelton (Mrs. Parkes), Barbara Barrie (Myra Russell), William Windom (Dr. Wallman), Lennie Weinrib (Buddy Russell), John McLiam (Guard), Barney Phillips (Diemel), Joan Chambers (Harriet), Chet Stratton (Guide), Richard Angarola (The Suitor), Nina Roman (The Maid), Claire Griswold (The Doll), Norman Burton (Office Worker), Joseph V. Perry (Office Worker), Rod Serling (Narrator / Self — Host)

Production Code: 4862
Summary: Mousey misfit Charley Parkes finds the world unfolding before him in a museum doll house to be more real than his boring job and overbearing mother.



Opening narration — *"To the average person, a museum is a place of knowledge, a place of beauty and truth and wonder. Some people come to study, others to contemplate, others to look for the sheer joy of looking. Charley Parkes has his own reasons. He comes to the museum to get away from the world. It isn't really the sixty-cent cafeteria meal that has drawn him here every day. It's the fact that here in these strange, cool halls, he can be alone for a little while, really and truly alone. Anyway, that's how it was before he got lost, and wandered into the Twilight Zone."*

Charley Parkes thinks he sees a figure in a museum dollhouse that comes alive. He returns to the museum numerous times and gazes into the dollhouse. He keeps coming back and sees the doll in the house become animated. A guard tells him that the doll is not mechanical, but merely carved from a single block of wood, but this does not disillusion Charley.

Charley gradually falls in love with the figure, a woman who is in an abusive relationship with a male figure in the dollhouse. There is also a female housekeeper in the dollhouse. Charley is committed to a psychiatric hospital because of his belief that the figures in the dollhouse are alive, and because he smashes the glass case of the dollhouse in an attempt to rescue the doll from the abusive male doll. He eventually is "rehabilitated", after some resistance, by pretending to be disabused of the delusion, and is returned to the care of his mother.

On the evening of his return home, his mother, sister, brother-in-law and a friend of his sister (who is interested in dating him) plan to celebrate his release with him, but discover that he has escaped from the house. They contact the psychiatrist who treated Charley in the hospital and surmise that he has returned to the museum and the dollhouse. At the museum, Charley reveals his feelings for the figure and that he relates to her in certain aspects (the woman dealing with an abusive suitor and Charley dealing with his overbearing mother). The family members,

psychiatrist, and museum guards search the museum for Charley but find nothing. One guard glances into the dollhouse and sees Charley, now a miniature figure, finally together with his love in the dollhouse, sharing a stereoscope. Smiling, the guard decides to never reveal what he has witnessed.

Closing narration — *"They never found Charley Parkes, because the guard didn't tell them what he saw in the glass case. He knew what they'd say, and he knew they'd be right too, because seeing is not always believing. Especially if what you see happens to be an odd corner of the Twilight Zone."*

Printer's Devil

Season 4

Episode Number: 111

Season Episode: 9

Originally aired: Thursday February 28, 1963
Writer: Charles Beaumont
Director: Ralph Senensky
Show Stars: Robert Sterling (Douglas Winter), Pat Crowley (Jackie Benson), Burgess Meredith (Mr. Smith), Ray Teal (Mr. Franklin), Charles Thompson (Andy Praskins), Doris Kemper (Landlady), Camille Franklin (Molly), Leon Alton (Bartender), Michael Chain (Paperboy), Ryan Hayes (Paper Hawker), Bernard Sell (Café Patron), Rod Serling (Narrator / Self — Host)
Production Code: 4864
Summary: A man sells his soul to the Devil to save his failing newspaper and gets more than he bargained for.



Opening narration — *"Take away a man's dream, fill him with whiskey and despair, send him to a lonely bridge, let him stand there all by himself looking down at the black water, and try to imagine the thoughts that are in his mind. You can't, I can't. But there's someone who can — and that someone is seated next to Douglas Winter right now. The car is headed back toward town, but its real destination is the Twilight Zone."*

Douglas Winter, the editor of The Courier, a failing newspaper, feels there is nothing to live for after a number of employees quit, including the Linotype operator. On a bridge while drunk, he looks

down into the inviting water below. When he is going to commit suicide, he is approached by one "Mr. Smith", who comments that it's a short fall and probably wouldn't do a very good job. He then asks Doug for a light, and, if he wasn't quite ready, a ride into town. Amused and forgetting about suicide, Winter gives him a lift to a café, where Mr. Smith agrees to provide the editor with money to pay off debts and continue the operation of the newspaper. Mr. Smith also signs up to replace the linotype operator and be the sole reporter. With nothing to lose, Doug agrees to the proposition.

The first scoop is a large bank robbery. Business booms for the little newspaper, as Mr. Smith out-scoops other reporters from the rival Gazette on dramatic news stories, many involving disasters. The Courier becomes a success as its stories hit the streets seemingly minutes after the events happen. It is so successful that a man from The Gazette, Mr. Franklin, tries to buy up the little newspaper. Winter is now in a position to say "No!" with confidence. Not many days later, there is a fire at The Gazette, and they accuse someone at The Courier of arson.

With all the success the newspaper is having, Mr. Smith asks the editor to humor him by signing a contract guaranteeing continued success as the newspaper editor in exchange for his immortal soul, pointing out that it doesn't mean much; "it's almost like an appendix these days, not really necessary," and besides, since the devil is not real, Winter shouldn't have a problem with it. Winter hesitates, but Mr. Smith goads him by saying, "Imagine a grown man believing

in the devil!" More importantly, Mr. Smith has modified the newspaper's linotype machine so that whatever is set in type subsequently happens. Eventually, Mr. Smith makes a pass at Miss Benson, who sternly rebuffs him. Mr. Smith vows that Benson will pay the price. In retaliation for this, and trying to turn the screws on Winter, he writes a story that has the editor's girlfriend gravely injured in an auto accident. The editor concludes that Mr. Smith is, in fact, the devil, and he discovers the story that has his girlfriend apparently dying. Smith demands that Winter kill himself to fulfill his part of their bargain, or Jackie dies. In desperation, Winter uses the linotype machine to change the story so that his girlfriend survives the crash (with Mr. Smith himself the catalyst behind the steering wheel, trying to destroy Jackie as well), but also writes it so that Mr. Smith's contract is rendered void, and he must leave. When the car is found, Jackie is safe in the passenger seat, but Mr. Smith has vanished. Winter decides to run the newspaper fairly and to destroy the infernal linotype machine.

Closing narration — *"Exit the infernal machine, and with it his satanic majesty, Lucifer, prince of darkness — otherwise known as Mr. Smith. He's gone, but not for good; that wouldn't be like him — he's gone for bad. And he might be back, with another ticket... to The Twilight Zone."*

No Time Like the Past

Season 4

Episode Number: 112

Season Episode: 10

Originally aired: Thursday March 07, 1963
Writer: Rod Serling
Director: Justus Addiss
Show Stars: Dana Andrews (Paul Driscoll), Patricia Breslin (Abigail Sloan), Malcolm Atterbury (Prof. Eliot), Robert Cornthwaite (Hanford), John Zaremba (Horn Player), C. Lindsay Workman (Bartender), Marjorie Bennett (Mrs. Chamberlain), Tudor Owen (Captain of Lusitania), James Yagi (Japanese Police Captain), Robert F. Simon (Harvey), Adolf Hitler (Self (archive footage)), Gene Coogan (Fire Spectator Restraining Driscoll), Peter Humphreys (Steward on Lusitania), Robert McCord (Man Hearing About Garfield), Rod Serling (Narrator / Self — Host), Bobs Watson (Man at Dining Room Table)

Production Code: 4853
Summary: A scientist attempts to use a time machine to prevent tragedies, both in world history and in his own past.



Opening narration — *"Exit one Paul Driscoll, a creature of the twentieth century. He puts to a test a complicated theorem of space-time continuum, but he goes a step further — or tries to. Shortly, he will seek out three moments of the past in a desperate attempt to alter the present — one of the odd and fanciful functions in a shadowland known as the Twilight Zone."*

Cynical over the direction of the 20th century, Paul Driscoll solicits the help of his colleague Harvey and uses a time machine with the noble intention to go back in time and alter past events (in such a way as to minimize the loss of human life) involving the world wars.

Paul first travels to Hiroshima in August 1945 and attempts to warn a Hiroshima police captain about the atomic bomb and tries to convince him to evacuate the city. Paul's warnings however are dismissed and he is unable to change history. Paul then travels to a Berlin hotel room to assassinate Adolf Hitler (in August 1939 immediately before the outbreak of World War II in September 1939), but his plans are interrupted when a hotel housekeeper knocks on his door and later calls two SS guards to his room causing him to leave 1939 before assassinating Hitler.

On his third journey to the past, Paul tries to change the course of Lusitania to avoid being torpedoed (by a World War I German U-boat), but is unable to do so when the ship's captain questions his believability. Paul accepts the hypothesis that the past cannot be changed.

He then uses the time machine to journey to the town of Homeville, Indiana in 1881 (with the intention of escaping and living out a quiet, uncomplicated life). He then realizes that President James A. Garfield will get shot the next day. However, he allows the assassination to happen. While in 1881, Paul stays at a boarding house in town and meets Abigail Sloan, a fellow resident and teacher at Homeville's schoolhouse. At one of the boarding house's dinners, Paul gets into

an argument with another boarder over war and imperialism. After reading in a history book that Homeville's schoolhouse will burn down because of a kerosene lantern ejected from a runaway wagon, Paul spots the wagon and attempts to prevent this event from occurring. Instead, he causes the fire he intended to prevent. Afterwards, Paul tells Abigail that "the past is sacred" and returns to his own time, having learned not to tamper with the past.

Closing narration — *"Incident on a July afternoon, 1881. A man named Driscoll who came and went and, in the process, learned a simple lesson, perhaps best said by a poet named Lathbury, who wrote, "Children of yesterday, heirs of tomorrow, what are you weaving? Labor and sorrow? Look to your looms again, faster and faster fly the great shuttles prepared by the Master. Life's in the loom, room for it - room!" Tonight's tale of clocks and calendars — in The Twilight Zone."*

The Parallel

Season 4

Episode Number: 113

Season Episode: 11

Originally aired: Thursday March 14, 1963
Writer: Rod Serling
Director: Alan Crosland, Jr.
Show Stars: Steve Forrest (Major Robert Gaines), Jacqueline Scott (Helen Gaines), Frank Aletter (Colonel William Connacher), Paul Comi (Psychiatrist), Shari Lee Bernath (Maggie Gaines), Morgan Jones (Captain), William Sargent (The Project Manager), Philip Abbott (General Stanley Eaton), Fred Crane (News Anchorman), Rod Serling (Narrator / Self — Host)
Production Code: 4859
Summary: Astronaut Robert Gaines returns from space to a world that is not exactly the one he left from.



Opening narration — *"In the vernacular of space, this is T minus one hour, sixty minutes before a human being named Major Robert Gaines is lifted off from the Mother Earth and rocketed into the sky, farther and longer than any man ahead of him. Call this one of the first faltering steps of man to sever the umbilical cord of gravity and stretch out a fingertip toward an unknown. In a moment, we'll join this astronaut named Gaines and embark on an adventure, because the environs overhead — the stars, the sky, the infinitive*

space — are all part of a vast question mark known as the Twilight Zone."

An astronaut, Major Robert Gaines, is orbiting the Earth in his space capsule. Suddenly, his communication systems stop functioning and he blacks out, waking up on Earth with no memory of his return. He appears to be none the worse for his experiences and is released to the custody of his family.

However, inconsistencies quickly pop up. His daughter senses that he is not the same person. His house has a white picket fence that he's never seen, though his wife insists that it was there when they bought the house. Everyone calls him Colonel (confirmed by the rank insignia on his uniform) when he knows he's a Major, and he insists that the President of the United States is John F. Kennedy, a man no one else has heard of. Gaines concludes that he must have slipped into a parallel universe and tries to return to his space capsule, but blacks out again before he can do so.

He immediately finds himself back in orbit and lands his craft safely. He is prepared to write the whole thing off as a nightmare, but controllers on the ground subsequently receive another transmission — from Colonel Robert Gaines...

Closing narration — *"Major Robert Gaines, a latter-day voyager just returned from an adventure. Submitted to you without any recommendation as to belief or disbelief. You can accept or reject; you pays your money and you takes your choice. But credulous or incredulous, don't bother to ask anyone for proof that it could happen. The obligation is a reverse challenge: prove that it couldn't. This happens to be... the Twilight Zone."*

I Dream of Genie

Season 4

Episode Number: 114

Season Episode: 12

Originally aired: Thursday March 21, 1963
Writer: John Furia, Jr.
Director: Robert Gist
Show Stars: Howard Morris (George P. Hanley), Patricia Barry (Ann), Loring Smith (Watson), Mark Miller (Roger), Joyce Jameson (Starlet), James Millhollin (Masters), Bob Hastings (Sam), Robert Ball (Clerk), Jack Albertson (The Genie), Molly Dodd (May), Robert McCord (Cast Party Member), Milton Parsons (Scientist), Rod Serling (Narrator / Self — Host)

Production Code: 4860
Summary: A wiseacre genie appears from a lamp to a meek man, George P. Hanley. Hanley is so used to bad luck, he imagines how each of three possible wishes could go very wrong — but the genie will grant him only one wish!



Opening narration — *"Meet Mr. George P. Hanley, a man life treats without deference, honor, or success. Waiters serve his soup cold. Elevator operators close doors in his face. Mothers never bother to wait up for the daughters he dates. George is a creature of humble habits and tame dreams. He's an ordinary man, Mr. Hanley, but at this moment the accidental possessor of a very special gift, the kind of gift that measures men against their dreams, the kind of gift most of us might ask for first and possibly regret to the last, if we, like Mr. George P. Hanley, were about to plunge head-first and unaware into our own personal Twilight Zone."*

George Hanley, a down-on-his luck office worker, is offered one wish by a genie summoned from an antique lamp. The genie, dressed in modern garb except for his old-fashioned shoes, explains that the traditional three wishes have been discontinued due to misuse by wishers. Rather than make a rash wish, George carefully considers the three most popular options. He wonders what it would be like to wish for love. While he imagines marriage to a beautiful, successful actress, he soon discovers that his wife is obsessed with her acting career, living the very public life of a starlet, and always trying to keep her face and hair in perfect condition. He imagines a dashing lead actor vying for her attention and realizes that he would eventually lose a wife like that. Hanley next decides whether or not wealth is a proper wish. Hanley imagines life as a bored tycoon with excessive amounts of money and chooses not to make this wish. Hanley's final thoughts are on wishing for power: he imagines being President of the United States and being paralyzed by indecision when faced with a global UFO crisis. Realizing that he's not really cut out for any of the things that most people would wish for, Hanley decides to make a truly original wish. In the next scene, a homeless man in an alley finds the genie's lamp in a garbage can. As he thoughtlessly polishes it a little and puts it back, a genie emerges from the lamp and offers him three wishes, on the condition that the lamp be returned to the alley afterward for another

needy person to find. The camera pulls away from the stunned man to reveal that the genie is Hanley himself.

Closing narration — *"Mr. George P. Hanley. Former vocation: jerk. Present vocation: genie. George P. Hanley, a most ordinary man, whom life treated without deference, honor, or success, but a man wise enough to decide on a most extraordinary wish that makes him the contented, permanent master of his own altruistic Twilight Zone."*

The New Exhibit

Season 4

Episode Number: 115

Season Episode: 13

Originally aired: Thursday April 04, 1963
Writer: Charles Beaumont
Director: John Brahm
Show Stars: Martin Balsam (Martin Lombard Senescu), Will Kuluva (Ernest Ferguson), Margaret Field (Emma Senescu), William Mims (Dave), Phil Chambers (Gas Man), Leonard Bremen (Van Man), Eddie Barth (Sailor), Craig Curtis (Sailor), Milton Parsons (Henri Desire Landru), David Bond (Jack the Ripper), Bob Mitchell (Albert W. Hicks), Robert McCord (Burke), Billy Beck (Hare), Marcel Hillaire (The Guide), Rod Serling (Narrator / Self — Host)

Production Code: 4866
Summary: A wax-museum employee fights to preserve five figures of famous murderers.



Opening narration — *"Martin Lombard Senescu, a gentle man, the dedicated curator of murderers' row in Ferguson's Wax Museum. He ponders the reasons why ordinary men are driven to commit mass murder. What Mr. Senescu does not know is that the groundwork has already been laid for his own special kind of madness and torment — found only in the Twilight Zone."*

Martin Senescu works at a wax museum. His boss and best friend, Mr. Ferguson, informs him that the museum will

close, to be torn down and replaced by a shopping market. The dispirited Martin asks one request; to spare the wax figures of Jack the Ripper, Albert W. Hicks, Henri Désiré Landru, William Burke and William Hare. Mr. Ferguson complies, and Martin takes the figures home, to the dismay of his wife, Emma. They keep the figures in the basement, under high air conditioning and constant care. Emma, who is terrified of them and concerned by their effect on Martin, doesn't know what to do. She seeks the advice of her brother, Dave, who tells her to shut off the air conditioning and melt Martin's collection. She sneaks out of bed one night, goes down to the basement, and tries to shut off the air conditioner. The wax figure of Jack the Ripper pivots his knife-wielding hand towards Emma, who screams. The next morning, Martin discovers his wife dead and Jack's bloody knife. Martin verbally chides Jack, explaining that what he did was wrong, and buries Emma's body to conceal Jack's crime. The next day, Emma's brother Dave visits Martin, wondering where she is. Martin nervously rushes him out of the house. Dave then sneaks into the basement through the back entrance and eyes the wet cement where his sister is buried. While he is examining the area, the wax figure of an ax-wielding Hicks watches him. Dave looks up in horror as Hicks's ax comes down and strikes him in the head.

Martin comes down later to find the carnage left by Hicks. He yells at Hicks, and once again hides the evidence. Several weeks later, Ferguson comes to visit Martin. Happily, Ferguson tells Martin that the figures have been sold to the legendary Marchand's Wax Museum in Brussels. Martin is sadly forced to give up the wax figures he's so greatly cared for. Though clearly disappointed, he goes upstairs and makes tea to celebrate. Meanwhile, Ferguson is measuring and

examining the figures. The wax figure of a rope-handling Landru eyes him. As soon as Ferguson turns around, Landru lowers the rope around his neck and strangles Ferguson to death. When Martin comes downstairs carrying a tray, he finds Ferguson lying lifeless on the floor. Unstabilized, Martin yells at the figures who have betrayed him by killing his best and only friend. Martin grabs a crowbar, planning to smash them all to bits. He eyes Landru, indicating that he'll be the first destroyed for killing Ferguson. The wax figures get up off their pedestals and slowly creep towards Martin. Their faces unmoving, they tell him that he was the one that murdered his wife, brother in-law and best friend, not them. Martin screams as the figures close in.

Some time later, at Marchand's, a tour guide introduces the wax figures to a crowd of visitors. However, there is a new addition to this exhibit: a wax figure of Martin Lombard Senescu, who is believed to have killed his wife, brother in-law and best friend.

Closing narration — *"The new exhibit became very popular at Marchand's, but of all the figures, none was ever regarded with more dread than that of Martin Lombard Senescu. It was something about the eyes, people said. It's the look that one often gets after taking a quick walk through the Twilight Zone."*

Of Late I Think of Cliffordville

Season 4

Episode Number: 116

Season Episode: 14

Originally aired: Thursday April 11, 1963
Story: Malcolm Jameson
Teleplay: Rod Serling
Director: David Lowell Rich
Show Stars: Albert Salmi (Feathersmith), John Anderson (Deidrich), Wright King (Hecate), Guy Raymond (Gibbons), Christine Burke (Joanna), John Harmon (Clark), Hugh Sanders (Cronk), Julie Newmar (Miss Devlin), Mary Jackson (Miss Pepper), Rod Serling (Narrator / Self — Host)
Production Code: 4867
Summary: Aging tycoon William Feathersmith is bored with life and makes arrangements through a devilish travel agency to return to the Cliffordville of his youth and start all over again.



Opening narration — *"Witness a murder. The killer is Mr. William Feathersmith, a robber baron whose body composition is made up of a refrigeration plant covered by thick skin. In a moment, Mr. Feathersmith will proceed on his daily course of conquest and calumny with yet another business dealing. But this one will be one of those bizarre transactions that take place in an odd marketplace known as the Twilight Zone."*

William J. Feathersmith is a wealthy business tycoon who leads a large corporation. A self-centered and sadistic man, it turns out that he is bored with his success. A night after work, a drunken Feathersmith talks with the janitor, Mr. Hecate, and reveals that he came from a town in Indiana, called Cliffordville, which Hecate says is his hometown as well. Feathersmith tells Hecate that he wishes he could go back to Cliffordville, to start his business career over again.

Feathersmith then meets "Miss Devlin" in a travel agency in his own building on the 13th floor. Though it is never stated outright, Feathersmith quickly comes to realize that Miss Devlin is the devil (or is, at least, working in his service). Excited by the implications, Feathersmith offers to sell his soul for the chance to start life over. Miss Devlin informs him that, because of all the evil deeds he has committed over the course of his life, he is irrevocably bound for Hell and his soul is no longer his to offer. Miss Devlin proposes that Feathersmith should make a monetary payment in the form of almost all his liquidated worth leaving him with a little over \$1,400. Because he knows where oil has been found and which investments have succeeded and which have failed in the last 50 years, Feathersmith agrees and is soon transported by train to Cliffordville in the year 1910, looking 30 years old.

Back in 1910 Cliffordville, he uses \$1,400 to buy 1,400 acres of land which he knows to contain deposits of oil. He forgets, however, that high-power drills to access the oil have not been invented yet. Feathersmith tries to woo the daughter of a rich landowner, but he is startled that, rather than being the beauty he remembers, she is actually quite homely. He tries to "invent" a self-starter for automobiles, but he doesn't know how to design one. Eventually, Feathersmith realizes that the Devil did not regress his physical age; he is still 75 and merely appears to be 30,

meaning that he will die before he is able to capitalize on his purchase. Feathersmith accuses Miss Devlin of cheating him by altering the past, but she retorts that this is all as it was, he just chose to remember it differently. She needles him that he has lived off the work of others and is unable to create anything himself.

Miss Devlin gives him one chance to go back to the future by boarding another train, but the price of the ticket is \$40. Despite having no money left, Feathersmith agrees, selling the deed to his land to a young man in Cliffordville to afford the fare. Feathersmith is transported back to the future, where he discovers that the young man to whom he sold the land is Hecate, his old janitor. Because of Feathersmith's actions, Hecate is now the wealthy president of the corporation and Feathersmith is his janitor.

Closing narration — *"Mr. William J. Feathersmith, tycoon, who tried the track one more time and found it muddier than he remembered — proving with at least a degree of conclusiveness that nice guys don't always finish last, and some people should quit when they're ahead. Tonight's tale of iron men and irony, delivered F.O.B. from the Twilight Zone."*

The Incredible World of Horace Ford

Season 4

Episode Number: 117

Season Episode: 15

Originally aired: Thursday April 18, 1963
Writer: Reginald Rose
Director: Abner Biberman
Show Stars: Pat Hingle (Horace Maxwell Ford), Nan Martin (Laura Ford), Ruth White (Mrs. Ford), Phillip Pine (Leonard O'Brien), Vaughn Taylor (Mr. Judson), Mary Carver (Betty O'Brien), Jerry Davis (Hermy Brandt), Jim E. Titus (Horace Ford as Child), Bella Bruck (Woman yelling for son to come home), Billy E. Hughes (Kid), Rod Serling (Self — Host & Narrator)
Production Code: 4854
Summary: Toymaker Horace Ford is increasingly preoccupied with memories of his childhood, endangering his job and marriage — but a visit to his old neighborhood brings a haunting encounter, suggesting the time was not as idyllic as he remembers.



Opening narration — *"Mr. Horace Ford, who has a preoccupation with another time, a time of childhood, a time of growing up, a time of street games, stickball and hide-'n-go-seek. He has a reluctance to go check out a mirror and see the nature of his image: proof positive that the time he dwells in has already passed him by. But in a moment or two, he'll discover that mechanical toys and memories and daydreaming and wishful thinking and all manner of odd and special events can lead into a special province, uncharted and un-*

mapped, a country of both shadow and substance known as... the Twilight Zone."

Horace Ford is a 38-year-old toy designer whose life is dominated by blissfully happy memories of his childhood. His colleagues, wife, and mother have all become increasingly frustrated with his obsession.

One day, he decides to revisit his childhood neighborhood. Ford discovers, to his amazement, that it has not changed. He recognizes the boys he played with in his childhood—who have not aged. Frightened, he returns to his apartment, but he visits his old neighborhood again on each of the next several nights. Each night the same scene plays out and he stays slightly longer, before returning to his apartment.

On his last visit, he stays much longer than before, and hears his old friends complaining about him. He tries to talk to them, and suddenly turns into a boy again. His friends bully and assault him, as Horace realizes that his childhood was not as pleasant as he would nostalgically recall. After his wife finds him, he "grows up"—returning to his own time period and age group with a new-found appreciation for life as an adult.

Closing narration — *"Exit Mr. and Mrs. Horace Ford, who have lived through a bizarre moment not to be calibrated on normal clocks or watches. Time has passed, to be sure, but it's the special time in the special place known as — the Twilight Zone."*

On Thursday We Leave for Home

Season 4
Episode Number: 118
Season Episode: 16

Originally aired: Thursday May 02, 1963
Writer: Rod Serling
Director: Buzz Kulik
Show Stars: James Whitmore (Captain William Benteen), Tim O'Connor (Colonel Sloane), James Broderick (Al), Paul Langton (George), Jo Helton (Julie), Mercedes Shirley (Joan), Russ Bender (Hank), Danny Kulick (Jo-Jo), Madge Kennedy (Colonist), John Ward (Colonist), Shirley O'Hara (Colonist), Tony Benson (Colonist), Lew Gallo (Lt. Engle), Rod Serling (Narrator / Self — Host), Martin Strader (Colonist)

Production Code: 4868
Summary: The first human space colony is about to be rescued from the forsaken planet they've been on for three decades. But their leader's having a hard time accepting that change will happen when they get back to Earth.



Opening narration — *"This is William Benteen, who officiates on a disintegrating outpost in space. The people are a remnant society who left the Earth looking for a Millennium, a place without war, without jeopardy, without fear — and what they found was a lonely, barren place whose only industry was survival. And this is what they've done for three decades: survive, until the memory of the Earth they came from has become an indistinct and shadowed recollection of another time and another place. One month ago a signal from Earth announced that a ship would be coming to pick them up and take them*

home. In just a moment, we'll hear more of that ship, more of that home, and what it takes out of mind and body to reach it. This is the Twilight Zone."

Thirty years before, in 1991, an expedition to the hellish desert planet V9-Gamma was stranded, and the people had no choice but to begin their own small settlement there. The group's leader, Captain Benteen, has maintained a totalitarian grip upon the group; he believes that this strict discipline prevents them from giving up hope in the harsh, unyielding environment. When a rescue mission from Earth finally arrives, Benteen is at first as jubilant as the others, but then he begins to raise objections to his loss of control over them. When he realizes that the colonists do not want to stay in a group on their return to Earth, he tries to persuade them to stay. Everyone else chooses to return home, but Benteen announces that he will remain behind alone if he must.

On the day the people board the ship, the rescue mission's Colonel Sloane and Benteen's second-in-command, Al Baines, search for Benteen to give him one last chance to change his mind, but he is nowhere to be found. After they give up and leave, Benteen emerges from the top of the cave that had sheltered his people. As the ship prepares for takeoff, Benteen talks to his people as if they are still there. Then, remembering the beauty of Earth, he realizes that he is alone and wants to go home. He rushes out screaming for the ship to come back, but it is too

late. He is now stranded on V9-Gamma for the rest of his life, completely alone in the barren, lifeless deserts.

Closing narration — *“William Benteen, who had prerogatives: he could lead, he could direct, dictate, judge, legislate. It became a habit, then a pattern, and finally a necessity. William Benteen, once a god — now a population of one.”*

Passage on the Lady Anne

Season 4
Episode Number: 119
Season Episode: 17

Originally aired: Thursday May 09, 1963
Writer: Charles Beaumont
Director: Lamont Johnson
Show Stars: Gladys Cooper (Millie McKenzie), Wilfrid Hyde-White (Toby McKenzie), Cecil Kellaway (Burgess), Lee Philips (Alan Ransome), Joyce Van Patten (Eileen Ransome), Alan Napier (Capt. Protheroe), Cyril Delevanti (Officer), Jack Raine (Officer), Colin Campbell (Addicott), Don Keefer (Spierto), Frank Baker (Otto Champion), Sam Harris (Mersia Jones), Freda Jones (Ship Passenger), Colin Kenny (Ship Passenger), Carl M. Leviness (Ship Passenger), Scott Seaton (Ship Passenger), Rod Serling (Narrator / Self — Host), Arthur Tovey (Ship's Greeter)

Production Code: 4869
Summary: A young American couple, the Ransomes, who are trying to salvage their troubled marriage, insist on booking passage on an old trans-Atlantic cruise liner. But other passengers try to persuade them to disembark immediately.



Opening narration — *"Portrait of a honeymoon couple getting ready for a journey — with a difference. These newlyweds have been married for six years and they're not taking this honeymoon to start their life but rather to save it, or so Eileen Ransome thinks. She doesn't know why she insisted on a ship for this voyage, except that it would give them some time and she'd never been on one before — certainly never one like the Lady Anne. The tickets read 'New York to Southampton,' but this old liner is going somewhere else. Its des-*

tination — the Twilight Zone."

When successful financier Alan Ransome makes plans for a business trip to London, his wife Eileen insists on coming with him and taking the slowest ship in the fleet, the Lady Anne. Eileen hopes the estimated 13-day voyage from New York City will allow them to rekindle their marriage (she later tells another passenger that, due to Alan's unwavering devotion to his career, the two of them have not been sexually intimate since their honeymoon six years before). When they board, several passengers express dismay at their presence, stating that the voyage is a private cruise, and offer the Ransomes the equivalent of 10,000 US dollars if they get off. They refuse, and chalk up the offer to anti-American snobbery.

During the trip Alan is taciturn and grouchy about the lengthy voyage, while Eileen maintains a forced playfulness in an effort to spark their old feelings. Both their tempers are worsened by the discovery that the entire crew and all the other passengers are elderly. A quarrel culminates with the Ransomes agreeing to separate when they reach London.

The next day they accept an invitation to tea from Millie and Toby McKenzie, who apologize for their earlier hostility. They explain that the 50-year-old Lady Anne is a ship for honeymooners, and is being retired following the voyage. Most of those on board are repeat passengers enjoying

a farewell cruise. They had not expected newcomers since the Lady Anne has had no new passengers in 15 years. The passengers all speak of the Lady Anne as if it were a sentient being, and credit "her" with enhancing their love for their spouses. Eileen is saddened to learn that one of the passengers is newly widowed, and in attempted reassurance he informs her that he and his wife "will be together again soon."

While the Ransomes are out on deck, Eileen disappears. Alan searches the ship with no success, but the other passengers and crew remain nonchalant about the matter. Toby tells Alan that Eileen isn't really gone, but only seems that way because Alan has "been missing her." When Alan retires to his room, Eileen is there wearing the nightgown that Millie wore on her honeymoon. She says she has been in the room the whole time, even though Alan had already searched there. Overcome with passion, Alan begins kissing her and symbolically throws his pocket watch overboard, later explaining that he had become so focused on rushing all the time that he lost sight of what was most important.

The Ransomes find their love rekindled, and agree with the other passengers that the Lady Anne has a magic which strengthens love. They are dancing in the ship's ballroom when the engines stop. The captain enters and forces the Ransomes off the ship at gunpoint, telling them there isn't time for lengthy explanations. The Ransomes are put into a lifeboat stocked with provisions and set adrift in mid-ocean. Toby assures them that their position has been radioed.

Closing narration — *"The Lady Anne never reached port. After they were picked up by a cutter a few hours later as Captain Protheroe had promised, the Ransomes searched the newspapers for news — but there wasn't any news. The Lady Anne, with all her crew and all her passengers, vanished without a trace. But the Ransomes knew what had happened. They knew that the ship had sailed off to a better port — a place called the Twilight Zone."*

The Bard

Season 4

Episode Number: 120

Season Episode: 18

Originally aired: Thursday May 23, 1963
Writer: Rod Serling
Director: David Butler
Show Stars: Jack Weston (Julius Moomer), John McGiver (Shannon), Doro Merande (Sadie), John Williams (William Shakespeare), Henry Lascoe (Mr. Hugo), William Lanteau (Dolan), Howard McNear (Bramhoff), Marge Redmond (Secretary), Clegg Hoyt (Bus Driver), Judy Strangis (Cora), Burt Reynolds (Rocky Rhodes), John Bose (Daniel Boone), Rudy Bowman (Robert E. Lee), Paul Dubov (Man), George Ives (Network Executive), John Newton (TV Interviewer), Diane Sayer (TV Actress), Rod Serling (Narrator / Self — Host), Leslie Sketchley (Abraham Lincoln), Jason Wingreen (Director)

Production Code: 4852
Summary: Julius Moomer, a talentless, but relentless, self-promoting hack who dreams of becoming a successful television writer, uses a book of magic to summon William Shakespeare to write dramatic teleplays that Moomer will pass off as his own. Shakespeare becomes irritated by Moomer's lack of appreciation and is even more appalled when he discovers the changes wrought on his plays by cynical television executives.



Opening narration — *"You've just witnessed opportunity, if not knocking, at least scratching plaintively on a closed door. Mr. Julius Moomer, a would-be writer who, if talent came twenty-five cents a pound, would be worth less than car fare. But, in a moment, Mr. Moomer, through the offices of some black magic, is about to embark on a brand-new career. And although he may never get a writing credit on the Twilight Zone, he's to become an integral character in it."*

Julius K. Moomer is a screenwriter who has gotten into a dry spell. His scripts are turned down by the executives and he's in desperate need of brilliantly written scripts that will please his bosses. Having overheard a mention of black magic, he decides he has nothing to lose. With a book on black magic, Moomer manages to perform a ritual that conjures up the form of William Shakespeare. Moomer now has the greatest writer that ever lived produce his scripts for television! The first script that Shakespeare creates is adored and the unlikely team of "Bill Shakespeare" and Julius Moomer appears to be a success. This lasts only until the filming of the screenplay begins, when they're informed that the sponsors of the production have demanded a great deal of revisions, removing things they feel the viewers—potential customers—might find offensive such as suicide. Shakespeare greatly objects, but is calmed by Moomer. The legendary writer is soon angered once more, when he is introduced to the cast, all of whom are different from his vision. The lead actor introduces the bard to method

acting and asks what his motivation might be for walking through a door. Shakespeare strikes the young actor, storms off the set, and out of Moomer's life in anger. Moomer's submitted script is a success with the modern audience. However, he soon finds himself tasked with providing more scripts about American history. Lacking motivation, he again turns to black magic and conjurs up historic figures George Washington, Abraham Lincoln, and Pocahontas to assist him with his writing.

Closing narration — *"Mr. Julius Moomer, a streetcar conductor with delusions of authorship. And if the tale just told seems a little tall, remember a thing called poetic license—and another thing called the Twilight Zone."*

Season Five

In Praise of Pip

Season 5

Episode Number: 121

Season Episode: 1

Originally aired: Friday September 27, 1963
Writer: Rod Serling
Director: Joseph M. Newman
Show Stars: Jack Klugman (Max Phillips), Connie Gilchrist (Mrs. Feeny), Bobby Diamond (Pvt. Pip), Bill Mumy (Young Pip), Ross Elliott (Doctor), Gerald Gordon (Lieutenant), Russell Horton (George Reynold), S. John Launer (Moran), Kreg Martin (Gunman), Stuart Nisbet (Surgeon), Rod Serling (Narrator / Self — Host)

Production Code: 2607
Summary: A wearied bookie, learning of his grown soldier son Pip dying in South Vietnam, gets to spend one last delightful hour with a ten-year-old version of him at an amusement park.



Opening narration — *"Submitted for your approval, one Max Phillips, a slightly-the-worse-for-wear maker of book, whose life has been as drab and undistinguished as a bundle of dirty clothes. And, though it's very late in his day, he has an errant wish that the rest of his life might be sent out to a laundry to come back shiny and clean, this to be a gift of love to a son named Pip. Mr. Max Phillips, Homo Sapiens, who is soon to discover that man is not as wise as he thinks— said lesson to be learned in the Twilight Zone."*

When bookie Max Phillips learns that his son Pip has been wounded and lies dying in a field hospital in Vietnam, he realizes that he could have been a better father; a better man. With that epiphany in mind, he shows pity for an unlucky gambler and returns \$300 to him, much to the dismay of his boss. Upon the loss being reported, a confrontation ensues, ending with Max on the run from the boss' hitman. The chase ends quickly enough and Max is mortally wounded. He limps away into an amusement park and finds himself face-to-face with his son Pip, somehow a boy again. Max is overjoyed and expresses his love for his son and the two relive treasured moments in their past before his son runs off. Max gives chase, not willing to let his formerly estranged son go again so quickly. When he finally catches up to him, Pip reveals that he is approaching death, back in Vietnam, and vanishes. Wanting his son to live, Max makes a deal with God to exchange his fate with Pip's and, with that request granted, Max dies in his son's place. Several years later (after the war), Pip returns to the same fair his father died in, and is alive and with a cane (probably a leg injury). He plays the same shooting game that he and his father used to play together, which reminds him of his father. He will never know that his father had sacrificed his life for him.

Closing narration — *"Very little comment here, save for this small aside: that the ties of flesh are deep and strong, that the capacity to love is a vital, rich and all-consuming function of the human animal, and that you can find nobility and sacrifice and love wherever you may seek it out; down the block, in the heart, or in the Twilight Zone."*

Steel

Season 5

Episode Number: 122

Season Episode: 2

Originally aired: Friday October 04, 1963
Writer: Richard Matheson
Director: Don Weis
Show Stars: Lee Marvin (Steel Kelly), Joe Mantell (Pole), Chuck Hicks (Maynard Flash), Merritt Bohn (Nolan), Frank London (Maxwell), Larry Barton (Boxing Match Spectator (voice)), Slim Bergman (Boxing Match Spectator), Louis Cavalier (Boxing Match Spectator), Ken DuMain (Boxing Match Spectator), Tipp McClure (Battling Maxo), Edwin Rochelle (Boxing Match Spectator), Rod Serling (Narrator / Self — Host), James Turley (Boxing Match Spectator)

Production Code: 2602
Summary: In 1974, boxing has been outlawed and is performed by mechanical robots. With his next and possibly last fight approaching and his robot in need of repair, he resorts to one last desperate gamble.



Opening narration — *"Sports item, circa 1974: Battling Maxo, B2, heavyweight, accompanied by his manager and handler, arrives in Maynard, Kansas, for a scheduled six-round bout. Battling Maxo is a robot, or, to be exact, an android, definition: 'an automaton resembling a human being.' Only these automatons have been permitted in the ring since prizefighting was legally abolished in 1968. This is the story of that scheduled six-round bout, more specifically the story of two men shortly to face that remorseless truth: that no law can be passed which will abolish*

cruelty or desperate need — nor, for that matter, blind animal courage. Location for the facing of said truth: a small, smoke-filled arena just this side of the Twilight Zone."

In a future where boxing between human fighters has been criminalized, the sport is dominated by fighting robots. Former boxer Steel Kelly (played by Lee Marvin) manages a B2-model robot called "Battling Maxo". Maxo is an older model that is no longer in demand. Kelly and his partner, Pole, have used the last of their money to get to the fight venue. They are being given this chance because one of the scheduled fighters was damaged in transport. Kelly has to assure the fight promoter that Maxo will be able to fight. After the fight promoter leaves, Kelly and Pole argue about Maxo's fitness. Kelly feels that Maxo should be able to go through with the fight despite its age and condition. Pole tests Maxo's functions, and an arm spring fails. They do not have the parts or the money to fix him. Kelly decides that he will disguise himself as Maxo in order to collect the money necessary for repairs. Despite a valiant effort, he is unable to damage the B7 robot he is fighting, even when he lands an unblocked punch directly in the back of its head. He is nearly killed but manages to last a little under three minutes. The crowd jeers and boos at Maxo's performance, not knowing that it is a human doing the fighting. Afterwards, the fight promoter will only give them half the prize money because of "Maxo's" poor performance; Kelly dares not protest, or the promoter will recognize him as "Maxo" and renege entirely. Kelly, bruised but stubborn as ever, tells Pole that they will use the money to get the parts to fix Maxo.

Closing narration — *"Portrait of a losing side, proof positive that you can't outpunch machinery. Proof also of something else: that no matter what the future brings, man's capacity to rise to the occasion will remain unaltered. His potential for tenacity and optimism continues, as always, to outfight, outpoint and outlive any and all changes made by his society, for which three cheers and a unanimous decision rendered from the Twilight Zone."*

Nightmare at 20,000 Feet

Season 5
Episode Number: 123
Season Episode: 3

Originally aired: Friday October 11, 1963
Writer: Richard Matheson
Director: Richard Donner
Show Stars: William Shatner (Bob Wilson), Christine White (Julia Wilson), Ed Kemmer (Flight Engineer), Asa Maynor (Stewardess), Leon Alton (Passenger), David Armstrong (Passenger), Nick Cravat (Gremlin), Rod Serling (Narrator / Self — Host)
Production Code: 2605
Summary: A man, newly recovered from a nervous breakdown, becomes convinced that a monster only he sees is damaging the plane he's flying in.



Opening narration — *"Portrait of a frightened man. Mr. Robert Wilson, thirty-seven, husband, father and salesman on sick leave. Mr. Wilson has just been discharged from a sanitarium where he spent the last six months recovering from a nervous breakdown, the onset of which took place on an evening not dissimilar to this one, on an airliner very much like the one in which Mr. Wilson is about to be flown home. The difference being that, on that evening half a year ago. Mr. Wilson's flight was terminated by the onslaught of his mental breakdown. Tonight, he's traveling all the*

way to his appointed destination which, contrary to Mr. Wilson's plan, happens to be in the darkest corner of the Twilight Zone."

Bob Wilson is a salesman on an airplane for the first time since his nervous breakdown six months ago. Bored, he looks out onto the wing of the plane, and is astonished to see a gremlin on the wing of the plane, tentatively approaching the window from the outside. Wilson closes his window curtain, and soon opens it again. When he reopens his curtain, he is shocked to see the gremlin with its face pressed against the window, staring at him. When he notifies the stewardess, the gremlin vanishes. Wilson looks outside again shortly after, and is horrified when he sees the gremlin is back and is starting to tamper with one of the engines on the wing. Every time someone else looks out the window, the gremlin immediately jumps out of view, so no one believes Wilson's seemingly outrageous claim. Bob realizes his wife is starting to think he needs to go back to the sanitarium. But, also, if nothing is done about the gremlin, it will seriously damage the plane's engine and cause it to crash. Bob steals a sleeping policeman's revolver and opens the window marked, "Auxiliary Exit", and is sucked halfway out the window. This catches the gremlin's attention. The evil creature begins charging at Wilson, but is shot fatally. Once the plane lands, Bob is whisked away in a straitjacket, with a final shot revealing evidence of his claims: the unusual damage to the plane's engine nacelle — yet to be discovered by mechanics.

Closing narration — *"The flight of Mr. Robert Wilson has ended now, a flight not only from point A to point B, but also from the fear of recurring mental breakdown. Mr. Wilson has that fear no longer, though, for the moment, he is, as he said, alone in this assurance. Happily, his conviction will not remain isolated too much longer, for happily, tangible manifestation is very often left as evidence of trespass, even from such an intangible quarter as the Twilight Zone."*

A Kind of a Stopwatch

Season 5
Episode Number: 124
Season Episode: 4

Originally aired: Friday October 18, 1963
Story: Michael D. Rosenthal
Teleplay: Rod Serling
Director: John Rich
Show Stars: Richard Erdman (McNulty), Herbie Faye (Joe Palucci), Leon Belasco (Potts), Doris Singleton (Secretary), Roy Roberts (Mr. Cooper), Dick Wessel (Charlie), Ray Kellogg (Fred), Ken Drake (Daniel), Sam Balter (TV Announcer), Roy Damron (Bar Patron), Rudy Germane (Office Worker), Stuart Hall (Banker), Robert McCord (Man in Bar Doorway), Ray Pourchot (Bar Patron), Paul Power (Banker), John Roy (Bar Patron), Rod Serling (Narrator / Self — Host), Al Silvani (Bar Patron), Norman Stevens (Office Worker)

Production Code: 2609
Summary: A man is given a stopwatch that halts time.



Opening narration — *"Submitted for your approval or at least your analysis: one Patrick Thomas McNulty, who, at age forty-one, is the biggest bore on Earth. He holds a ten-year record for the most meaningless words spewed out during a coffee break. And it's very likely that, as of this moment, he would have gone through life in precisely this manner, a dull, argumentative bigmouth who sets back the art of conversation a thousand years. I say very likely would have except for something that will soon happen to him, something that will considerably alter his existence — and ours. Now you think about that now, because this is the Twilight Zone."*

Patrick McNulty is in his 40's and is the biggest bore on the planet. He holds a 10-year record for the most meaningless things said. One day McNulty is asked to go to his boss, who fires him for putting meaningless suggestions in the suggestion box. McNulty goes to a bar, where everyone leaves after being annoyed by McNulty. At the bar, a drunken man gives him a stopwatch for buying him a drink. Thinking of it as an odd gift, McNulty uses it and realizes that it actually stops time. McNulty goes back to the office to try to show his former boss the power of the stopwatch. McNulty says if he figures out how it works, they would be the biggest company on the planet. His boss, Mr. Cooper, does not even let McNulty speak. McNulty leaves but messes things up in the office before he goes. McNulty realizes that with the stopwatch, he can get a ton of money. McNulty goes to rob a bank, but drops the watch, breaking it and thereby freezing time permanently. McNulty runs off worried that he will be left for the rest of his life with no acquaintances, forever alone in a lifeless world.

Closing narration — *"Mr. Patrick Thomas McNulty, who had a gift of time. He used it and he misused it, now he's just been handed the bill. Tonight's tale of motion and McNulty — in the Twilight Zone."*

The Last Night of a Jockey

Season 5
Episode Number: 125
Season Episode: 5

Originally aired: Friday October 25, 1963
Writer: Rod Serling
Director: Joseph M. Newman
Show Stars: Mickey Rooney (Grady), Rod Serling (Narrator / Self — Host)
Production Code: 2616
Summary: A washed-up jockey gets his wish while waiting for the results of his race fixing hearing.



Opening narration — *"The name is Grady, five feet short in stockings and boots, a slightly distorted offshoot of a good breed of humans who race horses. He happens to be one of the rotten apples, bruised and yellowed by dealing in dirt, a short man with a short memory who's forgotten that he's worked for the sport of kings and helped turn it into a cesspool, used and misused by the two-legged animals who've hung around sporting events since the days of the Coliseum. So this is Grady, on his last night as a jockey. Behind him are Hialeah, Hollywood Park and*

Saratoga. Rounding the far turn and coming up fast on the rail is the Twilight Zone."

A jockey named Grady is sitting alone in his room after he's found out he's been banned from horse racing for life for fixing races by horse doping. All he ever wanted was to be respected. He curses a reporter who has written of his misdeeds in the paper. He drinks in his depression and thinks of what his life will be now. He then hears a voice. It's his alter-ego. He argues with his alter-ego, trying to justify his life and his actions, even lying about his crimes. But the alter-ego knows better. Grady is offered the chance to change his life with one final wish. Grady says his greatest wish is to be big. After Grady wakes from his nap he finds his wish has been granted. He's instantly grown taller. He's "big". Ecstatic, Grady calls his ex-girlfriend over the phone just to prove to the alter-ego that size actually does matter. She angrily wants nothing more to do with him. The conversation gets heated. He screams at her. She rejects him, but Grady remains undaunted. He boasts that he can find more girls that will actually appreciate him because of his newfound height. The alter-ego remains unimpressed, feeling Grady hasn't made good on any of his promises. Grady however is confused, and asks the alter-ego what he really is, and what his business is all about. The alter-ego tries to explain it to Grady in the most simple way possible. He's "the last gasp". The alter-ego then criticizes Grady for his dumb and "cheap" wish, and gives him better ideas and suggestions for what Grady would've really wanted. The ego implies that Grady could've wished to win the Kentucky Derby, or perform a heroic act, but as it stands, Grady wished to be a "big man". Grady objects, defending his wish. A telephone call from the racing commission informs Grady that he has been given another chance — he has been reinstated and can jockey again. We hear the alter-ego laughing mockingly. Why? Because now it's too late: unbeknownst to Grady, he has grown even larger, about 10 feet tall — now not only too tall to ride a horse, he barely fits in his own apartment! Grady screams "I'm too big! I can't ride!" Devastated, the now-giant Grady wrecks his room and pleads with the alter-ego, "Please! Please! Please make me small, please! I'll never ask for anything again. Please make me small!"

The alter-ego replies, "You are small, Mr. Grady. You see, every time you won an honest race, that's when you were a giant. But right now, they just don't come any smaller."

Closing narration — *The name is Grady, ten feet tall, a slightly distorted offshoot of a good breed of humans who race horses. Unfortunately for Mr. Grady, he learned too late that you don't measure size with a ruler, you don't figure height with a yardstick, and you never judge a man by how tall he looks in a mirror. The giant is as he does. You can make a parimutuel bet on this, win, place, or show, in or out of the Twilight Zone.*

Living Doll

Season 5
Episode Number: 126
Season Episode: 6

Originally aired: Friday November 01, 1963
Writer: Charles Beaumont
Director: Richard C. Sarafian
Show Stars: Telly Savalas (Erich Streator), Mary LaRoche (Annabelle Streator), Tracy Stratford (Christie Streator), June Foray (Talky Tina (voice)), Rod Serling (Narrator / Self — Host)
Production Code: 2621
Summary: A frustrated father does battle with his stepdaughter's talking doll, whose vocabulary includes such phrases as "I hate you" and "I'm going to kill you".



Opening narration — *"Talky Tina, the doll that does everything, a lifelike creation of plastic springs and painted smile. To Erich Streator, she is the most unwelcome addition to his household, but without her, he'd never enter The Twilight Zone."*

On Christie Streator's birthday, she has been eyeing the new doll that does 'everything': Talky Tina. Her mother charges her and her husband's account to buy the doll and Christie is thrilled. She shows her father at home, and he becomes very angry saying Christie doesn't need another doll. When Christie turns the lever one time, her father angrily states "Would you shut that thing off!", leaving Christie to run upstairs sadly leaving Talky Tina behind. Annabelle runs after her, disparaging Erich's remarks. Erich picks up the doll and turns the lever, which instead of stating "My name is Talky Tina, and I love you very much.", she says "My name is Talky Tina, and I don't like you.". Turning the lever one more time to be sure, she says this time "My name is Talky Tina, and I think I could even hate you.". After hearing this, Erich throws the doll against the wall, and she states "My name is Talky Tina, and you'll be sorry.". Seconds later, Annabelle comes downstairs saying he shouldn't have thrown the doll. He tells her of what she said, and pulls the lever, only to hear her say "My name is Talky Tina, and I love you very much.", like she should say. During this scene, we find out that Erich is Christie's stepfather, and that he is sterile, and that Annabelle didn't tell Erich about Christie until after they were married, and Annabelle pleads to Erich to be kinder to her and to Christie. At dinnertime, Christie pretends to feed Tina, with Erich becoming annoyed, saying "Eat your own dinner, Christie.", but Annabelle declares that Tina is good for Christie, as a playmate. Erich still believes that Annabelle only bought her as a reminder of his sterility. Erich then catches the doll winking at him, while the others are looking away. Christie goes to play with her friend Linda, and Annabelle cleans the dishes, and Erich, left alone with Talky Tina, hears her say: "My name is Talky Tina, and I'm beginning to hate you.". He replies "My name is Erich Streator, and I'm gonna get rid of you.", to which Tina replies: "You wouldn't dare, Annabelle would hate you. Christie would hate you, and I would hate you.". Erich places a match near Tina's face, and hears her shriek, to which he replies saying she can feel, to which she says back "Doesn't everything?". Annabelle comes back in the room, and Erich tells her that she can cut the joke of putting a walkie-talkie in Tina

to get back at him, which she denies. Finding the doll in the garage, he puts her in a trash can. When Christie wants her doll to sleep with her, he tells her that he has no clue where it could be. The telephone rings when Annabelle and Christie leave the room, searching for Talky Tina. When Erich answers the phone, he hears "My name is Talky Tina, and I'm going to kill you.". He checks the trash can and finds Tina is gone. He goes into Christie's room after accusing Annabelle again of trying to scare him. He takes the doll from Christie, and she begs "Daddy, please!", to which he yells angrily: "I'm not your daddy!" As Annabelle convinces Erich that neither she nor Christie is the cause of Tina's taunts, he becomes chilled and frightened. He takes Tina to the garage with the intent to destroy the doll. He tries to crush her head, light her on fire, and saw off her neck, but nothing works, she manages to escape it all. Finding out that he cannot destroy the doll, he decides to tie her up in a burlap sack and put her in a trash can with bricks on top of the lid. He goes upstairs to find Annabelle packing her things, and she says she cannot live with him after what he has done. He says he had to, to save his life. She states he needs to see a psychiatrist. He then reluctantly decides to return it to Christie. He takes her out of the trash can, to which when he opens the sack, she says "My name is Talky Tina, and I don't forgive you.". Erich begs "Shut up! Please shut up!", and goes upstairs and hands Christie the doll. Later that night, he hears muffling noises outside of his and Annabelle's bedroom, to which Annabelle replies she doesn't hear anything, and Erich insists that she stays there. He goes into Christie's room and is frightened to find that Talky Tina is gone. He starts to go down the stairs, and then trips on Talky Tina's body, and falls head-first down the stairs. He then lays at the bottom of the steps dying, and looks at Talky Tina, as his vanquisher. Annabelle screams "Erich!", and runs down the stairs, trying to wake up Erich's lifeless body. She picks up Talky Tina and is reminded: "My name is Talky Tina, and you'd better be nice to me." Annabelle stunned shockingly, and drops the doll terrified. And in conclusion The Narrator reveals the true evil nature of toy doll Talky Tina; Cold, and cruelty to Annabelle, & the murderous corpse of Eric Streator to the viewers.

Closing narration — *"Of course, we all know that dolls can't really talk, and they certainly can't commit murder. But to a child caught in the middle of turmoil and conflict, a doll can become many things: friend, defender, guardian. Especially a doll like Talky Tina, who did talk and commit murder, in the misty region of The Twilight Zone."*

The Old Man in the Cave

Season 5
Episode Number: 127
Season Episode: 7

Originally aired: Friday November 08, 1963
Story: Henry Slesar
Teleplay: Rod Serling
Director: Alan Crosland, Jr.
Show Stars: James Coburn (Major French), John Anderson (Goldsmith), Josie Lloyd (Evie), John Craven (Man), John Marley (Jason), Ann Cameron (Townswoman), Violet N. Cane (Townswoman), Gene Coogan (Townsmen), Morris Drabin (Townsmen), Joe Evans (Townsmen), Leonard P. Geer (Douglas), Betty Graeff (Townswoman), Jimmie Horan (Townsmen), Sandra Lynne (Townswoman), Mary Lee Martin (Townswoman), Natalie Masters (Woman), Sol Murgi (Townsmen), Eva Pearson (Townswoman), Scott Perry (Townsmen), Warren Powers (Townsmen), Irene Sale (Townswoman), Rod Serling (Narrator / Self — Host), Frank Watkins (Harber), Don Wilbanks (Furman)

Production Code: 2603
Summary: In a post-apocalyptic settlement in 1974, the inhabitants' survival is dependent on the advice of an unseen man living in a nearby cave. This dependence is tested when a band of soldiers descends on their town.



Opening narration — *"What you're looking at is a legacy that man left to himself. A decade previous he pushed his buttons and, a nightmarish moment later, woke up to find that he had set the clock back a thousand years. His engines, his medicines, his science were buried in a mass tomb, covered over by the biggest gravedigger of them all — a bomb. And this is the Earth ten years later, a fragment of what was once a whole, a remnant of what was once a race. The year is 1974, and this is the Twilight Zone."*

In a sparsely populated town set ten years after a nuclear war, the townspeople have discovered a supply of canned food but are waiting for Mr. Goldsmith to return from the cave to get the message from "the old man" to tell them whether it is contaminated with radiation. Some of them want to take their chances and eat the food, but they refrain from doing so after seeing the disastrous harvest yielded when they did so with their choice of land rather than taking the old man's advice about which areas were contaminated. When Mr. Goldsmith, the town's leader, returns, he informs them that the old man has declared the food contaminated and that it should be destroyed. When a group of soldiers enter the town, they try to dispel the townspeople's strange beliefs about the man in the cave. It is ultimately revealed that in reality they have been listening to a computer the whole time (no explanation is given, however, as to who, why or how the computer was placed there, or what had been powering it all this time). In a fit of rage at being deceived, the town destroys the computer and eat the canned goods it claimed were contaminated. However, as Mr. Goldsmith

had insisted, the "old man" was correct; without an authority figure to tell them which foods are safe, the entire town (including the soldiers) dies — except for the lone survivor, Mr. Goldsmith.

Closing narration — *"Mr. Goldsmith, survivor, an eye witness to man's imperfection, an observer of the very human trait of greed and a chronicler of the last chapter — the one reading 'suicide'. Not a prediction of what is to be, just a projection of what could be. This has been the Twilight Zone."*

Uncle Simon

Season 5

Episode Number: 128

Season Episode: 8

Originally aired: Friday November 15, 1963
Writer: Rod Serling
Director: Don Siegel
Show Stars: Cedric Hardwicke (Uncle Simon Polk), Constance Ford (Barbara Polk), Ian Wolfe (Schwimmer), Robby the Robot (Robot), Rod Serling (Narrator / Self — Host)
Production Code: 2604
Summary: Caregiver Barbara Polk receives a surprise after her uncle's death.



Opening narration — *"Dramatis personae: Mr. Simon Polk, a gentlemen who has lived out his life in a gleeful rage; and the young lady who's just beat the hasty retreat is Mr. Polk's niece, Barbara. She's lived her life as if during each ensuing hour, she had a dentist appointment. There's yet a third member of the company soon to be seen. He now resides in the laboratory and he is the kind of character to be found only in the Twilight Zone."*

Barbara Polk has lived with her aged, sadistic uncle, Simon Polk, for 25 years — even though she hates him — as she is his only heir. After berating Barbara in the basement, Simon raises his cane as if to strike her. Barbara catches his cane, and Simon falls down the stairs, breaking his back. Frustrated with his feebleness, nagging, and constant demands of hot chocolate, Barbara allows him to succumb to his injuries.

After Barbara's uncle's death, his lawyer, Mr. Schwimmer, reading over the will with the Miss Polk, points out that there is a stipulation requiring her to look after his last invention, a robot that acts and eventually sounds just like him — right down to the old gentleman's limp, which it develops after she attempts to destroy it by pushing it down a flight of stairs. The lawyer has explained that the will also requires a representative of his firm to make regular visits to make sure that she stays in compliance with her uncle's will, on pain of forfeiture.

Closing narration — *"Dramatis personae: a metal man, who will go by the name of Simon, whose life as well as his body has been stamped out for him; and the woman who tends to him, the lady Barbara, who's discovered belatedly that all bad things don't come to an end, and that once a bed is made, it quite necessary that you sleep in it. Tonight's uncomfortable little exercise in avarice and automatons - from the Twilight Zone."*

Probe 7, Over and Out

Season 5
Episode Number: 129
Season Episode: 9

Originally aired: Friday November 29, 1963
Writer: Rod Serling
Director: Ted Post
Show Stars: Richard Basehart (Adam Cook), Antoinette Bower (Eve Norda), Harold Gould (General Larrabee), Barton Heyman (Lieutenant Blane), Rod Serling (Narrator / Self — Host)
Production Code: 2622
Summary: Colonel Adam Cook, stranded on a distant planet with no hope for rescue, meets a woman who is the sole survivor from another planet.



Opening narration — *"One Colonel Cook, a traveler in space. He's landed on a remote planet several million miles from his point of departure. He can make an inventory of his plight by just one 360-degree movement of head and eyes. Colonel Cook has been set adrift in an ocean of space in a metal lifeboat that has been scorched and destroyed and will never fly again. He survived the crash but his ordeal is yet to begin. Now he must give battle to loneliness. Now Colonel Cook must meet the un-*

known. It's a small planet set deep in space. But for Colonel Cook, it's the Twilight Zone."

Astronaut Cook crash lands on a strange planet with gravity and atmospheric conditions similar to those on his home world. Most of his equipment is put out of commission by the crash and he cannot repair it due to a broken arm and lack of resources. Shortly afterwards, he learns that his home world has embarked on a catastrophic nuclear war. Eventually he finds a woman from another species who tells him her name is Norda. They cannot understand each other's language, but she communicates through sketches drawn in the sand and by pantomime that she is also stranded; her planet had left its orbit and she had survived. In his last transmission, Cook's superior back home named General Larrabee tells him that there may be no survivors when the war is over, so he can expect no rescue, and comments on how he hopes his new world is more peaceful. After that, Cook decides to explore the planet and is joined by Norda. Together, they embark for a more fertile area, which Cook describes as looking like a "garden". He fully introduces himself as "Adam Cook" and Norda gives her full name as "Norda Eve". Adam and Eve begin a new life on this planet she calls "Irth", which Adam pronounces as Earth. At this point she even offers him a "seppla", which appears to be a very familiar "forbidden fruit". As they venture further, Rod Serling narrates that even he presumes that the place they are heading to is Eden.

Closing narration — *"Do you know these people? Names familiar, are they? They lived a long time ago. Perhaps they're part fable, perhaps they're part fantasy. And perhaps the place they're walking to now is not really called 'Eden.' We offer it only as a presumption. This has been the Twilight Zone."*

The 7th Is Made Up of Phantoms

Season 5
Episode Number: 130
Season Episode: 10

Originally aired: Friday December 06, 1963
Writer: Rod Serling
Director: Alan Crosland Jr.
Show Stars: Ron Foster (MSG William Connors), Warren Oates (CPL Richard Langsford), Randy Boone (Pvt. Michael McCluskey), Greg Morris (Lt. Woodard), Jeff Morris (Radio Operator Finnegan), Wayne Mallory (Scout), Robert Bray (Capt. Dennet), Lew Brown (Sergeant), Rod Serling (Narrator / Self — Host), Jacque Shelton (Corporal)
Production Code: 2606
Summary: On June 25, 1964, three Army National Guard soldiers on maneuvers near the Little Big Horn battle site find themselves unwittingly involved in Custer's Last Stand.



Opening narration — *"June twenty-fifth 1964 — or, if you prefer, June twenty-fifth 1876. The cast of characters in order of their appearance: a patrol of General Custer's cavalry and a patrol of National Guardsmen on a maneuver. Past and present are about to collide head-on, as they are wont to do in a very special bivouac area known as... the Twilight Zone."*

Three United States Army National Guard soldiers (MSgt. William Connors, Pvt. Michael McCluskey, Cpl. Richard Langsford) are an M5 Stuart tank crew participating in a war game being conducted near the Battle of Little Bighorn, the site of Lieutenant Colonel George

Custer's last stand. Their orders coincide with the route of Custer and his men. As they follow the route, they hear strange things such as Indian battle cries and horses running. As nobody is there, the men examine the possibilities. Connors wonders if they've somehow gone back in time. When they return, Connors reports to his captain what occurred and is reprimanded. The following day the trio goes out and again begins to experience strange phenomena. The captain contacts them via radio and orders them to return to base when Connors tries to explain what is happening. Connors breaks contact and the captain sends MPs to bring them in. However, the three men abandon their tank and continue on foot with their side arms and rifles. They find a group of tepees and McCluskey goes to investigate; he soon returns with an arrow protruding from his back. The men climb a ridge where they see a battle taking place below. They join it and are never seen again. Later, the captain enters the Custer Battlefield National Monument. An MP reports that all they found was the abandoned tank. The two of them notice the names of their missing soldiers on the monument with the names of Custer's men. The captain states that it was a pity the missing soldiers couldn't have taken the tank with them to the battle.

Closing narration — *"Sergeant William Connors, Trooper Michael McCluskey, and Trooper Richard Langsford, who, on a hot afternoon in June, made a charge over a hill - and never returned. Look for this one under 'P' for phantom, in a historical ledger located in a reading room known as the Twilight Zone."*

A Short Drink from a Certain Fountain

Season 5
Episode Number: 131
Season Episode: 11

Originally aired: Friday December 13, 1963
Story: Lou Holz
Teleplay: Rod Serling
Director: Bernard Girard
Show Stars: Patrick O'Neal (Harmon Gordon), Ruta Lee (Flora Gordon), Walter Brooke (Dr. Raymond Gordon), Rod Serling (Narrator / Self — Host)
Production Code: 2614
Summary: An aging married man convinces his brother to inject him with a youth serum.



Opening narration — *"Picture of an aging man who leads his life, as Thoreau said, 'in a quiet desperation.' Because Harmon Gordon is enslaved by a love affair with a wife forty years his junior. Because of this, he runs when he should walk. He surrenders when simple pride dictates a stand. He pines away for the lost morning of his life when he should be enjoying the evening. In short, Mr. Harmon Gordon seeks a fountain of youth, and who's to say he won't find it? This happens to be the Twilight Zone."*

A wealthy old man married to a younger woman is exhausted by his wife's youthful lifestyle. Seeking to keep up the pace, he asks his scientist brother to inject him with an experimental youth serum (if he doesn't, he claims he'll find out which one of them "reaches the pavement first"). Reluctantly, his brother agrees. The serum works wonders; the old man grows younger by the hour. Unfortunately, it does not stop when he hopes, and the regression continues until he is a toddler. His wife tries to leave him, but his clever brother forces the wife, whom he abhors, to stay and raise him, else she will be cut off from his fortune—and she will receive nothing else. He will take legal action against her and battle her to the death. Now she is stuck. Forever. He reminds her, "As he grows older, you'll be growing...old." And he caustically predicts that when his brother does grow old enough, another woman is sure to take him away from her. "It's not fair, Raymond," she shudders to her brother-in-law. "Everything...is on his side!" "Well, you see, Flora?", Raymond Gordon responds somewhat sarcastically. "As you get older...see how wise you get?"

Closing narration — *"It happens to be a fact: as one gets older, one does get wiser. If you don't believe it, ask Flora. Ask her any day of the ensuing weeks of her life, as she takes notes during the coming years and realizes that the worm has turned — youth has taken over. It's simply the way the calendar crumbles... in the Twilight Zone."*

Ninety Years Without Slumbering

Season 5
Episode Number: 132
Season Episode: 12

Originally aired: Friday December 20, 1963
Story: George Clayton Johnson[a]
Teleplay: Richard De Roy
Director: Roger Kay
Show Stars: Ed Wynn (Sam Forstmann), Carolyn Kearney (Marnie Kirk), James T. Callahan (Doug Kirk), Carol Byron (Carol Chase), Dick Wilson (Clock Mover), John Pickard (Policeman), William Sargent (Dr. Mel Avery), Chuck Hicks (Mover), Rod Serling (Narrator / Self — Host)
Production Code: 2615
Summary: An old man believes that his life will end the moment his grandfather clock stops ticking.



Opening narration — *"Each man measures his time; some with hope, some with joy, some with fear. But Sam Forstmann measures his allotted time with a grandfather's clock, a unique mechanism whose pendulum swings between life and death, a very special clock that keeps a special kind of time — in the Twilight Zone."*

Sam Forstmann is an old man who thinks he will die if his grandfather clock stops ticking. He spends all of his time working on the clock, upsetting his family with his obsession. He speaks with a

psychiatrist and reveals his fear. The psychiatrist advises him to sell the clock, which he does, but offers to maintain it for the new owners. Two weeks after he sells the clock, the new owners go on vacation for the weekend, so Sam cannot wind the clock. The clock stops, so he is forced to confront his fear of death (and his "spirit," informing him "It's time to go"). He chooses to stop believing in the clock's "power," declaring instead that he wants to live to see his great-grandchild grow up- so he therefore continues to live (and the "spirit" vanishes). As he tells his expectant granddaughter, "When that clock died, I was born again."

Closing narration — *"Clocks are made by men, God creates time. No man can prolong his allotted hours, he can only live them to the fullest — in this world or in the Twilight Zone."*

Ring-A-Ding Girl

Season 5
Episode Number: 133
Season Episode: 13

Originally aired: Friday December 27, 1963
Writer: Earl Hamner, Jr.
Director: Alan Crosland, Jr.
Show Stars: Maggie McNamara (Barbara "Bunny" Blake), Mary Munday (Hildy Powell), David Macklin (Bud Powell), George Mitchell (Dr. Floyd), Bing Russell (Ben Braden), Betty Lou Gerson (Cici), Vic Perrin (Jim — Trooper), Bill Hickman (Pilot), Hank Patterson (Mr. Gentry), Rod Serling (Narrator / Self — Host)
Production Code: 2623
Summary: Movie star Bunny Blake receives a ring from her hometown which is giving her warnings to come home while she flies cross country.



Opening narration — *"Introduction to Bunny Blake. Occupation: film actress. Residence: Hollywood, California, or anywhere in the world that cameras happen to be grinding. Bunny Blake is a public figure; what she wears, eats, thinks, says is news. But underneath the glamor, the makeup, the publicity, the build-up, the costuming, is a flesh-and-blood person, a beautiful girl about to take a long and bizarre journey into the Twilight Zone."*

Bunny Blake is a movie star. Her hometown fan club sends her a magic ring, in which she sees the faces of her friends and family from the small town in which she grew up. They implore her to come back home. Though she's been hired to make a movie in Rome, Bunny returns to her hometown, Howardville, where she spends quality time with her sister, Hildy and Bud, her nephew. The annual town picnic is on that day. She tries to get the event postponed, but to no avail; at the last minute, she arranges a one-woman show at the high school auditorium. All the while she hears thunder outside and sees crystal ball-like images in the ring of a jetliner encountering severe weather. It starts to rain. Hildy accuses Bunny of "showing off" by announcing her one-woman show so suddenly, forcing the town to choose between seeing her or attending the traditional picnic. After insisting that she and her son Bud are going to the picnic, Hildy has a change of heart (due, presumably, to the strong bond she shares with her sister), and agrees to attend Bunny's show instead. As Bunny, her sister and nephew are about to leave for the performance, Bunny finally sees herself in the ring on the doomed jetliner. Bunny, who realizes that her mission is completed, thanks her slightly bewildered sister as a goodbye of sorts. A breaking news flash comes on on the radio, and while Bunny's sister and nephew are listening to the first reports of the crash, Bunny says a final goodbye, which the others do not hear, goes outside in the rain, and disappears. Just then, a police officer calls the house to inform Hildy that Bunny is among the deceased passengers on the plane. Hildy does not believe the officer, since Bunny was right there in the house, but the radio news anchor confirms that Bunny was indeed on the plane, while also stating that several townspeople saw her that day as well. The anchorman notes that since all the townspeople were in the auditorium waiting to see Bunny's concert, their lives were saved, since they would have been at the picnic, on the grounds of which the jetliner crashed. Bunny was only in town in Howardville in spirit through

the magic of the ring, while her real body was on the plane. "Until the mystery is unraveled," the newscaster adds, "Only one thing is certain: Bunny Blake is dead." The final scene shows Hildy finding Bunny's magic ring, which had fallen to the floor; it is now chipped and charred, presumably because of the fiery plane crash.

Closing narration — *"We are all travellers. The trip starts in a place called birth—and ends in that lonely town called death. And that's the end of the journey, unless you happen to exist for a few hours, like Bunny Blake, in the misty regions of the Twilight Zone."*

You Drive

Season 5
Episode Number: 134
Season Episode: 14

Originally aired: Friday January 03, 1964
Writer: Earl Hamner, Jr.
Director: John Brahm
Show Stars: Edward Andrews (Oliver Pope), Helen Westcott (Lillian Pope), Kevin Hagen (Pete Radcliff), Totty Ames (Muriel Hastings), John Hanek (Police-man), Michael Gorfain (Timmy Danvers), Robert McCord (Passerby), Rod Serling (Narrator / Self — Host)
Production Code: 2625
Summary: After being involved with a hit-and-run accident that resulted in the death of a child, Oliver Pope is haunted by his car.



Opening narration — *"Portrait of a nervous man: Oliver Pope by name, office manager by profession. A man beset by life's problems: his job, his salary, the competition to get ahead. Obviously, Mr. Pope's mind is not on his driving. Oliver Pope, businessman-turned killer, on a rain-soaked street in the early evening of just another day during just another drive home from the office. The victim, a kid on a bicycle, lying injured, near death. But Mr. Pope hasn't time for the victim, his only concern is for himself. Oliver Pope, hit-and-run driver, just arrived at a crossroad in his life, and he's chosen the wrong turn. The hit occurred in the world he knows, but the run will lead him straight into —*

the Twilight Zone."

Oliver ("Ollie") Pope is in a hurry. The nervous and distracted man's mind is not on his driving, and as a result, he slams his 1956 Ford Fairlane into Timmy Danvers, a young boy delivering newspapers on a bicycle, injuring him seriously enough that the boy eventually dies of his injuries. Pope stops, but then, instead of offering aid, hurries off, trying to conceal his part in the accident. His wife, Lillian, and his co-workers notice that he is increasingly irritable. A co-worker, Pete Radcliff, is inaccurately identified by a witness and Pope does everything to foment that erroneous suspicion.

Before long, the vehicle seems to take on a mind of its own. The vehicle itself rebels against its owner: at first, when Ollie Pope is near the car, it honks its horn, flashes its lights, attempts to start on its own, drops its bumper, tries to close its hood on him, and repeats the radio newscast of the boy's death in an attempt to get Ollie's attention. Then, while his wife is driving the car, it drives to the scene of the accident and stalls out, seemingly determined to get Pope to admit his guilt. Eventually as Pope starts walking to work so the car isn't seen by police, the car leaves Pope's garage on its own, chases him down the street in a rain storm and seems to be about to run him down. It stops just before doing this and the passenger door opens; Pope gets in and the car then drives him to the police station, where he walks in to confess.

Closing narration — *"All persons attempting to conceal criminal acts involving their cars are hereby warned: check first to see that underneath that chrome there does not lie a conscience, especially if you're driving along a rain-soaked highway in the Twilight Zone."*

The Long Morrow

Season 5
Episode Number: 135
Season Episode: 15

Originally aired: Friday January 10, 1964
Writer: Rod Serling
Director: Robert Florey
Show Stars: Robert Lansing (Commander Douglas Stansfield), Mariette Hartley (Sandra Horn), Edward Binns (General Walters), George Macready (Dr. Bixler), William Swan (Technician), Don Spruance (Technician), Rod Serling (Narrator / Self — Host)
Production Code: 2624
Summary: Before leaving on a decades-long solo mission, astronaut Douglas Stansfield meets a woman and falls in love.



Opening narration — *"It may be said with a degree of assurance that not everything that meets the eye is as it appears. Case in point: the scene you're watching. This is not a hospital, not a morgue, not a mausoleum, not an undertaker's parlor of the future. What it is is the belly of a spaceship. It is en route to another planetary system an incredible distance from the Earth. This is the crux of our story, a flight into space. It is also the story of the things that might happen to human beings who take a step beyond, unable to anticipate everything that might await them out*

there. Commander Douglas Stansfield, astronaut, a man about to embark on one of history's longest journeys — forty years out into endless space and hopefully back again. This is the beginning, the first step towards man's longest leap into the unknown. Science has solved the mechanical details, and now it's up to one human being to breathe life into blueprints and computers, to prove once and for all that men can live a lifetime in the total void of outer space, forty years alone in the unknown. This is Earth. Ahead lies a planetary system. The vast region in between is the Twilight Zone."

Commander Douglas Stansfield, an astronaut in the year 1987, is sent to a planetary system 141 light-years from Earth. The trip will take 20 years each way. To save him the ordeal of 40 years of loneliness, he is to be placed in (newly developed) suspended animation for the 20 years until he gets there and then again for the 20 year return trip. The suspended animation will also prevent him from growing older, other than the few weeks he would be at the distant planetary system. Before leaving, he meets and becomes enchanted by his young colleague, Sandra Horn. However, Horn would be 40 years older and Stansfield would still be young because of the suspended animation. Stansfield goes on his mission and 40 years later he returns (tragically, the job he was sent to do was already completed, using technology developed after he left). He thus returns a forgotten pioneer. It is revealed upon his arrival home that he voluntarily disabled the suspended animation system about six months into his journey so that he would be the same age as Sandra when he finally returned. Unbeknownst to him, she had placed herself in suspended animation so that she would be his age. In the tragic end, an aged Stansfield sadly urges Horn to live her new life without him. After Horn leaves, General Walters somewhat consoles him by saying, "Stansfield, you're really quite an incredible man. Maybe the one distinction of my

entire life, that I knew you...that I knew a man who put such a premium, on love. Truly...quite a distinction, Stansfield..."; Stansfield nods.

Closing narration — *"Commander Douglas Stansfield, one of the forgotten pioneers of the space age. He's been pushed aside by the flow of progress and the passage of years — and the ferocious travesty of fate. Tonight's tale of the ionosphere and irony, delivered from — the Twilight Zone."*

The Self-Improvement of Salvadore Ross

Season 5
Episode Number: 136
Season Episode: 16

Originally aired: Friday January 17, 1964
Story: Henry Slesar
Teleplay: Jerry McNeely
Director: Don Siegel
Show Stars: Don Gordon (Salvadore Ross), Gail Kobe (Leah Maitland), Vaughn Taylor (Mr. Maitland), J. Pat O'Malley (Old Man), Douglass Dumbrille (Mr. Halpert), Douglas Lambert (Albert), Seymour Cassel (Jerry), Ted Jacques (Bartender), Kathleen O'Malley (Nurse), Rod Serling (Narrator / Self — Host)
Production Code: 2612
Summary: Salvadore Ross has a unique talent where he can trade physical characteristics with other people and will do anything to get the love of Leah Maitland.



Opening narration — *"Confidential personnel file on Salvadore Ross. Personality: a volatile mixture of fury and frustration. Distinguishing physical characteristic: a badly broken hand, which will require emergency treatment at the nearest hospital. Ambition: shows great determination towards self-improvement. Estimate of potential success: a sure bet for a listing in Who's Who in the Twilight Zone."*

Salvadore Ross is a brash, insensitive, ambitious 26-year-old man who craves a lovely young social worker named Leah Maitland. Leah and Ross dated for a time, but she broke off the relationship because their personalities are incompatible. When Ross continues to bother her

at her home, Leah firmly refuses his advances and closes her door in his face. Ross slams his fist into the door, breaking his hand and necessitating a trip to the hospital. Ross' roommate is an elderly man with a respiratory infection. Ross sarcastically suggests that he'd like to trade ailments with the old man, who jokingly accepts the trade. The next morning, as if by magic, the old man has a broken hand, while Ross has a cold.

Ross realizes he has a supernatural power to make trades with other people. In exchange for \$1,000,000 and a penthouse apartment, Ross sells his youth to an elderly millionaire. As a result, Ross is now very rich but old. He offers a number of young men (beginning with a hotel bellboy) \$1,000 for each year of their lives they trade to him. In short order, Ross is 26 again.

Ross is now young, rich, and (thanks to a trade with a college student) well-spoken, impressing Leah enough for her to agree to date him again. However, by the end of the date she is again repulsed by Ross's personality. She wants a man who is as caring and compassionate as her father. Frustrated, Ross approaches Mr. Maitland, who is kind to him despite his disrespectful and condescending demeanor, but does not think he would be a good husband for his daughter. Ross offers him \$100,000 to make him and Leah financially secure in exchange for something from Mr. Maitland. When the father asks what he has, Ross says, "Well, it's a little hard to explain..."

The next day, Ross has become warm, compassionate and has won Leah's heart. Ross meets with Mr. Maitland in private to apologize for his previous behavior and asks for his permission to marry Leah. Maitland refuses. Ross implores the older man to show compassion. Maitland coldly replies, "I sold that to you yesterday", and shoots Ross dead.

Closing narration — *"The Salvadore Ross program for self-improvement. The all-in-one, sure-fire success course that lets you lick the bully, learn the language, dance the tango and anything else you want to do. Or think you want to do. Money-back guarantee. Offer limited to... the Twilight Zone."*

Number 12 Looks Just Like You

Season 5

Episode Number: 137

Season Episode: 17

Originally aired: Friday January 24, 1964
Writer: Charles Beaumont, John Tomerlin
Director: Abner Biberman
Show Stars: Collin Wilcox Paxton (Marilyn Cuberle), Richard Long (Uncle Rick / Dr. Rex / Professor Sigmund Friend / Tom), Pamela Austin (Valerie / Marilyn), Suzy Parker (Lana Cuberle / Grace / Eva / Doe / Jane / #12), Rod Serling (Narrator / Self — Host)
Production Code: 2618
Summary: In a future society, everyone must undergo an operation at age 19 to become beautiful and conform to society. One young woman desperately wants to hold onto her own identity.



Opening narration — *"Given the chance, what young girl wouldn't happily exchange a plain face for a lovely one? What girl could refuse the opportunity to be beautiful? For want of a better estimate, let's call it the year 2000. At any rate, imagine a time in the future where science has developed the means of giving everyone the face and body he dreams of. It may not happen tomorrow, but it happens now in the Twilight Zone."*

In a future society, all young adults go through a process known as "the Transformation", in which each person's body is changed to a physically attractive design chosen from a selection of numbered models. The process also slows deterioration due to age and confers immunity to disease, extending human lifespans, as well as making unspecified psychological corrections. Due to the overwhelming popularity of female model 12 and male model 17, all adults wear name badges to avoid confusion.

Eighteen-year-old Marilyn Cuberle decides not to undergo the Transformation. Nobody else can understand Marilyn's decision, and those around her are confused by her displeasure with the conformity and shallowness of contemporary life. Her "radical" beliefs were fostered by her now-deceased father, who gave Marilyn banned books and came to regret his own Transformation years earlier, committing suicide upon the loss of his identity.

When Dr. Rex is told about her decision, he has Marilyn confined to a hospital room against her will, ostensibly to psychologically examine her and cure her of her reason for refusing the procedure. Marilyn suspects that despite not being legally required, the Transformation is not optional, and is being maintained by the leaders of society to ensure conformity. Her best friend Valerie, who has already undergone the Transformation, shows no emotional reaction to Marilyn's protests, even when she is driven to tears. Marilyn realizes that no one who has undergone the Transformation can possibly sympathize with her. She attempts to escape from the hospital, but due to a post-hypnotic suggestion planted during her stay, she instead goes to the operating room to undergo the Transformation.

Dr. Rex, who operated on Marilyn, comments that some people have problems with the idea of the Transformation but that "improvements" to the procedure now guarantee a positive result. Marilyn reappears, looking and thinking exactly like Valerie. "And the nicest part of all, Val", she gushes, "I look just like you!"

Closing narration — *"Portrait of a young lady in love — with herself. Improbable? Perhaps. But in an age of plastic surgery, body building and an infinity of cosmetics, let us hesitate to say impossible. These, and other strange blessings, may be waiting in the future, which, after all, is the Twilight Zone."*

Black Leather Jackets

Season 5
Episode Number: 138
Season Episode: 18

Originally aired: Friday January 31, 1964
Writer: Earl Hamner, Jr.
Director: Joseph M. Newman
Show Stars: Lee Kinsolving (Scott), Shelley Fabares (Ellen Tillman), Michael Forest (Steve), Denver Pyle (Stu Tillman), Tom Gilleran (Fred), Michael Conrad (Deputy Sheriff Harper), Irene Hervey (Martha Tillman), Wayne Heffley (Mover), Gregory Morton (Alien Leader (voice)), Rod Serling (Narrator / Self — Host)
Production Code: 2628
Summary: Three leather-jacket-wearing, motorcycle-riding men invade a peaceful neighborhood.



Opening narration — *"Three strangers arrive in a small town, three men in black leather jackets in an empty rented house. We'll call them Steve, Scott and Fred, but their names are not important. Their mission is, as three men on motorcycles lead us into the Twilight Zone."*

Three beings, disguised as human males wearing leather jackets, are part of an advance alien invasion force, sent to Earth to infect city water reservoirs with bacteria. Their plan is to thus kill all humans and domestic animals. Their own race needs room to expand, and this is

an easy way to take over the Earth for themselves. The excuse given by the alien leadership, for the extermination, is that humans are violent and hateful and therefore deserve to be destroyed. The youngest of the three, called Scott, falls in love with the girl next door, Ellen Tillman. He tries to convince the leader of his world that not all men are evil and that love exists among people of the Earth, but to no avail.

Scott tries to convince Ellen to run away with him so that she will escape death, but Ellen is so terrified of his claims, she believes him to be mentally disturbed, so her father calls the local sheriff, whose deputy answers the phone, to take Scott away. The deputy turns out to be part of the invasion force, intending to punish Scott for his defection, and the Tillmans comfort their daughter not realizing they are doomed from the upcoming alien invasion.

Closing narration — *"Portrait of an American family on the eve of invasion from outer space. Of course, we know it's merely fiction — and yet, think twice when you drink your next glass of water. Find out if it's from your local reservoir, or possibly it came direct to you... from the Twilight Zone."*

Night Call

Season 5
Episode Number: 139
Season Episode: 19

Originally aired: Friday February 07, 1964
Writer: Richard Matheson
Director: Jacques Tourneur
Show Stars: Gladys Cooper (Elva Keene), Nora Marlowe (Margaret Phillips), Martine Bartlett (Miss Finch), Rod Serling (Narrator / Self — Host)
Production Code: 2610
Summary: Telephone calls begin to haunt a disabled elderly woman.



Opening narration — *"Miss Elva Keene lives alone on the outskirts of London Flats, a tiny rural community in Maine. Up until now, the pattern of Miss Keene's existence has been that of lying in her bed or sitting in her wheelchair, reading books, listening to a radio, eating, napping, taking medication — and waiting for something different to happen. Miss Keene doesn't know it yet, but her period of waiting has just ended, for something different is about to happen to her, has in fact already begun to happen, via two most unaccountable telephone calls in the middle of a stormy night, telephone calls routed directly through - the Twilight Zone."*

An elderly woman, Elva Keene, receives strange anonymous phone calls. During the first calls she hears only static. Later she hears a man moaning and she repeatedly demands to know who is calling. Finally he says "Hello? Where are you? I want to talk to you." Elva, terrified, screams at the man to leave her alone. The phone company traces the cause to a telephone line that has fallen in a cemetery. Elva and her housekeeper visit the cemetery where she finds that the line is resting on the grave of her long-deceased fiancé, Brian Douglas. Elva says that she always insisted on having her own way, and Brian always did what she said. A week before they were to be married, she insisted on driving and lost control of the car. The accident killed Brian and crippled her. Now that she can talk to him again she won't have to be alone. At home she picks up the phone and calls out to Brian's ghost, pleading with him to answer. He replies that she told him to leave her alone and that he always does what she says. Then the line goes dead, leaving Elva alone and crying in her bed.

Closing narration — *"According to the Bible, God created the heavens and the Earth. It is man's prerogative — and woman's — to create their own particular and private hell. Case in point, Miss Elva Keene, who in every sense has made her own bed and now must lie in it, sadder, but wiser, by dint of a rather painful lesson in responsibility, transmitted from the Twilight Zone."*

From Agnes — with Love

Season 5
Episode Number: 140
Season Episode: 20

Originally aired: Friday February 14, 1964
Writer: Bernard C. Schoenfeld
Director: Richard Donner
Show Stars: Wally Cox (James Elwood), Ralph Taeger (Walter Holmes), Sue Randall (Millie), Raymond Bailey (Supervisor), Don Keefe (Fred Danziger), Byron Kane (Assistant), Nan Peterson (Secretary), Rod Serling (Narrator / Self — Host)
Production Code: 2629
Summary: A computer technician begins to take advice for his love life from Agnes, the computer he works with.



Opening narration — *"James Elwood, master programmer, in charge of Mark 502-741, commonly known as 'Agnes,' the world's most advanced electronic computer. Machines are made by men for man's benefit and progress, but when man ceases to control the products of his ingenuity and imagination, he not only risks losing the benefit, but he takes a long and unpredictable step into — the Twilight Zone."*

James Elwood, a computer programmer, replaces a computer programmer named Fred who cannot resolve a functional error in the office computer. Elwood fixes the problem, and later develops a romantic interest with a co-worker, Millie. After he proves to be romantically inept with a live female, he resorts to his computer (named "Agnes") for advice. However, the computer ends up giving Elwood bad advice which leads to Millie meeting and spending the evening with Elwood's romantic rival, another programmer. The next day, Elwood gradually realizes that "Agnes", the supercomputer he works on, has fallen in love with him and is losing logical control over its own functions. Elwood cannot resolve Agnes' dysfunction and his boss suggests that Elwood take a vacation. His replacement? His romantic rival, the computer programmer who was formerly Elwood's subordinate and will now be spending time with Agnes himself.

Closing narration — *"Advice to all future male scientists: be sure you understand the opposite sex, especially if you intend being a computer expert. Otherwise, you may find yourself, like poor Elwood, defeated by a jealous machine, a most dangerous sort of female, whose victims are forever banished — to the Twilight Zone."*

Spur of the Moment

Season 5
Episode Number: 141
Season Episode: 21

Originally aired: Friday February 21, 1964
Writer: Richard Matheson
Director: Elliot Silverstein
Show Stars: Diana Hyland (Anne Henderson), Marsha Hunt (Mrs. Henderson), Philip Ober (Mr. Henderson), Roger Davis (David Mitchell), Robert Hogan (Robert Blake), Jack Raine (Reynolds), Rod Serling (Narrator / Self — Host)
Production Code: 2608
Summary: An engaged heiress is terrorized by a middle-aged woman on a horse pleading with her not to go through with her impending marriage.



Opening narration — *"This is the face of terror: Anne Marie Henderson, eighteen years of age, her young existence suddenly marred by a savage and wholly unanticipated pursuit by a strange, nightmarish figure of a woman in black, who has appeared as if from nowhere and now at driving gallop chases the terrified girl across the countryside, as if she means to ride her down and kill her — and then suddenly and inexplicably stops, to watch in malignant silence as her prey takes flight. Miss Henderson has no idea whatever as to the motive for this pursuit; worse, not the vaguest notion regarding the identity of her pursuer. Soon enough, she will be given the solution to*

this twofold mystery, but in a manner far beyond her present capacity to understand, a manner enigmatically bizarre in terms of time and space — which is to say, an answer from the Twilight Zone."

A young heiress, Anne, is engaged to be married to a respectable investment broker, while rebellious David Mitchell is trying to get her to elope with him. One day while horseback riding, she sees a terrifying woman dressed in black on horseback, who begins yelling at her to stop. The woman in black gallops toward her at full speed, and the young woman flees in terror, escaping her pursuer. Just before she is to be wed, Mitchell forces himself into her home past the butler, and exposes Anne's father's weakness in the face of Mitchell's overbearing, relentless presence. Mitchell convinces Anne to elope with him. Twenty-five years later, Mitchell is a dissolute failure, who has driven the ranch Anne's late father left her into bankruptcy, and himself and Anne to alcoholism. Anne has a fight with her husband and goes horseback riding, where she sees herself as a young woman on a horse. She now realizes that she was the terrifying woman in black who had frantically chased her younger self, not to threaten but to warn her not to make the mistake of eloping with Mitchell. Unfortunately, the older Anne is unintelligible to the younger Anne. Anne is her own "ghostly double", who, whenever horseback riding, can see her younger self. However, try as she might she can never catch up, and thus can never change her past/future.

Closing narration — *"This is the face of terror: Anne Marie Mitchell, forty-three years of age, her desolate existence once more afflicted by the hope of altering her past mistake — a hope which is,*

unfortunately, doomed to disappointment. For warnings from the future to the past must be taken in the past; today may change tomorrow but once today is gone, tomorrow can only look back in sorrow that the warning was ignored. Said warning as of now stamped 'not accepted' and stored away in the dead file in the recording office of the Twilight Zone."

An Occurrence at Owl Creek Bridge

Season 5
Episode Number: 142
Season Episode: 22

Originally aired: Friday February 28, 1964
Story: Ambrose Bierce
Teleplay: Robert Enrico
Director: Robert Enrico
Show Stars: Roger Jacquet (Peyton Farquhar (archive footage)), Anne Cornaly (Abby Farquhar (archive footage)), Anker-Spang Larsen (Union Officer (archive footage)), Stéphane Fey (Union Captain (archive footage)), Jean-François Zeller (Union Sergeant (archive footage)), Pierre Danny (Union Soldier (archive footage)), Louis Adelin (Union Soldier (archive footage)), Rod Serling (Narrator / Self — Host)
Summary: During the American Civil War in 1862, a condemned Confederate prisoner, Peyton Farquhar, is due to be hanged by Union troops.



Opening narration — *"Tonight a presentation so special and unique that, for the first time in the five years we've been presenting The Twilight Zone, we're offering a film shot in France by others. Winner of the Cannes Film Festival of 1962, as well as other international awards, here is a haunting study of the incredible, from the past master of the incredible, Ambrose Bierce. Here is the French production of 'An Occurrence at Owl Creek Bridge.'"*

A Confederate soldier is about to be hanged when the rope breaks, allowing him to escape and return home — or does it?

Closing narration — *"An occurrence at Owl Creek Bridge — in two forms, as it was dreamed, and as it was lived and died. This is the stuff of fantasy, the thread of imagination... the ingredients of the Twilight Zone."*

Queen of the Nile

Season 5
Episode Number: 143
Season Episode: 23

Originally aired: Friday March 06, 1964
Writer: Charles Beaumont
Director: John Brahm
Show Stars: Ann Blyth (Pamela Morris / Constance Taylor), Lee Philips (Jordan 'Jordy' Herrick), Celia Lovsky (Viola Draper), Frank Ferguson (Krueger), Ruth Phillips (Charlotte), Rod Serling (Narrator / Self — Host)
Production Code: 2626
Summary: A reporter interviews a Hollywood movie queen who has a secret to her eternal beauty.



Opening narration — *"Jordan Herrick, syndicated columnist whose work appears in more than a hundred newspapers. By nature a cynic, a disbeliever, caught for the moment by a lovely vision. He knows the vision he's seen is no dream. She is Pamela Morris, renowned movie star, whose name is a household word and whose face is known to millions. What Mr. Herrick does not know is that he has also just looked into the face of the Twilight Zone."*

Columnist Jordan Herrick visits actress Pamela Morris, a woman known for her beauty and vitality, for an interview. In Pamela's manor he notices a painting of her that is dated 1940. Pamela still

looks just as she did in the painting. When questioned on this, she says the painter drew her when she was a child with a projection of what she would look like as an adult, and deflects questions about her age. Pamela and Jordan flirt during the interview and make dinner plans for that night. As Jordan is leaving, an old woman who Pamela introduced as her mother, Mrs. Draper, warns him to never come back. Mrs. Draper says Pamela is many centuries old and that she is actually Pamela's daughter.

During his date with Pamela, Jordan mentions what Mrs. Draper had said. Pamela claims Mrs. Draper is mentally ill, but after the date, Herrick calls his editor and asks him to research Pamela's first film, *The Queen of the Nile*. The editor reveals that the film was a remake of a silent movie filmed on location in Egypt. Leading lady Constance Taylor was apparently killed in a cave-in near the end of the shooting. The editor compares photos of Constance and Pamela in the same role and says they look alike. Jordan asks the editor to dig up articles on every man Pamela has ever been involved with.

Jordan returns to the manor and confronts Pamela with his discovery. Pamela drugs Jordan's coffee and then places a scarab beetle on his unconscious body. The beetle drains his life until he has turned to dust. She then applies the scarab to her own chest.

The episode ends with another young and handsome columnist arriving to interview Pamela, starting the cycle once again. In the closing narration, it is hinted that Miss Morris is actually Cleopatra VII, and that she has lived on for more than 2,000 years.

Closing narration — *"Everybody knows Pamela Morris, the beautiful and eternally young movie star. Or does she have another name, even more famous, an Egyptian name from centuries past? It's best not to be too curious, lest you wind up like Jordan Herrick, a pile of dust and old clothing discarded in the endless eternity of the Twilight Zone."*

What's in the Box

Season 5

Episode Number: 144

Season Episode: 24

Originally aired: Friday March 13, 1964
Writer: Martin M. Goldsmith
Director: Richard L. Bare
Show Stars: Joan Blondell (Phyllis Britt), William Demarest (Joe Britt), Sterling Holloway (TV Repairman), Sandra Gould (Woman), Howard Wright (Judge), Herbert Lytton (Dr. Saltman), Douglas Bank (Prosecutor), Ted Christy (The Wild Panther), Robert McCord (Electric Chair Guard), Tony Miller (Announcer), Mitchell Rhein (Neighbor), Rod Serling (Narrator / Self — Host), Ron Stokes (Car Salesman), John L. Sullivan (The Russian Duke)

Production Code: 2635
Summary: Philanderer Joe Britt sees his indiscretions shown on his own TV set after it was worked on by a unique repairman.



Opening narration — *"Portrait of a TV fan. Name: Joe Britt. Occupation: cab driver. Tonight, Mr. Britt is going to watch 'a really big show,' something special for the cabbie who's seen everything. Joe Britt doesn't know it, but his flag is down and his meter's running and he's in high gear — on his way to the Twilight Zone."*

Joe and Phyllis Britt are an old married couple in New York City who do not get along. Joe gets home from his job as a cab driver late one night and Phyllis accuses him of seeing another woman. In the meantime, a television repairman is in the next room fixing their broken set. Irritated, Joe harasses the repairman about the inconvenience and cost. The re-

pairman abruptly closes the open TV panel and announces the TV is fixed. He leaves and the TV starts getting channel 10, a station showing the past, present, and future of Joe and Phyllis's lives. However, only Joe can see it. The TV shows Joe seeing another woman, killing Phyllis in a fight, his trial and conviction for murder, and his execution in the electric chair. Phyllis is convinced that Joe has lost his mind and taunts him. Joe, angered, attacks her and kills her by accident by pushing her out a window during a fight, just as he had seen on the television screen. As Joe is arrested by the police, he comes face-to-face with the TV repairman, who asks if he will recommend him to others. The repairman smirks to the audience as Joe is taken away.

Closing narration — *"The next time your TV set is on the blink, when you're in the need of a first-rate repairman, may we suggest our own specialist? Factory-trained, prompt, honest, twenty-four hour service. You won't find him in the phone book, but his office is conveniently located in the Twilight Zone."*

The Masks

Season 5

Episode Number: 145

Season Episode: 25

Originally aired: Friday March 20, 1964
Writer: Rod Serling
Director: Ida Lupino
Show Stars: Robert Keith (Jason Foster), Milton Selzer (Wilfred Harper), Virginia Gregg (Emily Harper), Brooke Hayward (Paula Harper), Willis Bouchey (Dr. Samuel Thorne), Alan Sues (Wilfred Harper Jr.), Maidie Norman (Maid), Rod Serling (Narrator / Self — Host), Bill Walker (Jeffrey)
Production Code: 2601
Summary: Wealthy Jason Foster is dying and he invites his greedy heirs to a Mardi Gras party where they must wear the masks he specially had made for them or else be cut off from their inheritance.



Opening narration — *"Mister Jason Foster, a tired ancient who on this particular Mardi Gras evening will leave the Earth. But before departing, he has some things to do, some services to perform, some debts to pay and some justice to mete out. This is New Orleans, Mardi Gras time. It's also the Twilight Zone."*

Jason Foster, a very wealthy old man, is dying. Cranky and candid, Jason is not cheered by a visit from his daughter Emily and her family—husband Wilfred, son Wilfred, Jr., and daughter Paula. All four have various, terrible traits. Emily is a cowardly, self-centered hypochondriac who whines and complains about the most trivial things. Wilfred, a successful businessman, is introverted and greedy, thinking of everything in monetary terms. Paula is extremely vain, constantly checking her appearance in the mirror; in fact, she is looking in one when she greets her grandfather. Wilfred Jr., meanwhile, is an oafish, sadistic bully who enjoys causing pain and suffering to other people and animals. Moreover, it is clear that they are only there in order to claim Jason's fortune once he dies. Jason is not shy about his opinions of his family and openly insults each of them. In an act of apology, he says he has a special Mardi Gras party planned for the little group that night. After dinner, the family gathers in Jason's study, where he offers them special, one-of-a-kind masks. These masks, which he said are "crafted by an old Cajun", are very ugly creations. Jason informs his daughter, son-in-law and grandchildren that a Mardi Gras custom is to wear masks that are the exact opposite of a person's true personality. Thereupon, he says sarcastically that these masks are just that—and offers the mask of a sniveling coward to Emily, a miserable miser to Wilfred, a twisted buffoon to Wilfred Jr., and a self-obsessed narcissist to Paula. He himself dons a skull, claiming that the opposite of life is death. The family is reluctant to wear the ugly masks—until Jason quotes his demands as a proviso from his will; unless all four of them don the masks and leave them on until midnight, all they will receive from his vast estate is train fare home to Boston. So the foursome comply, in spite of their disgust. As the hours tick by, all four beg to be allowed to take off the masks...claiming that they are worse than uncomfortable; they are unbearable. Yet their pleas

are wasted on Jason, who delivers his final tirade to his family as he dies; he explains that even "without [their] masks, [they're] caricatures!" He then dies. The foursome rejoices in the fact that they are now rich—until they remove their disguises and find, to their horror, that their faces have conformed to the hideous shapes of the masks. When Jason's mask is removed, it appears as if nothing has changed, but his face is actually the expression of death itself- calm, peaceful, and serene. As Dr. Sam Thorne observes, "This must be death. No horror, no fear...nothing but peace." As the episode ends, the butler, Jeffrey, looks upon the relatives' ugly faces.

Closing narration — *"Mardi Gras incident. The dramatis personae being four people who came to celebrate and, in a sense, let themselves go. This they did with a vengeance. They now wear the faces of all that was inside them and they'll wear them for the rest of their lives. Said lives now to be spent in shadow. Tonight's tale of men, the macabre and masks on The Twilight Zone."*

I Am the Night — Color Me Black

Season 5
Episode Number: 146
Season Episode: 26

Originally aired: Friday March 27, 1964
Writer: Rod Serling
Director: Abner Biberman
Show Stars: Michael Constantine (Sheriff Charlie Koch), Paul Fix (Newspaper Editor Colbey), George Lindsey (Deputy Pierce), Ivan Dixon (Reverend Anderson), Eve McVeagh (Ella Koch), Terry Becker (Jagger), Douglas Bank (Man), Al Beaudine (Townsmen), Calvin Brown (Townsmen), Russell Custer (Townsmen), Elizabeth Harrower (Woman), Michael Jeffers (Deputy), Robert Lawson (Townsmen), Charles Maxwell (Radio Announcer (voice)), Robert McCord (Townsmen), Mitchell Rhein (Townsmen), Rod Serling (Narrator / Self — Host), Fred Walton (Townsmen), Ward Wood (Man)

Production Code: 2630
Summary: The Sun doesn't rise on a small town where an execution is scheduled to take place.



Opening narration — "Sheriff Charlie Koch on the morning of an execution. As a matter of fact, it's seven-thirty in the morning. Logic and natural laws dictate that at this hour there should be daylight. It is a simple rule of physical science that the sun should rise at a certain moment and supersede the darkness. But at this given moment, Sheriff Charlie Koch, a deputy named Pierce, a condemned man named Jagger, and a small, inconsequential village will shortly find out that there are causes and effects that have no precedent. Such is usually the case — in the Twilight Zone."

"Sheriff Koch can't sleep the night before the execution of a man as he feels

conflicted about the situation. Ella, his wife, is no comfort as she snarls "What time do they string him up? You know what I mean ... what time does he get hung?" Her attitude represents the hateful sentiment of the town that looks forward to the fate of Jagger, a man who is to be hanged after being wrongfully convicted of killing a bigot in self defense. On the day of his execution, the sun does not rise in the morning. There is also still some dispute as to whether or not Jagger is guilty. However, Jagger is hanged anyway, much to the delight of the town. The town Reverend steps in and says that the sky is black because of all the hatred in the world, namely the hatred surrounding Jagger's execution. The sky becomes even darker in the town. Later, a radio broadcast reveals the town is not the only place this disturbance has been seen in. The sky has turned dark in North Vietnam, a section of the Berlin Wall, Chicago, a street in Dallas, Birmingham, Alabama, and other places of hate around the world."

Closing narration — "A sickness known as hate; not a virus, not a microbe, not a germ — but a sickness nonetheless, highly contagious, deadly in its effects. Don't look for it in the Twilight Zone — look for it in a mirror. Look for it before the light goes out altogether."

Sounds and Silences

Season 5

Episode Number: 147

Season Episode: 27

Originally aired:	Friday April 03, 1964
Writer:	Rod Serling
Director:	Richard Donner
Show Stars:	John McGiver (Roswell G. Flemington), Michael Fox (Psychiatrist), Renee Aubry (Ms. Abernathy), William 'Billy' Benedict (Conklin), Penny Singleton (Mrs. Flemington), Francis De Sales (Doctor), Rod Serling (Narrator / Self — Host), Lurene Tuttle (Secretary)
Production Code:	2631
Summary:	Roswell Flemington enjoys loud noises, is an annoyance to others and is suitably punished.



Opening narration — *"This is Roswell G. Flemington, two hundred and twenty pounds of gristle, lung tissue and sound decibels. He is, as you have perceived, a noisy man, one of a breed who substitutes volume for substance, sound for significance, and shouting to cover up the readily apparent phenomenon that he is nothing more than an overweight and aging perennial Sea Scout whose noise-making is in inverse ratio to his competence and his character. But soon our would-be admiral of the fleet will embark on another voyage. This one is an uncharted and twisting stream that heads for a distant port called...the Twilight Zone."*

Roswell G. Flemington was raised in a home where he could not even have cookies because cookies made too much noise. At least his mother bought brownies. So when he came of age, he went to sea, and his desire to compensate for not making enough noise is driving everyone else mad. He has collected all sorts of nautical noisemakers, from bells and whistles to actual recordings of sea battles. One day, after twenty years his wife has had enough of his obsession with noise and finally divorces him. Shortly after, every little noise is like an explosion, and he sees a doctor who helps him understand that conflict with his wife has caused him to relive his resentment against his mother to the point that he internalizes his mother's affliction. He now realizes it is all in his head, all he needs to do is overcome the mental block with "mind over matter", and he does. The only problem is that when his wife returns to pick up her jewelry, he tells her about it and proceeds to "shut her out" – going too far in the other direction, so that now he cannot hear anything at all.

Closing narration — *"When last heard from, Mr. Roswell G. Flemington was in a sanitarium pleading with the medical staff to make some noise. They, of course, believe the case to be a rather tragic aberration—a man's mind becoming unhinged. And for this they'll give him pills, therapy and rest. Little do they realize that all Mr. Flemington is suffering from is a case of poetic justice. Tonight's tale of sounds and silences from...the Twilight Zone."*

Caesar and Me

Season 5

Episode Number: 148

Season Episode: 28

Originally aired: Friday April 10, 1964
Writer: Adele T. Strassfield
Director: Robert Butler
Show Stars: Jackie Cooper (Jonathan West / Caesar (voice)), Morgan Brittany (Susan — Agnes' Niece), Sarah Selby (Agnes Cudahy — Landlady), Don Gazzaniga (Detective), Stafford Repp (Pawnbroker), Kenneth Konopka (Mr. Miller), Sidney Marion (Watchman), Robert McCord (Man Watching Audition), Rod Serling (Narrator / Self — Host), Olan Soule (Mr. Smiles)
Production Code: 2636
Summary: When Irish ventriloquist Jonathan West cannot find any work, his dummy Caesar suggests that he turn to burglary.



Opening narration — *"Jonathan West, ventriloquist, a master of voice manipulation. A man, late of Ireland, with a talent for putting words into other peoples' mouths. In this case, the other person is a dummy, aptly named Caesar, a small splinter with large ideas, a wooden tyrant with a mind and a voice of his own, who is about to talk Jonathan West into the Twilight Zone."*

Jonathan West is an unsuccessful Irish ventriloquist. He is perpetually broke, selling valuable keepsakes like his grandfather's watch to pawnbrokers in

exchange for petty cash. At the boarding house where he lives, he is mercilessly taunted by a little girl, Susan, for failing to find a job. But unbeknownst to everyone, Jonathan's evil ventriloquist dummy, "Little Caesar", has a mind of his own and talks to him at will. Despite Jonathan's reassurances that they are on the verge of a big break, Caesar apathetically tells him that they've hit bottom.

When Jonathan and Caesar go to a nightclub for an audition, the performance is poorly received. The following day, Jonathan is unable to find employment because of his lack of vocational experience and immigrant status; he may soon leave the boarding house because he is behind on his rent. Caesar berates Jonathan for being a hopeless "clod", but has a solution to his money woes: burglary. A reluctant Jonathan—directed by Caesar in his suitcase—breaks into a delicatessen and steals its money. Jonathan uses it to pay his rent, but Caesar, during a conversation overheard by Susan, pressures him into committing more burglaries.

Susan—now aware that Caesar can talk—sneaks into Jonathan's room in his absence to unsuccessfully speak with the dummy. Jonathan catches her coming out of the room and runs her off. Inside, Jonathan expresses a desire to flee, but Caesar cajoles him into carrying out the next burglary. The duo sneaks into the nightclub to break into the manager's office. However, they are caught by a night watchman after they steal money from the nightclub's safe. They manage to bluff their way past him by giving an impromptu routine.

When Jonathan and Caesar arrive home, Susan eavesdrops on their ensuing argument. The next morning over breakfast, Susan hears her aunt, Mrs. Cudahy, read about the nightclub

theft from a newspaper. She calls the police to tip them off about Jonathan and Caesar. Two detectives arrive at the boarding house and interrogate Jonathan, who tries to make Caesar talk about his role in the crime. The dummy, however, remains silent. Mrs. Cudahy and the detectives stare at the one-sided exchange, thinking Jonathan mad. Jonathan now realizes that Caesar has abandoned him, and is willingly arrested.

After the detectives lead Jonathan out of the room, Caesar turns his head around and addresses Susan. He says that he likes her for her "hip attitude" and offers to help her run away to New York City. Caesar assures Susan that Jonathan will now be gone "for a long, long time" and that the two of them are now "a team." Finally, Caesar implies that Susan should kill Mrs. Cudahy with poison darts.

Closing narration — *"A little girl and a wooden doll. A lethal dummy in the shape of a man. But everybody knows dummies can't talk — unless, of course, they learn their vocabulary in The Twilight Zone."*

The Jeopardy Room

Season 5
Episode Number: 149
Season Episode: 29

Originally aired: Friday April 17, 1964
Writer: Rod Serling
Director: Richard Donner
Show Stars: Martin Landau (Major Ivan Kuchenko), John Van Dreelen (Commissar Vassiloff), Bob Kelljan (Boris — Vassiloff's Assistant), Rod Serling (Narrator / Self — Host)
Production Code: 2639
Summary: A defector is trapped in a hotel room and given three hours to find a hidden bomb.



Opening narration — *"The cast of characters: a cat and a mouse. This is the latter, the intended victim who may or may not know that he is to die, be it by butchery or ballet. His name is Major Ivan Kuchenko. He has, if events go according to certain plans, perhaps three or four more hours of living. But an ignorance shared by both himself and his executioner is the fact that both of them have taken a first step into the Twilight Zone."*

Trying to defect, an escaped political prisoner Ivan Kuchenko (Martin Landau) is trapped inside a hotel room. Commissar Vassiloff (John van Dreelen), a hitman; and Boris (Robert Kelljan), his assistant, are watching him from a room across the street. Vassiloff is a sadistic killer who has tricked Kuchenko into drinking a sleeping potion in the hotel room after pretending to surrender to Kuchenko. Kuchenko awakens to learn that Vassiloff has planted a bomb in the room: Ivan must find it within three hours, or he will be shot by Vassiloff and Boris, who have a gun trained on him at all times. Vassiloff has hidden the bomb in the room's telephone, where it will be triggered by picking up an incoming call. Ivan manages to escape and avoid being shot. Later, Vassiloff and Boris enter the room and try to figure out what went wrong. The phone rings, and Boris—without thinking—picks it up; Vassiloff, realizing what is happening, yells at Boris, but the telephone bomb quickly goes off. On the other end of the phone line is Ivan Kuchenko at the airport. When the operator notifies him of the bad connection, he reassures her that the message was indeed delivered and as the loudspeaker announces that his plane is about to depart he walks to his freedom. The scene cuts to Vassiloff and Boris's charred corpses.

Closing narration — *"Major Ivan Kuchenko, on his way west, on his way to freedom, a freedom bought and paid for by a most stunning ingenuity. And exit one Commissar Vassiloff, who forgot that there are two sides to an argument — and two parties on the line. This has been the Twilight Zone."*

Stopover in a Quiet Town

Season 5
Episode Number: 150
Season Episode: 30

Originally aired: Friday April 24, 1964
Writer: Earl Hamner, Jr.
Director: Ron Winston
Show Stars: Barry Nelson (Bob Frazier), Nancy Malone (Millie Frazier), Denise Lynn (Little Girl), Karen Norris (Mother), Rod Serling (Narrator / Self — Host)
Production Code: 2611
Summary: A hung-over couple awaken to find themselves not only in a strange house, but in a deserted town, where nothing is as it should be.



Opening narration — *"Bob and Millie Frazier, average young New Yorkers who attended a party in the country last night and on the way home took a detour. Most of us on waking in the morning know exactly where we are; the rooster or the alarm clock brings us out of sleep into the familiar sights, sounds, aromas of home and the comfort of a routine day ahead. Not so with our young friends. This will be a day like none they've ever spent — and they'll spend it in the Twilight Zone."*

A married couple, Bob and Millie Frazier, wake up in an unfamiliar house. They remember only that they both drank too much at a party the night before, and that on the way home, a large shadow

had appeared over their car. They soon discover that the house is mostly props — the telephone has no connection, the cabinetry is merely glued-on facing, the refrigerator is filled with plastic food. They hear a girl's laughter and go outside to find the child. However, once outside, they discover that the town is deserted. They find a stuffed squirrel in a fake tree, search for help in a vacant church, and ring the bell in the church's bell tower hoping someone will come to their aid. When no one comes to help them, the increasingly desperate couple discovers even the trees are fake and the grass is papier-mâché. The exasperated Millie begins to think that perhaps she crashed their car on the way home, and they are now in Hell. They hear a train whistle and, thinking they have finally found a way out of the town, rush to the train station and board the empty train. As the train leaves the station (revealed to be in "Centerville"), they begin a light-hearted conversation, vastly relieved. However, when the train soon comes to a stop again in Centerville, they realize it has only gone in a circle, and they are back where they started. They leave the train and return to the center of town, once again hearing a little girl's laughter, and now pursued by a shadow. The shadow is cast by the hand of a little girl—a little girl giant. As she reaches down and picks them up, laughing with pleasure, the man and woman are like ants in the midst of her chubby palm. The couple have been abducted to a planet inhabited by beings many times the size of humans, and the shadow that was cast over them before the story began, as the audience deduces from the girl's mother's chiding, was that of the little girl's father, who brought them home to her from Earth as "pets" for his daughter's dollhouse neighborhood. At her mother's bidding, the little girl drops them back into the town, which is seen to be similar to a mock-up model railway town with a rail line travelling in a circle around it. As the terrified

couple stumblingly resume their running, Rod Serling, in voiceover, sardonically reminds the viewer not to drink and drive.

Closing narration — *"The moral of what you've just seen is clear. If you drink, don't drive. And if your wife has had a couple, she shouldn't drive either. You might both just wake up with a whale of a headache in a deserted village in the Twilight Zone."*

The Encounter

Season 5

Episode Number: 151

Season Episode: 31

Originally aired: Friday May 01, 1964
Writer: Martin M. Goldsmith
Director: Robert Butler
Show Stars: Neville Brand (Fenton), George Takei (Arthur Takamori / Taro), Rod Serling (Narrator / Self — Host)
Production Code: 2640
Summary: Post-WWII Hawaii. Two men of once-opposing races are stuck in an attic full of war trophies, including a samurai sword waiting to dutifully avenge its slain master.



Opening narration — *"Two men alone in an attic; a young Japanese-American and a seasoned veteran of yesterday's war. It's twenty-odd years since Pearl Harbor, but two ancient opponents are moving into position for a battle in an attic crammed with skeletons — souvenirs, mementos, old uniforms and rusted medals — ghosts from the dim reaches of the past that will lead us into... the Twilight Zone."*

The story is about the meeting of an American WWII veteran named Fenton (Neville Brand) and a young Japanese-American named Arthur Takamori (George

Takei) who comes to Fenton's house looking for work, on a tip from a neighbor. Fenton is gruff, yet cordial, offering Takamori a beer up in his cluttered attic. Takamori is intent on work rather than conversation, but reluctantly agrees to Fenton's offer. In conversation, Arthur states that he changed his name from Taro, and Fenton politely responds. Fenton coincidentally finds an old samurai sword which he says he got off a Japanese soldier whom he killed during the war twenty years earlier. Fenton asks about the inscription on the sword; Takamori claims to not be able to read Japanese.

But when Fenton leaves briefly to fetch more beer, Takamori takes hold of the sword and says in an astonished way "I'm going to kill him. I'm going to kill him." Takamori hides the sword. Fenton comes back and notes its absence, but doesn't accuse Takamori; rather he acts confused at its misplacement. They reveal more and more about themselves, Fenton admitting that he knows the inscription on the sword ("The sword will avenge me"), and challenges Takamori to admit that he can read Japanese. Takamori grows more uneasy and more confrontational. They have brief heated exchanges which then subside and reemerge again. Takamori moves to leave, but Fenton refuses to let him, insisting they drink another beer. Fenton appears to suffer from a post traumatic flashback. They briefly assume an adversarial posture, Takamori challenging Fenton with the sword. This too subsides, and on account of some rare insight, Takamori makes the accusation that Fenton killed the Japanese soldier only after the soldier surrendered and disarmed. Fenton challenges the accusation, but then admits to it: "All right, so what if I did? So what if I did?" Takamori tries to leave but the door is mysteriously shut and won't open. Fenton can't open it either, despite claiming the door doesn't have a lock.

In agitation, Takamori describes his experience as a small child at Pearl Harbor, claiming his father was a construction foreman who helped build the harbor. Takamori claims that he watched

from afar as the planes bombed the harbor, and his father with it, stating his father tried to alert sailors to the attack. Exasperated, he then admits that this was a fabricated story, and that his father was a traitor who helped the Japanese attack by providing information. Seeing Takamori's guilt, Fenton has pity for him, and tries to offer some comfort. The sword, however, appears to be dictating the course of the conversation, and soon Takamori accuses Fenton of being a murderer, for killing an unarmed man. Fenton offers a speech in his own defense about following orders: "You can't hold a man responsible for following orders, can you? ... In the Pacific we were told you guys weren't even human — you were some kind of ape. And that we shouldn't worry about burning you out of your caves. Now all of a sudden, you're fine people — highly cultured — and it's propaganda about your lousy transistor radios."

In a sudden depression, Fenton soon admits that he is unhappy with himself and what he has done, his wife is leaving him, and that he has pulled Takamori into conversation because he does not want to be left alone. But Takamori is under the control of the sword. Fenton, fully aware of Takamori's silent building rage, replies, "If that's what you're here for, all right then. Kill me." Fenton quickly reverts into a depressed confessional tone, stating "I'm not afraid of dying as much as living." But his anger again resumes. "I've got a box full of decorations over there. Decorations! First you're an ape, and now all of a sudden you're some kind of highly cultured people. I've been pushed and pulled this way and that way until I hate everybody! You dirty little Jap!" Takamori, still with the sword in hand, is seized by former Marine Fenton. Fenton overpowers him, and the sword is dropped, wedging into the table supports, pointing upwards. Going down to the floor to retrieve it, Fenton is then impaled on the sword when Takamori pulls at his feet. He looks at Takamori fatefully and dies. Takamori is consumed, and taking the sword in a combative gesture, shrieks "Banzai!" as he runs and jumps out the window, presumably to his death.

Moments later, the attic door slowly opens on its own.

Closing narration — *"Two men in an attic, locked in mortal embrace, their common bond and their common enemy: Guilt. A disease all-too prevalent amongst men both in and out of the Twilight Zone."*

Mr. Garrity and the Graves

Season 5

Episode Number: 152

Season Episode: 32

Originally aired: Friday May 08, 1964
Story: Mike Korologos
Teleplay: Rod Serling
Director: Ted Post
Show Stars: John Dehner (Jared Garrity), Stanley Adams (Jensen), J. Pat O'Malley (Gooberman — Town Drunk), Norman Leavitt (Sheriff Gilchrist), Percy Helton (Lapham), John Mitchum (Ace), Edgar Dearing (First Resurrected Man), Patrick O'Moore (Man), Al Beaudine (Townsmen), John Cliff (Lightning Peterson), Lloyd Ford (Townsmen), Robert McCord (Townsmen in Black Hat), Kate Murtagh (Zelda Gooberman), Cosmo Sardo (Resurrected Man), Rod Serling (Narrator / Self — Host), Fred Walton (Townsmen), John Zimeas (Townsmen)

Production Code: 2637
Summary: Mr. Garrity comes into town of Happiness, Arizona offering to resurrect the dead and to reunite the town-folk with their departed loved ones out of the goodness of his heart. Do the town-folk want these miracles?



Opening narration — *"Introducing Mr. Jared Garrity, a gentleman of commerce, who in the latter half of the nineteenth century plied his trade in the wild and woolly hinterlands of the American West. And Mr. Garrity, if one can believe him, is a resurrector of the dead — which, on the face of it, certainly sounds like the bull is off the nickel. But to the scoffers amongst you, and you ladies and gentlemen from Missouri, don't laugh this one off entirely, at least until you've seen a sample of Mr. Garrity's wares, and an example of his services. The place is Happiness, Arizona, the time around 1890. And you and I have just entered a saloon where the bar whiskey is brewed, bottled and deliv-*

ered from the Twilight Zone."

A traveling peddler, Garrity, arrives in the little, recently-renamed town of Happiness, Arizona, offering to bring the townsfolk's dead back from Boot Hill. Initially, they don't believe him, but when he appears to resurrect a dead dog struck by a traveler's horse-drawn wagon, they do believe him. After performing the resurrection ritual, Garrity, in seemingly casual conversation, reminds the people about the dead and departed, almost all of whom were murdered: who died having a score to settle with whom, and so forth. The townsfolk grow uncomfortable at the thought of facing problems they thought buried with the dead; when one apparent resurrectee is seen approaching town, his brother, who shot the man himself, bribes Garrity to reverse the ritual, and the figure vanishes. Ultimately, everyone in town similarly pays Garrity to not revive their "loved ones." Later that night, Garrity and his assistant (who was both wagon driver and "resurrectee") ride away with the money, joking about how they cannot actually bring the dead back to life: they had simply performed a few smoke and mirrors tricks to con the townsfolk,

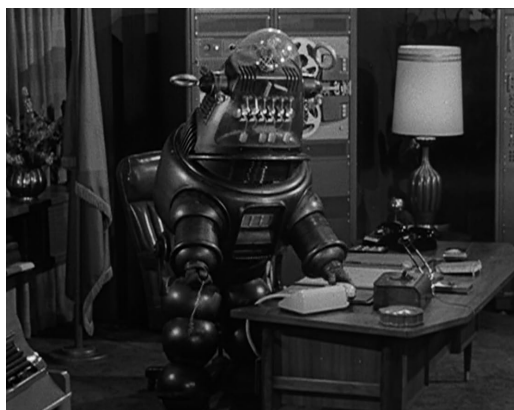
and used a dog that was alive the whole time but simply knew how to play dead. After they have left the town, the last scene reveals that the dead really are rising from the grave, with one commenting that the peddler underestimates his own ability.

Closing narration — *"Exit Mr. Garrity, a would-be charlatan, a make-believe con man and a sad misjudger of his own talents. Respectfully submitted from an empty cemetery on a dark hillside that is one of the slopes leading to the Twilight Zone."*

The Brain Center at Whipple's

Season 5
Episode Number: 153
Season Episode: 33

Originally aired: Friday May 15, 1964
Writer: Rod Serling
Director: Richard Donner
Show Stars: Richard Deacon (Wallace V. Whipple), Paul Newlan (Chief Engineer Hanley), Ted de Corsia (Foreman Dickerson), Thalmus Rasulala (Technician), Shawn Michaels (Bartender), Burt Conroy (Watchman), Robby the Robot (Robot), Rod Serling (Narrator / Self — Host)
Production Code: 2632
Summary: A heartless CEO completely automates his factory and lays off almost all of his workers over the objections of his employees.



Opening narration — *"These are the players, with or without a scorecard: in one corner, a machine; in the other, one Wallace V. Whipple, man. And the game? It happens to be the historical battle between flesh and steel, between the brain of man and the product of man's brain. We don't make book on this one, and predict no winner, but we can tell you that, for this particular contest, there is standing room only — in the Twilight Zone."*

In 1967, Wallace V. Whipple, owner of a vast manufacturing corporation, decides to upgrade his plant to increase output by installing a machine named the "X109B14 modified transistorized totally automated machine," which leads to layoffs. Some former employees try to convince him that the value of a man outweighs the value of a machine, but their protests fall on deaf ears. Eventually, the board of directors find him neurotically obsessed with machines and retire him. Whipple joins his former plant manager at the bar opposite his factory and expresses deep sorrow at his misfortune ("It isn't fair, Hanley! It isn't fair the way they...diminish us"). A robot now runs his office.

Closing narration — *"There are many bromides applicable here — too much of a good thing, tiger by the tail, as you sow, shall ye reap. The point is that too often, man becomes clever instead of becoming wise, he becomes inventive but not thoughtful — and sometimes, as in the case of Mr. Whipple, he can create himself right out of existence. Tonight's tale of oddness and obsolescence from the Twilight Zone."*

Come Wander with Me

Season 5

Episode Number: 154

Season Episode: 34

Originally aired: Friday May 22, 1964
Writer: Anthony Wilson
Director: Richard Donner
Show Stars: Gary Crosby (Floyd Burney), Bonnie Beecher (Mary Rachel), Jonathan Bolt (Billy Rayford), Hank Patterson (Old Man), Rod Serling (Narrator / Self — Host)
Production Code: 2641
Summary: Singer Floyd Burney searches the backwoods for new songs and finds Mary Rachel and much more deep in the Twilight Zone.



Opening narration — *"Mr. Floyd Burney, a gentleman songster in search of song, is about to answer the age-old question of whether a man can be in two places at the same time. As far as his folk song is concerned, we can assure Mr. Burney he'll find everything he's looking for, although the lyrics may not be all to his liking. But that's sometimes the case — when the words and music are recorded in the Twilight Zone."*

The "Rock-A-Billy Kid", Floyd Burney, arrives at a small town in search of a new song. He is directed to a dilapidated shop in the woods run by a reclusive old man. After his offer of money in exchange for an original song is rebuffed, Floyd hears a

voice singing and wanders off through the woods to find the singer, not seeing a nearby tombstone inscribed with his name. Continuing to look for the singer in the foggy, desolate woods, Floyd twice passes a silent woman in a black shawl, whom he fails to see. Next to a lake, he encounters a pretty but mysterious woman in white, Mary Rachel, who reluctantly plays a song for him about two lovers who meet in the woods and are torn apart by tragedy. Floyd offers to buy the song rights from her, but she claims it isn't for sale. As he tries to seduce her, he convinces her to sing at least part of the song into his tape recorder. At one point, as Mary Rachel sings, it is revealed that some distance away, the mysterious woman in black is watching, sadly—and that this woman appears to be a mourning Mary Rachel. Sometime later, a jealous young man named Billy Rayford with a rifle shows up and confronts Floyd. "The Rayford Brothers" have been mentioned in the song, and Mary Rachel has said that she is "bespoke" unto Billy Rayford. Billy Rayford essentially accuses Burney of seducing his intended bride. Billy intends to take Floyd back to his brothers so that they can deal with him, but Floyd resists and kills Rayford. Mary Rachel's song is suddenly heard on the tape recorder, featuring a new verse that she hadn't previously sung. The new verse reflects the event that just happened ("You killed Billy Rayford/ 'neath an old willow tree..."), and foreshadows a future attack. Floyd runs off, dragging Mary Rachel with him while she tries to convince him to stay. Soon, Billy Rayford's brothers arrive to chase after Floyd. As he prepares to flee, Mary Rachel begs him to stay, hoping things will be different "this time". She implies that these same events have occurred many, many times before. Ignoring her, Burney runs away. As he does so, he looks back and sees that Mary Rachel's clothes

have changed; she is now dressed in black, with a black shawl, mourning, and professing her love for Burney. Running wildly, Burney soon finds himself back at the shop in the woods, where the old man declines to help him hide. In his anger, Floyd kills the old man, then hides among the old musical instruments in the shop. Billy Rayford's three brothers arrive at the shop, and see the old man's body. When Floyd bumps a music box, it starts playing, and soon all the instruments in the shop are chiming, ringing, or clanging. Alerted to Floyd's location, the brothers (seen only in shadow) close in on him and shoot him. The camera returns to the image of the tombstone in the first scene, thus fulfilling the prophecy within the song that Floyd would die.

Closing narration — *"In retrospect, it may be said of Mr. Floyd Burney that he achieved that final dream of the performer: eternal top-name billing, not on the fleeting billboards of the entertainment world, but forever recorded among the folk songs of the Twilight Zone."*

The Fear

Season 5
Episode Number: 155
Season Episode: 35

Originally aired: Friday May 29, 1964
Writer: Rod Serling
Director: Ted Post
Show Stars: Peter Mark Richman (Trooper Robert Franklin), Hazel Court (Charlotte Scott), Rod Serling (Narrator / Self — Host)
Production Code: 2633
Summary: Charlotte Scott and state trooper Robert Franklin seem to be stalked by giants.



Opening narration — *"The major ingredient for any recipe for fear is the unknown. And these are two characters about to partake of the meal: Miss Charlotte Scott, a fashion editor, and Mr. Robert Franklin, a state trooper. And the third member of the party: the unknown, that has just landed a few hundred yards away. This person or thing is soon to be met. This is a mountain cabin, but it is also a clearing in the shadows known as the Twilight Zone."*

Highway Patrol trooper Robert Franklin and brooding New York socialite Charlotte Scott (recuperating from a nervous breakdown) find themselves trapped in Scott's remote cabin as unexplained occurrences indicate the presence of a mys-

terious force. Bright flashes of light are seen, strange craters appear, and the trooper's car moves — on its own. Back inside, Charlotte hears strange noises on the roof; when Robert goes outside to investigate, he finds nothing, but notices that his car is back in place-covered in gigantic fingerprints. The two sleep nervously, and go out into the woods the next morning, seeking the giant monster. They find an enormous footprint, leading the socialite to run away. She soon stumbles and falls directly into the path of a 500-foot-tall "Martian" with one eye. Realizing that no one will believe their story, the pair is left to stand against the beast. Robert shoots it...and it deflates, revealing itself to be an enormous balloon. The true source of the problem is a small alien spacecraft, containing two aliens no bigger than a man's thumb. They reveal that all of their trickery has been foiled by "man's inability to be afraid", beg their superiors to allow them to depart (or, in their eyes, face being crushed), and finally flee. Robert grins and wishes them luck- "maybe the next place they land, they can be the giants." Charlotte asks what will happen if future invaders are giants; Robert informs her that "I think you'd spit in their eye." She smiles and the camera tilts to the skyline as Serling's voiceover begins.

Closing narration — *"Fear, of course, is extremely relative. It depends on who can look down and who must look up. It depends on other vagaries, like the time, the mood, the darkness. But it's been said before, with great validity, that the worst thing there is to fear is fear itself. Tonight's tale of terror and tiny people on the Twilight Zone."*

The Bewitchin' Pool

Season 5

Episode Number: 156

Season Episode: 36

Originally aired: Friday June 19, 1964
Writer: Earl Hamner, Jr.
Director: Joseph M. Newman
Show Stars: Mary Badham (Sport Sharewood), Dee Hartford (Gloria Sharewood), Tod Andrews (Gil Sharewood), Jeffrey Byron (Jeb Sharewood), Kim Hector (Whitt), Georgia Simmons (Aunt T.), June Foray (Sport (voice)), Rod Serling (Narrator / Self — Host)
Production Code: 2619
Summary: Two children escape their bickering parents through a portal in the bottom of their swimming pool to a magical land watched over by a kind old woman the children call Aunt T.



Opening narration — *"A swimming pool not unlike any other pool, a structure built of tile and cement and money, a backyard toy for the affluent, wet entertainment for the well-to-do. But to Jeb and Sport Sharewood, this pool holds mysteries not dreamed of by the building contractor, not guaranteed in any sales brochure. For this pool has a secret exit that leads to a never-neverland, a place designed for junior citizens who need a long voyage away from reality, into the bottomless regions of the Twilight Zone."*

Sport Sharewood and her brother Jeb live in a large, expensive house, but their mother is cold, insensitive, self-centered and yelled at her children for everything

they did; their father is kinder, but he is a distant and preoccupied businessman.

While sitting beside their pool, a young boy in a Huckleberry Finn straw hat pops up from the deep end of their pool and invites them to follow him. The children follow him by diving underwater only to come back up in a lake bordering a rustic, simple homestead. All around them are children swimming, fishing, and playing. In contrast to their lavish home of neglect and insults, they are welcomed and loved from the moment they arrive at this children's paradise. There is only one adult there named "Aunt T", a sweet and kind elderly woman who loves children; she explains she has many children there who came from parents who didn't deserve them.

When Sport and Jeb decide to go home, for fear that their parents will be worried, they learn that their parents have decided to divorce and hadn't even missed them while they were gone. When the parents tell the children the news, they give them the choice of either living with their mother or their father and berate them for not deciding quickly enough. The children have an epiphany that their parents do not genuinely love them and never will. Their mother blames the kids for having her and her husband being together much too long. Ignoring their parents' shouts, Sport and Jeb race back to the pool, dive in, disappear and escape back to Aunt T. Back on the pool's surface, the parents anger turns to worry when they realize their children have been underwater for too long; the father jumps in, but can't find them as they both shout their children's names in despair.

In the end the children are happily living with Aunt T whose love is unconditional. Sport hears the increasingly distant voices of her parents, but ignores them.

Closing narration — *"A brief epilogue for concerned parents. Of course, there isn't any such place as the gingerbread house of Aunt T, and we grownups know there's no door at the bottom of a swimming pool that leads to a secret place. But who can say how real the fantasy world of lonely children can become? For Jeb and Sport Sharewood, the need for love turned fantasy into reality. They found a secret place in the Twilight Zone."*

Actor Appearances

A

Philip Abbott	2
0222 (Chris Bayles); 0411 (General Stanley Eaton)	
Dorothy Adams	1
0212 (Mrs. Canfield)	
Mary Adams	1
0217 (Day Nurse)	
Stanley Adams	2
0313 (Rollo); 0532 (Jensen)	
Louis Adelin	1
0522 (Union Soldier (archive footage))	
Jay Adler	2
0312 (Tramp); 0404 (Gibbons)	
Luther Adler	1
0202 (Arthur Castle)	
David Ahdar	1
0225 (Club Member)	
Brian Aherne	1
0209 (Booth Templeton)	
Charles Aidman	2
0111 (Colonel Ed Harrington); 0326 (Bill)	
Claude Akins	2
0122 (Steve Brand); 0328 (Cmdr. William Fletcher)	
John Alban	1
0225 (Club Member)	
Jack Albertson	2
0303 (Jerry Harlowe); 0412 (The Genie)	
Hardie Albright	1
0324 (Secretary General)	
John Albright	2
0103 (Barfly); 0330 (Alien)	
Fred Aldrich	1
0405 (Pedestrian)	
Frank Aletter	1
0411 (Colonel William Connacher)	
Denise Alexander	1
0114 (Jody Sturka)	
Clark Allen	1
0314 (The Bagpiper)	
Elizabeth Allen	1
0134 (Saleswoman)	
Sheldon Allman	1
0122 (Alien)	
John A. Alonzo	1
0212 (Luís Gallegos)	
Leon Alton	2
0409 (Bartender); 0503 (Passenger)	
Don Ames	1
0324 (Man in Line)	
Totty Ames	1
0514 (Muriel Hastings)	
Don Anderson	2
0117 (Gambler); 0134 (Shopper)	
John Anderson	4
0132 (Gabriel); 0218 (Capt. 'Skipper' Farver); 0414 (Deidrich); 0507 (Goldsmith)	
Dana Andrews	1

0410 (Paul Driscoll)	
Edward Andrews	2
0114 (Carling); 0514 (Oliver Pope)	
Tod Andrews	1
0536 (Gil Sharewood)	
Richard Angarola	1
0408 (The Suitor)	
August Angelo	1
0307 (Townsmen)	
John Archer	1
0228 (Trooper Bill Padgett)	
David Armstrong	5
0227 (Worker); 0324 (Security Guard); 0331 (Surgeon); 0335 (Van Driver); 0503 (Passenger)	
R.G. Armstrong	1
0316 (Contractor)	
Aileen Arnold	1
0216 (Pedestrian)	
Phil Arnold	1
0219 (Man)	
John Astin	1
0223 (Charlie)	
Edward Astran	1
0404 (Audience Member)	
Malcolm Atterbury	2
0103 (Henry J. Fate); 0410 (Prof. Eliot)	
Barry Atwater	1
0122 (Les Goodman)	
Renee Aubry	1
0527 (Ms. Abernathy)	
Jacques Aubuchon	1
0403 (Connolly)	
Eleanor Audley	1
0116 (Mrs. Whitney)	
Pamela Austin	1
0517 (Valerie / Marilyn)	
Val Avery	1
0211 (The Bartender)	

B

Walter Bacon	1
0120 (Beauty Contest Guest)	
Mary Badham	1
0536 (Sport Sharewood)	
Vincent Baggetta	1
0402 (Sailor)	
Raymond Bailey	3
0106 (Doctor); 0213 (Millard); 0520 (Supervisor)	
Jimmy Baird	1
0337 (Boy)	
Frank Baker	2
0120 (Hotel Guest); 0417 (Otto Champion)	
Jeanne Baker	1
0113 (Woman on Bench)	
Robert Ball	1
0412 (Clerk)	
Shirley Ballard	1

The Twilight Zone Episode Guide

0327 (Wilma #1)	0131 (Old Woman); 0321 (Mrs. Summers); 0410 (Mrs. Chamberlain)
Martin Balsam 2	Tony Benson 1
0104 (Danny Weiss); 0413 (Martin Lombard Senescu)	0416 (Colonist)
Sam Balter 1	Gene Benton 1
0504 (TV Announcer)	0324 (Reporter #2)
Douglas Bank 2	Oscar Beregi Jr. 3
0524 (Prosecutor); 0526 (Man)	0224 (Farwell); 0309 (SS Capt. Gunther Lutze); 0405 (Karl Werner)
Trevor Bardette 1	Slim Bergman 1
0317 (Colonel Hawthorne)	0502 (Boxing Match Spectator)
Rayford Barnes 1	Shelley Berman 1
0315 (Andrew Watkins)	0227 (Archibald Beechcroft)
Vickie Barnes 1	Barry Bernard 1
0323 (Liz Myrtlebank)	0110 (Engineer)
Leslie Barrett 1	Joseph Bernard 1
0115 (Brandt)	0303 (Marty Weiss)
Barbara Barrie 1	Shari Lee Bernath 1
0408 (Myra Russell)	0411 (Maggie Gaines)
Patricia Barry 2	James Best 3
0131 (Leila); 0412 (Ann)	0307 (Johnny Rob); 0323 (Jeff Myrtlebank); 0407 (Billy Ben Turner)
Harry Bartell 1	Clem Bevans 1
0115 (Langford)	0330 (Pete)
Eddie Barth 1	Philippa Bevans 1
0413 (Sailor)	0337 (Mrs. Landers / Housekeeper)
Martine Bartlett 1	Robert Biheller 1
0519 (Miss Finch)	0337 (Graham)
Anne Barton 2	Theodore Bikel 1
0122 (Myra Brand); 0226 (Carol Ritchie)	0329 (Oliver Crangle)
Larry Barton 1	Edward Binns 2
0502 (Boxing Match Spectator (voice))	0115 (Col. Bob Donlin); 0515 (General Walters)
Wolfe Barzell 1	Bill Bixby 1
0404 (Proprietor)	0402 (OOD)
Richard Basehart 1	Larry J. Blake 1
0509 (Adam Cook)	0209 (Freddie)
Joe Bassett 1	Eumenio Blanco 1
0111 (Medical Officer)	0332 (Townsmen)
Arthur Batanides 2	Lela Bliss 1
0103 (Leader); 0306 (Tabal)	0108 (Mrs. Chester)
Jeanne Bates 1	Joan Blondell 1
0308 (Ethel Hollis)	0524 (Phyllis Britt)
Mary Ellen Batten 1	Larry Blyden 2
0324 (1st Woman in Line)	0128 (Henry Francis 'Rocky' Valentine); 0320 (Rance McGrew)
Barbara Baxley 1	Ann Blyth 1
0405 (Cora Wheeler)	0523 (Pamela Morris / Constance Taylor)
Paul Baxley 1	Lloyd Bochner 1
0118 (Driver)	0324 (Michael Chambers)
George Baxter 1	Merritt Bohn 2
0106 (Judge Cummings)	0102 (Truck Driver); 0502 (Nolan)
Orson Bean 1	Jim Boles 2
0133 (James B.W. Bevis)	0302 (Dispatcher); 0407 (Obed Miller)
Al Beaudine 2	Jonathan Bolt 1
0526 (Townsmen); 0532 (Townsmen)	0534 (Billy Rayford)
Billy Beck 1	David Bond 1
0413 (Hare)	0413 (Jack the Ripper)
Terry Becker 1	Robert Boon 2
0526 (Jagger)	0309 (Taxi Driver); 0405 (Holger Nielsen)
Henry Beckman 2	Randy Boone 1
0204 (Cop); 0403 (Townsmen)	0510 (Pvt. Michael McCluskey)
Bonnie Beecher 1	Billy Booth 1
0534 (Mary Rachel)	0130 (Short Boy)
Frank Behrens 1	Nesdon Booth 2
0336 (Stout)	0106 (Guard); 0221 (Big Phil Nolan)
Fred Beir 1	Eugene Borden 1
0406 (Lieutenant Carter)	0318 (Maitre d')
Leon Belasco 1	Nick Borgani 1
0504 (Potts)	0212 (Townsmen)
Russ Bender 3	John Bose 1
0116 (Counterman); 0325 (Doctor); 0416 (Hank)	0418 (Daniel Boone)
William 'Billy' Benedict 1	
0527 (Conklin)	
Marjorie Bennett 3	

The Twilight Zone Episode Guide

Willis Bouchey	1
0525 (Dr. Samuel Thorne)	
Antoinette Bower	1
0509 (Eve Norda)	
Rudy Bowman	1
0418 (Robert E. Lee)	
George Boyce	2
0120 (Minor Role); 0209 (Waiter)	
Leslie Bradley	1
0110 (Major Devereaux)	
Paul Bradley	1
0209 (Crowd Member)	
John Brahm	1
0327 (Winston Churchill)	
Neville Brand	1
0531 (Fenton)	
Chet Brandenburg	3
0123 (Technician); 0226 (Juror); 0404 (Audience Member)	
Robert Bray	1
0510 (Capt. Dennet)	
Larry Breitman	1
0330 (Alien)	
Leonard Bremen	1
0413 (Van Man)	
Patricia Breslin	2
0207 (Pat Carter); 0410 (Abigail Sloan)	
Morgan Brittany	3
0129 (Little Girl); 0403 (Girl); 0528 (Susan — Agnes' Niece)	
Keith Britton	1
0324 (1st Man in Line)	
Peter Brocco	2
0113 (Mr. Marshak); 0330 (Alien)	
James Broderick	1
0416 (Al)	
Charles Bronson	1
0301 (The Man)	
Walter Brooke	2
0312 (Chad Cooper); 0511 (Dr. Raymond Gordon)	
Barry Brooks	1
0229 (Board Member)	
Beverly Brown	1
0218 (Janie)	
Brad Brown	2
0119 (Soldier); 0124 (Student)	
Calvin Brown	1
0526 (Townsmen)	
Helen Brown	1
0334 (Mrs. Henrietta Walker)	
Lew Brown	4
0204 (Telephone Repairman); 0213 (Lieutenant); 0222 (The Fireman); 0510 (Sergeant)	
James Browning	1
0337 (Rice)	
Robert Brubaker	1
0302 (Tower Operator)	
Bella Bruck	1
0415 (Woman yelling for son to come home)	
George Bruggeman	2
0117 (Gambler); 0225 (Club Member)	
Claudia Bryar	1
0405 (Frau Nielsen)	
Paul Bryar	2
0111 (Bartender); 0404 (Cop)	
Edgar Buchanan	1
0323 (Doc Bolton)	
Jennifer Bunker	1
0223 (Woman)	
Jane Burgess	1
0221 (Sheila)	

Christine Burke	1
0414 (Joanna)	
Walter Burke	1
0127 (Joe Mizell)	
Carol Burnett	1
0336 (Agnes Grep)	
Terry Burnham	1
0129 (Markie)	
Bart Burns	1
0403 (Townsmen)	
Michael Burns	1
0303 (Paul Stockton)	
Paul E. Burns	1
0106 (Janitor)	
John Burnside	2
0119 (Soldier); 0324 (Cameraman)	
William Burnside	2
0307 (Townsmen); 0324 (Cameraman)	
Norman Burton	1
0408 (Office Worker)	
Robert Burton	1
0103 (Doctor)	
Carol Byron	1
0512 (Carol Chase)	
Jeffrey Byron	1
0536 (Jeb Sharewood)	

C

Boyd Cabeen	2
0115 (Technician); 0336 (Party Guest)	
Sebastian Cabot	1
0128 (Mr. Pip)	
John Cadwalder	1
0205 (Self)	
Howard Caine	1
0404 (Nick)	
King Calder	2
0209 (Sid Sperry); 0403 (Townsmen)	
Anthony D. Call	1
0402 (Lee Helmsman)	
James T. Callahan	1
0512 (Doug Kirk)	
Ann Cameron	1
0507 (Townswoman)	
Colin Campbell	1
0417 (Addicott)	
Violet N. Cane	1
0507 (Townswoman)	
Antony Carbone	1
0306 (Cristo)	
Charles Carlson	1
0209 (Barney Flueger)	
Art Carney	1
0211 (Henry Corwin)	
John Carradine	1
0205 (Brother Jerome)	
Albert Carrier	1
0336 (Frenchman)	
Dee Carroll	1
0207 (Woman)	
Steve Carruthers	2
0117 (Casino Worker / Gambler); 0211 (Bar Patron)	
Jack Carson	1
0214 (Harvey Hunnicut)	
Jean Carson	1
0210 (Paula Diedrich)	
Conlan Carter	1
0402 (Ensign Marmer)	
Veronica Cartwright	1

The Twilight Zone Episode Guide

0335 (Anne Rogers)	0217 (Sax Double)
Mary Carver 1	Norma Connolly 1
0415 (Betty O'Brien)	0217 (Night Nurse)
Seymour Cassel 1	Michael Conrad 1
0516 (Jerry)	0518 (Deputy Sheriff Harper)
Jerry Catron 1	Burt Conroy 1
0118 (Guard)	0533 (Watchman)
Louis Cavalier 1	John Considine 1
0502 (Boxing Match Spectator)	0402 (McClure)
Marc Cavell 1	Michael Constantine 1
0119 (Freeman)	0526 (Sheriff Charlie Koch)
Michael Chain 1	Richard Conte 1
0409 (Paperboy)	0109 (Edward Hall)
William Challee 2	Curt Conway 1
0307 (Jasen); 0405 (Rude man on porch)	0404 (Adolf Hitler)
Joan Chambers 1	John Conwell 2
0408 (Harriet)	0101 (Air Force Colonel); 0134 (Elevator Man)
Phil Chambers 1	Gene Coogan 4
0413 (Gas Man)	0102 (Pedestrian); 0309 (Victim); 0410 (Fire Spec-
George Chandler 1	tator Restraining Driscoll); 0507 (Townsmen)
0214 (Old Man)	Philip Coolidge 1
Dick Cherney 1	0322 (Throckmorton)
0113 (Man in Bar)	Ben Cooper 1
Linden Chiles 1	0311 (Dauger)
0329 (Hall)	Clancy Cooper 1
Noble 'Kid' Chissell 1	0221 (Trucker)
0105 (Man in Park)	Gladys Cooper 3
Virginia Christine 1	0316 (Wanda Dunn); 0417 (Millie McKenzie); 0519
0106 (Ethel Bedeker)	(Elva Keene)
Ted Christy 1	Jackie Cooper 1
0524 (The Wild Panther)	0528 (Jonathan West / Caesar (voice))
Barbara Chrysler 1	Jeanne Cooper 1
0120 (Beauty Contestant)	0103 (Liz)
Dane Clark 1	Maxine Cooper 1
0221 (Ace Larsen)	0111 (Amy)
Fred Clark 1	Henry Corden 1
0210 (Chester Dietrich)	0332 (Sanchez)
John Clark 1	Margarita Cordova 1
0225 (Club Member)	0204 (Girl on TV)
Gage Clarke 1	Joe Corey 1
0317 (Reverend Hughes)	0105 (Soda Jerk)
John Clarke 1	Anne Cornaly 1
0104 (Young Jerry Hearndan)	0522 (Abby Farquhar (archive footage))
Lee Van Cleef 1	Robert Cornthwaite 2
0307 (Steinhart)	0320 (Director); 0410 (Hanford)
Timmy Cletro 1	Ted de Corsia 2
0133 (Boy)	0104 (Marty Sall); 0533 (Foreman Dickerson)
John Cliff 1	Hazel Court 1
0532 (Lightning Peterson)	0535 (Charlotte Scott)
John Close 2	Jerome Cowan 1
0128 (Cop); 0226 (Guard)	0104 (Jerry Hearndan)
Pat Close 1	Wally Cox 1
0337 (Hudson)	0520 (James Elwood)
James Coburn 1	Bob Crane 1
0507 (Major French)	0220 (Disc Jockey)
Steve Cochran 1	Fred Crane 1
0112 (Fred Renard)	0411 (News Anchorman)
Bud Cokes 1	Susan Crane 1
0404 (Audience Member)	0335 (Older Ann)
Russell Collins 1	Nick Cravat 1
0321 (Ben Conroy)	0503 (Gremlin)
Sheridan Comerate 1	John Craven 1
0105 (Gas Station Attendant)	0507 (Man)
Paul Comi 3	John Crawford 1
0125 (Marcusson); 0218 (1st Officer John Craig);	0223 (Joe)
0411 (Psychiatrist)	Gary Crosby 1
Pat Comiskey 1	0534 (Floyd Burney)
0113 (Man in Bar)	Oliver Cross 2
Forrest Compton 1	0225 (Club Member); 0336 (Party Guest)
0402 (ASW Officer)	Pat Crowley 1
Carole Conn 1	0409 (Jackie Benson)

The Twilight Zone Episode Guide

Howard Culver	1
0226 (Jury Foreman)	
Robert Cummings	1
0201 (Capt. James Embry)	
Susan Cummings	1
0324 (Patty)	
Craig Curtis	1
0413 (Sailor)	
Russell Custer	1
0526 (Townsmen)	

D

Carmen D'Antonio	1
0332 (Woman)	
Irene Dailey	1
0405 (Miss Frank)	
Maurice Dallimore	1
0336 (Man)	
James Daly	1
0130 (Gart Williams)	
Roy Damron	1
0504 (Bar Patron)	
Pierre Danny	1
0522 (Union Soldier (archive footage))	
Lili Darvas	1
0222 (Grandma Bayles)	
Andrea Darvi	2
0211 (Kid with Santa); 0212 (Estrelita Gallegos)	
Jerry Davis	1
0415 (Hermy Brandt)	
Roger Davis	1
0521 (David Mitchell)	
Hal K. Dawson	1
0320 (Old Man)	
June Dayton	1
0216 (Helen Turner)	
Jacqueline DeWit	1
0108 (Helen Bemis)	
Richard Deacon	1
0533 (Wallace V. Whipple)	
Edgar Dearing	1
0532 (First Resurrected Man)	
John Dehner	3
0107 (Captain Allenby); 0312 (Alan Richards); 0532 (Jared Garrity)	
Cyril Delevanti	4
0216 (L.J. Smithers); 0225 (Franklin); 0322 (Marvin — Butler); 0417 (Officer)	
William Demarest	1
0524 (Joe Britt)	
Andy Devine	1
0330 (Somerset Frisby)	
Laura Devon	1
0407 (Ellwyn Glover)	
Richard Devon	1
0318 (Dagget)	
Alan Dexter	1
0135 (Beasley)	
Bobby Diamond	1
0501 (Pvt. Pip)	
Dana Dillaway	2
0102 (Maggie Polanski); 0335 (Karen Rogers)	
Ivan Dixon	2
0127 (Bolie Jackson); 0526 (Reverend Anderson)	
Jo Ann Dixon	1
0219 (Nurse)	
Molly Dodd	1
0412 (May)	
Rudy Dolan	1
0333 (Emcee)	

Patricia Donahue	1
0130 (Janie Williams)	
Ludwig Donath	1
0404 (Ernst Ganz)	
James Doohan	1
0403 (Father)	
Susan Dorn	1
0123 (Marion Curtis)	
Donna Douglas	2
0206 (Janet Tyler (revealed)); 0336 (Debutante)	
Jack Downs	1
0307 (Townsmen)	
Morris Drabin	1
0507 (Townsmen)	
Ken Drake	2
0223 (Man); 0504 (Daniel)	
John Van Dreelen	1
0529 (Commissar Vassiloff)	
Alphonso DuBois	2
0120 (Minor Role); 0212 (Townsmen)	
Ken DuMain	2
0336 (Party Guest); 0502 (Boxing Match Spectator)	
Don Dubbins	1
0120 (Peter Kirby)	
Paul Dubov	1
0418 (Man)	
Howard Duff	1
0123 (Arthur Curtis / Gerry Raigan)	
Bob Duggan	2
0219 (Photographer); 0220 (Man #1)	
Douglass Dumbrille	1
0516 (Mr. Halpert)	
Angus Duncan	1
0217 (Ticket Clerk)	
Dexter Dupont	1
0319 (Angel)	
Don Durant	1
0322 (Gregory Walker)	
Dan Duryea	1
0103 (Al Denton)	
Robert Duvall	1
0408 (Charley Parkes)	

E

Robert Eaton	1
0328 (Spaceman)	
Buddy Ebsen	1
0221 (Jimbo Cobb)	
William Edmonson	2
0112 (Bartender); 0226 (Jiggs)	
Johnny Eimen	1
0325 (Pitcher)	
Jack Elam	1
0228 (Avery)	
John Eldredge	1
0213 (Whittaker)	
Louie Elias	1
0402 (Sailor)	
Josip Elic	2
0229 (Subaltern); 0317 (Electrician)	
Ross Elliott	2
0406 (Kramer); 0501 (Doctor)	
Jill Ellis	1
0228 (Connie Prince)	
Juney Ellis	2
0112 (Woman on Street); 0310 (Mrs. Shuster)	
Robert Emhardt	1
0220 (Professor Ackerman)	
Beverly Englander	1
0124 (Student)	

Barbara English.....	1
0128 (Dancing Girl)	
Richard Erdman.....	1
0504 (McNulty)	
Ben Erway.....	1
0122 (Pete Van Horn)	
Bill Erwin.....	4
0103 (Man); 0105 (Wilcox); 0228 (Peter Kramer);	
0405 (Man in Flashback)	
Douglas Evans.....	1
0219 (Man)	
Evans Evans.....	1
0223 (Mary Lou)	
Jeanne Evans.....	2
0114 (Ann Riden); 0324 (Woman #2)	
Joe Evans.....	2
0404 (Audience Member); 0507 (Townsmen)	

F

Shelley Fabares.....	1
0518 (Ellen Tillman)	
Peter Falk.....	1
0306 (Ramos Clemente)	
Don Famlton.....	1
0229 (Board Member)	
Franklyn Farnum.....	1
0210 (Man at Racetrack)	
Jamie Farr.....	1
0304 (Soldier)	
William Fawcett.....	1
0323 (Reverend Siddons)	
Herbie Faye.....	1
0504 (Joe Palucci)	
Bernard Fein.....	2
0113 (Penell); 0404 (Heckler)	
Frank Ferguson.....	1
0523 (Krueger)	
Stéphane Fey.....	1
0522 (Union Captain (archive footage))	
John Fiedler.....	2
0211 (Mr. Dundee); 0336 (Field Rep #3)	
Lisabeth Field.....	1
0111 (Nurse)	
Logan Field.....	1
0111 (Investigator)	
Margaret Field.....	1
0413 (Emma Senescu)	
Paul Fix.....	1
0526 (Newspaper Editor Colbey)	
James Flavin.....	2
0132 (Truck Driver); 0313 (1962 Policeman)	
Harry Fleer.....	2
0229 (Guard); 0313 (1962 Policeman #2)	
Lester Fletcher.....	1
0218 (RAF Man)	
Gertrude Flynn.....	1
0228 (Rose Kramer)	
Joe Flynn.....	1
0106 (Steve)	
Charles Fogel.....	2
0117 (Croupier); 0128 (Casino Patron)	
Bob Folkerson.....	1
0320 (Man in Saloon)	
June Foray.....	2
0506 (Talky Tina (voice)); 0536 (Sport (voice))	
Constance Ford.....	1
0508 (Barbara Polk)	
George Ford.....	3
0117 (Croupier); 0128 (Casino Patron); 0209 (Bar Patron)	

Lloyd Ford.....	1
0532 (Townsmen)	
Michael Ford.....	1
0328 (Spaceman)	
Michael Forest.....	1
0518 (Steve)	
Mabel Forrest.....	1
0323 (Mrs. Ferguson)	
Steve Forrest.....	1
0411 (Major Robert Gaines)	
Jamie Forster.....	1
0401 (Hotel Clerk)	
Donald Foster.....	1
0312 (Sinclair)	
Ron Foster.....	1
0510 (MSG William Connors)	
Byron Foulger.....	1
0105 (Charlie)	
Robert Foulk.....	1
0319 (Gatekeeper)	
Chuck Fox.....	1
0309 (Victim)	
Michael Fox.....	3
0129 (Doctor); 0219 (2nd Martian); 0527 (Psychiatrist)	
Anne Francis.....	2
0134 (Marsha White); 0407 (Jess-Belle Stone)	
James Franciscus.....	1
0110 (Lt. Mueller)	
Camille Franklin.....	1
0409 (Molly)	
Raoul Freeman.....	1
0102 (Pedestrian)	
David Fresco.....	1
0332 (Man)	
Sig Frohlich.....	1
0216 (Pedestrian)	
Milton Frome.....	1
0113 (Detective)	
Alice Frost.....	2
0104 (Sally); 0308 (Aunt Amy)	
Jerry Fujikawa.....	2
0315 (Japanese Captain); 0324 (Japanese Delegate)	
Jerry Fuller.....	1
0220 (Rock Singer)	
Lance Fuller.....	1
0323 (Orgram Gatewood)	

G

Peter Gabel.....	1
0132 (Guy with Match)	
Wesley Gale.....	1
0127 (Tenant)	
Lew Gallo.....	3
0116 (Mechanic); 0224 (Brooks); 0416 (Lt. Engle)	
Ray Galvin.....	1
0317 (Cop)	
David Garcia.....	1
0304 (Union Lieutenant)	
Betty Garde.....	2
0218 (Passenger); 0310 (Mrs. Bronson)	
Beverly Garland.....	1
0113 (Maggie)	
Jimmy Garrett.....	1
0211 (Street Child)	
Kelton Garwood.....	1
0314 (The Tramp)	
Larry Gates.....	1
0303 (Dr. Bill Stockton)	
James Gavin.....	1

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0213 (Policeman)
 Don Gazzaniga 1
 0528 (Detective)
 Dick Geary 1
 0307 (Pinto Sykes)
 Leonard P. Geer 1
 0507 (Douglas)
 Paul Genge 1
 0212 (John Canfield)
 Rudy Germane 1
 0504 (Office Worker)
 Betty Lou Gerson 1
 0513 (Cici)
 Kenneth Gibson 1
 0209 (Bar Patron)
 Bobby Gilbert 1
 0404 (Man With Cat)
 Connie Gilchrist 1
 0501 (Mrs. Feeny)
 Tom Gilleran 1
 0518 (Fred)
 Larrian Gillespie 1
 0211 (Elf)
 Jack Ging 1
 0214 (Young Man)
 Everett Glass 1
 0225 (Club Member)
 Ned Glass 2
 0132 (Pawnshop Man); 0310 (Fridge Repairman)
 Joseph Glick 2
 0120 (Rally Spectator); 0127 (Handler)
 Edmund Glover 1
 0327 (Asst. Account Manager (George))
 Lisa Golm 1
 0202 (Mrs. Gumley)
 Thomas Gomez 2
 0106 (Cadwallader); 0212 (Peter Sykes)
 James Gonzalez 1
 0130 (Passenger)
 Don Gordon 2
 0113 (Andy Marshak); 0516 (Salvadore Ross)
 Gerald Gordon 1
 0501 (Lieutenant)
 Susan Gordon 1
 0325 (Jenny)
 William D. Gordon 2
 0203 (George); 0206 (Doctor)
 Michael Gorfain 1
 0514 (Timmy Danvers)
 Harold Gould 1
 0509 (General Larrabee)
 Sandra Gould 2
 0336 (Woman #1); 0524 (Woman)
 Marv Goux 1
 0114 (Workman)
 Betty Graeff 1
 0507 (Townswoman)
 Herschel Graham 1
 0130 (Executive)
 Sherry Granato 1
 0401 (Girl)
 Vernon Gray 1
 0125 (Martian)
 Austin Green 1
 0304 (President Abraham Lincoln)
 Seymour Green 1
 0201 (British Officer)
 Raymond Greenleaf 1
 0213 (Jackson)
 Dabbs Greer 2
 0330 (Scanlan); 0403 (Evans)

Virginia Gregg 2
 0407 (Ossie Stone); 0525 (Emily Harper)
 James Gregory 2
 0101 (Air Force General); 0304 (Confederate Sergeant)
 Mary Gregory 3
 0122 (Sally); 0208 (Nelda); 0303 (Mrs. Henderson)
 Bethelynn Grey 1
 0333 (Chorus Girl)
 Duane Grey 2
 0131 (Bartender); 0212 (Rogers)
 Jack Grinnage 1
 0227 (Henry)
 Claire Griswold 1
 0408 (The Doll)
 George Grizzard 2
 0131 (Roger Shackleforth); 0401 (Alan Talbot / Walter Ryder Jr.)
 Lyn Guild 1
 0122 (Mrs. Farnsworth)
 Paul Gustine 1
 0225 (Club Member)

H

Joan Hackett 1
 0322 (Esther Fortune)
 Kevin Hagen 2
 0120 (Captain James Webber); 0514 (Pete Radcliff)
 Ron Hagerthy 1
 0318 (Ben)
 Kenneth Haigh 1
 0118 (Lt. William Terrance Decker)
 Robert Haines 3
 0108 (Bank Customer); 0209 (Bar Patron); 0225 (Club Member)
 Barnaby Hale 1
 0404 (Stanley)
 Stuart Hall 1
 0504 (Banker)
 Bernie Hamilton 1
 0226 (Coley)
 Joseph Hamilton 1
 0121 (Ticket Agent)
 Kim Hamilton 1
 0127 (Frances Temple)
 Murray Hamilton 1
 0102 (Mr. Death)
 Reid Hammond 1
 0222 (Mr. Peterson)
 Jan Handzlik 1
 0122 (Tommy)
 John Hanek 1
 0514 (Policeman)
 Cedric Hardwicke 1
 0508 (Uncle Simon Polk)
 Betty Harford 1
 0327 (Clerk)
 John Harmon 2
 0333 (Georgie); 0414 (Clark)
 Buck Harrington 1
 0404 (Audience Member)
 Jonathan Harris 2
 0217 (The Doctor); 0225 (George Alfred)
 Sam Harris 1
 0417 (Mersia Jones)
 Susan Harrison 1
 0314 (The Ballerina)
 Elizabeth Harrower 1
 0526 (Woman)
 Dee Hartford 1
 0536 (Gloria Sharewood)

The Twilight Zone Episode Guide

Mariette Hartley	1	0103 (Barfly)	Jonathan Hole.....	1
0515 (Sandra Horn)			0135 (Team Doctor)	
Paul Hartman	1		John Holland.....	1
0213 (Police Sergeant)			0225 (Club Member)	
Ed Haskett	2		Earl Holliman	1
0225 (Club Member); 0404 (Audience Member)			0101 (Mike Ferris)	
Bob Hastings.....	1		Sterling Holloway	1
0412 (Sam)			0524 (TV Repairman)	
Tom Hatcher	1		Rex Holman	1
0308 (Bill Soames)			0304 (Charlie Constable)	
Joe Haworth.....	1		George Holmes	1
0126 (TV Cowboy)			0336 (Party Guest)	
Richard Haydn	1		Stuart Holmes.....	1
0204 (Bartlett Finchley)			0225 (Club Member)	
Chester Hayes.....	1		Wendell Holmes	1
0120 (Ice Cream Man)			0106 (Cooper)	
Ryan Hayes.....	2		Diane Honodel	1
0130 (Engineer); 0409 (Paper Hawker)			0132 (Woman Pedestrian)	
Brooke Hayward	1		Buddy Joe Hooker	1
0525 (Paula Harper)			0337 (Dickie Weiss)	
Dodie Heath.....	1		Bob Hopkins	1
0124 (Susanna Kittridge)			0113 (Man in Bar)	
Jay Hector	1		Dennis Hopper.....	1
0219 (Boy)			0404 (Peter Vollmer)	
Kim Hector	1		Jimmie Horan	4
0536 (Whitt)			0120 (Minor Role); 0309 (Victim); 0336 (Party Guest);	
Patrick Hector.....	1		0507 (Townsmen)	
0323 (Tom)			Geoffrey Horne.....	1
Wayne Heffley	2		0332 (Williams / the Alien)	
0218 (2nd Officer Wyatt); 0518 (Mover)			Peter Hornsby.....	1
Jo Helton	2		0128 (Croupier)	
0303 (Martha Harlowe); 0416 (Julie)			Russell Horton	2
Percy Helton.....	2		0337 (Bartlett); 0501 (George Reynold)	
0405 (Tom Poulter); 0532 (Lapham)			Charles Horvath.....	1
Butch Hengen.....	1		0127 (Joey Consiglio)	
0130 (Tall Boy)			James Houghton.....	1
Charles Herbert	1		0323 (Jerry)	
0335 (Tom Rogers)			Mona Houghton.....	1
Pitt Herbert.....	1		0314 (Little Girl)	
0336 (Field Rep #2)			Jennifer Howard.....	1
Jean Heremans	1		0206 (Janet's Nurse)	
0225 (Club Member)			Ron Howard	1
Irene Hervey.....	1		0105 (Wilcox Boy)	
0518 (Martha Tillman)			Rodolfo Hoyos Jr.	1
Doug Heyes Jr.	1		0306 (Garcia)	
0212 (Farmer Boy)			Clegg Hoyt.....	2
Douglas Heyes.....	1		0220 (Shopkeeper); 0418 (Bus Driver)	
0215 (Astronaut (voice))			John Hoyt	2
Joanna Heyes	1		0208 (Dr. Loren); 0228 (Ross)	
0206 (Reception Nurse)			Billy E. Hughes.....	1
Barton Heyman	1		0415 (Kid)	
0509 (Lieutenant Blane)			Robin Hughes	1
Bill Hickman	1		0205 (Howling Man)	
0513 (Pilot)			Peter Humphreys.....	1
Chuck Hicks.....	2		0410 (Steward on Lusitania)	
0502 (Maynard Flash); 0512 (Mover)			Arthur Hunnicutt	1
Joe Higgins	1		0319 (Hyder Simpson)	
0327 (Bank Guard)			Marsha Hunt.....	1
Carol Hill	1		0521 (Mrs. Henderson)	
0314 (Woman)			Henry Hunter	1
Marcel Hillaire.....	2		0222 (The Doctor)	
0210 (Pierre — Waiter); 0413 (The Guide)			Josephine Hutchinson.....	1
Pat Hingle	1		0335 (Grandma Robot)	
0415 (Horace Maxwell Ford)			Jim Hutton	1
Adolf Hitler	1		0111 (Major William Gart)	
0410 (Self (archive footage))			Kendrick Huxham.....	1
Earle Hodgins	1		0110 (Bartender)	
0321 (Agee)			Wilfrid Hyde-White.....	1
Robert Hogan.....	1		0417 (Toby McKenzie)	
0521 (Robert Blake)			Jack Hyde	1
Tex Holden	1			

0226 (Attorney)
 Diana Hyland..... 1
 0521 (Anne Henderson)

I

Bill Idelson 1
 0123 (Kelly)
 Jean Inness 1
 0213 (Mrs. Landers)
 Harold Innocent..... 1
 0229 (Board Member)
 Gregory Irvin 1
 0219 (2nd Venusian)
 Dale Ishimoto 1
 0315 (Sgt. Yamazaki)
 George Ives 1
 0418 (Network Executive)

J

Harry Jackson..... 1
 0113 (Trumpeter)
 Mary Jackson 1
 0414 (Miss Pepper)
 Sherry Jackson 1
 0323 (Comfort Gatewood)
 Ted Jacques 1
 0516 (Bartender)
 Roger Jacquet 1
 0522 (Peyton Farquhar (archive footage))
 Dean Jagger 1
 0220 (Ed Lindsay)
 Joyce Jameson..... 1
 0412 (Starlet)
 Vivi Janiss 2
 0117 (Flora Gibbs); 0202 (Edna Castle)
 Michael Jeffers 2
 0123 (Technician); 0526 (Deputy)
 Ann Jillian..... 1
 0405 (Ilse)
 Larry Johns 1
 0307 (Corcoran)
 Arch Johnson 3
 0220 (Roscoe Bragg); 0222 (Fireman); 0320 (Jesse James)
 Arte Johnson 1
 0214 (Irv)
 Jason Johnson..... 2
 0122 (Man); 0208 (Jensen)
 Jim Johnson 1
 0101 (Air Force Staff Sergeant)
 Kay Cousins Johnson..... 1
 0211 (Irate Mother)
 Russell Johnson 2
 0126 (Prof. Manion); 0213 (Pete Corrigan)
 Freda Jones 1
 0417 (Ship Passenger)
 Henry Jones 1
 0133 (J. Hardy Hempstead)
 Kevin Jones 1
 0337 (Boy)
 Miranda Jones 1
 0223 (Martha Horn)
 Morgan Jones 2
 0228 (Trooper Dan Perry); 0411 (Captain)
 Stan Jones 1
 0336 (Field Rep #4)
 Donald Journeaux 1
 0110 (2nd Steward)

Debbie Joyce 1
 0110 (Little Girl)

K

Byron Kane 1
 0520 (Assistant)
 Ken Kane 1
 0227 (Worker)
 Richard Karlan 2
 0126 (Bartender); 0306 (D'Alessandro)
 Doris Karnes 2
 0112 (Woman); 0208 (Gretchen)
 Robert Karnes..... 1
 0302 (Robbins)
 Carolyn Kearney 1
 0512 (Marnie Kirk)
 Buster Keaton..... 1
 0313 (Woodrow Mulligan)
 Don Keefer 3
 0308 (Dan Hollis); 0417 (Spierto); 0520 (Fred Danziger)
 Noah Keen 2
 0302 (Airline Executive Bengston); 0331 (Mr. Vance)
 Valley Keene 1
 0208 (Suzanne)
 William Keene 2
 0221 (Desk Clerk); 0310 (Doctor)
 Michael Keep 1
 0327 (Policeman)
 Robert Keith..... 1
 0525 (Jason Foster)
 Cecil Kellaway 2
 0120 (Jeremy Wickwire); 0417 (Burgess)
 Mike Kellin 1
 0402 (Chief Bell)
 Bob Kelljan 1
 0529 (Boris — Vassiloff's Assistant)
 Ray Kellogg 1
 0504 (Fred)
 Don Kelly 1
 0135 (Monk)
 Rickey Kelman 1
 0334 (Young Alex)
 Pert Kelton..... 1
 0408 (Mrs. Parkes)
 Ed Kemmer 1
 0503 (Flight Engineer)
 Warren J. Kemmerling..... 1
 0304 (Jud Godwin)
 Kenner G. Kemp 4
 0115 (Rocket Launch Technician); 0225 (Club Member); 0226 (Juror); 0324 (UN Translator)
 Doris Kemper 1
 0409 (Landlady)
 William Kendis 2
 0117 (Hansen); 0228 (Olmstead)
 Madge Kennedy 1
 0416 (Colonist)
 Colin Kenny 1
 0417 (Ship Passenger)
 Jack Kenny..... 1
 0211 (Man in Mission)
 Sandy Kenyon..... 3
 0218 (Navigator Hatch); 0303 (Frank Henderson); 0403 (The Attendant)
 Dennis Kerlee 1
 0337 (Whiting)
 George Keymas 1
 0206 (The Leader)
 Richard Kiel 1
 0324 (Kanamit)

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Wright King 2
 0226 (Paul Carson); 0414 (Hecate)

Lenore Kingston 1
 0308 (Thelma Dunn)

Lee Kinsolving 1
 0518 (Scott)

Ron Kipling 1
 0228 (George Prince)

Phyllis Kirk 1
 0136 (Victoria West)

Helen Kleeb 1
 0407 (Mattie Glover)

Bob Kline 1
 0320 (TV Jesse James)

Jack Klugman 4
 0132 (Joey Crown); 0305 (Jesse Cardiff); 0406 (Captain Ross); 0501 (Max Phillips)

Ted Knight 1
 0107 (Adams)

Gail Kobe 3
 0123 (Sally); 0401 (Jessica Connelly); 0516 (Leah Maitland)

Kenneth Konopka 1
 0528 (Mr. Miller)

Irvin 'Zabo' Koszewski 1
 0119 (Soldier)

John Kroger 1
 0209 (Ed Page)

Fred Kruger 2
 0112 (Man on Street); 0213 (1865 Attendant)

Charles Kuenstle 1
 0402 (Sonar Operator)

Danny Kulick 2
 0336 (Child); 0416 (Jo-Jo)

Nancy Kulp 1
 0325 (Agnes Gann)

Will Kuluva 2
 0306 (General De Cruz); 0413 (Ernest Ferguson)

L

Richard LaMarr 1
 0212 (Townsmen)

Mary LaRoche 2
 0136 (Mary); 0506 (Annabelle Streator)

Mike Lally 4
 0102 (Pedestrian); 0127 (Handler); 0225 (Workman #1); 0324 (UN Official)

Gil Lamb 1
 0313 (Officer Flannagan)

Douglas Lambert 1
 0516 (Albert)

Paul Lambert 1
 0201 (Doctor)

Martin Landau 2
 0103 (Dan Hotaling); 0529 (Major Ivan Kuchenko)

Muriel Landers 1
 0322 (Marge Moore)

Charles Lane 1
 0133 (Mr. Peckinpough)

Rusty Lane 1
 0135 (Commissioner)

Paul Langton 2
 0101 (Doctor); 0416 (George)

Robert Lansing 1
 0515 (Commander Douglas Stansfield)

William Lanteau 1
 0418 (Dolan)

John Larch 3
 0109 (Dr. Eliot Rathmann); 0212 (Sheriff Koch); 0308 (Mr. Fremont)

Anker-Spang Larsen 1
 0522 (Union Officer (archive footage))

Henry Lascoe 1
 0418 (Mr. Hugo)

John Lasell 1
 0213 (Jonathan Wellington)

Wesley Lau 2
 0217 (Airline Agent); 0325 (Man #1)

S. John Launer 4
 0111 (Mr. Harrington); 0114 (PA Announcer (voice)); 0119 (Lieutenant Colonel); 0501 (Moran)

Robert Lawson 1
 0526 (Townsmen)

Perk Lazelle 1
 0130 (Executive)

Cloris Leachman 1
 0308 (Mrs. Fremont)

Norman Leavitt 1
 0532 (Sheriff Gilchrist)

Friedrich von Ledebur 1
 0205 (Brother Christophorus)

Ruta Lee 1
 0511 (Flora Gordon)

Carl M. Leviness 1
 0417 (Ship Passenger)

Art Lewis 2
 0117 (Drunk); 0210 (Racetrack Tout)

Derrick Lewis 1
 0402 (Helmsman)

Robert P. Lieb 1
 0211 (Flaherty)

George Lindsey 1
 0526 (Deputy Pierce)

Joanne Linville 1
 0304 (Lavinia Godwin)

Margie Liszt 1
 0305 (Caller (voice))

Diane Livesey 1
 0122 (Townswoman)

Josie Lloyd 1
 0507 (Evie)

Suzanne Lloyd 1
 0109 (Maya / Miss Thomas)

Felix Locher 1
 0225 (Club Member)

Frank Logan 1
 0112 (Waiter)

Frank London 2
 0216 (Driver); 0502 (Maxwell)

Richard Long 2
 0327 (David Andrew Gurney); 0517 (Uncle Rick / Dr. Rex / Professor Sigmund Friend / Tom)

Marco Lopez 1
 0113 (Hotel Guest)

Jon Lorner 4
 0126 (Minister); 0212 (Man); 0323 (Strauss); 0407 (Minister)

Robert Locke Lorraine 1
 0209 (Crowd Member)

Donald Losby 1
 0219 (1st Venusian)

Phyllis Love 1
 0329 (Mrs. Lucas)

Celia Lovsky 1
 0523 (Viola Draper)

Tom Lowell 1
 0337 (Artie Beechcroft)

Ida Lupino 1
 0104 (Barbara Jean Trenton)

Richard Lupino 1
 0201 (Blake)

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Allan Lurie 1
 0106 (Subway Guard)
 Jimmy Lydon 1
 0213 (Patrolman)
 Ken Lynch 1
 0103 (Charlie)
 Denise Lynn 1
 0530 (Little Girl)
 Sandra Lynne 1
 0507 (Townswoman)
 Therese Lyon 1
 0121 (Old Woman)
 Gene Lyons 1
 0201 (Psychiatrist)
 Herbert Lytton 1
 0524 (Dr. Saltman)

M

Moyna MacGill 1
 0329 (Mrs. Williams)
 Florence MacMichael 1
 0133 (Margaret)
 David Macklin 1
 0513 (Bud Powell)
 Patrick Macnee 1
 0110 (First Officer McLeod)
 George Macready 1
 0515 (Dr. Bixler)
 Mickey Maga 1
 0102 (Ricky)
 Wayne Mallory 1
 0510 (Scout)
 Marilyn Malloy 2
 0318 (Pedestrian); 0336 (Woman in Automobile)
 Nancy Malone 1
 0530 (Millie Frazier)
 James Maloney 1
 0130 (1888 Conductor)
 Jack Mann 1
 0311 (Mallory)
 Joe Mantell 2
 0203 (Jackie Rhoades / John Rhoades); 0502 (Pole)
 Ralph Manza 1
 0333 (Doorkeeper)
 Lori March 1
 0114 (Eve Sturka)
 Theodore Marcuse 2
 0324 (Citizen Gregori); 0331 (Farraday)
 Adrienne Marden 2
 0324 (Woman #1); 0336 (Woman #2)
 Tammy Marihugh 1
 0406 (Jeannie)
 Sidney Marion 1
 0528 (Watchman)
 John Marley 2
 0321 (Sunnyvale Superintendent Cox); 0507 (Jason)
 Nora Marlowe 2
 0213 (Chambermaid); 0519 (Margaret Phillips)
 Florence Marly 1
 0318 (Dagget's Girlfriend)
 Lea Marmer 1
 0332 (Woman)
 Terence de Marney 1
 0331 (Gambler)
 Joe Maross 2
 0114 (Jerry Riden); 0328 (Navigator Peter Craig)
 Eddie Marr 2
 0109 (Girlie Barker); 0220 (Real Estate Pitchman)
 Jean Marsh 1

0107 (Alicia)
 Joan Marshall 1
 0318 (Wilma)
 Sarah Marshall 1
 0326 (Ruth Miller)
 Arlene Martel 2
 0112 (Girl in Bar); 0217 (Nurse in Morgue)
 Buzz Martin 1
 0105 (Teenager)
 Dewey Martin 1
 0115 (Corey)
 Kreg Martin 1
 0501 (Gunman)
 Mary Lee Martin 1
 0507 (Townswoman)
 Nan Martin 1
 0415 (Laura Ford)
 Ross Martin 2
 0113 (Johnny Foster); 0406 (Lieutenant Mason)
 Strother Martin 1
 0307 (Mothershed)
 Thomas Martin 1
 0123 (Technician)
 Lee Marvin 2
 0307 (Conny Miller); 0502 (Steel Kelly)
 Ron Masak 1
 0119 (Harmonica Man)
 Natalie Masters 1
 0507 (Woman)
 Murray Matheson 1
 0314 (The Clown)
 Carmen Mathews 1
 0220 (Vinnie)
 Charles Maxwell 1
 0526 (Radio Announcer (voice))
 Frank Maxwell 1
 0123 (Marty Fisher)
 Jenny Maxwell 1
 0222 (Shirley (The Baby Sitter))
 Kermit Maynard 1
 0226 (Juror)
 Asa Maynor 1
 0503 (Stewardess)
 Paul Mazursky 3
 0119 (Orderly); 0332 (Officer); 0404 (Frank)
 Gregory McCabe 1
 0321 (Boy #1)
 David O. McCall 1
 0309 (Victim)
 June McCall 1
 0120 (Beauty Contestant)
 Mitzi McCall 1
 0116 (Waitress)
 James McCallion 1
 0101 (Reporter #1)
 Kevin McCarthy 1
 0124 (Prof. Walter Jameson / Tom Bowen / Maj. Hugh Skelton)
 Doug McClure 1
 0103 (Pete Grant)
 Tipp McClure 1
 0502 (Battling Maxo)
 Robert McCord 32
 0103 (Stagecoach Driver); 0106 (Man in Subway);
 0110 (Sailor in Ski Cap); 0119 (Man Walking in Lobby); 0122 (Ice-Cream Vendor); 0123 (Camera Crew Member); 0124 (Student); 0128 (Waiter); 0207 (Diner Patron); 0212 (Lawman); 0218 (Passenger); 0219 (Customer); 0222 (1st Fireman); 0223 (Sheriff); 0225 (Club Member); 0227 (Elevator Operator); 0306 (Bearded Guard)

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with Priest); 0318 (Car Passenger); 0320 (Man in Saloon); 0324 (UN Translator); 0327 (Man on Steps Eating Apple); 0336 (Waiter); 0404 (Cop); 0410 (Man Hearing About Garfield); 0412 (Cast Party Member); 0413 (Burke); 0504 (Man in Bar Doorway); 0514 (Passerby); 0524 (Electric Chair Guard); 0526 (Townsmen); 0528 (Man Watching Audition); 0532 (Townsmen in Black Hat)	
Mathew McCue.....	1
0211 (Man in Mission)	
Roddy McDowall.....	1
0125 (Sam Conrad)	
John McGiver.....	2
0418 (Shannon); 0527 (Roswell G. Flemington)	
Oliver McGowan.....	1
0111 (Officer)	
Harp McGuire.....	1
0218 (Flight Engineer Purcell)	
Carl McIntire.....	1
0127 (Announcer)	
John McIntire.....	1
0131 (Prof. A. Daemon)	
Emily McLaughlin.....	1
0312 (Doris Richards)	
Bill McLean.....	1
0320 (Prop Man)	
John McLiam.....	3
0303 (Man); 0310 (Cop); 0408 (Guard)	
Horace McMahan.....	1
0133 (Bartender)	
Jenna McMahon.....	1
0201 (Nurse)	
Mary McMahon.....	1
0331 (Receptionist)	
Maggie McNamara.....	1
0513 (Barbara "Bunny" Blake)	
Howard McNear.....	2
0330 (Mitchell); 0418 (Bramhoff)	
Eve McVeagh.....	2
0321 (Nurse); 0526 (Ella Koch)	
William Meader.....	2
0120 (Minor Role); 0404 (Brawling Townsman)	
Joseph Mell.....	1
0318 (Jimmy)	
Troy Melton.....	1
0320 (Cowboy #1)	
Doro Merande.....	1
0418 (Sadie)	
Burgess Meredith.....	4
0108 (Henry Bemis); 0219 (Luther Dingle); 0229 (Romney Wordsworth); 0409 (Mr. Smith)	
Gary Merrill.....	1
0311 (Sgt. Joseph Paradine)	
Burt Metcalfe.....	1
0122 (Don Martin)	
Jim Michael.....	1
0404 (Guard)	
Shawn Michaels.....	1
0533 (Bartender)	
Vera Miles.....	1
0121 (Millicent Barnes)	
Lee Millar.....	1
0117 (Joe)	
Mark Miller.....	1
0412 (Roger)	
Tony Miller.....	1
0524 (Announcer)	
James Millhollin.....	3
0134 (Mr. Armbruster); 0219 (Jason Abernathy); 0412 (Masters)	
Frank Mills.....	1
0211 (Man in Mission)	
Martin Milner.....	1
0121 (Paul Grinstead)	
William Mims.....	1
0413 (Dave)	
Nico Minardos.....	1
0332 (Doctor)	
Bob Mitchell.....	1
0413 (Albert W. Hicks)	
George Mitchell.....	4
0116 (Gas Station Man); 0126 (Old Man); 0407 (Luther Glover); 0513 (Dr. Floyd)	
Gordon Mitchell.....	1
0119 (Soldier)	
John Mitchum.....	2
0224 (Ernie); 0532 (Ace)	
Modoc.....	1
0136 (Elephant)	
Hans Moebus.....	2
0324 (UN Official); 0336 (Theatre Patron)	
Titus Moede.....	1
0319 (Wesley Miller)	
Jocko the Monkey.....	1
0133 (Monkey)	
Elizabeth Montgomery.....	1
0301 (The Woman)	
Michael Montgomery.....	1
0105 (Young Marty)	
Ralph Moody.....	1
0323 (Pa Myrtlebank)	
Agnes Moorehead.....	1
0215 (Woman)	
Mike Morelli.....	1
0211 (Man in Mission)	
Read Morgan.....	1
0112 (Lefty)	
Greg Morris.....	1
0510 (Lt. Woodard)	
Howard Morris.....	1
0412 (George P. Hanley)	
Jeff Morris.....	1
0510 (Radio Operator Finnegan)	
Barbara Morrison.....	1
0336 (Matron)	
Byron Morrow.....	1
0125 (Martian)	
Jeff Morrow.....	1
0120 (Kurt Meyers)	
Scotty Morrow.....	1
0303 (Boy)	
Barry Morse.....	1
0322 (Fitzgerald Fortune)	
Charles Morton.....	1
0405 (Bartender)	
Gregory Morton.....	1
0518 (Alien Leader (voice))	
Judee Morton.....	1
0335 (Older Karen)	
Carter Mullally Jr.....	1
0101 (Air Force Captain)	
Bill Mullikin.....	1
0128 (Parking Attendant)	
Bill Mumy.....	3
0222 (Billy Bayles); 0308 (Anthony Fremont); 0501 (Young Pip)	
Mary Munday.....	1
0513 (Hildy Powell)	
George Murdock.....	1
0333 (Willie)	
Sol Murgi.....	2

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0404 (Audience Member); 0507 (Townsmen)	1
Kate Murtagh.....	1
0532 (Zelda Gooberman)	
Burt Mustin.....	2
0211 (Old Man); 0321 (Carlson)	
Addison Myers.....	1
0311 (Sentry)	

N

Alan Napier.....	1
0417 (Capt. Protheroe)	
Thomas Nello.....	1
0226 (Phillips)	
Barry Nelson.....	1
0530 (Bob Frazier)	
Ed Nelson.....	1
0403 (Philip Redfield)	
Nels P. Nelson.....	1
0128 (Short Cop)	
Paul Nesbitt.....	1
0335 (Older Tom)	
Lois Nettleton.....	1
0310 (Norma)	
Dorothy Neumann.....	1
0133 (Landlady)	
Paul Newlan.....	1
0533 (Chief Engineer Hanley)	
Julie Newmar.....	1
0414 (Miss Devlin)	
John Newton.....	2
0327 (Cooper); 0418 (TV Interviewer)	
Barbara Nichols.....	1
0217 (Liz Powell)	
Alex Nicol.....	1
0334 (Alex Walker)	
Leonard Nimoy.....	1
0315 (Hansen)	
Stuart Nisbet.....	1
0501 (Surgeon)	
James Nolan.....	1
0216 (Jim)	
Jeanette Nolan.....	2
0319 (Rachel Simpson); 0407 (Granny Hart)	
Maidie Norman.....	1
0525 (Maid)	
Karen Norris.....	1
0530 (Mother)	
Daniel Nunez.....	1
0212 (Townsmen)	
Ron Nyman.....	1
0112 (Police Officer)	

O

Rory O'Brien.....	1
0336 (Little Boy)	
William H. O'Brien.....	1
0404 (Audience Member)	
William O'Connell.....	1
0336 (Field Rep #1)	
Tim O'Connor.....	1
0416 (Colonel Sloane)	
Spec O'Donnell.....	1
0120 (Poker Player)	
Monty O'Grady.....	2
0209 (Crowd Member); 0324 (Cameraman)	
Pat O'Hara.....	1
0403 (Townsmen)	
Shirley O'Hara.....	2

0224 (George's Wife); 0416 (Colonist)	4
J. Pat O'Malley.....	4
0131 (Homburg); 0325 (Old Ben); 0516 (Old Man); 0532 (Gooberman — Town Drunk)	
Kathleen O'Malley.....	1
0516 (Nurse)	
Lillian O'Malley.....	1
0220 (Miss Meredith)	
Pat O'Malley.....	3
0105 (Mr. Wilson); 0213 (Attendant); 0220 (Mr. Llewellyn)	
Patrick O'Moore.....	1
0532 (Man)	
Anne O'Neal.....	1
0321 (Mrs. Wister)	
Kevin O'Neal.....	1
0337 (Butler)	
Patrick O'Neal.....	1
0511 (Harmon Gordon)	
Ted O'Shea.....	2
0225 (Club Member); 0324 (Dignitary)	
Colleen O'Sullivan.....	1
0133 (Michelle)	
Simon Oakland.....	2
0224 (De Cruz); 0402 (Captain Beecham)	
Warren Oates.....	2
0119 (Jeep Driver); 0510 (CPL Richard Langsford)	
Philip Ober.....	1
0521 (Mr. Henderson)	
Susan Oliver.....	1
0125 (Teenya)	
Nelson Olmsted.....	1
0324 (Scientist)	
David Opatoshu.....	1
0403 (Dorn)	
Orangey.....	1
0211 (Cat)	
Cliff Osmond.....	1
0332 (Manolo)	
Ted Otis.....	1
0115 (Pierson)	
Jay Overholts.....	8
0101 (Reporter #2); 0102 (Doctor); 0204 (Intern); 0217 (PA Announcer (voice)); 0218 (Passenger); 0220 (Man #2); 0312 (Taxi Driver); 0320 (Cowboy #2)	
Frank Overton.....	2
0105 (Robert Sloan); 0405 (Harry Wheeler)	
Tudor Owen.....	1
0410 (Captain of Lusitania)	
Deirdre Owens.....	1
0110 (Barbara Stanley)	

P

Doris Packer.....	1
0335 (Nedra)	
Gloria Pall.....	1
0111 (Girl in Bar)	
Mavis Neal Palmer.....	1
0130 (Helen)	
Tom Palmer.....	1
0208 (Robert)	
Norman Papson.....	1
0313 (Trumpeter)	
Suzy Parker.....	1
0517 (Lana Cuberle / Grace / Eva / Doe / Jane / #12)	
Warren Parker.....	1
0313 (Clothes Store Manager)	
Jutta Parr.....	1
0222 (Nurse)	

Milton Parsons 3
 0313 (Prof. Gilbert); 0412 (Scientist); 0413 (Henri Desire Landru)

Michael Pataki 1
 0315 (Jeep Driver)

Joyce Van Patten 1
 0417 (Eileen Ransome)

Hank Patterson 3
 0321 (Freitag); 0513 (Mr. Gentry); 0534 (Old Man)

Collin Wilcox Paxton 1
 0517 (Marilyn Cuberle)

Alice Pearce 1
 0220 (Mrs. Nielson)

Eva Pearson 1
 0507 (Townswoman)

John Pedrini 1
 0112 (Man on Street)

Richard Peel 1
 0110 (1st Steward)

Jack Perkins 1
 0118 (Ground Crewman)

Jack Perrin 1
 0103 (Barfly)

Vic Perrin 2
 0125 (Martian); 0513 (Jim — Trooper)

Barbara Perry 1
 0131 (Blonde Woman)

Charles Perry 1
 0120 (Spectator at Rally)

Joseph V. Perry 3
 0129 (Police Lieutenant); 0332 (Man); 0408 (Office Worker)

Scott Perry 1
 0507 (Townsmen)

Steven Perry 1
 0127 (Henry Temple)

Nehemiah Persoff 1
 0110 (Carl Lanser)

House Peters Jr. 1
 0133 (Policeman Writing Ticket)

Arthur Peterson 1
 0117 (Sheriff)

Nan Peterson 4
 0105 (Woman in Park); 0211 (Blonde in Bar); 0214 (Young Woman); 0520 (Secretary)

George Petrie 1
 0401 (Driver)

Lee Philips 2
 0417 (Alan Ransome); 0523 (Jordan 'Jordy' Herrick)

Barney Phillips 4
 0119 (Capt. E.L. Gunther); 0204 (TV Repairman); 0228 (Haley the Bartender); 0408 (Diemel)

Joe Phillips 1
 0103 (Barfly)

Ruth Phillips 1
 0523 (Charlotte)

William Phipps 1
 0119 (Sergeant)

John Pickard 1
 0512 (Policeman)

Phillip Pine 2
 0113 (Virge Sterig); 0415 (Leonard O'Brien)

Alma Platt 1
 0331 (Marie Holt)

Edward Platt 1
 0223 (Doctor)

Donald Pleasence 1
 0337 (Professor Ellis Fowler)

Joe Ploski 1
 0120 (Beauty Contest Guest)

Murray Pollack 6
 0102 (Pedestrian); 0128 (Casino Patron); 0209 (Bar Patron); 0318 (Pedestrian); 0324 (Cameraman); 0336 (Party Guest)

Sydney Pollack 1
 0209 (Arthur Willis)

Jose Portugal 1
 0404 (Ice Cream Man)

Ezelle Poule 2
 0205 (Housekeeper); 0323 (Ma Myrtlebank)

Ray Pouchot 2
 0114 (Workman); 0504 (Bar Patron)

Paul Power 2
 0120 (Farmer); 0504 (Banker)

Warren Powers 1
 0507 (Townsmen)

Denver Pyle 1
 0518 (Stu Tillman)

R

Jack Raine 2
 0417 (Officer); 0521 (Reynolds)

Jack Ramstead 1
 0324 (Man in Line)

Edwin Rand 1
 0121 (Bus Driver)

Sue Randall 2
 0111 (Nurse); 0520 (Millie)

Fred Rapport 2
 0323 (Townsmen); 0324 (Dignitary)

Thalmus Rasulala 1
 0533 (Technician)

Paul Ravel 2
 0212 (Townsmen); 0404 (Audience Member)

Sam Rawlins 1
 0113 (Ramón)

Anthony Ray 1
 0216 (Newsboy)

Harry Raybould 1
 0118 (Corporal)

Guy Raymond 1
 0414 (Gibbons)

Robert Redford 1
 0316 (Harold Beldon)

Marge Redmond 1
 0418 (Secretary)

Anthony Redondo 1
 0121 (Police Officer)

Walter Reed 1
 0207 (Man)

Tom Reese 1
 0310 (Intruder)

Bob Reeves 1
 0103 (Barfly)

Tony Regan 1
 0210 (Man at Racetrack)

Nancy Rennick 2
 0134 (Miss Keevers); 0218 (Paula)

Frieda Rentie 1
 0318 (Pianist)

Stafford Repp 3
 0207 (Mechanic); 0307 (Ira Broadly); 0528 (Pawnbroker)

Burt Reynolds 1
 0418 (Rocky Rhodes)

William Reynolds 1
 0119 (Lt. Fitzgerald)

Mitchell Rhein 3
 0117 (Croupier); 0524 (Neighbor); 0526 (Townsmen)

Darryl Richard 1

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0337 (Thompson)	
Frank Richards.....	1
0219 (Man)	
Leoda Richards.....	1
0336 (Theatre Patron)	
Peter Mark Richman.....	1
0535 (Trooper Robert Franklin)	
Don Rickles.....	1
0219 (Bettor)	
Robert Riordan.....	1
0221 (Hotel Manager)	
Roy Roberts.....	1
0504 (Mr. Cooper)	
Cliff Robertson.....	2
0223 (Christian Horn); 0333 (Jerry Etherson)	
Bartlett Robinson.....	2
0213 (William); 0324 (Colonel #1)	
Robby the Robot.....	2
0508 (Robot); 0533 (Robot)	
Edwin Rochelle.....	1
0502 (Boxing Match Spectator)	
Joy Rogers.....	1
0126 (Citizen)	
Nina Roman.....	1
0408 (The Maid)	
Jane Romeyn.....	1
0229 (Board Member)	
Mickey Rooney.....	1
0505 (Grady)	
Wallace Rooney.....	3
0224 (George); 0334 (Mr. Wilkinson); 0401 (Man)	
Fay Roope.....	1
0126 (Judge)	
Hayden Rorke.....	1
0216 (Sykes)	
Tony Rosa.....	1
0113 (Man on Bench)	
Clark Ross.....	2
0130 (Executive); 0324 (Man in Line)	
Carol Eve Rossen.....	1
0213 (Lieutenant's Girl)	
Gene Roth.....	1
0226 (Judge)	
John Roy.....	1
0504 (Bar Patron)	
Val Ruffino.....	1
0306 (Guard)	
Janice Rule.....	1
0129 (Helen Foley)	
Joseph Ruskin.....	2
0202 (Genie); 0324 (Kanamit (voice))	
Bing Russell.....	2
0302 (George Cousins); 0513 (Ben Braden)	
Mark Russell.....	1
0117 (Gambler)	
Paul Russell.....	1
0225 (Club Member)	
Eileen Ryan.....	1
0123 (Nora Raigan)	
Eddie Ryder.....	1
0219 (Joseph J. Callahan)	

S

Lee Sabinson.....	1
0214 (Nikita Khrushchev)	
Irene Sale.....	1
0507 (Townswoman)	
Francis De Sales.....	1
0527 (Doctor)	
Albert Salmi.....	3

0126 (Joe Caswell); 0315 (Sgt. Causarano); 0414 (Feathersmith)	
Robert Sampson.....	1
0326 (Chris Miller)	
Hugh Sanders.....	3
0110 (Jerry Potter); 0312 (Templeton); 0414 (Cronk)	
Lee Sands.....	1
0117 (Floor Manager)	
Cosmo Sardo.....	2
0336 (Party Guest); 0532 (Resurrected Man)	
Joseph Sargent.....	1
0217 (Ticket Clerk)	
William Sargent.....	2
0411 (The Project Manager); 0512 (Dr. Mel Avery)	
Telly Savalas.....	1
0506 (Erich Streator)	
Diane Sayer.....	1
0418 (TV Actress)	
Jeffrey Sayre.....	2
0117 (Croupier); 0324 (UN Translator)	
Rube Schaffer.....	1
0404 (Audience Member)	
William Schallert.....	1
0133 (Policeman at Accident)	
Joseph Schildkraut.....	2
0309 (Alfred Becker); 0331 (John Holt)	
Norbert Schiller.....	1
0405 (Committee member in prologue)	
Henry Scott.....	2
0127 (Thomas); 0402 (Jr. OOD)	
Jacqueline Scott.....	1
0411 (Helen Gaines)	
Joe Scott.....	1
0221 (Croupier)	
Pippa Scott.....	1
0209 (Laura Templeton)	
Simon Scott.....	1
0118 (Maj. Wilson)	
Vito Scotti.....	2
0133 (Peddler); 0332 (Rudolpho)	
Alexander Scourby.....	1
0118 (Maj. Gen. George Harper)	
Scott Seaton.....	3
0225 (Club Member); 0321 (Resident); 0417 (Ship Passenger)	
James Seay.....	1
0401 (Sheriff)	
Charles Seel.....	1
0319 (Reverend Wood)	
Sarah Selby.....	1
0528 (Agnes Cudahy — Landlady)	
Bernard Sell.....	5
0111 (Bar Patron); 0117 (Croupier); 0130 (Executive); 0209 (Crowd Member); 0409 (Café Patron)	
Milton Selzer.....	2
0330 (Alien); 0525 (Wilfred Harper)	
Lenore Shanewise.....	1
0321 (Mrs. Densley)	
Dee Sharon.....	1
0305 (Brown's Girlfriend (scenes deleted))	
William Shatner.....	2
0207 (Don Carter); 0503 (Bob Wilson)	
Norma Shattue.....	1
0336 (Little Girl)	
David Sheiner.....	1
0402 (Doc)	
Jacque Shelton.....	1
0510 (Corporal)	
Orville Sherman.....	1
0319 (Tillman Miller)	

The Twilight Zone Episode Guide

<p>Mercedes Shirley 1 0416 (Joan)</p> <p>Max Showalter 1 0308 (Pat Riley)</p> <p>Roy N. Sickner 1 0336 (Bus Driver)</p> <p>Al Silvani 1 0504 (Bar Patron)</p> <p>Frank Silvera 1 0327 (Dr. Koslenko)</p> <p>Georgia Simmons 1 0536 (Aunt T.)</p> <p>Robert F. Simon 1 0410 (Harvey)</p> <p>Doris Singleton 1 0504 (Secretary)</p> <p>Penny Singleton 1 0527 (Mrs. Flemington)</p> <p>Leslie Sketchley 1 0418 (Abraham Lincoln)</p> <p>Max Slaten 1 0130 (Man on Wagon)</p> <p>Everett Sloane 1 0117 (Franklin Gibbs)</p> <p>Howard Smith 2 0130 (Misrell); 0336 (Polk)</p> <p>Josephine Smith 1 0324 (Woman In Line)</p> <p>Loring Smith 2 0214 (Honest Luther Grimbley); 0412 (Watson)</p> <p>Patricia Smith 1 0222 (Sylvia Bayles)</p> <p>Robert Snyder 1 0317 (Electrician)</p> <p>Abraham Sofaer 1 0135 (Dr. Stillman)</p> <p>Vladimir Sokoloff 3 0212 (Old Man Gallegos); 0306 (Father Tomas); 0332 (Guitarist)</p> <p>Robert Sorrells 1 0135 (Casey)</p> <p>Olan Soule 2 0202 (IRS Man); 0528 (Mr. Smiles)</p> <p>Douglas Spencer 1 0219 (1st Martian)</p> <p>Ray Spiker 1 0211 (Man in Mission)</p> <p>Don Spruance 1 0515 (Technician)</p> <p>Katherine Squire 2 0317 (Mrs. Langsford); 0401 (The Old Woman)</p> <p>Ted Stanhope 1 0109 (Man on Street)</p> <p>Edgar Stehli 1 0124 (Professor Sam Kittridge)</p> <p>Robert Sterling 1 0409 (Douglas Winter)</p> <p>Norman Stevans 3 0128 (Casino Patron); 0209 (Crowd Member); 0504 (Office Worker)</p> <p>Inger Stevens 2 0116 (Nan Adams); 0208 (Jana)</p> <p>Naomi Stevens 1 0121 (Washroom Attendant)</p> <p>Warren Stevens 1 0318 (Nathan 'Nate' Bledsoe)</p> <p>Robert Stevenson 2 0310 (Radio Announcer); 0320 (TV Bartender)</p> <p>Peggy Stewart 1 0303 (Grace Stockton)</p> <p>Dean Stockwell 1</p>	<p>0315 (Lt. Katell / Lt. Yamuri)</p> <p>Ron Stokes 1 0524 (Car Salesman)</p> <p>George E. Stone 1 0313 (Fenwick)</p> <p>Harold J. Stone 1 0302 (Grant Sheckly)</p> <p>Jack Stoney 1 0120 (Finch)</p> <p>Martin Strader 2 0309 (Victim); 0416 (Colonist)</p> <p>Judy Strangis 1 0418 (Cora)</p> <p>Tracy Stratford 2 0326 (Tina Miller); 0506 (Christie Streator)</p> <p>Chet Stratton 2 0227 (Rogers); 0408 (Guide)</p> <p>Amzie Strickland 1 0122 (Woman)</p> <p>Edson Stroll 2 0206 (Walter Smith); 0331 (Young John Holt)</p> <p>Diane Strom 1 0220 (Girl in Commercial)</p> <p>Leonard Strong 1 0116 (The Hitch-Hiker)</p> <p>Shepperd Strudwick 1 0129 (Peter Selden)</p> <p>Barbara Stuart 1 0204 (Ms. Rogers)</p> <p>Laird Stuart 1 0337 (Boy)</p> <p>Maxine Stuart 1 0206 (Janet Tyler (under bandages))</p> <p>Lomax Study 1 0324 (Leveque)</p> <p>Norman Sturgis 1 0112 (Hotel Clerk)</p> <p>Joan Sudlow 1 0122 (Old Woman)</p> <p>Alan Sues 1 0525 (Wilfred Harper Jr.)</p> <p>John L. Sullivan 1 0524 (The Russian Duke)</p> <p>Liam Sullivan 2 0225 (Jamie Tennyson); 0337 (Headmaster)</p> <p>Mark Sunday 1 0112 (Photographer)</p> <p>Frank Sutton 1 0333 (Frank)</p> <p>William Swan 1 0515 (Technician)</p> <p>Harry Swoger 2 0318 (Sam); 0327 (Bartender)</p> <p>Éva Szörényi 1 0405 (Frau Werner)</p> <p>Albert Szabo 1 0202 (German Officer #2)</p>
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<p>Inger Stevens 2 0116 (Nan Adams); 0208 (Jana)</p> <p>Naomi Stevens 1 0121 (Washroom Attendant)</p> <p>Warren Stevens 1 0318 (Nathan 'Nate' Bledsoe)</p> <p>Robert Stevenson 2 0310 (Radio Announcer); 0320 (TV Bartender)</p> <p>Peggy Stewart 1 0303 (Grace Stockton)</p> <p>Dean Stockwell 1</p>	<p>Ralph Taeger 1 0520 (Walter Holmes)</p> <p>Sara Taft 1 0406 (Mrs. Nolan)</p> <p>Robert Tafur 1 0324 (Señor Valdes)</p> <p>Hal Taggart 1 0130 (Executive)</p> <p>George Takei 1 0531 (Arthur Takamori / Taro)</p> <p>Stephen Talbot 2</p>

The Twilight Zone Episode Guide

0220 (The Boy); 0325 (Howie Gutliff)
 Charles Tannen 1
 0324 (1st Man in Line)
 Mark Tapscott 1
 0311 (Lieutenant)
 Dub Taylor 1
 0323 (Peters)
 Ferris Taylor 1
 0121 (Passenger)
 Lillian Taylor 1
 0127 (Tenant)
 Rod Taylor 1
 0111 (Lieutenant Colonel Clegg Forbes)
 Vaughn Taylor 5
 0108 (Mr. Carsville); 0311 (Teague); 0335 (Salesman); 0415 (Mr. Judson); 0516 (Mr. Maitland)
 Ray Teal 1
 0409 (Mr. Franklin)
 Irene Tedrow 2
 0105 (Mrs. Sloan); 0208 (Mrs. Loren)
 Dan Terranova 1
 0127 (Call Boy)
 Rodger Terry 1
 0324 (Dignitary)
 Theresa Testa 1
 0212 (Townswoman)
 Phyllis Thaxter 1
 0334 (Virginia Lane Walker)
 Charles Thompson 1
 0409 (Andy Praskins)
 David Thursby 1
 0209 (Eddie)
 Jim E. Titus 1
 0415 (Horace Ford as Child)
 Dan Tobin 1
 0216 (E.M. Bagby)
 Franchot Tone 1
 0225 (Col. Archie Taylor)
 Arthur Tovey 5
 0106 (Onlooker in Subway); 0225 (Waiter); 0309 (Victim); 0313 (Sidewalk Onlooker); 0417 (Ship's Greeter)
 Marc Towers 1
 0117 (Cashier)
 Harry Townes 2
 0113 (Arch Hammer); 0226 (Henry Ritchie)
 Dwight Townsend 1
 0116 (Highway Flagman)
 Kevin G. Tracey 1
 0229 (Board Member)
 Russell Trent 1
 0109 (Rifle Range Barker)
 Paul Tripp 1
 0325 (Man #2)
 Sid Troy 1
 0320 (Crew Member)
 Barry Truex 1
 0321 (David Whitley)
 Ernest Truex 2
 0112 (Pedott); 0321 (Charles Whitley)
 Natalie Trundy 1
 0403 (Ellen Marshall)
 Wayne Tucker 1
 0128 (Croupier)
 James Turley 7
 0107 (Carstairs); 0222 (2nd Fireman); 0225 (Workman #2 / Club Member); 0229 (Subaltern); 0320 (Rance's Double); 0324 (Man in Line); 0502 (Boxing Match Spectator)
 Moria Turner 1
 0303 (Mrs. Weiss)

Lurene Tuttle 1
 0527 (Secretary)

V

Frankie Van 1
 0127 (Referee)
 Michael Vandever 1
 0119 (Smitty)
 Edmund Vargas 1
 0332 (Pedro)
 Kaaren Verne 1
 0309 (Innkeeper)
 Sailor Vincent 1
 0331 (Gambler)
 Ralph Votrian 1
 0315 (Hanachek)

W

Leah Waggner 1
 0122 (Mrs. Goodman)
 Max Wagner 1
 0109 (Roller Coaster Operator)
 Garry Walberg 1
 0101 (Reporter #3)
 Bill Walker 1
 0525 (Jeffrey)
 Peter Walker 1
 0123 (Sam)
 Walton Walker 1
 0120 (Minor Role)
 Helen Wallace 1
 0323 (Ma Gatewood)
 Bill Walsh 1
 0122 (Alien)
 Glen Walters 2
 0211 (Store Customer); 0405 (Pedestrian)
 Fred Walton 2
 0526 (Townsmen); 0532 (Townsmen)
 Patrick Waltz 1
 0216 (Brand)
 John Ward 1
 0416 (Colonist)
 Jack Warden 2
 0107 (James A. Corry); 0135 (Mouth McGarry)
 Sandra Warner 2
 0128 (Girl); 0333 (Noreen)
 Robert Warwick 1
 0118 (A.V.M. Alexander 'Leadbottom' Mackaye R.A.F.)
 Frank Watkins 1
 0507 (Harber)
 Bobs Watson 1
 0410 (Man at Dining Room Table)
 David Wayne 1
 0106 (Walter Bedeker)
 Fredd Wayne 2
 0217 (Barney Kamener); 0302 (Paul Malloy)
 Dennis Weaver 1
 0226 (Adam Grant)
 Fritz Weaver 2
 0114 (William Sturka); 0229 (Chancellor)
 Mary Webster 2
 0132 (Nan); 0406 (Ruth)
 Lennie Weinrib 1
 0408 (Buddy Russell)
 James Wellman 1
 0324 (2nd Man in Line)
 Rusty Wescoatt 1
 0131 (Tall Man)

The Twilight Zone Episode Guide

Dick Wessel	1
0504 (Charlie)	
Helen Westcott	1
0514 (Lillian Pope)	
James Westerfield	1
0219 (Anthony O'Toole)	
Jack Weston	2
0122 (Charlie Farnsworth); 0418 (Julius Moomer)	
Patrick Westwood	1
0214 (The Premier's Aide)	
Christine White	2
0221 (Kitty Cavanaugh); 0503 (Julia Wilson)	
Dan White	2
0212 (Man #2); 0227 (Worker)	
David White	2
0123 (Brinkley); 0335 (George Rogers)	
Jesse White	2
0313 (Repair Man); 0336 (Harmon Cavender)	
Ruth White	1
0415 (Mrs. Ford)	
Will J. White	2
0114 (Guard); 0324 (Reporter #1)	
James Whitmore	1
0416 (Captain William Benteen)	
Bob Whitney	1
0324 (UN Translator)	
Patrick Whyte	1
0134 (Mr. Sloan)	
Luree Wiese	1
0211 (Store Customer)	
Don Wilbanks	1
0507 (Furman)	
Guy Wilkerson	1
0207 (Counterman)	
Elen Willard	1
0307 (Ione Sykes)	
Jean Willes	1
0228 (Ethel McConnell)	
Adam Williams	2
0116 (Sailor); 0210 (Woodward)	
Chalky Williams	1
0320 (Man in Saloon)	
Edy Williams	1
0333 (Chorus Girl)	
John Williams	1
0418 (William Shakespeare)	
Mack Williams	1
0226 (Father Beaman)	
Rhoda Williams	1
0326 (Tina Miller (voice))	
Dave Willock	1
0209 (Marty)	
Dick Wilson	2
0106 (Jack); 0512 (Clock Mover)	
Pinocchio Roy Wilson	1
0227 (Photo Double)	
William Windom	2
0314 (The Major); 0408 (Dr. Wallman)	
Jason Wingreen	3
0130 (1960 Conductor); 0310 (Mr. Shuster); 0418 (Director)	
Herbert Winters	1
0125 (Martian Observer)	
Jonathan Winters	1
0305 (James Howard "Fats" Brown)	
Estelle Winwood	1
0124 (Laurette Bowen)	
Joseph Wiseman	1
0317 (Paul Radin)	
Ian Wolfe	1
0508 (Schwimmer)	

Frank Wolff	1
0132 (Baron)	
Jeane Wood	1
0227 (Landlady)	
Ward Wood	1
0526 (Man)	
C. Lindsay Workman	1
0410 (Bartender)	
Ben Wright	3
0110 (Captain Wilbur); 0309 (Doctor); 0318 (Chips)	
Howard Wright	2
0312 (Hardy); 0524 (Judge)	
Than Wyenn	1
0126 (Paul Johnson)	
Meg Wyllie	1
0211 (Sister Florence)	
H.M. Wynant	1
0205 (David Ellington)	
Ed Wynn	2
0102 (Lou Bookman); 0512 (Sam Forstmann)	
Keenan Wynn	1
0136 (Gregory West)	

————— **Y** —————

James Yagi	1
0410 (Japanese Police Captain)	
Sally Yarnell	4
0120 (Waitress); 0320 (Script Supervisor); 0324 (Woman in Line); 0336 (Party Guest)	
Dick York	2
0119 (Capt. Phil Riker); 0216 (Hector B. Poole)	
Carleton Young	1
0324 (Colonel #2)	
Gig Young	1
0105 (Martin Sloan)	
Jack Younger	1
0336 (Truck Driver)	

————— **Z** —————

Zamba	1
0312 (Lion)	
Julie Van Zandt	1
0327 (Wilma #2)	
John Zarembo	1
0410 (Horn Player)	
Allen Zeidman	1
0225 (Club Member)	
Jean-François Zeller	1
0522 (Union Sergeant (archive footage))	
John Zimeas	1
0532 (Townsmen)	
Bill Zuckert	1
0404 (Detective)	