

EXCLUSIVE INTERVIEW: WRITER-PRODUCER-DIRECTOR LARRY COHEN

TELEVISION CHRONICLES



Number 11

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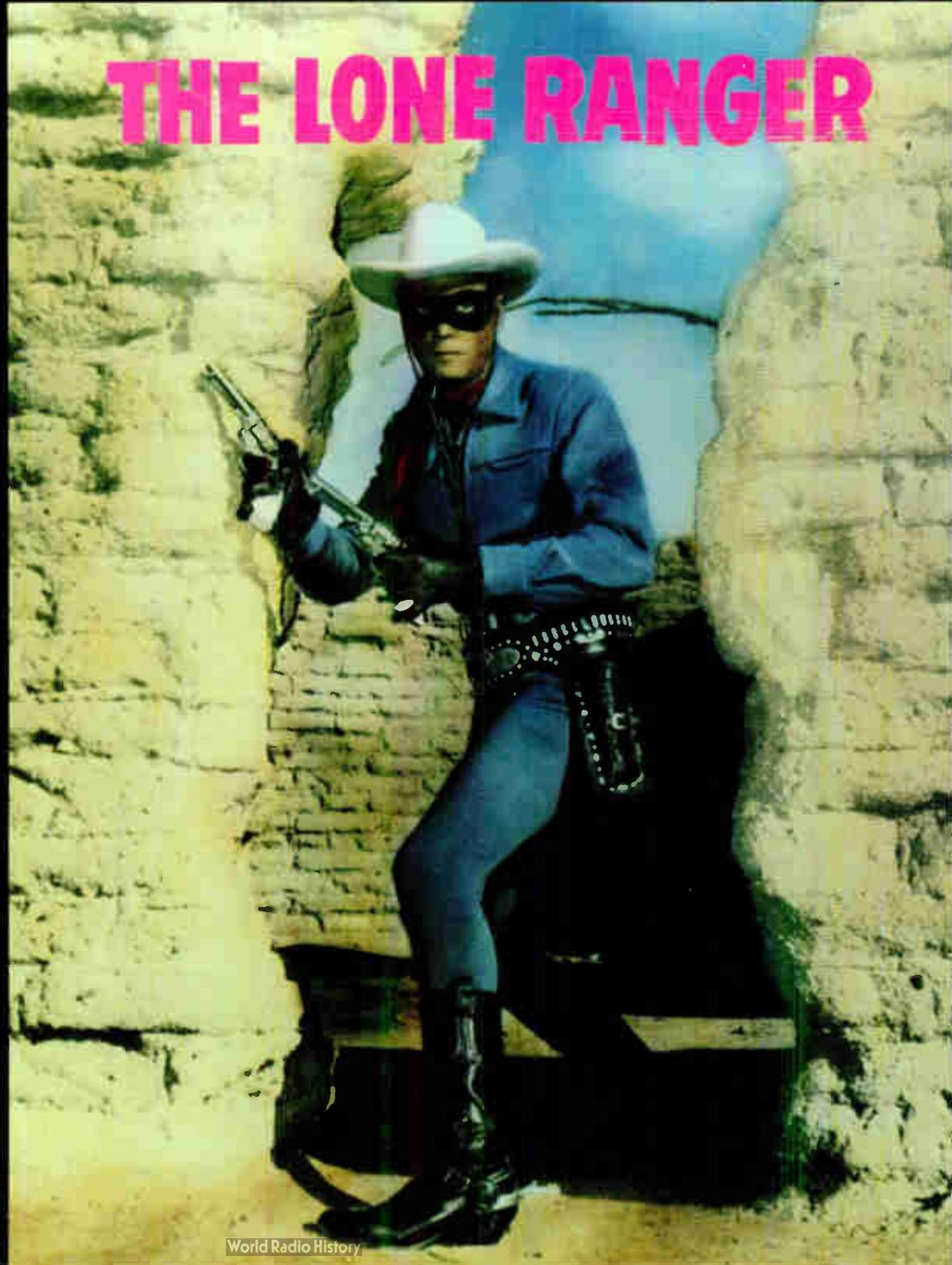
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CONTENTS

Signing On2

Test Pattern:
**Basic information about
the *Television Chronicles* format**3

Views From the Couch4

TV On the Bookshelf5

TV On the Headphones7

Ed's Web10

Branded11
Interview: Larry Cohen21

The Flying Nun28

Judd For the Defense39

The Lone Ranger51



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SIGNING ON

So this is what it's like to be a proud parent. As I've mentioned in the pages of *Television Chronicles* from time to time, we look forward to the day when we can branch into some other areas. One such area is book publishing. It will be nice when we can reprint and/or expand features from our pages into book form either as collections or as editions devoted to a single program. In the meantime, however, I'm thrilled that we've been able to play a part in seeing some of our writers land book deals as a result of their work for us.

You may remember our feature on *Rod Serling's Night Gallery* way back in issue #4 by Scott Skelton. At the time, Scott had effectively completed work on a book about the show, but had yet to find a publisher interested in it. After the feature ran in *Television Chronicles*, however, Scott landed a publisher, and his book should be out before much longer. Jo Davidsmeyer, though she was working on a *Combat* book at the time she contributed her piece on the show for issue #8, had not yet actively sought a publisher. As it happens, following the appearance of her excellent profile in our pages, a publisher actively sought her out, and her book is scheduled for an October release. (Jo is currently developing another feature for us that will appear very soon). Issue #9's look at *Magnum, p.i.* helped author Sylvia Stoddard cut a deal for the *Magnum* book she had been putting together. It should appear on shelves some time next year. (In the meantime, watch for her book on *The Mary Tyler Moore Show*).

So much for the written word. I also get a sense of gratification when shows we've profiled are available for viewing via cable, satellite or home video. In the 2½ years that we've been publishing *Television Chronicles*, it's amazing how many of the series we've covered have found their way onto the schedules of the major cable networks, especially Nick at Nite or TV Land. Many of them are currently running, while others have come and gone or are due to appear before long. Not counting the shows contained in this issue, here are some examples:

The Rifleman - Family Channel
Elvis - (in its two-part mini-series form *Elvis - The Early Years*) TNT
Jonny Quest - Cartoon Network
Adventures of Brisco County Jr. - TNT
The Phil Silvers Show - Nick at Nite's TV Land
Trackdown - Nick at Nite's TV Land
Combat! - Encore Adventure
Rod Serling's Night Gallery - Sci-Fi Channel
The Magician - Sci-Fi Channel
Petticoat Junction - Nick at Nite's TV Land
Life Goes On - Lifetime
St. Elsewhere - Nick at Nite's TV Land
The Adventures of Tintin - HBO
The White Shadow - Nick at Nite's TV Land
The Incredible Hulk - Sci-Fi Channel
Newhart - Nick at Nite

In addition, I've just learned that *He & She* and will be added to the lineup of Nick at Nite's TV Land (it may be airing by the time you read this) and *Julia* will be joining their roster next year. *The Flying Nun* has been discussed, but is still up in the air (slap knee here).

Can we pick 'em or what?

Bill Groves

Managing Editor

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

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

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

Episodes are listed in the order of broadcast, not production, except in the case of syndicated shows, in which case there is no uniform air date. Where an episode is designated as "unaired," this is in reference to the original run of the show. In most cases, such episodes will have eventually aired in syndication. Where sources of information conflict, the on-screen credits will have the final word, unless they are conclusively known to be in error. Multiple-part episodes receive one listing (unless split between seasons), but each part counts toward the episode total. Pilots (defined as the first episode produced) are identified as such when they are not the first episode to be broadcast. When an episode carries an "aka" title, this generally refers to a previous working title of the program, which may appear on some documentation related to the episode.

A couple of points should be made. First of all, from the early days of television through the mid-to-late 60s, corporate sponsorship was closely tied to series production; so much so that it was extremely common for the sponsor to be featured in the opening and/or closing credits sequences of the program. Therefore, for any series falling into this time frame, when you watch them in syndication today, you are quite possibly not seeing the original credit sequence(s). One example of this is *Yancy Derringer*, which originally featured a theme song. Though the song has been replaced by a softer instrumental theme (lifted from *The Rifleman*) in the syndication prints, the songwriting credits remain in the closing titles.

Secondly, some years back, the FCC made a ruling that allowed broadcasters to devote additional time to commercials. The result of this is that any show produced prior to that year is missing a couple of minutes or so when broadcast today. Fortunately, many popular series are being issued on home video in their uncut versions (though generally with the syndication credits sequences, as opposed to the original, sponsor-tagged versions).

Bear in mind that all information is on an as-available basis. Sometimes it is virtually impossible to find all of the information desired for a particular series or episode, or information that is wholly authoritative. When multiple sources are utilized, such as previously published books or magazines, TV listings, archival information, videotapes, and personal recollections, it is not only common for the sources to contradict each other, but frequently errors in one source find their way into what become other sources, thus compounding the problem. Sometimes the decision of which information to print comes down to instinct or a coin toss. We have made the best effort possible, given our resources, to print information that is accurate. If we are found to be in error, we will always welcome correction, but such correction should be well documented.

CORRECTIONS TO ISSUE #10:

Acknowledgements -

Apologies to Allan Burns, who was accidentally omitted from last issue's acknowledgements. His contribution to the *He & She* feature is greatly appreciated.

TV on the Bookshelf -

The review of Alan Morton's *Complete Directory to Science Fiction, Fantasy and Horror Television Series* made a reference to the book being phone book-like in size. That was based on the advance review copy. The final version is closer to the size of the Tim Brooks-Earle Marsh *Complete Directory to Prime Time Network and Cable TV Shows*. It was not anticipated that the book's dimensions would be reduced, given the amount of material contained in it.

The White Shadow -

In the cast list heading up the feature, the actor who played Abner Goldstein was listed as "Ken Michelson." The correct name is Ken Michelman. Also, based on onscreen information, the correct spelling of the name of the character portrayed by Joan Pringle is "Sybil Buchanon" not "Buchanan," as it appears in press materials.

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King World

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Sal Mauriello

Jonathan Rosenthal of the Museum of Television & Radio

Sylvia Stoddard

Stephen Young

20th Television



As a collector of television reference books, magazines and archival transcripts I want to congratulate you on the exceptional work you and others have accomplished publishing the *Television Chronicles*. I have been a subscriber since the premiere issue and look forward to each issue. Your very thorough coverage of a specific TV series with history, anecdotes, interviews and a definitive episode guide makes your publication the outstanding stellar magazine in its field.

Phil Gries
Collector's Choice Archival Television
Audio, Inc.
Albertson NY

Thanks for the kudos, Phil. At the risk of sounding like a mutual admiration society, let me just tell those of you who aren't familiar with Phil's outfit what an amazing catalog of material he has. Hundreds and hundreds of hours of television audio from the 50s and 60s, recorded in a professional manner directly from TV. The vast majority of the items Phil offers no longer exist in any other form, due to their having been broadcast live or else erased so that the videotapes on which they were recorded could be reused. Although there is some episodic material, most of the programs are musical/variety, talk show/interview, news, or sports. For more information, contact Phil by phone/fax at (516)626-7731 or by mail at P.O. Box 88, Albertson, NY 11507. Prepare to be stunned.

4

VIEWS FROM THE COUCH

Letters From Our Readers

Send your correspondence to:
Television Chronicles
10061 Riverside Drive, #171
Toluca Lake, CA 91602
or e-mail to tvchron@ironlight.com

I have to confess, I am a TV geek. I love television, old and new -- which is probably why I love your magazine so much. But the latest issue, with the in-depth look at *Harry O* was, for me, the best.

I used to write a lot about television (*Unsold Pilots 1955-1990*, McFarland & Co., *Beyond the Beyond*, St. Martin's Press), but now I write for television. As executive producer/principal writer of TV's *Diagnosis Murder*, I have been able to indulge my love for classic TV. First, we brought back Mike Connors as Mannix last season, followed by a special episode featuring famous TV doctors (Jack Klugman, Chad Everett, Bernie Kopell, and Wayne Rogers). And this season, we're going back for more...

In our season premiere, MURDER BLUES (Sept. 18) we bring back TV cops Fred Dryer, Martin Milner, Kent McCord, Angie Dickinson and James Darren as, well, cops. Robert Stack guest-stars in another episode as a Supreme Court Justice, his first acting role since *The Return of Eliot Ness*.

This November, we are going all-out with two TV-related episodes: MUST KILL TV, in which a female network executive is killed... by a series pilot. The episode will feature cameos by famous TV stars as themselves, as well as some stars in unusual roles spoofing their personas. Then we're bringing back TV's best-loved spies.

Only you, and readers of your magazine, can truly appreciate what a thrill it is for me to be able to indulge my love for TV on *Diagnosis Murder*. I hope you and your readers will enjoy watching the show as much as I enjoy making them.

Lee Goldberg
Executive Producer,
Diagnosis Murder
via e-mail

*Wow, thanks for checking in with us, Lee. Your **Unsold Pilots** is a valuable part of my reference library. It's also nice to have someone on the front lines (of resolution, one might say) who appreciates the classics. If you ever do any shows involving sneak thieves, don't forget about Robert Loggia as T.H.E. Cat (okay, you can also throw in Robert Wagner as Alexander Mundy).*

I just picked up #10 of *Television Chronicles* and was VERY impressed with what I found. One thing's for sure: I'll be adding your publication to my weekly book run. I'd like to suggest a segment on the old, live-action 70s series *Shazam!*, with Michael Gray as Billy Batson and Jackson Bostwick and John Davey as Captain Marvel.

Clint Christal
Trussville, AL

Not a bad idea, Clint. Maybe one of our contributing writers will step forward to take a whack at it.

Congratulations on an excellent magazine. I've enjoyed not only the articles on the shows I know and love (such as *Yancy Derringer*), but also those on shows I've never actually seen (last issue's *He & She*) and wish I had. Best wishes for a long, successful run.

John Peel
Manorville, NY

*Thanks, John, and some good news. I've recently been informed that **He & She** will be appearing on the schedule of Nick at Nite's TV Land very soon, if it hasn't already been added by the time this sees print. Don't miss the chance to acquaint yourself with a terrific show. **The Mad About You** of the 60s.*

Television Chronicles #11

TV On the Bookshelf:

Prime Time Network Serials

by Bruce B. Morris

\$82.50

McFarland & Company, Inc.

Box 611

Jefferson, NC 28640

www.mcfarland.com

Perhaps the most impressive collection of documentation on a non-cult genre yet compiled, Bruce B. Morris's *Prime Time Network Serials* is a formidable piece of work. To try to encapsulate a single long-running prime time serial such as *Dallas* in book form would by itself be a daunting task, but Morris' volume covers no less than 37 series and minis-series, including the granddaddy of prime-time serials, *Peyton Place*. Further, not all the serials covered are straight dramas. In addition to the obvious chestnuts such as *Dallas*, *Dynasty*, *Knots Landing*, *Falcon Crest* and the like, there are comedies such as *Soap*, *Fresno*, *Good & Evil*, and *Grand*. There are also such oddities as *Cliffhangers*, *Twin Peaks* and the revival of *Dark Shadows*; and short-run failures such as *Emerald Point N.A.S.*, *Paper Dolls*, and *Our Family Honor*. Other series of note include *L.A. Law*, *Homefront*, *The Yellow Rose*, and *From Here to Eternity*. Aside from the cutoff year of 1993, it appears as though the entries have been confined to series no longer in production, as currently running shows such as *Beverly Hills 90210* and *Melrose Place* are conspicuously absent.

Following a foreword by *Knots Landing* star Michele Lee, Morris provides a brief history of the prime time serial, then plunges into the business at hand. Each series entry in the book begins with a profile of the series; unfortunately, these are primarily devoted to providing an overview of story developments over the course of the series in question. Given the extensive plot synopses contained in the individual episode listings, this is rather redundant, whereas more background information on the production of the series would have been preferable. The episode guide format is broken into seasons, each of which has its own exhaustive list of technical credits, plus principal cast members. The episodic entries are likewise extremely thorough (in most cases; *Peyton Place* is rather skimpy in this regard, no doubt due to a dearth of available archived material), including the standard information such as titles, synopses, writers and directors, plus full guest cast listings, episode numbers, and even Nielsen ratings.

A quibble or two aside, *Prime Time Network Serials* provides essential documentation on a variety of landmark TV series, and neatly plugs some holes that otherwise would exist for those seeking information on them.

Television Musicals

by Joan Baxter

\$45 (\$48 postpaid)

McFarland & Company, Inc.

(see above for address)

How cruel this Joan Baxter is, whetting the appetites of readers with a delightful compenium of television programs that by-and-large are unlikely to ever be seen again. That, unfortunately is the downside to this excellent, compact volume. As the author of *Television Musicals*, Ms. Baxter presents a comprehensive alphabetical listing of original TV musicals that fall within her defined scope, which excludes direct adaptations of stage works (such as the Rodgers & Hammerstein Broadway shows) and programs that are more properly labeled variety specials as opposed to stories told with music. The sad fact is that many of these productions were staged a sufficient number of years ago, during a time when the musicals were more popular and their production more common, to place them before the era of VCRs. Consequently, average viewers were unable to record and preserve them in private libraries! Furthermore, such specials are rarely repeated, let alone made available for syndication or video release, due to the complexity of issues surrounding music royalties. As a result, the bulk of these programs remain locked in vaults, gathering dust, with little hope of being liberated.

It's therefore especially frustrating to peruse *Television Musicals*, longing to view some of the items listed and knowing that the odds are against that opportunity ever presenting itself. True, it's hard to imagine feeling deprived because of the unavailability of THE MAGICAL MYSTERY TRIP THROUGH LITTLE RED'S HEAD, an *ABC Afterschool Special*, but it would be nice to think that with a little effort, a person could enjoy ROAD TO LEBANON, the *Danny Thomas Special* in which Bing Crosby replaces his Road partner Bob Hope with Thomas; KEEP IN STEP, a musical *Sgt. Bilko* special; the 1955 *Producer's Showcase* musical adaptation of *Our Town*, starring Paul Newman, Eva Marie Saint, and Frank Sinatra, and for which the song "Love and Marriage" was originally written; or the original production of *Amahl and the Night Visitors*, the Christmas special that was the first opera ever written for television.

Ms. Baxter also reminds us of the various Honeymooners musical specials that were featured as part of *The Jackie Gleason Show*, and of the fact that there have been no less than four musical versions of *Cinderella* created for television. There is coverage of perennial holiday classics, such as *A Charlie Brown Christmas* and *How the Grinch Stole Christmas*, as well as the oddities *That's Life* and *Cop Rock*, the only attempts thus far at creating a regular musical series (Hold your objections, *Monkees* and *Partridge Family* fans. The songs in those shows were usually either background music for the action or incorporated as separate performance or production "videos," as opposed to being woven into the story as essentially sung dialogue).

TELEVISION CHRONICLES

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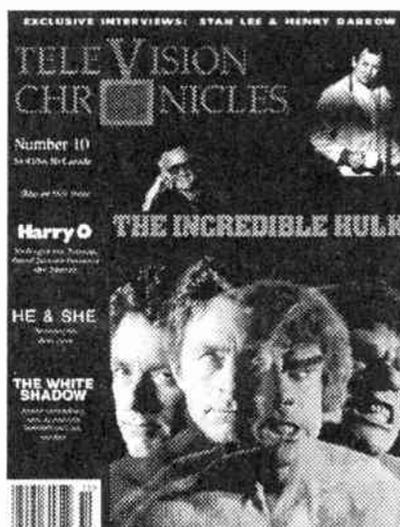
(Sorry, #7 has sold out)

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

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

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

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



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

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

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

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

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

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

-- Leonard Maltin

**All back issues are just \$7.50 postpaid (\$9 Canada; \$13 International).
Subscriptions are still \$20 (\$35 Canada; \$42 International).**

Send check or money order to: **Television Chronicles
10061 Riverside Drive, #171
Toluca Lake, CA 91602**

Please allow 6 to 8 weeks for delivery

The author offers a great deal of information for each production listed. Entries include running time, broadcast date and network, production credits, cast, song listing, plot synopsis, background information, and often excerpts from reviews.

Amply illustrated with many photos, *Television Musicals* and its top-notch documentation illustrate a valuable lesson: a little knowledge can be a dangerous thing, but a lot of knowledge can be really aggravating.

Bonanza -- The Definitive Ponderosa Companion

by Melany Shapiro

\$19.95

Cyclone Books

420 Pablo Lane

Nipomo, CA 93444

(805)929-4430

cyclone@lightspeed.net

One of the most popular and long-running western series in television history is *Bonanza*, with its saga of the Cartwright family; father Ben and sons Little Joe, Hoss, and Adam. In 1993, Melany Shapiro gave us *Bonanza: The Unofficial Story of the Ponderosa*, published by Pioneer Books. Now, Ms. Shapiro has revised her work, and the result is the more authoritatively-titled *Bonanza: The Definitive Ponderosa Companion*, from Cyclone Books. Indeed, it's hard to argue with the title.



For those who may possess the earlier volume, the new one is substantially-enough improved to merit its acquisition. The extensive episode plot synopses in the episode guide have been replaced by briefer ones, allowing more space in the book for photos, and there are lots of them, including a couple of handsome color sections. The episode listings themselves have added writer and director credits, although there are a significant number of these missing. Unfortunately, the author opted not to provide complete guest cast listings, instead retaining merely the most prominent guests, generally those identified in the opening credits (of course, if these are not provided in the series presskit, to do so necessitates screening all 430 episodes for the information; a formidable task, especially if the series is not being "stripped" [run daily] in one's area).

The front portion of the book provides a brief pre-history of the series, followed by detailed biographies and filmographies of the principal actors; the Cartwrights as well as supporting players David Canary (Candy), Victor Sen Yung (Hop Sing), and Mitch Vogel (Jamie). Included in these are a number of rare photographs, including such items as Dan Blocker (Hoss) in college and in combat during the Korean War.

Following the episode guide are some appendices that include a quartet of written-but-unfilmed episodes; three "lost"

Television Chronicles #11

episodes that have not been aired by The Family Channel due to their objection to certain story elements (though since, presumably, these episodes are generally available in syndication, their inclusion in the main episode guide would have been justified); a description of The Ponderosa Ranch tourist attraction in Nevada, where portions of the series were once filmed; and some miscellany regarding fan clubs, soundtrack albums and the like.

It must be said that, with 14 seasons worth of episodes, there must surely be enough material floating around to merit a more extensive work, and Ms. Shapiro obviously has only scratched the surface. Still, where *Bonanza* is concerned, Ms. Shapiro would appear to quite easily lead the pack.

TV On the Headphones:

Toon Tunes - 50 Favorite Classic Cartoon Theme Songs

Kid Rhino

This compilation from Kid Rhino is a glorious collection of original theme music from many of the most popular cartoon shows in TV history. Going all the way back to cartoons that originated as theatrical releases, but later became television staples, such as Popeye, Tom and Jerry, The Pink Panther, Woody Woodpecker, Mighty Mouse (just try listening to this without thinking of Andy Kaufman), and others, the anthology covers the entire TV era, right up to themes from such series as *The Simpsons*, *Animaniacs*, *Ren and Stimpy*, and *Rugrats*. In between are such gems as *The Bullwinkle Show*, *Beany and Cecil*, *Underdog*, *Jonny Quest* (this cut alone, by the prolific Hoyt Curtin, makes the disc worth purchasing), *The New Adventures of Superman*, *Spider-Man*, *Peanuts* ("Linus and Lucy," originally from *A Charlie Brown Christmas*), and many from the Hanna-Barbera stable of "funny animal" series, from *Ruff and Reddy* to *Scooby-Doo*. The parameter of the cuts are

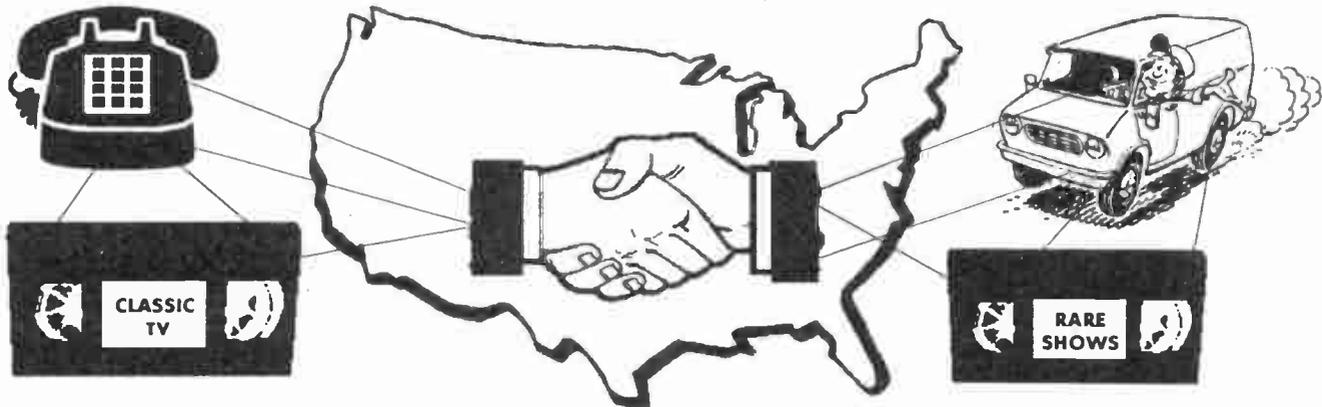


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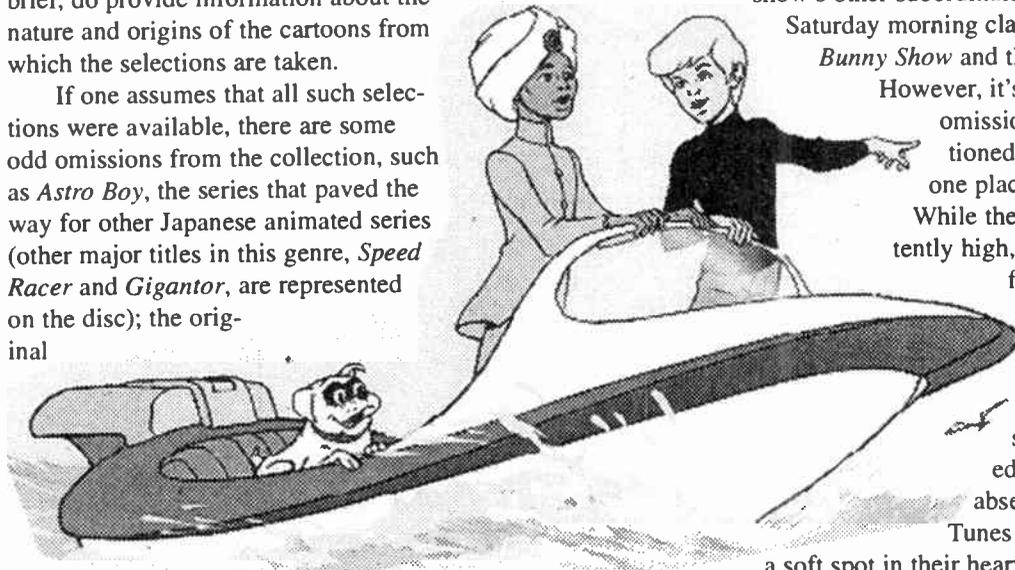
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"THE TV CONNECTION" IS OWNED AND OPERATED BY SHOKUS VIDEO, A LEADER IN SUPPLYING VINTAGE TV SHOWS TO THE HOME VIDEO MARKET SINCE 1979.

stretched a bit, with the inclusion of themes from the live-action *Howdy Doody* show and *The Banana Splits Adventure Hour* (which did include cartoon segments), and there's even "Conjunction Junction," one of the most fondly-remembered installments of the *Schoolhouse Rock* series of educational spots. The disc is accompanied by liner notes which, while brief, do provide information about the nature and origins of the cartoons from which the selections are taken.

If one assumes that all such selections were available, there are some odd omissions from the collection, such as *Astro Boy*, the series that paved the way for other Japanese animated series (other major titles in this genre, *Speed Racer* and *Gigantor*, are represented on the disc); the original



theme from *Scooby-Doo, Where Are You?* (the collection includes the theme from *The New Scooby-Doo Movies*, while

the original appears on another Kid Rhino disc highlighting Hanna-Barbera cartoon themes); the theme from *The Archie Show* (of course, Don Kirshner's involvement in the music may have made this one difficult to acquire, rights-wise); "Tom Slick," an installment of the *George of the Jungle* show (*George's* theme is on the disc, as is "Super Chicken," the show's other subordinate feature); and the Warner Bros.

Saturday morning classics "Overture" from the *Bugs Bunny Show* and the theme to the *Road Runner*.

However, it's hard to be too critical of these omissions, with so many of the aforementioned "standards" gathered together in one place.

While the audio quality of the cuts is consistently high, some appear to be taken from final mixes, such as the Popeye theme, which includes some lead-in dialogue; whereas others are clearly from the separate music tracks, as snippets of dialogue or sound effects that were incorporated into the broadcast versions are absent. Any way you slice it, Toon Tunes is a must-have for anyone who has

a soft spot in their heart for the cartoons they grew up

with.

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store on this planet! Servicing all corners of the Earth for over
25 years.

And what did you do this summer?

Well, I did quite a bit. Since we last touched base, I took a well-deserved (at least, I thought) vacation in Orlando, then later checked out the fan festivals for *Dark Shadows* and *The Fugitive* in N.Y. and L.A., respectively.

Later, in August, I had the chance to touch base with old friends like Ben Martin, Jacque Scott, and Dave Brown, as well as meet many of the fans of

those two TV classics. One such fan, whom I actually met via the Web, is Joseph Rosenzweig, author of **HOMEPAGE OF THE HUNTED: THE UNOFFICIAL WEBSITE OF THE FUGITIVE**

(www.cis.upenn.edu/~josephr/HOTH/home.html).

Kimble-and-Gerard-ophiles will certainly appreciate this site, which includes a reasonably detailed episode guide, an examination of the important motifs that recur throughout the storylines, a look back at the two major literary "forerunners" of the show (*Les Miserables*, of course, plus the works of 18th-century German playwright Heinrich von Kleist), and a discussion of the show's impact in TV, films, and beyond.

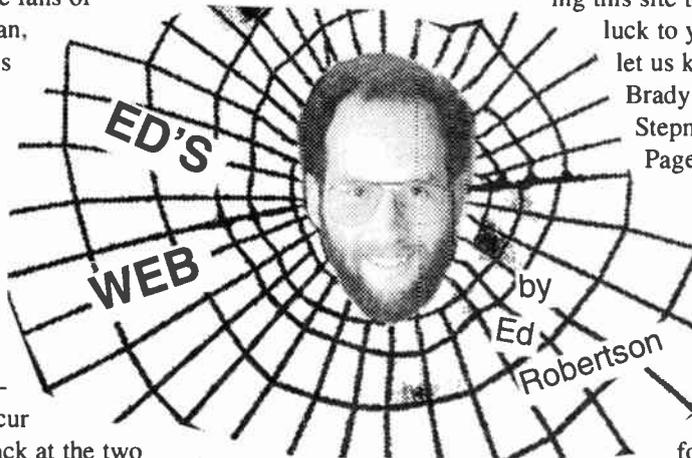
Though there are a few video captures from the TV show available for downloading, this is predominantly a text site. But the writing is lively, scholarly but with a healthy dosage of humor (witness Joseph's discussion of "Sulphuric Acid!" as one of the Seven Themes That Recur Most Often throughout the show). Also included are the rarely-seen lyrics of *The Fugitive* Theme Song (read them, and you'll understand why they were never used), as well as some related links, including information on how to order a terrific history of the show written by some guy named Robertson.

JUST IN TIME FOR FATHER'S DAY... Jim O'Kane's **TV SINGLE DADS HALL OF FAME** (www.user.shen-net.net/jimokane/tvdad.html) is the definitive source on one of television's most durable staples, with tributes to over 60 prime time Single Dads from 1952 through the present: Andy Taylor, Steve Douglas, Tom Corbett, Uncle Bill, Bruce Wayne, Vernon Allbright, Bentley Gregg, Professor Everett, Hayden Fox, Tony Micelli, Danny Tanner, Chaz Finster, and dozens more. It's a fun look at these famous fathers, with a complete rundown on their occupations, their surrogate "moms" (usually, of course, a housekeeper like Nanny or Mr. French), and the circumstances in which they became single fathers.

This is a tougher list to crack than you might think. To make the cut, the Single Dad must be seen in a clearly parental role, caring for his "children" without their biological mother or stepmom. This explains, for example, why cartoon characters like Duckman and Dr. Katz are included,

while Joseph "Rocky" Rockford is not. "Dad must have an obvious participation in providing for the children's well-being," explains Jim. Even though Rocky did bail Jimmy out of trouble every now and then, he's still excluded because by definition, "the Single Dad must be the head of the household in which his children reside." Jim and Rocky, of course, lived separately.

Many thanks to Nancy G. of Massachusetts, for bringing this site to my attention. Best of luck to you and Jim), and please let us know when your "Carol Brady Memorial Anti-Evil Stepmothers In The Media" Page is up and running.



OH, OH, THE MISTLETOE... As Tom Bradford of *Eight is Enough* would attest, it's never too early to buy presents for the holiday season. Looking for the perfect gift for that certain special TV lover in your life?

How about a mint-condition copy of the *TV Guide* from the day they were born?

Or perhaps you just did an Elaine Benes, having thrown out last week's issue without realizing that your roommate has been collecting every edition of *TV Guide* since 1966. She now hates you. The only way to get back in her good graces is to find a replacement, and fast. That's where Jeff Kadet and the folks at TV GUIDE SPECIALISTS come in. They have every issue available, from 1948 to the present, in fine to mint condition, competitively priced. Check them out at www.olddvguides.com.

DEPT. OF CORRCTIONS: My apologies to John Lavalie for misspelling his last name in my writeup on **THE EPISODE GUIDES PAGES** last ish. It will never happen again...

FINALLY, I'm proud to announce the availability of www.edrobertson.com, my own home page which was launched officially in late August. Among other things, I've put together an archive of my previous columns (for those who are new to the magazine), as well as links to the TC web site, information on my books, and other fun stuff. Plus, my What's New section keeps you up to date on all of my other projects. Special thanks to my webmaster Tony Maddox (www.unlimited.net/~amaddox/) for doing all the heavy lifting. I hope you'll like it.

Items, items, we always need items! If there's a web site you'd like me to explore, drop me a line at edsweb@slip.net.



Branded - 48 episodes, NBC

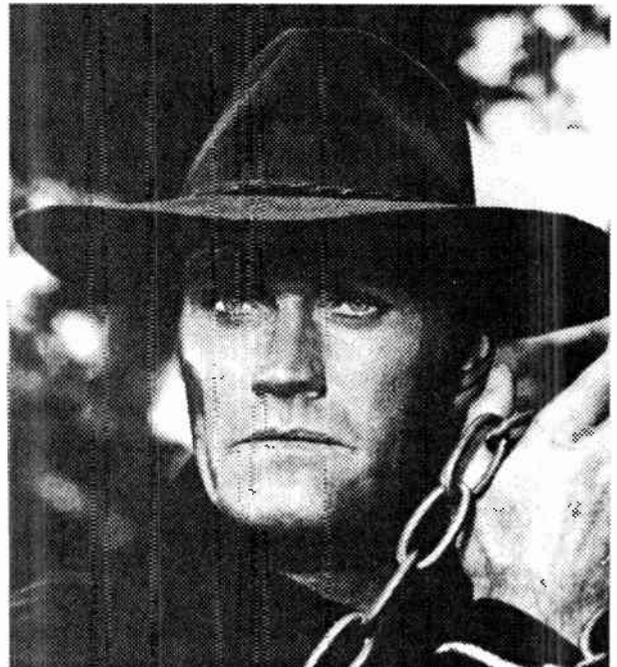
Created by Larry Cohen

Regular cast:

Jason McCord - Chuck Connors

Semi-regular:

President Ulysses S. Grant - William Bryant (THE MISSION and Season 2)



By the mid-60s, the pre-eminent position held by westerns on television since the early days of the medium was beginning to fade. While the establishment of color as the norm probably helped the cause -- with the many opportunities for inclusion of lush scenery -- producers were nevertheless looking for a way of shoring up the eroding popularity of the genre. One attempt to accomplish this was to make the stories more "epic" in scope, which was sort of the next step in the evolution of TV westerns following the transition from kiddie fare to more adult stories as represented by *Gunsmoke* and those that

followed. Hour-long westerns had already established their collective presence with the arrival of shows such as *Cheyenne*, *Wagon Train*, and *Bonanza*.

In the fall of 1961, *Gunsmoke* switched to the longer format, and one year later, *The Virginian* debuted at a length of 90 minutes. Though the 90-minute format would never quite catch on (*Wagon Train* tried it for one season before returning to its original format; and 1967's *Cimarron Strip* lasted a single season), it nevertheless became evident that half-hour dramas in general -- of which westerns had been the most prolif-

ic -- were on their way out. One of the last half-hour westerns was *Branded*, starring Chuck Connors, which premiered as a mid-season show in January of 1965, just months after the cancellation of the 90-minute police/courtroom drama, *Arrest and Trial*, which had featured Connors as a defense attorney.

Branded is the saga of Jason McCord, a Civil War officer who is the lone white survivor of the Battle of Bitter Creek, a Little Big Horn-like massacre brought on by the mental deterioration of the General in command. It is commonly believed that McCord's survival was

due to cowardice, and after a court-martial, he is stripped of his rank and kicked out of the Army. Chuck Connors, who had made his mark on TV as Lucas McCain, aka *The Rifleman* (for more on that series, see the feature in *Television Chronicles* #1), stars as McCord. As it happens, *Branded's* premise is uncannily similar to the plot of a *Rifleman* episode titled THE JOURNEY BACK, wherein a neighbor of Lucas McCain's is wanted by the Army for having deserted, after finding himself the lone survivor of a similar famous massacre -- in this case, "Willow Creek" -- and believing that he would be accused of cowardice if found alive.

In spite of this similarity, however, creator Larry Cohen cites other influences as the inspiration for *Branded*, specifically the motion pictures *Four Feathers*, directed by Zoltan Korda, and *I Shot Jesse James*, directed by Sam Fuller (see the interview that follows this article for a more detailed account). Cohen, who has since become a highly successful writer-producer-director of independent films -- such as the *It's Alive* horror trilogy, *Q*, *The Stuff*, *Black Caesar* and the recent *Original Gangstas* -- cut his teeth in the business as a writer of live television. He became a steady contributor to the groundbreaking legal drama *The Defenders* before launching *Branded*, the first of several noteworthy series he would create. A common premise among these various shows -- including *Blue Light* (profiled in *Television Chronicles* #5), *Coronet Blue*, *The Invaders* -- is one man's survival amidst the hostile forces which surround him.

The *Branded* premise is recounted in each episode during the program's introduction. In the theme song by Dominic Frontiere (lyrics by Alan Alch), the tale is told of McCord's survival of the Bitter Creek massacre and how he was unfairly accused. The song plays over the scene of the ceremony in which McCord is literally stripped of his rank, as his commander rips the decorations from his uniform and breaks McCord's sabre in half, tossing the bottom half out of the fort gate. McCord stoically exits the fort. As the gates close behind him, he picks up the broken sabre and examines it closely

as he ponders his fate.

A more detailed explanation of the events surrounding Bitter Creek unfolds in stages over the course of the series, beginning with the second episode to air (but first filmed), *The Vindicator*. Claude Akins guest-stars as a reporter doing a story on the aftermath of Bitter Creek. McCord know the man's past work, which included villifying McCord in the press, but he resists the man's badgering to tell his side of the story. It seems that, aside from pleading "not guilty" at his trial, McCord offered no evidence in his defense. The reporter visits a Bitter Creek widow (June Lockhart), whose husband was a friend of McCord's, and finds in her possession a group of letters from her husband that, instead of detailing McCord's cowardice, instead speak admirably of him and describe the mental deterioration of the aging General Reed.

In flashback, we see General Reed crumble during an attack by a group

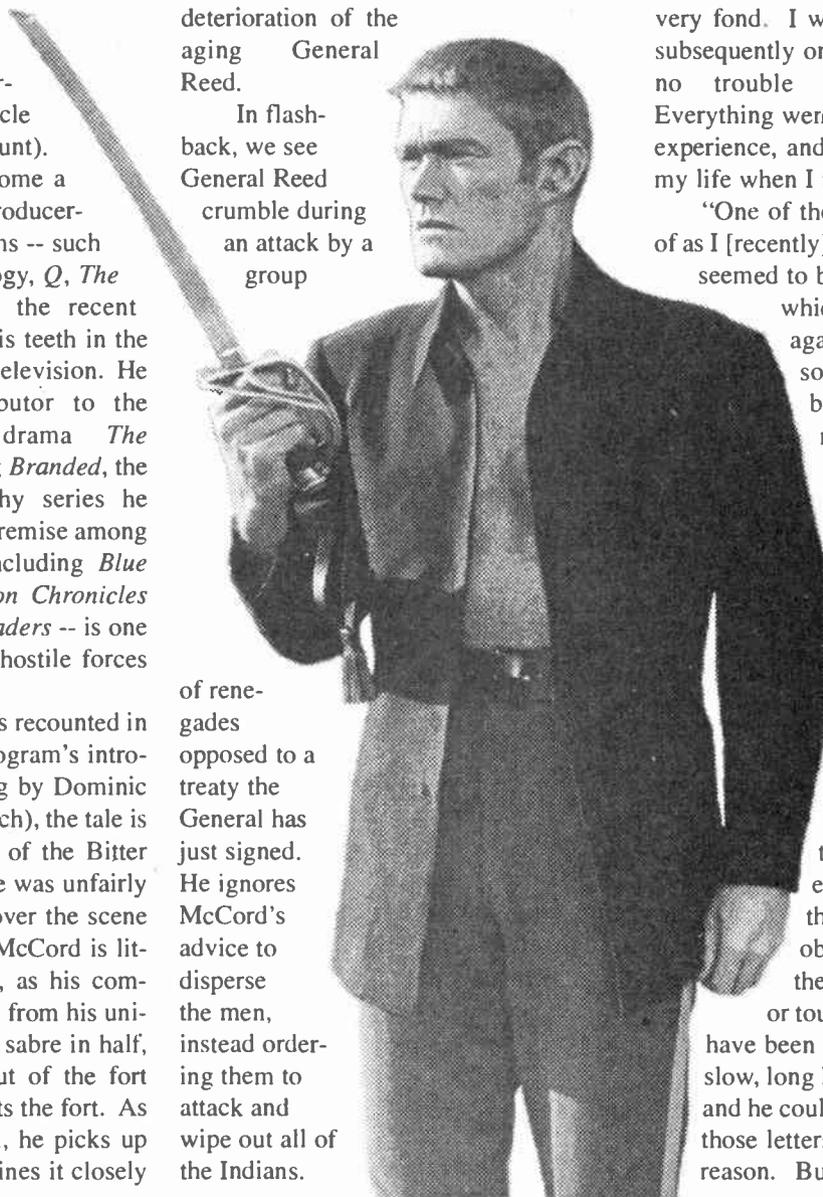
of renegades opposed to a treaty the General has just signed. He ignores McCord's advice to disperse the men, instead ordering them to attack and wipe out all of the Indians.

McCord tries to relieve the General of command, but his efforts are ineffective in the midst of the chaos. When the reporter confronts McCord with his knowledge of the letters and his new resolve to clear McCord's name, McCord objects, and ultimately convinces the widow to burn the letters, lest the reputation of the General be smeared, which in turn might endanger the treaty he signed, thus costing more lives.

June Lockhart recalls her appearance in THE VINDICATOR, which took place at a pivotal time in her career, just before filming the pilot for *Lost in Space*:

"I liked the premise of it. I think that's one that could certainly be revived now. Chuck was perfect for the part. A nice man. I enjoyed working with him. We had a good collegial relationship, as I did with Claude Akins, of whom I was very fond. I worked with both of them subsequently on various shows. We had no trouble shooting the scenes. Everything went smoothly. It was a nice experience, and it happened at a time in my life when I was extraordinarily busy.

"One of the things that I was aware of as I [recently] watched it was that there seemed to be a slight potential there, which we very much played against, for longing looks or something like that between the two of us. I mean, here's the old widow out there in the field, looking pretty cute with the lovely western costume on, and he arrives. In real life, she probably would have said, 'Hey, do want to stay over?' She knew that he was really a wonderful man because of the letters, and she was moved toward him sentimentally enough to burn them. But the way we played it, it obviously was something they did not want to get into or touch at all, because it could have been done with two close-ups; slow, long looks between each of us, and he could have caused me to burn those letters for an entirely different reason. But it was directed that we





From the collection of Larry Cohen

John Carradine makes his first appearance as "The General," Jason McCord's grandfather, in *THE MISSION*.

not touch that. Even if you hoped it might happen between my character and his, it was played very remotely."

Essentially exiled, McCord travels the west from job to job, putting to use his Army training as an engineer. Throughout, McCord is in a sense running from his undeserved reputation as a coward, but wherever he goes, it seems that his reputation has preceded him. Martyr-like, he suffers the outrages and attacks in silence, refusing to tell the story that could redeem him in the eyes of the public.

Critics of the show have pointed out the unlikely frequency with which McCord encounters people who recognize his name. For instance, *TV Guide's*

Cleveland Amory commented: "... the way we see it, there were more men engaged at Bitter Creek than at Normandy on D-Day." Indeed, at the beginning of the series' first color episode, *THE MISSION* (also the series' first multi-parter), after beating an apology out of man who has insulted him, McCord himself comments on the fact that it seems that everywhere he goes he runs into someone who lost a friend or relative at Bitter Creek.

Amory also served up another, less justified criticism: "... despite his 6-foot-5 height, he is regularly being beaten up by men who don't come up to his elbows." What Amory failed to point out was that these elbow-high assailants usu-

ally attack McCord in groups of two or three, or else effectively "sucker-punch" him in some manner.

Chuck Connors' size did, however, render at least one plot point ludicrous. In part two of *THE ASSASSINS*, McCord has been prevented from attending a costume party where an attempt is to be made on the life of President Grant. After escaping from his captor, McCord shows up at the party without an invitation, and the guards won't let him in. He walks away and encounters another partygoer, whom he mugs and steals the costume from -- a swashbuckler outfit with a Zorro-type mask. He then returns to the gate and hands the invitation to the guards, who don't give him a second look despite their having turned away an equally-tall stranger with the same voice mere moments before.

Over the course of the series, many who start out hating McCord end up admiring him, or at least giving him the benefit of the doubt, as they witness him demonstrate courage and determination in the face of taunts and more deadly threats. Often McCord encounters individuals who are themselves facing situations that require courage, and ultimately it is McCord whose actions inspire them to do the right thing.

From time to time, McCord encounters old friends who have not lost faith in him. In *THE MISSION*, it is in the form of Colonel Snow (played by Jon Lormer), who refused to believe the accusations surrounding Bitter Creek. The Colonel introduces McCord to President Ulysses S. Grant. The President sends McCord on an undercover mission to infiltrate a band of Mexican renegades who are raiding U.S. forts along the U.S.-Mexican border. He is to join the group, then lead them on a raid into a fort where the colonel will have his soldiers ready to spring the trap. (This episode is problematic in the series canon, in that a later episode, *A DESTINY WHICH MADE US BROTHERS*, indicates that McCord's first encounter with Grant actually occurred during the war, when McCord was a lieutenant; whereas *The Mission* clearly shows a Grant who knows McCord only by his reputation, and expresses doubts accordingly.)

THE MISSION is perhaps the finest example of storytelling in the series.

Although Part 1 is devoted to setting up the main plot, and is therefore largely extraneous, there is the juiciest of twists at the conclusion of Part 2, when McCord learns that Colonel Snow has been killed by the very band of renegades that he has joined so as to lead them into the Colonel's trap.

President Grant would call upon McCord several times to go undercover, usually putting to use his reputation and dismissal from the Army as a means to gain admission into groups who are at odds with the government in some manner. Throughout these episodes, actor William Bryant appears in the role of Grant.

In addition to Grant, other historical figures would turn up in the second season. McCord would meet the likes of William Henry Seward (SEWARD'S FOLLY), P.T. Barnum (Pat O'Brien in THE GREATEST COWARD ON EARTH), actor Edwin Booth (Martin Landau in THIS STAGE OF FOOLS), General Custer (Robert Lansing in the series other three-parter, CALL TO GLORY), former President Andrew Johnson (THE ASSASSINS), and Horace Greeley (Burgess Meredith in HEADED FOR DOOMSDAY).

Coinciding with the transition to color, McCord's personal appearance was softened in the second season, as the more military, skull-cap haircut that he sported in the first was replaced by a full, wavy look.

Most of the stories of the second sea-



With Carol Rossen in TASTE OF POISON.

son have an overall tone to them that is less harsh than those of the first. Whereas the early episodes frequently featured characters and situations that were specifically driven by the events surrounding Bitter Creek, McCord's past is rarely central to the plots in the second season. Instead, he more consistently inserts himself into situations, or stumbles upon them, with his reputation coming into play in the way that other characters respond to him.

A greater percentage of the second season plotlines are conventional, and similar to those encountered by "lone wolf" characters in other westerns. While this minimized the unique premise that had spawned the series, it may have been to some extent inevitable, lest the series fall into a far-too-obvious formula that would have strained credibility to the breaking point. That McCord himself was already in the first season commenting upon the coincidence of constantly running into someone who had a grudge stemming from Bitter Creek pretty clearly illustrated the problem.

A notable exception to the above is the two-part FILL NO GLASS FOR ME, perhaps the most emotionally intense episode in the entire series. McCord comes upon a platoon of Negro soldiers commanded by an inexperienced young officer, Johnny Macon (played by a Greg Morris of *Mission: Impossible*). McCord informs Macon that the Apaches have taken note of their presence, but before the group can redeploy to a safer area, they come under attack.

Unaware of who McCord is, but recognizing his greater combat experience, Macon follows McCord's instructions to mount his horse and ride off for help from the nearest fort. Reluctant to leave his men, Macon realizes that, being his outfit's swiftest horseman, he has no choice. McCord stays and is captured by the Apaches as the soldiers are all killed around him. McCord himself would have been slain, except that the Apache leader recognizes him from Bitter Creek.

He debates with McCord as to the bravery and resolve of the young soldiers who were killed. To test the mettle of the young commander who fled the scene, he ties McCord to a tree as bait for when Macon returns.

Meantime, however, the command-



Kathie Browne and Robert Lansing (as Custer) in the three-part CALL TO GLORY.

ing officer of the garrison where Macon rides for help berates him for abandoning his men, especially leaving them with McCord. Now facing his own Bitter Creek scenario, Macon is jailed in preparation for a court-martial that will most certainly result in a firing squad.

He manages to escape and falls into the trap the Apaches have set. As a test of bravery between white skin and black, McCord and Macon are informed that the next night they will fight to the death. Realizing that refusal or an attempt at escape will result in both their deaths, Macon and McCord discuss which of them should perish.

McCord would find more in the way of romantic involvements in the second season. In THE MISSION, it was shown that, prior to his "exile," McCord had a serious relationship with Laurette Lansing (played by Connors' wife, Kamala Devi), the daughter of a U.S. Congressman. In fact, it is she who summons McCord back to Washington. It becomes obvious that they are deeply in love with each other. Various events prevent them from acting upon these feelings however, and McCord is soon leaving her behind again.

In the second season's MIGHTIER THAN THE SWORD, McCord and Ann Williams (played by Lola Albright), the daughter of an old friend who has inherited the local newspaper from her father have a passionate moment, and soon after



Screen beauty Dolores Del Rio guest stars in *GHOST OF MURRIETA*.

that, McCord shows intense interest in another woman, in *SEWARD'S FOLLY*. In *THE ASSASSINS*, he returns to Washington to find Laurette Lansing now married to a Senator (played by Peter Graves). McCord is incensed when he discovers that she didn't hold out for him, but soon realizes that his wandering ways weren't conducive to a healthy relationship.

One of the principal things people remember about *Branded* is the theme song, yet it apparently wasn't highly regarded by its creators, composer Dominic Frontiere and lyricist Alan Alch. In *TV's Biggest Hits*, author Jon Burlingame offers the following account of the theme's origin:

"Frontiere remembered immediately disliking the producer who engaged him: an individual who asked for 'a song that sounds like a bugle call' with lyrics to explain the story. He called Alch, an old colleague with whom he once wrote comedy material. 'We wrote this terrible piece of music. It was hysterical. We laughed all night,' Frontiere recalled. 'The next day the producer came in with his entourage, and Alan stood in the crook of the piano, barely containing his laughter. We started to play this military song, and the goddamned producer says, 'I love it.' And for years, this worst piece of music was on the air...'"

There are numerous interesting guest appearances scattered throughout the 48 episodes of *Branded*, in addition to the previously discussed performance by

June Lockhart. In *THE COWARD STEPS ASIDE*, Chuck Connors' co-star from *The Rifleman*, Johnny Crawford, appears as a young deputy who isn't about to take lessons in courage from Jason McCord when his town is threatened. This was the first dramatic reunion of Connors and Crawford since *The Rifleman*, and it would be some 25 years before the next. Johnny Crawford recalls the experience:

"We were very fond of each other. He was the reason I was doing the show. He saw an episode that I could do, and he said, 'I want Johnny to play that part.' He was always interested in me, personally, and in my career, and anxious to help in whatever way he could. Every time he switched agents, he'd have me meet his new agents, and sometimes we wound up with the same agent. We became closer as the years went on.

"It was just fun playing a different role with him. I remember, that was I think in '64, about a year-and-a-half after *The Rifleman*, and I'd done a lot of things since then, in that year-and-a-half. I'd graduated from high school, made a couple of films, done different things, matured a little bit, but I remember working on it at Paramount on the back lot and meeting Richard Arlen, who was in the episode. I was impressed with him because I was aware of his film career, and it was a joy to work with him."

Ex-Tonto Jay Silverheels is seen in *THE TEST*, as a warrior who fights McCord in a duel to the death (at least, that's the idea). Another former TV Indian companion appears in *ONE WAY OUT*, which features X Brands, best known for his role of Pahoo Ka-Ta-Wah, Jock Mahoney's sidekick in *Yancy Derringer*. Ironically, whereas Pahoo never spoke by choice, Brands' appearance in *ONE WAY OUT* renders him mute by virtue of his character having had his tongue cut out.

Also appearing in the same episode are Iron Eyes Cody, best known for his appearance in an anti-littering public service announcement that aired some years back (and which was hilariously parodied in the recent film *Kingpin*), and Jim Davis, of *Dallas* fame. Davis returned in two other installments of *Branded*: *SALUTE THE SOLDIER BRIEFLY* and *THE ASSASSINS*.

In early career appearances were

Family Affair's Kathy Garver (*THE RULES OF THE GAME*), *Medical Center*'s Chad Everett (*THE FIRST KILL*), Bruce Dern (*THE WOLFERS*) and Stuart Margolin (*TASTE OF POISON*), who is probably best known for his role on *The Rockford Files*.

Perhaps the most unusual casting goes to singer Tommy Sands (*THE BRAVE ENDURE*) and *American Bandstand* host Dick Clark (*THE GREATEST COWARD ON EARTH*). Clark recalls the historical significance of his role on *Branded*, playing opposite Pat O'Brien's P.T. Barnum:

"I played his partner, James Bailey. The irony of it was I was raised on the Bailey estate in Mount Vernon, New York. It was gone by then. The house had been destroyed. The grounds were just there and that's where we used to play, so I thought it was a peculiar honor to be able to play the man upon whose grounds I was raised.

"Acting is not my strong suit. I did a few of these things and ended up thinking that maybe that'd be something I'd want to do. I did *Honey West* and *Perry Mason* and *Branded* and a pilot for somebody. It soon became evident I couldn't get lost in an acting part. Everybody by then said, 'Oh, it's the guy with the kids and the dancing and the records,' so I just decided I'd better give up that goal and do something else. It was an interesting combination. You had all of these very



So many women, so few episodes, but it is Ann Williams (Lola Albright) who captures the heart of Jason McCord and threatens to settle him down at last.

accomplished actors, especially Pat. I was sitting in awe of him. Prior to that I'd been in the company of Ben Gazzara, Eddie Albert, Fredric March. I'd been in a movie with them [*The Young Doctors*], so I was used to distinguished, well-accomplished actors, and here's a disc jockey trying to act. So I wasn't frightened, but I held Pat O'Brien in awe, because everybody knew he was a legend, and here I was playing opposite him. So it was a little unusual, unsettling.

"I was impressed with the size of the principal player. He was a big guy, and being short, that's always intimidating. He was very helpful."

THE MISSION featured a diverse cast that included a young Patrick Wayne, a brief appearance by Cesar Romero, and an unusual turn by Peter Breck, star of *Black Saddle*, but best-known to TV audiences as Nick Barkley on *The Big Valley*. In THE MISSION, Breck plays a more-or-less crazed Mexican bandit who is lieutenant to the leader of a band of renegades. It's a much more over-the-top performance than audiences have been accustomed to seeing from the actor.

"It was an interesting character for me," recalls Breck. Of course, at that time in my career I was doing a lot of different characters, moreso than I find people doing today. They sort of go by types and then you work in that area. It was a challenge, because it wasn't me. It was a chance-taker, and I love taking chances. I love to gamble. When I mention Doc Holiday [on *Maverick*] or Teddy Roosevelt or the crazy bandito from *Branded*, these were chances and gambling I did. A lot of gambling.

"[Chuck Connors and I] worked together when I was doing *Big Valley*, but when I was doing *Black Saddle*, he was on the lot, and we had been bouncing back and forth, and all the different events that we would show up at -- personal appearances, things like that. We became acquaintances then. Then we became sort of friends. Not fast friends, but we were good friends. A little more than a speaking acquaintance. We would hang out a little bit. I liked working with Chuck. I loved doing that."

Toward the end of the second season, it appears that the format was undergoing a very definite modification with an eye toward a third season that was never to be

realized. First, in THE ASSASSINS, McCord's grandfather announces that he is moving west with Jason to establish a surveying firm: McCord and McCord. In COWARDS DIE MANY TIMES, McCord arrives in the town of Panamint to survey for the railroad, and he reunites with Ann Williams. (In MIGHTIER THAN THE SWORD, the town is unidentified, but the newspaper run by Ann -- "The Banner" -- is the same one she is running when Jason returns, so presumably it's considered to be the same town. In fact, Ann is even wearing the same blouse!)

In her first appearance, a single tender moment was all that she and McCord had, and it appeared at the end of the episode that they mutually resolved that there was to be nothing further. However, when McCord rides into town in COWARDS DIE..., he practically sweeps her into his arms as a returning soldier would his steady girl.

By the next -- and final -- episode, KELLIE, which sees the McCord & McCord sign hung in front of the new business, McCord and Ann Williams are definitely an item. Further, there is no mention of Bitter Creek whatsoever, and it appears as though the broken sabre has been mothballed. At the end of the episode, the orphaned Kellie, whose bank-robbing dad was killed by McCord, has been unofficially adopted by Ann, with McCord on hand as a surrogate father. This extended family was obvi-

ously intended to be the core for future episodes, had the series not been cancelled.

Following the cancellation of *Branded*, Chuck Connors, of course, went on to star in *Cowboy in Africa*, based on the Hugh O'Brian feature *Africa -- Texas Style*, for a season. During the 70s, Connors appeared in a host of guest-star roles, often as a villain. He later appeared in a supporting role in *The Yellow Rose*, before his final regular series, the early Fox entry *Werewolf*. Connors died in November of 1992.

Peter Breck offers some final thoughts on Chuck Connors:

"People say, 'Well, Chuck never really got into acting as he wanted to,' but you see, Chuck was star-crossed. He was a bit of personality, which he kept fighting. And there was no reason for him to do that, because some of the best performers in film are personalities. You don't have any of them now. When you've got the Gary Coopers and you had the John Waynes and the Bogarts and all these who were personalities... Chuck was a personality. He didn't really have to have the Brando complex or anything like that. He didn't have to [be] that kind of in-depth dimensional, contemplating-the-naval type of actor. They didn't need that. They were personalities. And the people loved them."

- Bill Groves





Season 1, 1965 (B&W, except for THE MISSION):

SURVIVAL (1/24/65).

Jason rescues a man he finds crossing the desert on foot after his horse has died, but the man then steals McCord's horse out of desperation to get back to his family

Alex Cord, Robert Carricart, Janet De Gore, Harry Harvey Sr., Valerie Szabo

Written by Larry Cohen; Directed by Richard Whorf

THE VINDICATOR (pilot; 1/31/65)

A reporter doing a story on the aftermath of Bitter Creek uncovers letters in the possession of one of the battle's widows that could clear the name of McCord

June Lockhart, Claude Akins, John Litel, Harry Carey Jr., Johnny Jensen, John Pickard, Charles Thompson, Bob Random

Written by Larry Cohen; Directed by Joseph H. Lewis

THE TEST (2/7/65)

McCord champions a missionary who has been challenged by a tribe of Comanches

Jason Evers, Joe De Santis, Michael Keep, Jay Silverheels, Alberto Monte, John War Eagle

Written by John Wilder, Jerry Ziegman; Directed by Leonard Horn

THE RULES OF THE GAME (2/14/65)

McCord helps a reluctant sheriff deal with an out-of-control gunslinger and ends up accused of shooting the man in the back

Jeanne Cooper, Brad Weston, Russ Conway, L.Q. Jones, Harry Bartell, Kathy Garver, Arthur Peterson, Irene Tedrow, Helen Kleeb, Cal Bartlett, Robert Hoy

Written by Larry Cohen; Directed by Lawrence Dobkin

THE BOUNTY (2/21/65)

McCord searches for the man who has put a \$5,000 bounty on his head

Pat Conway, Gene Evans, Michael Ansara, Juli Reding, Charles Maxwell, Reg Parton, Pete Kellett, Duane Grey

Written by Richard Carr, Jerry Ziegman, John Wilder, Larry Cohen (s); Directed by Harry Harris

LEAP UPON MOUNTAINS... (2/28/65)

McCord helps a Quaker widow stand up to an embittered rancher who lost an arm in the Civil War and now has designs on her land

John Ireland, Joan Leslie, Chris Alcaide, Claude Hall, Mike Masters, Alex Sharp, Bill Hart

Written by Andrew J. Fenady; Directed by Harry Harris

THE COWARD STEPS ASIDE (3/7/65)

With nearly the entire male populace of a town absent in a silver-mining frenzy, a group of outlaws threaten to burn the town if its young deputy interferes with their plans to rob the bank

Skip Homeier, Richard Arlen, Johnny Crawford

Written by John Wilder, Jerry Ziegman, Larry Cohen (s);

Directed by Harry Harris

THE MISSION (3 parts; 3/14/65, 3/21/65, 3/28/65)

On the recommendation of an old friend, President Grant recruits McCord for an undercover mission to set a trap for a group of renegades who have been staging raids across the U.S.-Mexican border

John Carradine, Kamala Devi, Macdonald Carey, Peter Breck, Cesar Romero, H.M. Wynant, Rochelle Hudson, Patrick Wayne, Wendell Corey, Robert Q. Lewis, Jon Lormer, Steven Marlo

Written by Jameson Brewer, Larry Cohen (s); Directed by Bernard McEveety

First color episodes

THE MISSION is not available in syndication in its original 3-part form, but only in the feature version, entitled *Broken Sabre*

THE FIRST KILL (4/4/65)

McCord seeks out the family of the first man he killed in battle during the war, and finds a young man who is tormented by the shadow of his dead soldier brother

Chad Everett, James Dunn, John Pickard, Howard Johnson, Peter Kellett

Written by Frank Chase; Directed by Alex March

VERY FEW HEROES (4/11/65)

The sister of a Bitter Creek casualty puts her hatred for McCord aside so that he may help her win a court case

Tom Drake, Kathryn Hays, William Cort, Bing Russell, Jay Jostyn, Bill Hickman, Stuart Lancaster

Written by Jerry Ziegman, John Wilder; Directed by Bernard McEveety

ONE WAY OUT (4/18/65)

Lured by the offer of a job, McCord finds himself in a ghost town, where a deranged man forces him into a death duel as vengeance for the loss of his son at Bitter Creek

John Dehner, Paul Brent, Jim Davis, Eddie Little Sky, X Brands, Iron Eyes Cody

Written by Jameson Brewer; Directed by Bernard McEveety

THE BRAVE ENDURE (4/25/65)

In the face of disciplinary action, a West Point cadet literally puts his life on the line to prove his thesis that McCord was not guilty of cowardice

Marie Windsor, Tommy Sands, Willard Sage, Douglas Fowley, Don Collier, Boyd Morgan

Written by Michael Dunn, John Wilder, Jerry Ziegman; Directed by Ron Winston



Burt Reynolds guest-stars in NOW JOIN THE HUMAN RACE.

TASTE OF POISON (5/2/65)

McCord and some fellow travelers are pinned down by a group of renegade Indians in an outpost where they fear the well has been poisoned

Carol Rossen, Walter Burke, Stuart Margolin, Clarke Gordon, Joseph Perry

Written by William Putnam, Nicholas Rowe, Larry Cohen (s); Directed by Ron Winston

PRICE OF A NAME (5/23/65)

McCord is harassed by a gang of thugs after hiring on to work for a woman with dreams of a financial empire

Marilyn Maxwell, Keith Andes, Don Megowan, Charles Fredericks, Don Douglas, Jay Sullivan

Written by Nicholas Rowe, Larry Cohen (s); Directed by Leonard Horn

Season 2, 1965-66:

JUDGE NOT (9/12/65)

McCord hitches a ride on a stagecoach carrying an old Army friend and his wife, plus a convicted murderer whose gang shows up to free him

Tom Drake, Warren Oates, Kathleen Crowley, Willard Sage, Harry Harvey Sr., Clint Sharp

Written by Jerome B. Thomas; Directed by Vincent McEveety

NOW JOIN THE HUMAN RACE (9/19/65)

McCord tries to use negotiation and legal maneuvers to peacefully bring in a renegade Indian before a hardnosed Army Major finds an excuse to kill him

Burt Reynolds, Noah Beery Jr., James Anderson, Anne Morell, Jon Lormer

Written by Ken Pettus; Directed by Harry Harris

MIGHTIER THAN THE SWORD (9/26/65)

A powerful businessman with political aspirations attempts to bully a newspaper's owner into selling out to him
Lola Albright, Kevin Hagen, Mike Lane, Maureen Arthur, Charles Horvath, Ed McCready

Written by Frank Chase; Directed by Vincent McEveety

I KILLED JASON McCORD (10/3/65)

McCord's horse and belongings are stolen, and when the thief is killed, the man who shot him becomes the toast of the town for slaying the Coward of Bitter Creek

Bruce Bennett, Karen Steele, Larry Pennell, Baynes Barron, Billy Beck, Alex Sharp, Lee Delano

Written by Joseph Hoffman; Directed by Larry Peerce

THE BAR SINISTER (10/10/65)

After his father dies, a young boy is caught in a custody fight between a relative who wants his land and the Indian woman who raised him

Stephen McNally, Michel Petit, Marian Seldes, Paule Clark, Howard Curtis, William Gwinn, Rick Johnson, Ron Johnson, Deirdre Cole, Walter F. O'Malley

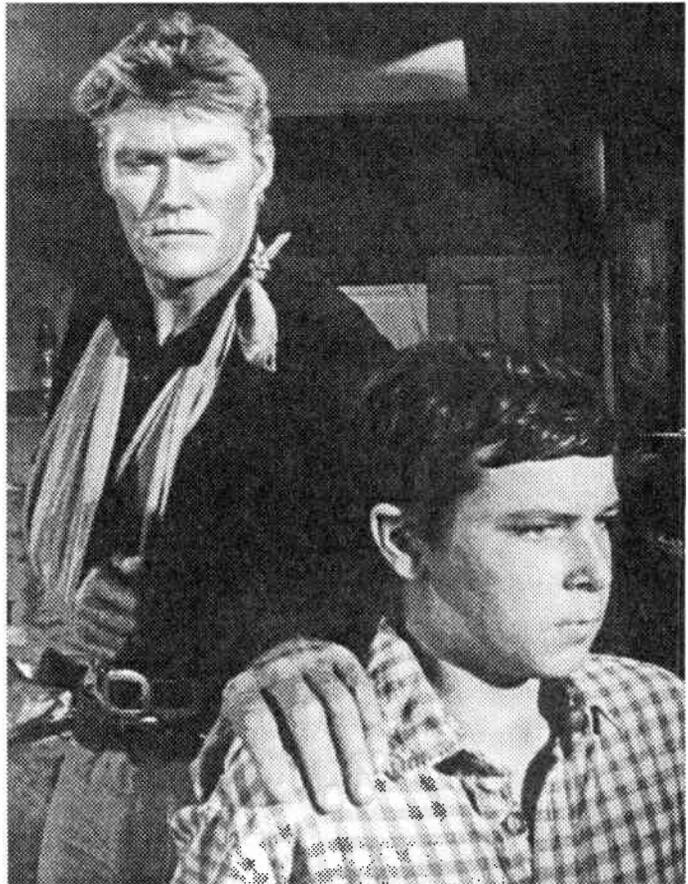
Written by Jack Paritz; Directed by Larry Peerce

SEWARD'S FOLLY (10/17/65)

McCord returns from a survey of the Alaskan territory with news of the natural riches there, but a pair of shady characters pry the secret from his partner before William Seward can be informed

Coleen Gray, Ian Wolfe, J. Pat O'Malley, Charles Maxwell, Robert Hoy, Joel Marston, Lulu Porter

Written by George W. Schenck, William Marks; Directed by Larry Peerce



McCord tries to persuade a boy (Michel Petit) to do the right thing in THE BAR SINISTER.



Michael Rennie proves to be a bit on edge in **SALUTE THE SOLDIER BRIEFLY**.

SALUTE THE SOLDIER BRIEFLY (10/24/65)

A man whom McCord prevents from being lynched claims to have been witness to Bitter Creek, with information that could clear McCord's record

Michael Rennie, Jim Davis, John Pickard, Claude Hall, John Mitchum, Chuck Hamilton, Michael Keep, Duncan McLeod, Henry Brandon, Harry Lauter, Pedro Gonzalez Gonzalez
Written by Frederic Louis Fox; Directed by Lee H. Katzin

THE RICHEST MAN IN BOOT HILL (10/31/65)

McCord encounters his former surveying partner, Rufus Pitkin, who is now an undertaker, and the two of them become unwitting pawns in a scheme to steal a shipment of gold

Lee Van Cleef, J. Pat O'Malley, Richard Bakalyan, Jack Lambert, William Henry, John Indrisano

Written by Elon Packard; Directed by Larry Peerce

FILL NO GLASS FOR ME (2 parts; 11/7/65, 11/14/65)

McCord throws in with a group of black soldiers when they come under attack by Indians, and unwittingly sets up the group's commander for his own Bitter Creek scenario

Greg Morris, Michael Keep, Harry Lauter, Duncan McLeod, Henry Brandon, Pedro Gonzalez Gonzalez, Davis Roberts

Written by Frederic Louis Fox; Directed by Vincent McEveery

THE GREATEST COWARD ON EARTH (11/21/65)

P.T. Barnum exploits Jason McCord's reputation as a coward to build a sensational attraction for his circus

Pat O'Brien, Dick Clark, James Chandler, Pamela Curran, I. Stanford Jolley, John Morley, Victor Izay

Written by Nathaniel Tanchuck; Directed by Lee H. Katzin

\$10,000 FOR DURANGO (11/28/65)

McCord pursues a gang of bank robbers after they take a woman hostage and deprive him of \$10,000 that belongs to his employer

Martha Hyer, John Agar, Gregg Palmer, Lloyd Bochner, Edwin Cook, Pete Dunn, Montie Plyler

Written by Jerome B. Thomas; Directed by Larry Peerce

ROMANY ROUNDUP (2 parts; 12/5/65, 12/12/65)

McCord incurs the wrath of a town's most powerful man when he sides with some gypsies

Nico Minardos, Gary Merrill, Anna Capri, Joan Huntington, Don Collier, Alan Baxter, Ben Ari, Casey Tibbs, Michael J. Pollard

Written by Jameson Brewer, Lou Shaw; Directed by Lee H. Katzin

A PROUD TOWN (12/19/65)

A town's leading citizen launches a vendetta against orphans after his son is shot, and he believes an Indian orphan to be the culprit

Ken Mayer, Carol Brewster, Ludwig Donath, Pat Cardi, Pamelyn Ferdin, Robert Gross, Jay Jostyn, William Henry, William Harlow, Charles Horvath

Written by Paul L. Friedman; Directed by Larry Peerce

THE GOLDEN FLEECE (1/2/66)

McCord once again goes undercover, joining a secret society in order to trace a stolen shipment of gold

Harry Townes, Bing Russell, William Phipps, Frank Gerstle, Sydney Smith, Hank Grant, Bob Hull

Written by Jay Selby, Jessica Benson; Directed by Lee H. Katzin



A pre-Mission: *Impossible* Greg Morris guest-stars in the two-part **FILL NO GLASS FOR ME**.

THE WOLFERS (1/9/66)

McCord comes to the aid of a white girl raised by Indians who is being held captive and abused by a wolf hunter
Zeme North, Bruce Dern, Morgan Woodward, Charles Horvath, Nick Dimitri, Foster Hood
Written by Frank Paris; Directed by Larry Peerce

THIS STAGE OF FOOLS (1/16/66)

McCord wins the job of bodyguard to actor Edwin Booth, but winds up trying to prevent his new boss from committing a crime

Martin Landau, Rex Ingram, Chris Alcaide, Nicholas Surovy, Hagen Smith, William Hickman, William Harlow
Written by Ken Trevey; Directed by Lee H. Katzin

A DESTINY WHICH MADE US BROTHERS (1/23/66)

McCord reflects on an incident 10 years previous when he first met then-General Grant, and the two faced death at the hands of some deserters

James MacArthur, Jan Merlin, Willard Sage, Buck Taylor, Steve London, Andrew J. Fenady, Jonathan Hawke, George Sawaya, Len Hendry

Written by Andrew J. Fenady; Directed by Allen Reisner

MCCORD'S WAY (1/30/66)

McCord kills a gunman and is appointed sheriff by a grateful townspeople, but they turn against him when he uses non-lethal means of dealing with trouble

Mona Freeman, Ben Johnson, Henry Capps, Tom Reese, Willard Sage, James Beck, Robert Swan, Rocky Young, Chris Hundley
Written by Borden Chase; Directed by William Witney

NICE DAY FOR A HANGING (2/6/66)

McCord tries to prevent the hanging of a man who saved his life
James Anderson, Whitney Blake, Beau Bridges, William Tiny Baskin, Rusty Lane, Richard Miller

Written by Frank Chase; Directed by Allen Reisner

BARBED WIRE (2/13/66)

McCord is caught in a range war between two cattle barons when he is hired by one to put up fencing

Rod Cameron, Sherry Jackson, Leif Erickson, Lane Bradford, Ted Jordan, Roy Gleason

Written by Ken Trevey; Directed by Harry Harris

YELLOW FOR COURAGE (2/20/66)

McCord risks his life to prevent an epidemic and help a woman doctor gain a town's respect

Patricia Medina, Michael Forest, Harry Harvey Sr., Stuart Lancaster, Victor Izay, Red Morgan, Dirk Evans
Written by Frederic Louis Fox; Directed by Harry Harris

CALL TO GLORY (3 parts; 2/27/66, 3/6/66, 3/13/66)

President Grant calls upon McCord to find out who is prompting General Custer to violate the treaty with the Indians
David Brian, Robert Lansing, Michael Pate, Lee Van Cleef, Kathie Browne, H.M. Wynant, Felix Locher, John Pickard, Jacquelyn Hyde, Richard Tatro, Gary New, James Hurst, Vaughn Taylor

Written by John Wilder, Jerry Ziegman; Directed by Allen Reisner

THE GHOST OF MURRIETA (3/20/66)

In Los Angeles to pick up finances for a railroad he is to survey in Mexico, McCord is attacked and robbed by a group of teenagers disguised as padres

Dolores Del Rio, Jose De Vega, Rafael Campos, Linda Dancil, George de Anda, Robert Tafur, George Petrie, Ben Welden
Written by Frank Paris; Directed by William Witney

THE ASSASSINS (2 parts; 3/27/66, 4/3/66)

McCord receives an urgent summons to Washington, where he is recruited by President Grant to root out an assassination plot against him

Peter Graves, John Cafradine, Kamala Devi, Jim Davis, Carlos Rivas, Margarita Cordova

Written by Jameson Brewer, Chuck Connors (s); Directed by William Witney

HEADED FOR DOOMSDAY (4/10/66)

McCord defends Horace Greeley against a series of assassination attempts by a group of men who plan to blame the Indians
Burgess Meredith, Robert Q. Lewis, Carol Ohmart, Bruno Ve Sota, Russ McCubbin, Leo V. Metrango, Saul Gorss, Lou Cordileone, Mike Masters

Written by Peter Barry; Directed by Edward Ludwig

COWARDS DIE MANY TIMES (4/17/66)

Despite the fact that McCord saved his life, a freight line owner is determined to stop McCord from surveying a railroad site
Lola Albright, John Ireland, Bill Catching, William Benedict, Luke Saucier, Alex Sharp

Written by Frank Chase; Directed by Bernard McEveety

KELLIE (4/24/66)

McCord kills a bank robber, whose young daughter then vows revenge

Suzanne Cupito, John Carradine, Lola Albright, Victor French, Richard Webb, Lincoln Demyan, Billy Beck, Dick Cangey

Written by Frank Chase; Directed by Marc Daniels



As Horace Greeley, one of several historical figures appearing in *Branded*, Burgess Meredith is HEADED FOR DOOMSDAY.

INTERVIEW: Larry Cohen

Interview by Bill Groves

TC: *Let me bring this up immediately, lest you think I'm laying any sort of trap for you. It has to do with the uncanny similarity between the premise of **Branded** and an episode of **The Rifleman**.*

LC: I didn't know that.

TC: *It was an episode called **THE JOURNEY BACK**, in which a neighbor of Lucas McCain's turns out to be a Civil War veteran, wanted for desertion after a battle called "Willow Creek" ...*

LC: Willow Creek.

TC: *... At which he was the only survivor. The story goes that he was rendered unconscious or something, found himself the only survivor, assumed that he would be accused of cowardice, and so he deserted. And the Army's been after him.*

LC: Well, no one ever mentioned it -- even Chuck Connors -- and there were a lot of people involved with that show who had something to do with *The Rifleman*. It never came up in any discussion at the time. It was never even intimated. The way the show was created was I had a meeting at the offices of ABC television on Vine Street in Hollywood, where they used to have their offices located in the old days, before everything became so extravagant. It was only a small suite of offices on the second floor, and Harve Bennett was the executive. He later became associated with *Star Trek*, and he was the guy you pitched ideas to for a series. I went there with my agent, Peter Sabiston, to pitch some idea for a series, and I had no idea what I was going to tell him. We were sitting in the waiting room for the meeting to begin, and he had a catalogue of old 16mm movies. I picked up the catalogue, and I was leafing through, and I happened to see a movie called *Four Feathers*. I said, "*Four Feathers* is one of my favorite movies. I haven't seen it in years." [It's] about a man who was accused of cowardice by his four friends, each of whom sends him a feather -- a white feather is the symbol of cowardice -- and he has to then track them each down in the Sudan during the war there and perform an act of heroism, and then return each of the feathers.

But no one had done cowardice as an idea for a show, so when I got into the room, I pitched them this idea. I said, "He's branded a coward, so we could basically call it *Branded*. A half-hour western." Harve Bennett seemed to like it and he said he'd get back to us. In the meantime, Sabiston -- the agent -- had his thinking cap on and said, "Wait a minute. There's a company called Goodson-Todman, which produced *The Rebel*, and I think they're looking for another western. So let's go over and tell it to them." So we ran over and told it to Goodson-Todman, to a guy named Harris Katleman -- he was the executive over there -- and he says, "You know,



this is great. You just walked in at the right time, because Procter & Gamble's looking for a show for the 8:30 time period on NBC to follow *Disney* and preceding *Bonanza*." *Disney* was on 7:30 to 8:30, followed later, at 9:00, by *Bonanza*, and they needed a half-hour in between there, and they'd been putting comedies in there and they weren't doing well.

I wrote maybe five pages. Based on the five pages, Goodson-Todman took it to Chuck Connors, who was very hot at the time, having done *The Rifleman*.

TC: *And that was right after **Arrest & Trial** had wrapped.*

LC: I wrote an *Arrest & Trial* -- MY NAME IS MARTIN BURNHAM, with James Whitmore, Kenneth Tobey. So I had actually written something that Chuck Connors was in before. He was now available to do another series, and apparently all the networks wanted him. Particularly in a western. I had never met Chuck while doing that [*Arrest & Trial*], but I knew that the network wanted him back in cowboy gear again, and were prepared to program a show with him; and certainly Procter & Gamble liked the idea.

TC: *Obviously, the time slot ultimately dictated the length of the show, but given that the half-hour western was on its way out, how is it that you originally envisioned it as a half-hour?*

LC: I guess I'd have been happy to do it as an hour when we pitched it at ABC, but when we went over to Goodson-Todman and they said they were looking for a half-hour to follow *Disney* and precede *Bonanza*, I said, "Well, this is a perfect thing to fit into that time

period." Particularly because we could have made kind of serial out of it, so instead of all the stories taking place in a half-hour, we could have continued into the next story, like shows like *NYPD Blue* today have continuing development of the characters, even though each story's complete unto itself, the characters then develop relationships that pay off maybe five, six, seven episodes down the line. Nobody was doing that in those days, but I thought, "Let's keep these characters," bring characters back, mix him up with characters like his uncle and grandfather, President Grant, and other people that would keep recurring in different stories.

The next step was to take the outline to Chuck Connors, which they did. Apparently, Chuck Connors liked it. I believe we had a meeting, got along very well, and then suddenly we're going to P & G with the full package and we were told we were on the air. Hadn't written a script or anything. Just basically a five-page treatment, and we were told we were on the air, which is always a big shock, suddenly, you know, because in those days it was pretty well unheard of, and today it's completely unheard of, that someone buys a television show and actually schedules it in prime time -- a key night like Sunday night -- without even shooting a pilot. It was phenomenal for me. It was the first series I'd sold. I didn't realize it was that easy. Subsequently, I sold *The Invaders* without a pilot, I sold *Blue Light* -- we made a pilot, but the show was scheduled while the pilot was being shot. *Coronet Blue* was bought pretty much without a pilot. I sold the first four shows basically without pilots.

TC: *Coronet Blue*. That's one that gets discussed on the Internet from time to time as something short-lived but memorable for those who saw it.

LC: They just ran an episode of it on TV Land. The episode that ran, the guest stars were Jon Voight, Candice Bergen, David Carradine, and Richard Kiley. That was all in one episode. We had some pretty good guest stars. It was a terrible series, though. It was a terrible series, because Herb Brodtkin didn't know how to produce that kind of a series. He didn't know how to produce a *Fugitive*-type series, a pure entertainment series. He tried to turn it into something else that it wasn't, which was a social documentary or something; whereas days ago, it was about a guy with amnesia trying to find out who he is and what "Coronet Blue" means. So that was kind of an exercise in futility. It was put on as a summer replacement, and only played, I think, 13 weeks during the summer. That was the end of it. But there are many people remember it, and I go into a bank sometimes and someone, some girl comes up and sings the title song from the show to me. It knocks me out that anybody remembers it that many years later.

TC: I may be jumping ahead here, but it seems that there



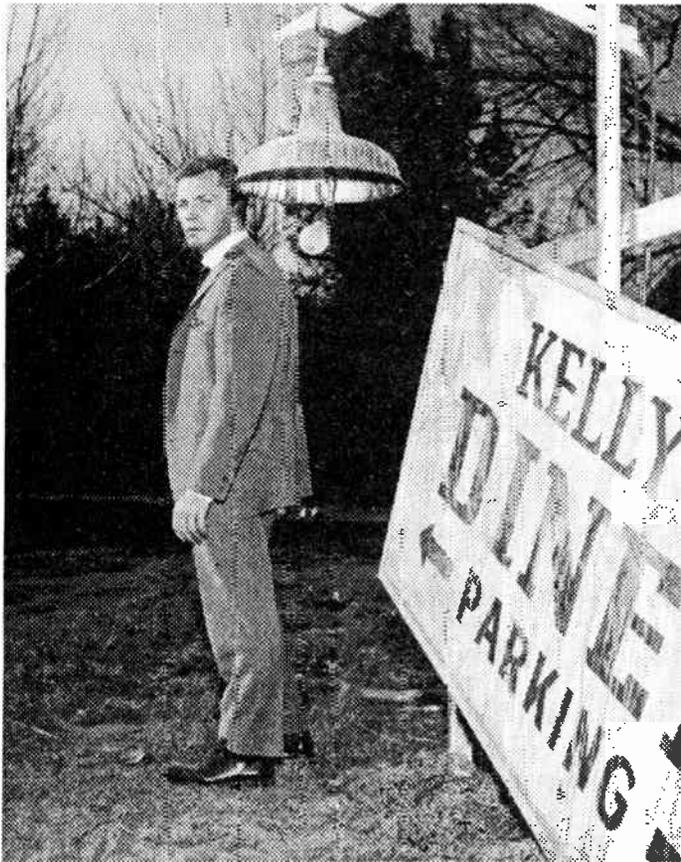
Coronet Blue: "We had some pretty good guest stars. It was a terrible series, though."

is a general theme or consistent element to your shows of the one guy against the world in some manner.

LC: The outsider, yeah. The lone outsider, through circumstances being basically a persecuted person. It's funny, because the first *Defenders* that I wrote, which was called *KILL OR BE KILLED*, which was directed by Sydney Pollack, it was about a guy who's an innocent man who's being taken to be executed at the penitentiary on the train. There's a train wreck, and he escapes from custody.

TC: That rings a bell.

LC: Yeah. That was how it began, and the first scene that was shot in the thing was the train wreck. And the train wreck is shot-for-shot what *The Fugitive* opening is. It was exactly like the *Fugitive* opening. And then, of course, the story progresses, that in the course of escaping he kills the guard who's taking him to prison, and he is eventually apprehended. However, before he can be brought to trial for murdering the prison guard, the real killer -- in the original murder -- confesses. It's established without any doubt that he was an innocent man being taken to the death house to be executed. So E.G. Marshall then defends him on the grounds that he had the right to escape. because New York was attempting to murder him; because if you executed an innocent man, isn't that murder? And you inherently have a right to self-defense, so he was basically defending himself against being murdered by the State of New York,



From the collection of Larry Cohen

As in *The Invaders*, one man against a hostile world is a prevalent theme in Larry Cohen's TV creations.

and it was justifiable homicide. So that was the first *Defenders* that I wrote. I was in the Army when I wrote it. I sent it to them and they bought it. So when I came out to California, my agent said, "Quinn Martin would like to meet you." So I went to Quinn Martin's office at Goldwyn Studios. He said, "How did you know about our pilot?" I said, "I didn't know anything about your pilot." He says, "Well, the opening of your show is just like the opening of our show." I said, "Well, maybe you saw me before I saw you. I couldn't see your pilot, because it hasn't been on the air yet." He says, "Well, it's exactly the same scene, shot-for-shot." I said, "Well, it could be a coincidence, Quinn. I have no idea how it came about." As it turned out, I think he shot his after we shot ours. That was the first show that became the prototype of all the running man television series -- *The Fugitive* -- which was really *Les Miserables*, as adapted by Roy Huggins. Our show, I think, probably was the second of those kind of shows, *Branded*.

TC: *One distinction between Branded and the other shows of that type is that, unlike the other protagonists, McCord has it within his power to halt the persecution, but he chooses not to.*

LC: That's true. He kept quiet about General Reed's mental condition to protect a man who he respected and loved. And yet he was bearing the brunt of all

this humiliation. I must say I based some of it also on a Sam Fuller movie called *I Shot Jesse James*. John Ireland plays Bob Ford, who's the guy who shot Jesse James, and the rest of his life he goes through the West, and he's known as the man who shot Jesse James in the back, and they have a song that they wrote about him called "The Dirty Little Coward Who Shot Mr. Howard and Laid Poor Jesse in His Grave." So I took some of that, too. Subsequently to that, Sam Fuller and I became great friends, and he acted in one of the movies I directed, *A Return to Salem's Lot*. We're really good pals. And, oddly enough, next week at the American Cinematheque, I'm introducing Sam's movie, *I Shot Jesse James*, at a screening! And even more oddly enough, when John Ireland came up here to test for a movie years later -- when I was making *Black Caesar* -- he said to me, "You know, I've been in this house before. I came here years ago when Sam Fuller owned this house." I said, "I can't believe it. This was Sam Fuller's house?" So I ended up with his house, with his idea, and whatever. God bless him. So all those things went into the show.

Getting to what happened, we got the commitment to do the show, and suddenly everybody said, "We've gotta start writing these shows, because we have to start shooting them immediately." So I sat down and wrote about fifteen stories that used the character Jason McCord, and began writing the scripts. In the meantime, the went up to Kanab, Utah, to shoot a standard opening which they would be able to put in the beginning of every episode, where Jason McCord was court-martialed. The went to shoot in Kanab because they had a fort up there, and also because you could hire extras up there without going through the Screen Actors Guild, and therefore you wouldn't have to pay the residuals when they appeared over and over again in every opening sequence. Otherwise, they would have had to pay residuals to all those extras that were standing there. And they were smart enough to shoot it in color. The show was first in black-and-white, but they shot the court-martial scene in color in the theory that they might go to color, and they would not have to go back and shoot it over again. So up they went to Kanab, Utah, to shoot the beginning while I was back here writing the scripts, and I got a call from Dominic Frontiere who was going to write the song "Branded." At the beginning of each show, the song would be sung. I had pretty much written out what the essence of the song should be on a sheet of paper. I'm not a lyricist, but I wrote down what I thought the content of it was, and he followed that. I said to him one time, "What do I get out of this song?" He said, "Not a damn thing." Changed the subject very quickly. I think he probably made more money out of the residuals on the song than I probably made out of my royalty on the series. The song is still played

on these records that they put out of TV themes.

TC: *It's a memorable theme.*

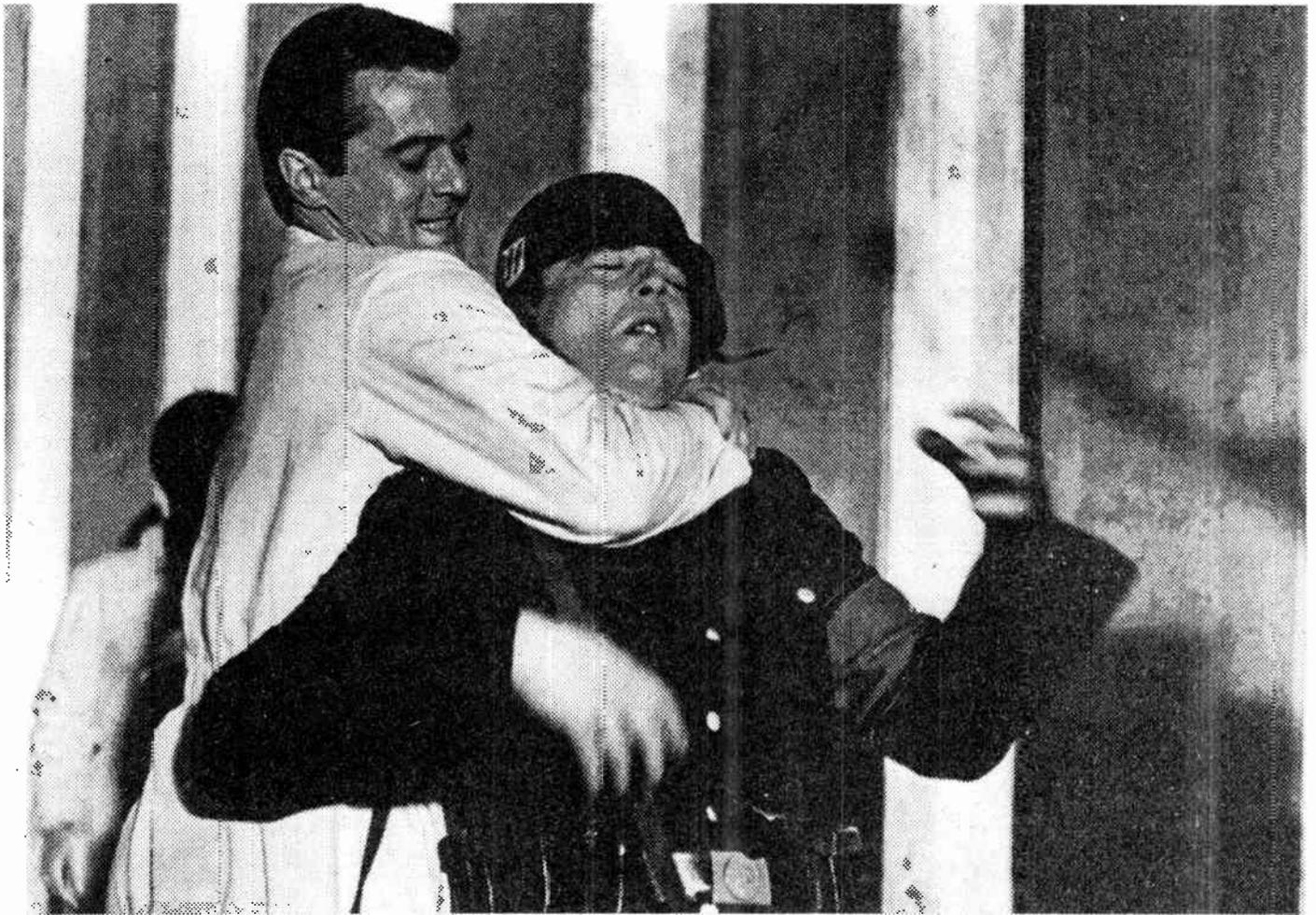
LC: So Frontiere called me up and said, "I'm flying up to Kanab, Utah, on a private plane, and I'll take you with me. Meet me at the Santa Monica airport." So met him at the Santa Monica airport, and he had a private plane, like a Cessna, and he was going to fly it. He had his own plane, but this was not his own plane. This was a borrowed plane, and he had a flight plan to get up to Kanab, but after we took off -- just the two of us -- and we were flying over the mountains, he confided to me that he had never actually flown this particular kind of aircraft before. He was fiddling around with the dials and controls, and I was thinking to myself, "I finally come out to Hollywood and get a series on the air, without a pilot, and I'm killed on the way to Kanab, Utah. This is some disaster." When we got to Kanab, Utah, there was no real airport. It was like a big field with a wind sock, and the wind sock was torn, and down to the side of the field was a smashed-up airplane that had been hauled off of the field into the bushes. I said, "Oh, man. This is it." But we landed, and we got there safely, and I went to the hotel, then to the location where Chuck was and we watched them shoot for awhile. And then we went back to the place for dinner, and this was the first time that I had spent a lot of time with Chuck. So we had our dinner, and then we went back to our respective rooms about nine o'clock. A few minutes later, there was a knock on the door. Chuck was still dressed in his cavalry outfit that he'd been shooting in all day. So now, about nine o'clock at night, I'm watching TV. There's nothing to do up at Kanab, Utah. I open the door and there's Chuck standing there. He says to me, "You've got to help me. I can't get my boots off." I said, "What?" He says, "You've gotta come back to my room with me and help me get my boots off." I'm looking at the six-foot-four guy there, and I'm saying to myself, "This is Hollywood, boy. What am I getting into here? I've got to go back to his room with him and take his boots off?" And he had a phone in his room, and the other motel rooms did not have telephones. He says, "And while you're there, I'm going to call my wife and you can call your wife." So I figured, "Well, this is alright. We're talking about wives now, so I guess this is gonna be okay." So I went back to the room with him, and he spoke to his wife for a few minutes, and then he asked me to take his boots off. So I tried to pull his boots off. He said, "No, no. You've gotta turn around, and I put my leg between your legs and I push on your ass with my foot. You pull, and that's how you get the boots off." I'm saying [moans], "Oh, God. This is some kind of a nightmare scene. What am I gonna do now? I don't want to offend this guy. He's the star of my series." I pull the boots. I got him by the foot and I pull and I pull and

I pull and I pull, and he goes flying off the chair behind me, hits the floor, and smacks his head on the coffee table. "Oh, boy." Now, he's lying there on the floor, dazed. Dazed! I'm looking at him, and I said, "Are you bleeding? Oh, sh--. This is terrible." So finally, he says he's all right. He gets up. We make another stab at the boot. It comes off. We get the other boot off. I call my wife for five minutes, and then I go back to my room, and I'm saying, "Jesus, imagine if I killed the star during the opening event!"

So next day, they finished shooting the scene and I come back to Los Angeles again. Started writing the shows, and I turned out the first two shows; the one about being lost in the desert, finding a man whose horse has died [SURVIVAL]. [Chuck Connors] said, "I just did a movie with Alex Cord." It was a picture with Edmund O'Brien called *Synanon*, about the drug rehabilitation clinic, and Cord was an up-and-coming actor, who was soon to star in a remake of *Stagecoach* doing the John Wayne part. He said, "I think I could get Alex, 'cause he's a friend of mine, to play this part." I didn't know Alex Cord from anybody. He actually had been known as Alex Viespi up until that time, and he'd just changed his name to Alex Cord. Chuck was all excited and wanted to get Alex Cord to play this part, so I wrote the piece, and then I wrote the second piece, which was really, I guess, the first show [filmed], with June Lockhart [THE VINDICATOR]. We went, eventually, to see a director who had directed a number of *Rifleman* episodes, Joseph H. Lewis.

TC: *Right. In fact, as I recall, he directed about a third of the total number of Rifleman episodes.*

LC: Joseph H. Lewis was kind of a cult director... who had directed a picture called *Gun Crazy*. I don't really think he did very much else that was that remarkable, but he had done a lot of television and a lot of westerns, and apparently he was a very hot commodity as far as directing a pilot. He lived in a beautiful house right opposite the Beverly Hills Hotel. I remember I was extremely surprised at the elegance of his lifestyle, since he really wasn't what I considered a major motion picture director. He probably bought this house some time before, when you could buy homes here for a reasonable amount of money, and it was a fabulous home right down in the flats of Beverly Hills. I was suitably impressed. He was a tough old bird. He had read the first two scripts. He immediately told us that he thought one was great, but the other was a piece of sh--. That was his exact words. I didn't think it was necessary to be that direct, since I had written both scripts, but... I guess he took the one that he liked and directed it [THE VINDICATOR], and the other one he didn't want to direct, and they got Richard Whorf. In my opinion, the Richard Whorf one [SURVIVAL] was the better of the two scripts. In fact, I've always wanted to remake that story again, the two-man story in the



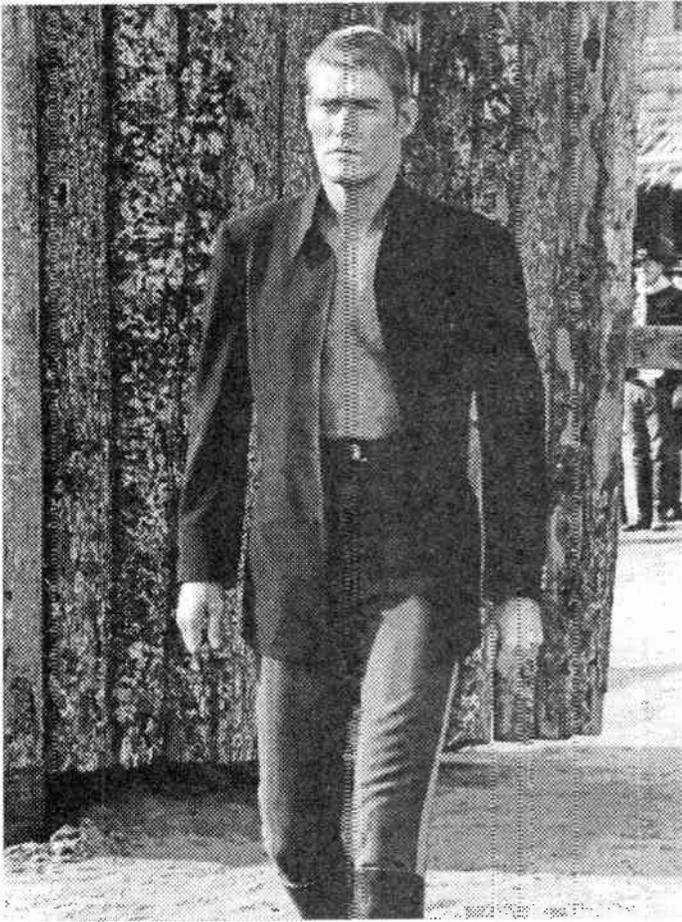
Robert Goulet in *Blue Light*

desert, where one man's life is weighed against the value of the other man's life. I thought that was a feature-quality story. [THE VINDICATOR] was the one where they have the flashback to Bitter Creek and to General Reed. Incidentally, General Reed was played by John Litel. He had played Henry Aldrich's father in the motion picture series about Henry Aldrich, so I got a kind of kick out of the fact that he was playing in the thing. So on we went, and Joe Lewis decided to direct the one he directed, and I went back to write more episodes.

In the meantime, they'd hired Cecil Barker to be the producer of the show. Cecil Barker had been Red Skelton's producer for many years on his hour comedy show. This did not really qualify him very much to produce a half-hour western story format. Katleman was basically a businessman, so I was pretty much left to my own devices in dealing with Chuck Connors. Then I made my crucial mistake with Chuck Connors. We had lunch one day and we were discussing the character, and I told him I had written many *Defenders* episodes, and a lot of social commentary, and I said, "It's not just a western, we're doing. We're doing the story of a blacklisted person. He's really a blacklisted cowboy."

Television was just emerging from the period of the

blacklist, and I remember when I was writing for live TV in New York -- the early *Defenders* and all -- they would have to call in the names of the cast members to clear them. You had to clear this actor, and that meant their names had to be checked out to make sure that they weren't on any kind of Communist front list or they hadn't been accused of being a Communist by *Red Channels* or some other of these publications that had everybody in terror. And we still weren't out of that period, and here I was writing a television series that was basically about a blacklisted man, who, wherever he goes, his reputation follows him and affects his life. Well, I didn't realize when I was telling it to Chuck Connors that he was such an arch-conservative. That he suddenly became horrified that he'd been somehow shanghaied into doing a Communistic television program written by this young leftist who somehow was trying to turn him into a puppet. That really ruptured the relationship between me and Chuck Connors, because the next thing I knew, he had two protégé writers on the show, without telling me about it. One guy was named John Wilder and the other guy was Jerry Ziegman. Suddenly they were coming in and writing episodes of the show, or writing after I got finished. Suddenly when I'd write the show, next thing I know,



From the collection of Larry Cohen

they'd be coming in and rewriting the show, or else they were writing episodes based on stories that I had written before. And they had a regular office on the lot. Suddenly I kept asking Harris Katleman, "What's going on? Who are these guys?" and I wouldn't get an answer. So finally, I took my wife and family and went up to Lake Arrowhead for a weekend, and got snowed in for a week and couldn't get back down from Lake Arrowhead. I came back; basically, I was told that I was off the show. That was pretty much close to the end of the association with the show, but they did do many of my stories after that.

One incident that was kind of amusing was, before I went up there to Arrowhead and had that final rupture with the production, I had come out to Paramount Studios one afternoon to see them shooting. They were shooting on their good western street they used to have, where they had shot *Bonanza*. It's a parking lot today, but it was a beautiful western street, and they shot all kinds of movies there, like Kirk Douglas pictures, *Gunfight at the OK Corral*. So as I was coming down the western street from the direction of the entrance to the studio, they were shooting at the far end of the street, and Chuck Connors was on his horse, this paint that he rode most of the time in the series. He saw me coming, and turned the horse, and began galloping down the

center of this dusty western street directly at me. It was like a scene out of a western movie, where the two guys are facing each other with the guns, only he was on a horse and he was galloping towards me with such speed that I just kind of blanked. I saw him coming, but I just couldn't believe it, and I didn't step aside and I didn't run. I just kind of stood exactly where I was, frozen in place, as this horse came galloping down on me, straight at me. And he reined up the horse just about a foot or two away in a cloud of dust, and he looked at me, and he couldn't believe that I hadn't run. He couldn't believe that I had stood there and watched him come. Not much was said about it then, but many years later. Maybe 15, 18 years later there was a party given out at CBS Studios in the Valley, which used to be Republic in the old days.

TC: *The Studio City facility?*

LC: Yes. And it was to honor the old Republic Studios westerns, and they had Gene Autry, Pat Buttram, and cowboy stars from every old television series and cowboy stars from every old movie; Lash LaRue, anybody they could get who had ever worked at Republic Studios. Autry spoke and everything, and I was seated at a table with none other than Chuck Connors. Suddenly, after 18 years or so, he turned to me in the course of the meal and he says, "You know, I'll never forget the day I galloped my horse at you down that Paramount street, and you didn't even flinch." And I said, "You really remember that after all these years?" He said, "Yes. I never forgot it. I never got over that." I guess he was just trying to run me off, and it didn't happen. Subsequently to that, I saw Chuck again at the Magic Castle one day when I was having lunch with some people. He was in the adjoining dining room, and we ran into each other and shook hands and talked. And by that time he had done quite a few other series and wasn't really hot anymore. He was probably doing a few guest-star appearances and really low-budget movies. He was pretty well down on his luck by that time. He was extremely friendly and suggested we try and do another project someday together. He was a changed man. I guess he died soon after that. I remember that we did have a good relationship before he suddenly started getting the impression he was being utilized to be part of a Communist propaganda campaign. He was extremely abusive to a lot of people on the show, and particularly to the sponsors. When the people came around from the advertising agency, instead of giving the usual glad-handing and being friendly with them and showing his appreciation for their sponsorship, and going out and doing some personal appearances, perhaps tie-in with the products and coming to the sales conventions and things like that, he deliberately alienated the advertising agency people. To such a degree, that they really developed a tremendous dislike for him. Even though the show

was doing very well in the ratings, we were vulnerable to having our legs kicked out from under us because people didn't like Chuck Connors, and the show ended up being cancelled when we were doing very well in the ratings. I mean, the ratings were very high on that show. We were doing terrific. We were holding the audience from Disney and the lead-in to *Bonanza*. We were doing very well. It was in the top ten. For quite a long time, it was in the top 15. I think we were in the top 15 or 20 shows on the air when we were cancelled, something unheard of today.

And they cancelled it for some stupid show called *Hey, Landlord* that didn't last hardly at all. I got a phone call in New York from a producer named Lee Rich, who I knew. He said to me, "I just wanted to let you know, I got your show knocked off the schedule and I wanted to be the one to tell you." I said, "Are you kidding? The ratings are fabulous." He said, "You're off." I said, "Well, I'm going to call Goodson-Todman." He said, "Too late. It's done." Sure enough, the next day Goodson-Todman got notified by Procter & Gamble that they had cancelled *Branded* and put on *Hey, Landlord*. And that didn't last long, because the ratings dropped to about 50% of what we were getting on *Branded*, and it was off in no time. You've got to understand that the competition against *Branded* was formidable. CBS had *Ed Sullivan*, which was still a powerhouse show, and he would bring people on like The Beatles and Elvis Presley. You know, he had powerful headliners every week. And ABC had *The FBI*, which was produced by Quinn Martin, with Efrem Zimbalist Jr., who was a big TV star at that time, and the show was produced on a very lavish budget.

TC: *Plus, you're going on at the bottom of the hour, so anyone watching one of the hour shows is not likely to switch over.*

LC: Yeah, the one break was that people watching the *Wonderful World of Disney* would stay with us. We ended up beating *The FBI*, and very often we beat *Ed Sullivan*. We had a very, very good rating, and it was just a terrible shame that the show got cancelled, because it would have been a much more valuable commodity if we had run a couple of more seasons. But because Chuck's ego was so huge at the time, and he just thought he was such a major star... He was just giving up his movie career to do this series. Of course, he had no movie career. His movie career had peaked when he did a picture called *The Big Country*. William Wyler, with Gregory Peck and Charlton Heston. He was the villain in that one, and he thought that from that picture he was going to go on and become another Gary Cooper or something. A great movie star. It didn't happen. He just slipped back down again into basically B-movies.

TC: *I picked this up on the Internet, but don't know if it's close to being true; that around the time of *Branded**

there was some thought of doing a Doc Savage movie starring him.

LC: Well, he looked right for Doc Savage.

TC: *Yeah, in fact they speculated that that might have been one of the reasons why his hair was cut the way it was, to convey that look.*

LC: He wanted to give himself an entirely different look from *The Rifleman*, which I agreed with was a good idea. And he said to me, "We've got to come up with something like the rifle. A weapon that I can play with." So I came up with the broken sabre, which was cut down so he'd be able to throw his sabre, use that in fights, and give us something that would be a symbolic thing for the show. So we came up with that, and eventually came up with the idea of involving real historical characters in these stories; President Grant and all that stuff. And giving him a grandfather, who was a general in Washington, and that ended up being John Carradine. So all those things were good. And then, when Andrew Fenady came in, Andrew Fenady's type of television is to dig up all the old-time movie actors who are around and put them into parts in the episodes. So he'd find Pat O'Brien and put him as P.T. Barnum [THE GREATEST COWARD ON EARTH]. He would just stick in all kinds of old-time movie people in the shows and everything, which I kind of enjoyed. However, it often takes away from the reality of the shows. "Oh my God, here comes so-and-so."

That's not saying that *Branded* wasn't a decent show. It was probably as good as anything else of its type, but having come from *The Defenders* and writing a political drama on Broadway, I was trying to add something to it that would provoke some thought into all the episodes. I remember one episode which was on a tape somebody sent me, about a poisoned well [TASTE OF POISON]. Now that was a very good story. When I saw that again, I said, "Jesus, this was a good enough story for a movie. It was about these people... It was like a *Stagecoach* thing. They all get marooned and are trying to find their way to the well, and when they get to the well, they're not sure the water hasn't been poisoned. Now you have these six people, all there, all dying for water, surrounded by the Indians, and they're not sure if they take a drink that they won't die, that the Indians haven't poisoned the well. It was a very, very interesting story, and it was good enough to have been a feature, actually. It could have been one of those Bud Boetticher-Randolph Scott features. Many of the stories that did give them were excellent stories that really had a feature quality to them, and usually had some kind of thought-provoking, unanswerable question. In that one, they had a wounded guy -- "Let's give him the water, because he's wounded, anyway. He's probably going to die, anyway, and that way we'll find out if the water is poisoned or not." So it had a moral issue.



The Flying Nun - 82 episodes, ABC

Credits:

Executive Producer - Harry Ackerman
 Created for Television by Max Wylie & Harry Ackerman
 Developed by Bernard Slade
 Theme by Dominic Frontiere

Regular cast:

Sister Bertrille - Sally Field
 Sister Jacqueline - Marge Redmond
 Mother Superior - Madelaine Sherwood
 Carlos Ramirez - Alejandro Rey
 Sister Sixto - Shelley Morrison
 Capt. Gaspar Fomento - Vito Scotti (Season 2)
 Marcello - Manuel Padilla Jr. (Season 3)

Semi-regular:

Sister Ana - Linda Danciel
 Sister Theresa - Naomi Stevens, Susan Howard
 Salazar - Michael Pataki (Season 2)
 Chief Galindo - Don Diamond (Season 2), Rodolfo Hoyos
 (Season 3)
 Roberto - Michael Pataki (Season 3)

September 7, 1997 marks the 30th anniversary of *The Flying Nun*. It all began one day when script writer Max Wylie was lunching with LeBaron R. Barker, a top editor at Doubleday in New York. Barker sensed that Doubleday might have some books with TV potential. Wylie was intrigued enough to look over the Doubleday catalogue, and he stumbled upon *The Fifteenth Pelican*, by Tere Rios.

Through the pages of this whimsical story, Wylie read about a strong, determined, problem-solving nun named Sister Bertrille. Sister Bertrille also possessed the ability to fly. The combination of her light weight (90 lbs.), and

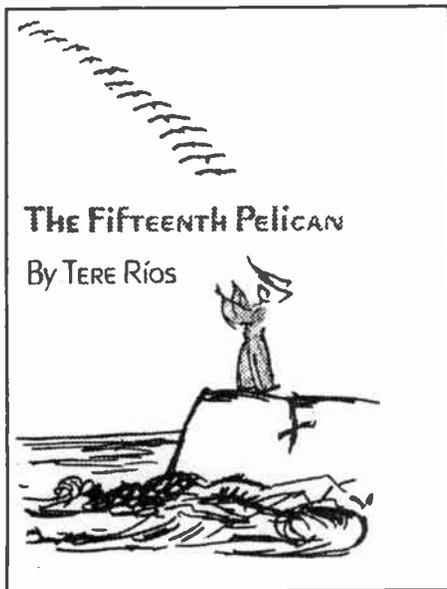
large, wing-shaped headdress made her aerodynamically fit for flight!

Television fantasy shows were very popular in the 60s -- with *Bewitched* and *I Dream of Jeannie* being two of the decade's top sitcom hits -- so Wylie thought that this would be a sure thing. He scripted a rough draft, titled it "The Flying Nun," and boldly (considering the new title) presented the idea to various networks, but was turned down. Undefeated, Wylie thought of his friend, producer Harry Ackerman, who happened to be co-creator of *Bewitched*.

Wylie didn't know that at that time Ackerman was actively looking for a new show idea. The reason? ABC had

received over 100,000 letters of protest following its cancellation of *Gidget*, starring Sally Field. The character of Sister Bertrille was the perfect vehicle to get Sally Field back to her TV audiences.

Furthermore, as related by author Kevin Allman in his book, *TV Turkeys*: "Ackerman noticed that nun themes had always done well at the box office. *The Sound of Music* and *The Trouble With Angels* were current hits, and past successes had included *The Nun's Story* with Audrey Hepburn, *Lilies of the Field*, *The Bells of St. Mary's*, and even *The Singing Nun*, which featured a twinkly Debbie Reynolds whaling away



The book that started it all.

at a guitar while she crooned "Dominique." (Despite the inclusion of *Flying Nun* in Allman's book, the author's tone toward the series is distinctly respectful. It appears that the show's inclusion was based more on the outlandish premise and the public's general perception and memory of it rather than due to any particular hostility toward the sitcom itself.)

Presented, with the project, however, Sally Field turned it down. Her reluctance would seem to be explained by a quote from the young actress from around that time: "I hate being cute. When someone says I'm cute, I want to throw right up." By this time, however, *The Flying Nun* had already started pre-production, so auditions were set up to fill the shoes (and hat) of Sister Bertrille. Actress Ronne Troup won the role after hundreds of hopefuls were interviewed.

The pilot began filming in December of 1966. Three days into production, Sally Field decided to accept the job after all. The studio shut down and began filming with their original choice. Ronne Troup thereafter joined the cast of *My Three Sons* for its final two seasons as Polly, Chip Douglas' bride.

Sister Bertrille was given a diverse supporting cast, beginning with her best friend (and series narrator), Sister Jacqueline (played by Marge Redmond, perhaps best known for her role of "Sarah Tucker" in a series of Cool Whip Television Chronicles #11

commercials). Sister Jacqueline is the one most often called upon to run interference for Sister Bertrille when her activities arouse the ire of the Mother Superior, played by Madeleine Sherwood. Some sources indicate that Sister Jacqueline is Sister Bertrille's aunt, but this is not borne out by any official documentation. On the other hand, it wouldn't be too surprising if that had been revealed to be the case, as Sister Jacqueline's diverse background is revealed piece by piece throughout the series. According to *BREAD UPON THE WATERS*, she was once a Madison Avenue file clerk, whereas in *TWO BAD EGGS*, we learn that she also spent time as a nurse in a maternity ward.

Other sisters who figure prominently in the storylines include Sister Sixto (Shelley Morrison), Sister Ana (Linda Dancil), and Sister Theresa (Naomi Stevens and, later, Susan Howard).

As Sister Sixto, Shelley Morrison's energetic timing is always present, especially when battling with her dictionary of American slang. *BREAD UPON THE WATERS* and *A FISH STORY* give her her best opportunities to shine. Ms. Morrison cites a couple of influences for her portrayal:

"My influence for Sister Sixto was my late mother, Dena. She had the best sense of humor, and of the absurd. Also, my aunts, who still live with my family."

She also points out a down side to the role, an opinion presumably shared by the majority of the cast:

"That hat!! It weighed six pounds. By the end of the day, your head felt like lead. They were heavy wool, and hot!"

Linda Dancil was no stranger to flying characters, having appeared as one of the Indians in the television production of *Peter Pan*, starring Mary Martin. As Sister Ana, she tended to be shy and timid, always believing that things would work out as long as Sister Bertrille was around to solve the problem.

There are a number of males who impact the life of Sister Bertrille and the convent over the course of the series, beginning with casino owner and playboy Carlos Ramirez (Alejandro Rey), whose loose ways begin to be reigned in

immediately upon the arrival of Sister Bertrille. As time goes on, he finds himself increasingly devoting himself to good works, though not always willingly.

Allman notes the ridicule that was heaped upon the project from the beginning:

"Johnny Carson single-handedly got the nation talking about *The Flying Nun* by mentioning the yet-to-be-seen show in his monologue one night. Carson joked that a competing network intended to counterprogram with a new series called *Space Rabbi*."

Prior to the premiere, there was some concern over what the reaction of the Catholic community would be. Some nuns were offered the chance to screen some of the early episodes and offer their comments. The resulting opinions were a mixture of those who thought that it was a positive, accessible portrayal; some who thought that it trivialized the religious concerns; and others who simply thought it was stupid. However, nobody felt the need to make a major issue out of it and the series would later receive, in essence, the church's blessing. In contrast to the mixed results from the nuns, however, general public screenings of the pilot resulted in an extraordinarily favorable response.

The pilot introduces the audience to tropical splendor and beautiful scenery in and around the town of San Tanco in Puerto Rico. Sally Field's charm and enthusiasm sets the pace for a high-spirited show as soon as she makes her first entrance as Sister Bertrille (the former Elsie Ethrington). This energetic young nun arrives from Chicago by boat, and is promptly blown into the water after releasing her luggage. She swims to a nearby yacht, where she meets Carlos for the first time. Reclaiming their new friend, Sisters Jacqueline and Sixto are shocked when they see Sister Bertrille playing gin with a group of bikini-clad women. Sister Jacqueline feels that the Convent San Tanco will never be the same. She is, of course, absolutely correct.

The next day, Sister Bertrille becomes airborne for the first time. Flying effects master Peter Foy was hired to bring the illusion of Sister



Arriving in San Tanco, Sister Bertrille is greeted by Sister Jacqueline (Marge Redmond, at left) and Sister Sixto (Shelley Morrison).

Bertrille's gift of flight to life (When very high flying sequences were filmed, the studio called in Jenny Soule, Sally's stunt double). Peter Foy has had a long and successful history of making characters fly, including *Peter Pan* stars Mary Martin and Sandy Duncan, as well as Lucille Ball, Johnny Carson, and Ray Bolger, to name a few.

Sister Bertrille polishes her flying techniques and takes a long flight one afternoon, eventually landing on top of a submarine (captained by Dabney Coleman) which has just surfaced. Following this, she lands in a high-security military base, prompting the base commander to accuse her of espionage. Sister Jacqueline and the Reverend

Mother arrive to straighten out the mess. The Reverend Mother is faced with a decision as to whether to ground Sister Bertrille from any more aerial activities (easier said than done!). Fortunately for the series, she leaves it to the conscience of Sister Bertrille, who believes in responsible freedom.

The Flying Nun premiered its one-hour pilot on Thursday, September 7, 1967 (all subsequent episodes were 30 minutes in length) and was an immediate ratings hit. However, whereas the curiosity factor could be depended upon to impact the ratings, reviews would be another matter entirely. It was therefore no doubt a great relief when the reviews, though somewhat mixed, leaned toward

the positive:

Variety: "Some hardened observers may call it a one-joke show, flying in and out of trouble, but the horizons of such situations are limitless... A lively comedy that should go far if the writers can keep up with the antic behavior of Sister Bertrille. It may be the first hit of the new season!"

New York Post: "It was unfortunate that the network chose to stretch the premiere of *Flying Nun* into an hour. It is a half-hour job at best, amid doubt whether the Peter Pan bit will hold up. Both Miss Field and music were delightful."

Daily News: "The *Flying Nun* is silly, but has sure-fire stuff."

Hollywood Reporter: "The *Flying Nun* is the new TV season's first hit, with outstanding and loving production, buoyant direction, an appealing cast, beautiful photography, and a laugh-sure script."

San Mateo Times: "This is a fantasy with a good hunk of believability built in!"

The first season's episodes were a mixture of comedy, drama, and song, with the writers incorporating moral messages without being too staunch. A good example of the *Flying Nun* brand of comedy is found in *DAYS OF NUNS AND ROSES*, in which Sister Bertrille gets a brainstorm to start a sea grape juice business at the convent. She feels that the convent then wouldn't have to rely on charity so much, becoming more independent.

The plan backfires when the grape juice turns to wine. Carlos is thrown in jail for transporting an illegal product, and the sisters are arrested for what the authorities believe is an underground operation for Carlos Ramirez. While the sisters are getting arrested, Sister Bertrille nonchalantly walks in.

Sister Bertrille: "What's going on here?"

Reverend Mother: "Instead of a mass this morning, we're having a raid!"

Of course, everything works out fine when Sister Bertrille offers the police a taste of their product, discovering that it has now turned to vinegar.

Another fun episode guest-stars

John Astin, of Addams Family fame. In FLIGHT OF THE DODO BIRD, Astin plays Father Lundigan, a priest educated in psychology who is sent to the convent to talk with the Reverend Mother about the anxiety she has been experiencing. She tells Father Lundigan about her worries regarding Sister Bertrille's flying, which Father Lundigan finds alarming. He fails to convince her that Sister Bertrille cannot fly. Unfortunately, Sister Bertrille is at the same time suffering from an inner ear infection that hinders her ability, so she is unable to demonstrate it for Father Lundigan. Deeply disturbed, he departs, convinced that everyone at the convent is certifiable. The character of Father Lundigan would return in second season, in the aptly-titled THE RETURN OF FATHER LUNDIGAN, this time played by Paul Lynde.

There were a number of episodes that combined comedy with sometimes poignant drama, such as YOUNG MAN WITH A CORNETTE, in which a misunderstood orphan (played by *Please Don't Eat the Daisies*' Brian Nash) bonds with Sister Bertrille, but feels betrayed by her when she won't demonstrate for others the flying ability he's seen. THE DIG-IN, guest-starring Henry Jaglom -- now a popular independent filmmaker -- is a complete drama, so much so that the network did not include a laugh track.

Although the character of Sister Bertrille remained consistent throughout the series run, such was not the case with Rev. Mother. Madeleine Sherwood played a very hard character in the first season, but when viewers wrote to complain, the scripts began to lighten up the role, and by the third season she was actively engaged in some of the more comedic aspects of the show. Of course, it can be argued, that such an evolution was entirely reasonable, given the impact of the young, energetic Sister Bertrille upon the convent.

Regardless of whether or not the title *Flying Nun* was a riff on the title of the movie *The Singing Nun*, there was plenty of singing done in the series, including the song "I'm So Glad I Can Fly," with Lyrics by Carole Bayer (Sager). For the episode FATAL HIBISCUS, lyrics by Sid Wayne were added to Dominic Frontiere's series theme, resulting in the song, "Who

Needs Wings to Fly." An LP of songs from the series was released, though several songs featured in the show do not appear on the album.

The debut season ended with YOU CAN'T GET THERE FROM HERE, in which Sister Bertrille lands on a desert island when the wind dies, and by coincidence finds herself stranded with Carlos, whose latest girlfriend has ejected him from his own yacht. The most interesting aspect of this episode is that it was written by award-winning science-fiction writer Harlan Ellison under his pseudonym, "Cordwainer Bird."

In the second season's THE CROOKED CONVENT, local law enforcement gets a face lift with the arrival of

Captain Gaspar Fomento, played by prolific character actor Vito Scotti. Scotti had put in two similar appearances as Captain Lopez in the first season, and would now appear frequently in his new role. The other police figure to appear in the season was Chief Galindo, played by Don Diamond.

The second season brought additional innovations, such as the two-part episode THE GREAT CASINO ROBBERY, guest-starring *Gilligan's Island*'s Alan Hale Jr. and Dick Gautier (Hymie the robot in *Get Smart*); as well as the introduction of Carlos' identical cousin, Luis. Carlos and Luis appear onscreen together in a manner like that used for *The Patty Duke Show*, via the use of split-



A behind-the-scenes glimpse. The exterior convent set can be seen in the background, and performers' trailers at left.



Perhaps gauging flying conditions, the Sisters of San Tanco keep an eye on the heavens: (Left to right) Shelley Morrison, Linda Dangcil, Sally Field, Marge Redmond.

screen.

The premise appeared to be losing steam in the third season, as there were fewer stories that had the style of the first two. *MARCELLO'S IDOL* tells the story of Marcello, an orphan boy at the convent who is looking for a father. Targeting Carlos, he places an ad in the local paper so as to attract Carlos' type of woman. Carlos' girlfriend in the episode is played by Farrah Fawcett in an early role. Marcello, a regular character in the third season, is played by Manuel Padilla Jr. (previously known as Jai on *Tarzan*), who previously appeared in the second season episode *SISTERS SOCKO IN SAN TANCO*, as did his younger brother, Vincent Arias.

THE NEW HABIT has its emotional moments, as the sisters face the prospect of Sister Bertrille losing her ability to fly, thanks to a redesigned habit that the convent has adopted as their uniform. The new design is not conducive to flying. *THE DUMBEST KID IN SCHOOL* is unique in that it is the only episode in which Sally Field does not appear. Sister Bertrille is on vacation, the viewers are informed.

As the quality of writing decreased, so too did the ratings, and *The Flying Nun* was cancelled after its third season, although, according to Vito Scotti in one of his last interviews, the cancellation wasn't due to the ratings so much as the

fact that the star had grown tired of the role. The series had continued to be the butt-end of many comedians' jokes, and Sally Field felt that she wasn't respected by her fellow actors. Interviewed, she would point out that she was only 20 years old, wanting to have some fun, and here she was dressed up as a nun all day long! She also felt that the scripts weren't strong enough. By the third season, she felt that there was no challenge. She would learn her lines, get out in front of the camera, and get the scene done.

For many years, Sally Field would not talk about *The Flying Nun*. Only within the last five years, when appearing on late night talk shows, has she talked about her experiences on the show without being negative. She seems to have put it behind her, and may even now be somewhat proud of having been a part of such a lively era in the history of television.

Of course, one likely reason for the thawing of Sally Field's feelings toward the show is simply that she has proven herself as an actress, and is no longer known primarily as Gidget or Sister Bertrille. "Cute" has been supplanted by other adjectives in the wake of several acclaimed dramatic performances, beginning with the landmark TV-movie *Sybil*. This was followed by Oscar-winning performances in *Norma Rae* and

Places in the Heart. She has alternated these with lighter fare, of course, such as the first two *Smokey and the Bandit* films, *Soapdish*, and hybrid comedy-dramas *Heroes*, with Henry Winkler and Harrison Ford, and *Steel Magnolias*.

Madeleine Sherwood offers her reflections on *The Flying Nun*, and of its star:

"Those days of *The Flying Nun* seem a long, long time ago. We have all gone on to other things. Sally Field has fulfilled the promise that I at least always felt certain of. I predicted during the filming of *Flying Nun* that within 10 years, she would win an Academy Award. She got her first one [for *Sybil*] within 9½ years!"

In general, the years have not been kind to the show. Without it on the air, the public has been able to step away from it and again substitute impressions and jokes about the concept for what actually was put on film. While there remains to this day an impressive number of devoted fans, the average television viewer, whether because of faded memories of the series or simply due to never having seen it at all, tends to have a view similar to that of author Rick Mitz. In his *Great TV Sitcom Book*, he states: "Nobody will believe this series in 100 years -- but, nobody believed it in 1967 either." In fact, many people are surprised to learn that *The Flying Nun* ran for three seasons as compared to *Gidget's* one.

As for Sister Bertrille, audiences now have a chance to discover again or for the first time what made her so appealing to television audiences of the 60s. Selected episodes of *The Flying Nun* have been released by Columbia Tri-Star home video.

- Jeff Michael & Bill Groves

Jeff Michael is president of *The Flying Nun Fan Club*. For information on the club, write to: *The Flying Nun Fan Club*, P.O. Box 481, Brentwood, NY 11717. The club is currently marking its 10th anniversary in conjunction with the show's 30th.

Season 1, 1967-68:

THE FLYING NUN (1 hour; 9/7/67)

Shortly after arriving at the Convent San Tanco, Sister Bertrille discovers that, through a unique set of circumstances, she has the ability to fly; an ability she is able to use to help the convent acquire some much-needed land

Henry Beckman, Vito Scotti, Stanley Beck, Naomi Stevens, Serena Sande, Dennis Cooney, Dabney Coleman, Dick Balduzzi, Lois Jewel, Margarita Cordova, Arlene Charles
Written by Bernard Slade; Directed by E.W. Swackhamer
Song: "Felicidad"

THE CONVERT (9/14/67)

After seeing Sister Bertrille fly, playboy Carlos decides to reform

Ivor Barry, Noam Pitlik, Arlene Golonka, John Gabriel
Written by Bernard Slade; Directed by E.W. Swackhamer

OLD CARS FOR NEW (9/21/67)

Sister Bertrille and Carlos turn the tables on a used car dealer Gino Conforti, E.J. Peaker, Thomas Anthony, Susan Howard, Carmelita

Written by Searle Kramer; Directed by Jerry Bernstein

A BELL FOR SAN TANCO (9/28/67)

Sister Bertrille and Carlos salvage a sunken bell for the convent Louise Sorel, Julio Medina, Michael Pataki

Written by Max Wylie, Harry Ackerman; Directed by E.W. Swackhamer

FATAL HIBISCUS (10/5/67)

A run-in with a stained glass window prompts the Rev. Mother to make plans to transfer Sister Bertrille, but the nuns get the idea that she is dying

Julio Medina, Jackie Brown, Naomi Stevens, Irene Tedrow, Cherie Latimer, Judy Pace, Joe Abdullah, Miguel Monsalve
Written by Max Wylie, Harry Ackerman; Directed by E.W. Swackhamer

FLIGHT OF THE DODO BIRD (10/12/67)

An ear infection grounds Sister Bertrille, but a visiting psychologist brought in to help Rev. Mother cope, decides he has his hands full when the nuns begin telling him of Sister Bertrille's flying ability

John Astin, Don Diamond, Alex Gerry
Written by Bernard Slade; Directed by E.W. Swackhamer

POLLY WANTS A CRACK IN THE HEAD (10/19/67)

Sister Bertrille tries to find a home for a salty-tongued parrot Norma Crane, Chet Stratton, Venita Wolf, Jonathan Hole, Jeremy Vernon, Carol Lawson

Written by Richard DeRoy; Directed by Jerry Bernstein

AH LOVE, COULD YOU AND I CONSPIRE... (10/26/67)

A gangster's girlfriend takes refuge in the convent Maureen Arthur, Herb Edelman, Jack Riley, Tony Davis
Written by Richard DeRoy; Directed by Jerry Bernstein

DAYS OF NUNS AND ROSES (11/2/67)

The sisters decide to raise money by bottling sea grape juice, with unexpected results

Steven Peck, Danny Kulick, Lindsay Workman, Frank Ramirez, Martin Garralaga, Danny Francis
Written by Austin and Irma Kalish; Directed by E.W. Swackhamer

WITH LOVE - FROM IRVING (11/9/67)

After tending to an injured pelican's leg, Sister Bertrille finds she has a new, persistent feathered friend

Harold Gould, Serena Sande, Nate Esformes
Written by Dorothy Cooper Foote; Directed by E.W. Swackhamer



In the pilot, Sister Bertrille demonstrates her march to a different drummer.

IT'S AN ILL WIND (11/16/67)

Sister Bertrille inadvertently switches a packet of Mother Superior's papers with those of a mobster Noam Pitlik, Arthur Julian, Lew Palter, William Kendis, Pepper Davis, David Frank, Robert F. Lyons, Larry Vincent, Hollis Morrison

Written by John McGreevey; Directed by Jerry Bernstein

A YOUNG MAN WITH A CORNETTE (11/23/67)

A little boy sees Sister Bertrille fly, and feels betrayed when she won't demonstrate her ability after he's spread the word Brian Nash, Don Diamond, Dick Wilson, Dick Balduzzi, Marcelle Fortier, Mercedes Alberti, Danny Kulick, Sylvia Marino, Rick Natoli, Foster Brooks

Written by Bernard Slade; Directed by E.W. Swackhamer

THE PATRON OF SANTA THOMASINA (11/30/67)

Sister Bertrille lands in the middle of a squabble between villages, and is mistaken for Santa Thomasina Harry Davis, Tony Davis, Victor Millan, Julio Medina, Renata Vanni, Andres Oropeza, Bert Santos

Written by James Henerson; Directed by Jerry Bernstein

IF YOU WANT TO FLY, KEEP YOUR CORNETTE DRY (12/7/67)

Sister Bertrille and her first graders get lost in a storm during a picnic

Sharon De Bord, Bara Byrnes, Carmelita, Fadian Crijalva
Written by Seymour Freedman; Directed by Jerry Bernstein
Song: "The Louder I Sing, the Braver I Get"

THE DIG-IN (12/14/67)

Sister Bertrille finds herself trapped in a deserted mine with a criminal

Henry Jaglom
Written by Dorothy Cooper Foote; Directed by Jerry Bernstein

WAILING IN A WINTER WONDERLAND (12/21/67)

Sister Bertrille tries to make an elderly nun's wish for a white Christmas come true
Celia Lovsky, Woodrow Parfrey, A.G. Vitanza, Ceil Cabot, Joani Larson, Jack Bernardi, Jack Fife
Written by Richard DeRoy; Directed by Jerry Bernstein
Song: "I'm So Glad I Can Fly"

WITH FRIENDS LIKE HIM, WHO NEEDS... (12/28/67)

Sister Bertrille comes to the aid of accident-prone Brother Paul, who is attempting to fix up the convent library
Rich Little, Peter Mamakos
Written by Phyllis and Robert White; Directed by Russell B. Mayberry

TONIO'S MOTHER (1/4/68)

A widower's plans for an elaborate wedding are disrupted when his little boy sees Sister Bertrille flying and believe she is his mother returning from heaven
Nico Minardos, Gerald Michenaud, Arlene Martel, Frank Puglia, E.J. Andre, Jan Arvan, Nacho Galindo, Romo Vincent, Patrick Michenaud
Written by Albert Mannheimer, Krishna Shah, John McGreevey; Directed by Don Taylor

A FISH STORY (1/11/68)

Sister Bertrille becomes a fish spotter for an old fisherman whose livelihood is threatened by competition from bigger companies
David Hurst, Norma Crane, Michael Fox, Ruben Moreno, Nick Cravat
Written by John McGreevey; Directed by Richard Kinon

THE HOT SPELL (1/18/68)

To save his casino from gangsters, Carlos turns it over to the convent.
Michael Pataki, Peter Leeds, Bruce Gordon, Stanley Beck, Julie Gregg, Serena Sande
Written by James Henerson; Directed by Mack Bing

MY SISTER, THE SISTER (1/25/68)

Sister Bertrille becomes worried when she learns of a date Carlos made with her visiting sister before he knew of their relationship
Elinor Donahue, Louis De Cordova, Patricia O'Herlihy, Carmelita, Miguel Monsalve, Jackie Brown
Written by Bernard Slade; Directed by John Erman

SISTER LUCKY (2/1/68)

A gambler decides that Sister Bertrille brings him luck
Michael Constantine, Vito Scotti, Booth Colman, Jamie Farr, Raoul Perez, Tom Geas, Bert Santos
Written by Gene Thompson; Directed by John Erman

THE SISTER AND THE OLD SALT (2/8/68)

An old man pretends to be an old sailor, but actually got all his knowledge of the ocean from books, and Sister Bertrille is forced to rescue him from an ill-advised voyage
J. Pat O'Malley, Jonathan Daly, Carmelita
Written by Bernard Slade; Directed by Richard Kinon

CYRANO DE BERTRILLE (2/22/68)

In order to gain the Bishop's approval for adult education, Sister Bertrille vows to teach an illiterate man to read
Albert Paulsen, Oliver McGowan, Julio Medina, John Garfield Jr., Tony Davis, Carmelita
Written by Paul Wayne; Directed by Stan Schwimmer
Song: "Not to Be Confused"

THE RECONVERSION OF SISTER SHAPIRO (2/29/68)

A little Jewish girl decides to become a nun -- just like Sister Bertrille
June Whitley, Pamelyn Ferdin, Laurence Haddon
Written by Austin and Irma Kalish; Directed by Jerry Bernstein
Song: "The Ballad of Chopsticks"

WHERE THERE'S A WILL... (3/14/68)

The convent is heir to a legacy, but all that is left of it is the contract of a down-on-his-luck fighter
Ron Masak, Rege Cordic
Written by Searle Kramer; Directed by Stan Schwimmer

THE PUCE ALBERT (3/21/68)

Carlos faces court-martial for high living during Marine Reserve maneuvers
John Dehner, Hal England, Toby Adler, Barry Russo, John Newton
Written by Richard DeRoy; Directed by John Erman

MAY THE WIND BE ALWAYS AT YOUR BACK (3/28/68)

An ugly duckling student develops a crush on Carlos after she and another student are treated to a dinner for being the best students
Cindy Casell, Craig Hundley, Maura McGiveney, Julio Medina, Geoffrey Deuel, Keith Schultz
Written by Al Beich; Directed by Jerry Bernstein

LOVE ME, LOVE MY DOG (4/4/68)

Sister Bertrille tries to break an adopted pooch of its thieving tendencies
Neil Burstyn, Mark Dymally, Frank Ramirez, Martin Ashe, Jeanne Sorel, Kay Stewart, Dort Clark, Carmelita
Written by Ted Sherdeman, Jane Klove; Directed by Russell B. Mayberry



THE SISTER AND THE OLD SALT, with J. Pat O'Malley.



Paul Petersen sports his grooviest threads in **SONG OF BERTRILLE**.

YOU CAN'T GET THERE FROM HERE (4/11/68)

Sister Bertrille lands on a tropical island when the wind fails her, and finds herself with a marooned Carlos, whose latest date became angry and threw him off his yacht

Bridget Hanley

Written by Cordwainer Bird (Harlan Ellison); Directed by Bruce Kessler

Season 2, 1968-69:

SONG OF BERTRILLE (9/26/68)

An old friend of Sister Bertrille's encourages her to write a song for his band to sing, donating the royalties to the convent for much-needed repairs

Paul Petersen, The Sundowners, A.G. Vitanza, Jerry Hawsner, Larry Joseph, Maggie Malooly, Roberto Zalaya

Written by Michael Morris; Directed by Murray Golden

Song: "A Whole New World"

THE CROOKED CONVENT (10/3/68)

After losing money to a rigged wheel of fortune the convent inherited from Carlos, Captain Fomento decides that the nuns are engaging in illegal activities

Frank Ramirez

Written by Arthur Julian; Directed by Hal Cooper

THE RABBI AND THE NUN (10/10/68)

Sister Bertrille arranges to let a Jewish couple be married in the convent garden, but the groom loses the honeymoon money shooting craps at Carlos' casino

Harold Gould, Edmund Hashim, Lillian Adams, Frances Spanier

Written by Michael Morris; Directed by Jerry Bernstein

Television Chronicles #11

THE RETURN OF FATHER LUNDIGAN (10/17/68)

Psychologist Father Lundigan returns to the convent, the result of which is a hypnosis mishap that switches Sister Bertrille's personality with that of Rev. Mother

Sid Haig, Paul Lynde, Bernie Kopell, Stefani Warren

Written by Stan Dreben, Lee Erwin; Directed by Jerry Bernstein

THIS CONVENT IS CONDEMNED (10/24/68)

Sister Bertrille plays Captain Fomento against Carlos in an effort to keep them both from leaving town

A.G. Vitanza, Jack Fife, Birdie Oreck

Written by Arthur Julian; Directed by Murray Golden

THE ORGAN TRANSPLANT (11/7/68)

When the convent organ needs replacing, Sister Bertrille comes up with one that poses many challenges in order to get it working properly

Abbe Lane, Joe Bernard, Fabian Dean, Jose Haas

Written by Lawrence Marks; Directed by Jerome Courtland

TWO BAD EGGS (11/14/68)

Sister Bertrille runs "afowl" of Capt. Fomento when she rescues the eggs of a hawk that is endangering the sugar crop

Del Moore, Diana Herbert Markes, Stefani Warren, Lew Palter,

A.G. Vitanza, Terry Walkey, Timmy Walkey

Written by Bruce Howard; Directed by E.W. Swackhamer

ALL ALONE BY THE CONVENT PHONE (11/21/68)

A robber fleeing the police hides out in the convent

Cliff Osmond, Linnard Lane

Written by Michael Morris; Directed by Jerry Bernstein



In **THE RETURN OF FATHER LUNDIGAN**, Bernie Kopell finds the Rev. Mother (Madeleine Sherwood) not quite herself.

- IT'S AN ILL WINDFALL (12/5/68)**
Sister Bertrille must track down the donor of a \$5,000 donation to the convent after the signature on the check is obliterated
Gino Conforti, Luis DeCordova, Jack Bernardi, Francis De Sales, Diana Hale, Larry Gelman, Paul Micale, John Goddard
Written by Searle Kramer; Directed by Jerry Bernstein
- SLIGHTLY HOT PARKING METERS (12/12/68)**
Chaos ensues after Capt. Fomento installs parking meters
Rodolfo Hoyos, Ray Hastings, Rico Alaniz, Sylvia Marino, Tony Davis, William Edmonson
Written by Elroy Schwartz; Directed by Claudio Guzman
- TO FLY OR NOT TO FLY (12/19/68)**
Sister Bertrille consults an aeronautical engineer in an effort to ward off disaster during an impending trip to Chicago, the Windy City
Spring Byington, Lindsay Workman, Mark Brown
Written by John McGreevey; Directed by John Erman
- HOW TO BE A SPANISH GRANDMOTHER (12/26/68)**
Carlos desperately needs for Sister Bertrille's sister to return so that she can pose as his wife during a visit from his grandmother Elinor Donahue, Lillian Adams, Debra Domasin, Richard Anders, Ricky Cordell
Written by Ed Jurist, Michael Morris; Directed by Jerry Bernstein
- THE LANDLORD COMETH (1/2/69)**
In an effort to keep him from selling the land on which the convent is built, the landlord is invited to live on the grounds, with disruptive results
Jay Novello, Ivor Francis
Written by Frank Crow, Searle Kramer; Directed by Oscar Rudolph
- SISTERS SOCKO IN SAN TANCO (1/16/69)**
Sister Bertrille forms a musical trio to back up a visiting magician in a benefit performance for the convent
Victor Buono, Manuel Padilla Jr., Dorothy Neumann, Vincent Arias
Written by Bernard Slade; Directed by R. Robert Rosenbaum
Songs: "Gonna Build a Mountain," "Come to My Parade"
Manuel Padilla Jr. and Vincent Arias are brothers
- A STAR IS REBORN (1/23/69)**
After a movie star goes over the side of Carlos' yacht and is rescued by Sister Bertrille, she is convinced that she's had a vision
Patricia Barry, Anthony Eisley, Gavin MacLeod, Alan Mowbray, Jonathan Hole, Bill Quinn
Written by Ed Jurist; Directed by Murray Golden
- GREAT CASINO ROBBERY (2 parts; 1/30/69, 2/6/69)**
Sister Bertrille's roguish visiting uncle falls under suspicion after the nuns become pawns in a scheme to rob Carlos' casino
Alan Hale Jr., Ruta Lee, Dick Gautier, Roger DeKoven, John Myhers
Written by Michael Morris; Directed by Jerome Courtland
- THE BOYFRIEND (2/13/69)**
While the rest of the nuns in the convent fall ill, Sister Bertrille encounters an old flame
Dwayne Hickman, Bob Hastings, Cynthia Pepper, Dante Andreas
Written by Michael Morris; Directed by Jerome Courtland
- THE KLEPTOMONKEYAC (2/20/69)**
The thieving ways of a monkey left in the care of the convent for a few days casts suspicion on Sister Bertrille
Ernest Sarracino, Ivana Kislinger
Written by Sam Locke, Joel Rapp; Directed by Ezra Stone
- THE MOO IS BLUE (2/27/69)**
A music-loving cow stops giving milk after she is purchased by the convent from its previous owner, who used to sing operatic arias to her
Danielle De Metz, Pedro Gonzalez Gonzalez, Davis Roberts, Tim Weldon, Jorge Marino, Sylvia Marino, Monica Ramirez, Marie Espinoza
Written by Frank Crow, Leo Rifkin; Directed by Murray Golden
Song: "What a Question"
- THE BREAKAWAY MONK (3/6/69)**
Accident-prone Brother Paul is loaned to Carlos to fill in for his vacationing accountant when the casino is audited
Rich Little, Charles Lane, Natividad Vacio
Written by Arthur Julian; Directed by Murray Golden
- HAPPY BIRTHDAY, DEAR GASPAR (3/13/69)**
Capt. Fomento is convinced that the nuns are planning a surprise birthday party for him, and his enforcement instincts are affected
Fabian Dean, Timmy Weldon
Written by Arthur Alsberg; Directed by Ezra Stone
- BREAD UPON THE WATERS (3/20/69)**
The head of a grocery chain arranges to sell loaves of the bread baked by the nuns at the convent, but the business venture runs into a few obstacles
Jamie Farr, Roger De Koven, Cynthia Hull
Written by William Raynor, Nyles Wilder; Directed by Murray Golden
- THE CONVENT GETS THE BUSINESS (3/27/69)**
An inherited dry goods store turns into a headache for the convent after they hire Carlos' cousin to run it
Ernest Sarracino, A.G. Vitanza, Renata Vanni, Argentina Brunetti, Lew Palter, Alma Beltran, Nelson Cuevas
Written by Paul Richards; Directed by Jon Anderson
- COUSINS BY THE DOZENS (4/3/69)**
Sister Bertrille unwittingly invites a horde of Carlos' relatives to San Tanco
Henry Corden, Lisa Gaye, Madeleine Holmes, Athena Lorde, A.G. Vitanza, Mark Brown, Pamelyn Ferdin, Lew Palter, Julio Medina, Bert Santos
Written by Frank Crow, Leo Rifkin; Directed by Jerome Courtland
- THE LOTTERY (4/10/69)**
Sister Bertrille returns a lottery ticket donated by a poor man, but when he sees her fly he becomes convinced that the ticket is blessed and sells shares in it
David Hurst, Argentina Brunetti, Al Checco, Athena Lorde, Savannah Bentley
Written by Laurence Marks; Directed by Oscar Rudolph
- Season 3, 1969-70:**
- THE BIG GAME (9/17/69)**
Sister Bertrille manages the convent baseball team to a great moral victory
Willie Davis, Don Drysdale, Hal Frederick, George Spell, Lee Delane, Mimi Dillard, Robert Valdes, Rudy Battaglia, Gina Picerni
Written by Clifford Goldsmith; Directed by Jerome Courtland
- MY SISTER THE STAR (9/24/69)**
Sister Bertrille is offered her own TV show after a performance on the show of a popular clown
Paul Winchell, Lawrence Montaigne
Written by Dorothy Cooper Foote; Directed by Marc Daniels
Song: "A Whole New World"



Sister Bertrille mediates a dispute between player Willie Davis and umpire Don Drysdale in **THE BIG GAME**.

SPEAK THE SPEECH, I PRAY YOU (10/1/69)

Sister Bertrille helps a shy priest gain the self-confidence he needs to succeed at his new post

Bob Cummings, Gary Crosby

Written by Milt Rosen; Directed by Marc Daniels

THE PAOLA STORY (10/8/69)

Sister Bertrille tries to reconcile the convent's new typist with her ex-husband

Chelsea Brown, Naomi Stevens, Carl Byrd

Written by Michael Morris; Directed by Jerry Bernstein

MARCELLO'S IDOL (10/15/69)

Marcello decides he'd like to be adopted by Carlos, and tries to "help" when he learns that only married men may become adoptive fathers

Farrah Fawcett, Peter Mamakos, Inez Pedroza

Written by John L. Greene; Directed by Jerome Courtland

GUESS WHO'S COMING TO PICKET (10/22/69)

Carlos becomes angry with Sister Bertrille after her photo appears in the papers, taken with a waiter picketing Carlos during a strike

Nate Esformes, Jenö Mate, Rita Rogers, Lisa Pharran, Roberto Zelaya, Lee Chandler

Written by Milt Rosen; Directed by Harry Falk

THE NOT SO GREAT IMPOSTER (10/29/69)

A journalist disguised as a priest hopes to make a fortune after he photographs Sister Bertrille in flight

Larry Storch, John Myhers, Edward Knight, Christie Matchett, Nestor Mantaras

Written by Dorothy Cooper Foote; Directed by Harry Falk

A CONVENT FULL OF MIRACLES (11/5/69)

A wealthy businessman longing for the simple life hires on as the convent's handyman

Nehemiah Persoff, Ernest Sarracino, Miguel Landa

Written by Michael Morris; Directed by Jerry Bernstein

HECTOR AND THE BRASS BED (11/12/69)

Sisters Bertrille and Sixto trade a brass bed for a troublesome donkey, to the dismay of Rev. Mother

Titos Vandinis, Athena Lorde

Written by George Slavin, Stanley Adams; Directed by Lou Antonio

THE NEW HABIT (11/19/69)

Rev. Mother introduces a new habit to the convent, the result of which is that the new cornette is too small to allow Sister Bertrille to fly

Corinne Camacho, Edith Atwater

Written by Burt Styler; Directed by Jerry Bernstein

BERTRILLE AND THE SILENT FLICKS (11/26/69)

When the sisters learn that the Mother General was a silent film star, they schedule a benefit showing of one of her movies

Miriam Hopkins, Alberto Morin, Julian Rivero

Written by Michael Morris, Leo Rifkin; Directed by Harry Falk

A TICKET FOR BERTRILLE (12/10/69)

In an effort to show Marcello that nuns aren't immune to the law, Sister Bertrille creates an uproar when she first insists that a young policeman give her a ticket, then insists on a trial

Lisa Gaye, Gregory Sierra, Lew Palter, Julio Medina, Joe Bernard, Mercedes Alberti, Victor Campos

Written by Roy Kammerman; Directed by Jerry Bernstein

THE NEW CARLOS (12/17/69)

Carlos casts his sights on Sister Bertrille's shapely cousin from Boston, and tries to make himself into an Ivy-League type lover

Sandra Smith, Tanya Lemani

Written by Michael Morris; Directed by Oscar Rudolph

DEAR AGGIE (12/31/69)

When Sister Bertrille fills in for an advice columnist, Carlos becomes angered when her anonymous advice to a young girl contradicts the advice he's giving to the girl's boyfriend, a friend of his

Henry Corden, Anita Rich, Jack Donner

Written by Leo Rifkin; Directed by Joseph Bernard

MY SISTER, THE DOCTOR (1/7/70)

Sister Bertrille's sister seeks a vacation from her medical duties in New York, but finds herself playing doctor to the various ills suffered by the nuns

Elinor Donahue, Nancy Malone, Penny Santon, Rodolfo Hoyos, Ed Colmans, Pepe Hern, Annette Cardona

Written by Michael Morris, Milt Rosen; Directed by Richard Kinon

ARMANDO AND THE POOL TABLE (1/23/70)

After Carlos donates a surplus pool table to the convent, he is called upon to use his pool skills to dissuade young Armando from becoming a junior pool hustler

John Hoyt, Farrah Fawcett, George Spell, Fred Sadoff

Written by Michael Morris; Directed by Lou Antonio

HELLO COLUMBUS (1/30/70)

Carlos' cousin Luis has returned to plague the convent, but Sister Bertrille tries to neutralize him by casting him as Columbus in the historical pageant she's staging

Toian Machinga, Jimmy Brown, Tony Nassour, Caesar Ramirez, Gianna Talone

Written by Arnold Horwitt; Directed by Ezra Stone

THE DUMBEST KID IN SCHOOL (2/6/70)

The orphanage prankster cleans up his act in order to appeal to a prospective adoptive father, not realizing that the prospect is looking for a youngster as mischievous as he himself once was
Robert Lansing, Eric Shea, Vincent Perry

Written by Roy Kammerman; Directed by Jerome Courtland

MAN'S BEST FRIEND ISN'T (2/13/70)

Sister Bertrille inadvertently comes between a plumber and his partner -- a poodle

Gino Conforti

Written by Milt Rosen; Directed by Jerry Bernstein

THE SOMNABIATRIX (2/20/70)

Sister Bertrille develops the unfortunate habit of flying in her sleep

Cynthia Hull, Joe De Santis, Frank Ramirez, Gregory Sierra

Written by John L. Greene; Directed by Jerry Bernstein

PAPA CARLOS (2/27/70)

Carlos develops unusual fatherly feelings when his adopted foster daughter arrives at San Tanco

Gregory Sierra, Miko Mayama, George Bryson

Written by Stanley Adams, George F. Slavin; Directed by Jerome Courtland

THE CANDID COMMERCIAL (3/6/70)

Sister Bertrille's inadvertent appearance in a TV commercial results in a badly-needed new washing machine for the convent

Pat Harrington, Ivor Francis, David Frank, Joyce Peralta

Written by John L. Greene; Directed by Harry Falk



A GIFT FOR EL CHARRO (3/13/70)

A renowned matador offers to work as the convent's handyman in exchange for English lessons

Ben Archibek, Corinne Camacho, Lloyd Batista, Harvey Jason

Written by Stanley Adams, George F. Slavin; Directed by Lou Antonio

WHEN GENERATIONS GAP (3/20/70)

A traffic accident ruins the reputations of a rock & roll duo, thanks to an unscrupulous witness to the incident

Tommy Boyce, Bobby Hart, Eugene Iglesias, Ernest Sarracino, Michael Gray, A.G. Vitanza

Written by Burt Styler; Directed by Leon Benson

OPERATION POPULATION (3/27/70)

San Tanco must attract 44 new residents in order to qualify for government funds needed to save a playground from being sold to a developer who plans an office tower on the site

Julio Medina, Naomi Stevens, Lew Palter, Alfred Dennis, Hilarie Thompson, Jose De Vega, Victor Millan, Pedro Gonzales Gonzales, Joe Bernard, Alma Beltran, Fred Sanchez

Written by Arnold Horwitt; Directed by Jerome Courtland



NO TEARS FOR THOMAS (4/3/70)

An elderly, but healthy, man sees Sister Bertrille flying, takes it as a sign that he is going to die soon, and plans his own funeral
Frank Silvera, Penny Santon, Larry Gelman, Booth Colman, Don Diamond

Written by Stanley Adams, George F. Slavin; Directed by Jon Anderson



JUDD FOR THE DEFENSE

Judd for the Defense - 50 episodes, ABC

Created by Paul Monash

Regular cast:

Clinton Judd - Carl Betz
Ben Caldwell - Stephen Young



Television in the Sixties was clearly not an especially good mirror of the social concerns of its audience. In fact, a look at the schedule of programs for the 1967-68 television season clearly reflects the networks' interest in providing "escapist" fare that in no way reflected the tumultuous social events that were in the process of dividing the country at the time.

ABC's *Judd For the Defense* was a conspicuous exception to this trend. It was the only "lawyer" show on either of the three networks that season, and in fact was one of the very few serious crime dramas at all (others included such series as *The F.B.I.*, *N.Y.P.D.* and *Felony Squad*). *TV Guide*, in its fall preview

issue, described Houston-based Clinton Judd as "a freewheeling Texas lawyer, a taker-up of lost causes and shattered hopes, who embodies the physical and spiritual qualities of the flamboyant defense attorney--men like F. Lee Bailey, Melvin Belli and before them, Clarence Darrow and Earl Rogers". Clearly, the show's producers and ABC saw the series in the same light. In a June 29, 1967 press release entitled "Producer's Platform: Judd and Justice", the show's creator, Paul Monash, describes his protagonist as "a Texan with all that implies. He seems bigger than life, as a television hero should, but he does have his real life counterparts. He may bring to mind men like F. Lee Bailey or Percy Forman or

Edward Bennett Williams; actually, he is none of these and all of these. Clinton Judd is a fighter. He has to be. The concept of our judicial system is the clash of adversaries -- the prosecution against the defender. Out of this duel, the truth is supposed to emerge. To us, then, Clinton Judd is not merely an attorney; he is something of a modern gunfighter who carries a briefcase instead of a gun and who shoots it out in the courtroom instead of a dirty western street."

Judd was played by the late Carl Betz, who at the time was best known to audiences as Dr. Alex Stone, the conservative, straight-shooting husband/father of the classic television comedy *The Donna Reed Show*. Prior to that, Betz had an

extended run on the soap opera *Love of Life*; however, it was his theatrical work in Tennessee Williams' *Night of the Iguana* that caught the attention of Judd's creator, Paul Monash. Though not, perhaps, what audiences might have had in mind at the show's outset (he was not the first choice of the network, either, who initially lobbied for Chuck Connors or Martin Landau as the series lead), Betz proved to be riveting in the role and eventually won an Emmy as Best Dramatic Actor at the 1969 awards presentation, despite the fact that the series had been cancelled in the interim. He also impressed series co-star Stephen Young, who reports that, on a personal level, Betz "was a very nice man. He really cared about what he was doing, and from that aspect, I liked him. He was very professional, and I thought he made a good statement on the show. I couldn't have asked for a better person to work with."

Young's character, Ben Caldwell, Judd's junior partner, was introduced in the second episode of the series (actually, Judd places a phone call to him in the pilot, but the character is never seen; Judd's assistant in *TEMPEST IN A TEXAS TOWN* is named Paul Sagers, and was played by James Davidson). Young was a Canadian actor who had appeared in an NBC soap opera

called *Moment of Truth* before starring in a Canadian network series called *Seaway*, where he played a detective for the Port Authority investigating crimes along the St. Lawrence Seaway. ("It was an hour long drama series," says Young, "and we had many guest stars and directors from the United States. It was Faye Dunaway's first acting job on film as a guest star... We did more than thirty different episodes, and it showed in the States and around Europe. The reason it didn't get picked up was because they did it in black and white, and financially it didn't make sense after that because they couldn't make enough sales since everyone was going to color.")

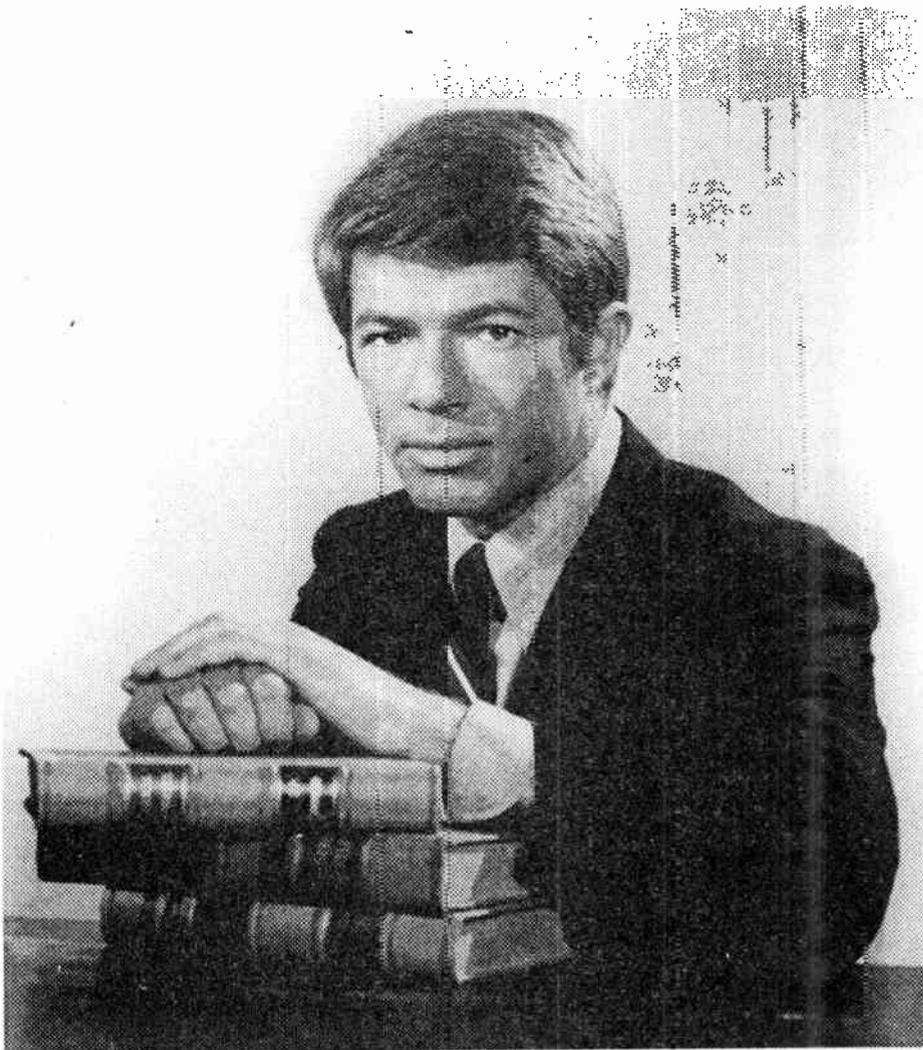
"I saw the pilot," recalls Young, "and to be honest with you, the idea of going to Hollywood and being in a series, you know, for me, it didn't matter what it was. I was just glad to be there, and because I didn't come

from an acting background, I was just in awe of just being a part of it."

Judd for the Defense survived two seasons in the the 10:00-11:00 pm time slot on Fridays for ABC. A total of fifty episodes were produced and aired. The show was low rated when it first appeared, mired in a difficult time slot against big-movie opposition, but it was a critical success, moved into the Nielsen Top Forty by the middle of its first season and was eventually renewed for a second season (against the third and final season of the original *Star Trek*).

In the pilot episode, *TEMPEST IN A TEXAS TOWN*, Judd returns to his home town of Amos, Texas to defend Brandon Hill (Christopher Jones), the rebellious son of a wealthy family who is accused of killing two teenaged girls. Over the course of the episode, the viewer is





Stephen Young as Ben Caldwell.

provided with some rare background information about Judd (the series was never very much interested in the personal lives of its main characters. Says Young: "I almost feel that if the series had gone on, they would have gotten more into the personal side of the characters. They were basically just trying to find the show. Character-wise, in that day and age, I don't know that they got in the background of any of the characters. It was very different then.) Specifically, it develops that Judd's father, Ben, had been shot and killed by a man who, according to the local sheriff, "should have been in jail" and would have if "some smart lawyer hadn't gotten him off". Judd eventually discredits the prosecution's case by destroying its key witness: the man who stepped forward to try and save his father's life years before. In the aftermath of the trial, one of the two missing girls shows up, prompting Hill to

reveal that he concocted the entire hoax to show up the "hypocritical fat cats" who run the town. However, in the best *Perry Mason* style, Judd reveals that Hill did, in fact, kill the other missing girl despite his acquittal; in the final scene, the girl's father shoots Hill as he is surrendering to the police.

In its review of the pilot on September 9, 1967, *The New York Times* wrote that Judd might have the makings of the next *Perry Mason* but "needs a case that isn't part psychedelic mishmash and part legal potpourri". However, the review praised the show's star, commenting that "Carl Betz was admirably stern and authoritative in the title role of 'Judd'; he readily commands the stage. Last night his convincing forcefulness was the saving grace of an inordinately complicated story about a sordid murder trial." However, not everyone agreed with *The Times'* criticism of the story: the

Mystery Writers of America eventually awarded the episode the Edgar Allen Poe Award for the Best Mystery Television Series Segment of 1967.

Once the pilot was approved, the series began production on June 14, 1967 at the Coast Guard Station of Terminal Island, California. The first episode filmed was *THE DEEP END*, starring Leslie Nielsen. According to Stephen Young, most of the first season episodes were not shot on the Twentieth Century-Fox lot. "It was shot where the MGM lot is today, and we were right next door to *Batman* and *Batgirl*," says Young. "Then we moved over to the Fox lot where we'd spend maybe three days in the courtroom on a set and the rest on other sets outside the courtroom. Location work wasn't as extensive as it is today."

Although Ben Caldwell was a regular fixture on the stories, there was never any question as to where the focus of the show was, as Young describes:

"Like any show, they wanted a commercial package. Carl Betz was the older one and I was the younger, handsome kid....you give enough screen time to go along with that. I think, in retrospect, if I had been more pushy, I might have gotten some more work, but I was just glad to be there. It was just a terrific experience for me."

Many of the early shows placed the series firmly in the mystery/crime drama tradition of series like *Perry Mason*; some straightforward crime dramas included such episodes as *CONFESSIONAL*, *THE FALL OF THE SKYLARK*, *TO KILL A MADMAN*, *EVERYONE LOVED HARLAN BUT HIS WIFE*, *THE OTHER SIDE OF THE LAW*, *CONSPIRACY* and *WHAT YOU CAN DO WITH MONEY*. But as the season progressed, the series took on a more controversial tone, harkening back to the tone of *The Defenders* rather than *Perry Mason*, tackling stories that concerned some of the social issues of the day, including adoption policies (*TO LOVE AND STAND MUTE*), abortion (*CITIZEN RITTER*), juvenile court procedures (*THE WORST OF BOTH WORLDS*), the blacklist (*THE KINGDOM OF THE BLIND*), probation laws (*SQUARE HOUSE*) and unemployment (*YOU REMEMBER JOE MADDOX*).

According to Young, this transition was probably a deliberate strategy on the part of Executive Producer Paul Monash:

"When you first start out getting something on and trying to second guess what's going to make it, you think it will be more commercial to go to a more mystery oriented format. But the caliber of the writers we used and the fact that Paul Monash was a writer himself, I think, helped them decide to go in a different direction... [the show] was trying to be cutting edge at that period, and they did cover a lot of topical issues done in the style which the time period allowed."

The moral complexity of the series may have been best exemplified during its first season by the episode entitled COMMITMENT, which was presented with the 1968 Silver Gavel Award by the American Bar Association.

In the teaser, Judd is accosted by escaped convict Jesse Aarons (Brock Peters) in a parking garage. Aarons claims he was imprisoned for a crime he never committed because his court appointed lawyer persuaded him to plead guilty to a lesser charge of second degree murder. Aarons, a poor black man, maintains that if he'd had Judd to defend him, he would never have been imprisoned at all. Judd agrees to "look into" the matter and advises Jesse to surrender to the police officers who have tracked him to the garage. However, when Aarons balks at their attempt to handcuff him, one of the police officers is seriously wounded in the scuffle that ensues.

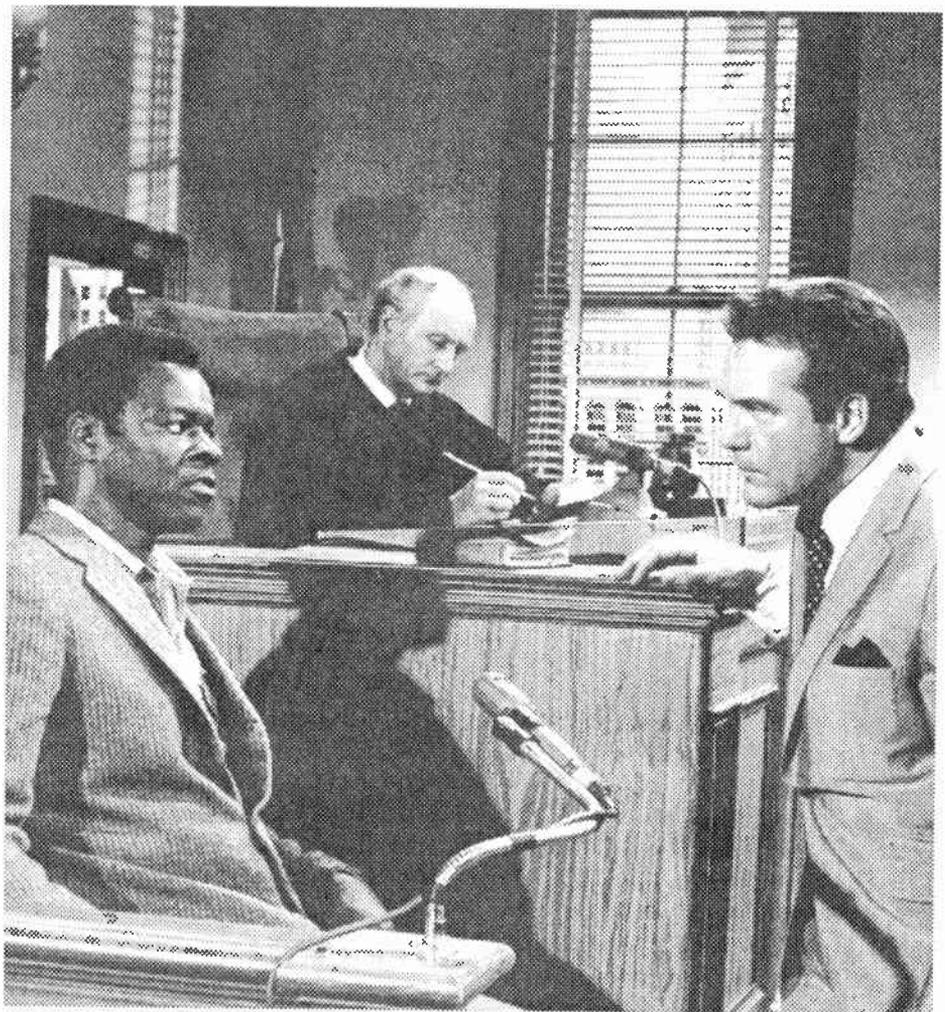
Judd's investigation into Aarons' case reveals that his public defender, Ira Creighton (William Windom), was a drunk who failed to develop a proper defense. Eventually it is revealed that Aarons' wife at the time (Cicely Tyson), who now has a successful life with a new husband, allowed a man she was involved with to borrow the car and gun with which the murder was committed, and then stood by and let Jesse be convicted. Aarons is acquitted, only to be immediately arrested on assault charges in the matter of the policeman he attacked while resisting arrest.

The story's complexity is developed in several ways. First of all, Jesse Aarons is neither a likeable nor admirable character. His alibi for the murder is that he and another man were busying "casing" a supermarket they intended to rob the following evening. His wife, though portrayed sympathetically and widely

regarded as a "decent" person, stands by and allows Aarons to go to prison. Though he ultimately does the right thing, Creighton (Windom), is clearly negligent in his professional duties; besides being an alcoholic who gives Jesse indifferent advice, he was also guilty of using another client's money for a personal debt. Even Judd makes a mistake, calling Aarons' ex-wife to the stand without knowing how she can help. It takes Creighton's willingness to risk his own standing with the bar to get her to reveal the truth. And while Aarons is finally acquitted on the original charges, he is not magically transformed. Early in the episode, he is disdainful of Creighton's efforts to see him get a new trial, even though those efforts jeopardize Creighton's own future. At the end, the closest he comes to acknowledging Creighton's efforts is his acceptance of Creighton as his lawyer in the assault

trial because, as he says, "I owe him one."

One unusual aspect of the show's production during that first season was the size of the writing "staff"; more than two dozen writers worked on the show's twenty-six first season episodes. In a UPI story that appeared during the show's second season, producer Harold Gast remarked that "we have to avoid stereotyped situations and the best way to do that is with fresh writers who haven't been caught up with old ideas that have worked for them in the past." Stephen Young doesn't recall the writing situation as being anything unusual, however, and comments that the show "was kind of an anthology of a sort. I guess Paul Monash, with his background in writing, kind of searched it out that way and felt better and more comfortable dealing with these different writers with a different take on things and to make it as anthology-driven



While the judge (John Zaremba) makes out his grocery list, Judd questions client Brock Peters in COMMITMENT.



as possible."

By the time the series was renewed for a second season, producer/creator Paul Monash (*Peyton Place*) would make social consciousness the keynote of the series. As Monash observed in Dave Kaufman's *TV 69*, "The big challenge will be to have more of the same (controversy), yet not be the same."

In an ABC Television press release dated November 27, 1968, producer Harold Gast commented that, "When something happens that has a vital bearing on what's going on in our society, we get to work on it." Carl Betz went on to describe the series as "an adult show that tackles ideas you don't usually find on television, and we face those problems head on."

The 1968-69 season, for which the series was nominated for an Emmy as Best Drama, dealt with a wide range of topical issues including draft dodging (*IN A PUFF OF SMOKE*), the ethics of organ

transplantation (*TRANSPLANT*), prison reform (*THE DEATH FARM*), alcoholism (*PUNISHMENTS, CRUEL AND UNUSUAL*), child custody and family trauma (*THE CRYSTAL MAZE, RUNAWAY, and VISITATION*), treatment of the emotionally disturbed (*THE GATES OF CERBERUS*), "technological dehumanization" (*EPITAPH ON A COMPUTER CARD*), and race relations (*THE ENDS OF JUSTICE and THE VIEW FROM THE IVORY TOWER*). *THE ENDS OF JUSTICE*, in particular, provoked considerable viewer response, much of it reflecting a viewpoint very different from that expressed in the episode itself.

Despite the controversial nature of its subject matter, the series experienced relatively little network pressure. According to Young, "I don't know that they (the network) had problems with the topics. I do know that they had problems with certain language and they were very fearful about things that might be misconstrued as applying to people who

were alive at the time. Networks were real scared about a lot of that stuff, but I don't think, topic-wise, there was anything they shied away from that I know of."

The show remained a critical success, though it failed to garner high Nielsen ratings. Much of its critical approbation centered on the fact that it offered no easy answers, a tendency that may, in fact, have limited its popular appeal. Betz, in the same November press release, says "I believe another factor in favor of our series is that fact that although I play a defense attorney, my clients aren't automatically acquitted. Some stories end with the jury still out and apt to vote either way. Audiences don't necessarily like all the ends neatly tied up. They like the chance to make up their own minds".

The second season featured only a handful of the murder mysteries that had dominated the first season (notably *THE*



SOUND OF THE PLASTIC AXE and the two-part THE HOLY GROUND) but was also highlighted by an unusual crossover similar to 1996's two-parter on *Law and Order* and *Homicide:Life on the Street*. In LAW AND ORDER BLUES, Judd defends an African chieftain (Brock Peters) who was arrested for murder by the officers of *Felony Squad*, a program that was also produced by Judd producer, Harold Gast.

The series was cancelled at the end of its second season despite its critical acclaim. Stephen Young was working on his role in the George C. Scott film *Patton* when he got the word and voiced the dismay of his co-star and production crew: "Sure, it was disappointing. You just finally felt you were establishing something and it was getting a lot of critical acclaim at the time and it was looked on as a notch above the regular TV fare that was on at the time....I'm sure the cancellation was a big, big disappointment to Carl. I think we probably would have gone on longer....in fact, it really was going to be picked up a third year but because Paul Monash, who was also producing *Peyton Place*, had a problem with the network regarding that show, I think the network just chose to get rid of both shows. I also think the time slot was not the best, but that's part of the business."

Given the fact that the show's emphasis was much more on "dialogue" than "action" (a good half of most episodes more took place in the courtroom), the show's dramatic effectiveness was very much determined by the quality of the performances of its weekly guest stars. In that regard, *Judd* was particularly blessed. In retrospect, the show featured almost all of the best actors working in the medium at the time, including Leslie Nielsen, Ed Asner, Brock Peters, William Windom, Earl Holliman, Mariette Hartley, Diana Hyland, Bradford Dillman, Ida Lupino, Karen Black, Joe Don Baker, Harold Gould, Lloyd Bochner, Norman Fell, James Gregory, Bonnie Bedelia, James Franciscus, Kevin McCarthy, Lee Grant, Arthur Hill (later *Owen Marshall, Counselor at Law* for ABC), James Daly, Gerald S. O'Loughlin, Simon Oakland, William Daniels, Richard Kiley, Joanne Linville, John Dehner (who made two appearances as the flamboyant Byron Shellenback in *A CIVIL CASE OF MURDER*



Standing up to John Larch in THE LIVING VICTIM.

and THE HOLY GROUND), Paul Henreid, Dennis Weaver, Tyne Daly, Jacqueline Scott and Gavin MacLeod, as well as several future Oscar nominees in Cicely Tyson, Jessica Tandy, Richard Dreyfuss and Robert Duvall. (Sharp-eyed viewers can catch an early glimpse of Tom Selleck as the "First Deputy" in the two-part episode, THE HOLY GROUND.)

Duvall, in particular, left a lasting impression on Stephen Young: "He was kind of a regular guy. There was something about him that I liked just inherently as a human being. Most actors, when they come on and are doing the show, you know it's all heightened energy and it's hard to get a sense of people. He sort of stuck out."

Barbara Babcock (who later became famous for her role as Grace on *Hill*

Street Blues) had an irregular role as Judd's secretary, Helen.

In addition to the fifty episodes produced for ABC, the series also spawned two novelizations, both by Lawrence Louis Goldman, who also wrote several scripts for the series. The first of these, simply titled *Judd for the Defense*, has the attorney defending unorthodox college professor Leland Michaels on murder charges after one of his students dies after experimenting with LSD. The second title, *The Secret Listeners*, deals with the issue of illegally obtained tape recordings. Both are unusually well written and extremely faithful to the tone of the series, probably because they were written by an actual scriptwriter for the series.

Besides the Edgar Award presented



for TEMPEST IN A TEXAS TOWN, and the Silver Gavel Award from the American Bar Association for Commitment (both written by series creator Paul Monash), *Judd for the Defense* garnered several other writing and production awards. As mentioned, Carl Betz received the Emmy for Best Actor and the show was nominated as best drama at the 1969 Emmy Awards. The series also won recognition from the National Federation of Press Women, which presented its award for best television script to Gerry Day for the episode entitled TO LOVE AND STAND MUTE. Actress Lee Grant was nominated for an Emmy for her performance in the second season episode entitled THE GATES OF CERBERUS and Bill Mosher won an Emmy for Outstanding Achievement in Film Editing for the episode called AN ELEPHANT IN A CIGAR BOX.

The last first-run episode of *Judd for*

the Defense aired on March 21, 1969. Following its cancellation, series star Carl Betz continued to work in television, doing guest spots on such series as *The Mod Squad*, *Love American Style* and *Barnaby Jones*, while appearing in such made-for-TV films as *Killdozer* and *In Search of America* (which also starred Vera Miles, Howard Duff, Jeff Bridges, Tyne Daly and Sal Mineo). Betz died of lung cancer on January 18, 1978 at the age of 57.

Stephen Young went on to appear in such films as *Patton*, *Rage*, *Soylent Green*, *Lifeguard*, *The Breaking Point*, *The Little Dragons*, *Spring Fever* and *Deadline*. He also produced *The Silent Partner*, a critically-acclaimed thriller written by Curtis Hanson that starred Christopher Plummer and Elliott Gould. Though he still does some acting work, Young is currently a businessman living

in Toronto.

Though less well-known than counterparts like *The Defenders*, *Perry Mason* or even *Owen Marshall, Counselor at Law*, *Judd for the Defense* was one of the strongest dramatic series of its time, and helped pave the way for the more "adult" crime drama and legal series that eventually followed. Not that the series has been forgotten. For example, in the off-beat comedy *Strange Brew*, starring Rick Moranis and Dave Thomas, one punchline is "Chuck Norris for the defense," a clear reference to *Judd*.

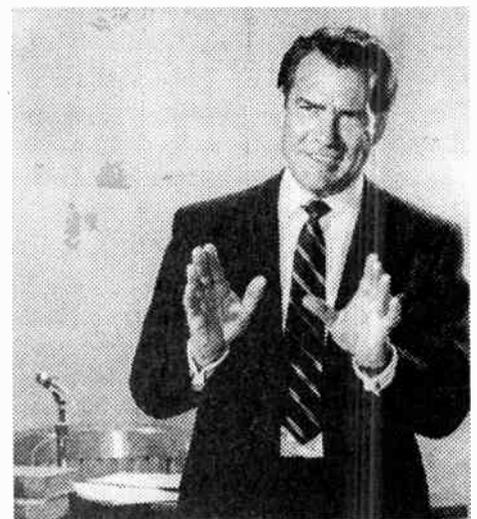
Co-star Stephen Young offers some final thoughts:

"Some of the performances by the guest people that were on were very good and, for its time, I think it was quite admirable. My brother is a criminal attorney in Canada, one of the top criminal lawyers in the country, so it was fun because he had just graduated and here I was playing a criminal attorney on television and that was kind of neat. And he thought the show was pretty decent."

- Barry Donnelly

Barry Donnelly teaches high school English, and has written for such diverse publications as The Armchair Detective, Ideas Plus, and Hardboiled, a mystery digest.

Judd for the Defense can currently be seen as part of the Crimestoppers programming block on Nick at Nite's TV Land.



Season 1, 1967-68:

TEMPEST IN A TEXAS TOWN (9/8/67)

Judd defends a young man accused of murdering two teenage girls, and the trial becomes that of an entire community
Christopher Jones, Pat Hingle, James Davidson, Judy McConnell, Doreen Lang, Lane Bradford, Jim Henaghan, Shirley O'Hara, Patti Petersen, Charles Rome Smith, Bill Hickman, John Craven, William Newland, Maurice McEndree, Russell Thorson, Nancy De Carl, James Anderson, George Sims
Written by Harold Gast, Leon Tokatyan, Paul Monash (s);
Directed by Harvey Hart

THE DEEP END (9/15/67)

Judd defends a schooner captain accused of murdering his crewman and three charter passengers
Leslie Nielsen, Beverly Garland, William Smithers, David Renard, Daniel Ades, Jack Garner, Pepe Calahan, Nelson Olmstead, Paul Napier, Herbert Voland, Martin Blaine, Eileen Baral, Richard Krisher, Kay Stewart, Sam Chew Jr., Alan Wurtzel, James Chandler
Written by Saul Levitt; Directed by Seymour Robbie

THE OTHER FACE OF THE LAW (9/22/67)

A racketeer pays Judd to take on the murder case of an ex-policeman who works for him
Robert Viharo, Ed Asner, Ben Aliza, Jeff Corey, John Doucette, Paul Newlan, Lee Krieger, Barbara Baldwin, Joyce Taylor, Richard Bull, Stuart Nisbet, Scott Hale, E.J. Andre, Ed Long, Shary Marshall
Written by Ellis Kadison, Joel Kane; Directed by Robert Butler

A CIVIL CASE OF MURDER (9/29/67)

Judd takes a custody case involving a pro quarterback, and finds he must prove his client innocent of murder
Daniel J. Travanti, Brooke Bundy, Clint Howard, Scott Brady, Virginia Christine, Ford Rainey, John Dehner, Alan Hewitt, Alice Nunn
Written by Halsted Welles; Directed by Boris Sagal
Portions of this episode were filmed in the home of director Sagal

SHADOW OF A KILLER (10/6/67)

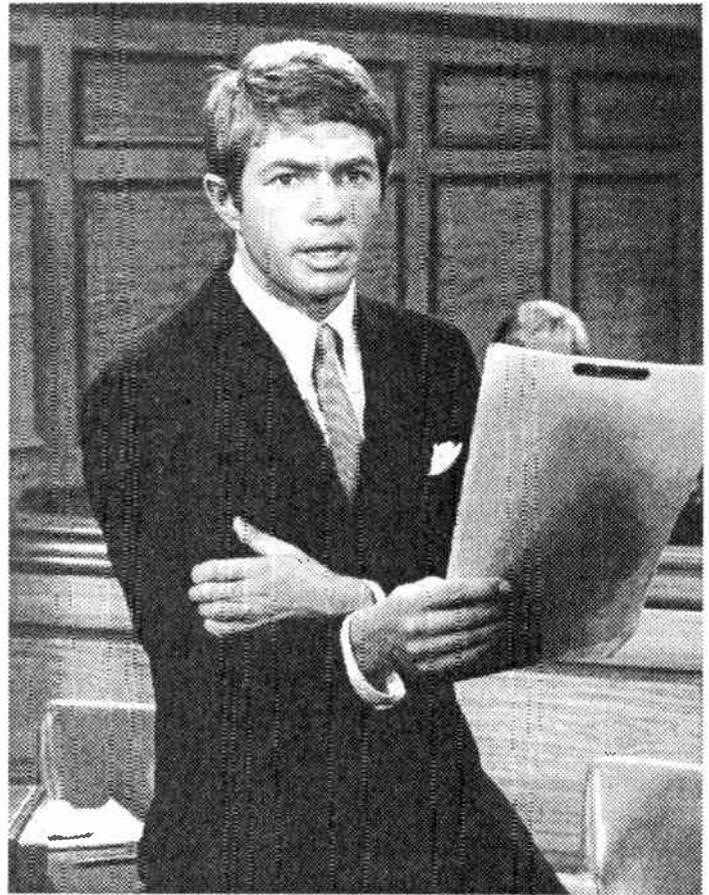
Judd defends a young unmarried mother who is desperately trying to shield the real criminal, the father of her child
Quentin Dean, Joe Don Baker, Harold Gould, Vincent Gardenia, Charles McGraw, Woodrow Parfrey, Betsy Jones Morehead, Ellen Corby
Written by Sheldon Stark; Directed by Leo Penn

CONSPIRACY (10/13/67)

A prominent architect is being vilified by a ruthless ex-police chief as the instigator of the Mayor's assassination
James Daley, Kevin McCarthy, Leora Dana, Kim Darby, Joseph Perry, John Considine, Harry Townes, Gene Lyons, Dick Hudkins, Bartlett Robinson, James McCallion, Jay Lanin, Peter Brocco, George Sawaya
Written by Meyer Dolinsky, Leo Lieberman, ; Directed by John Erman

THE CONFSSIONAL (10/20/67)

Judd defends a wealthy young man who voluntarily signs a confession to a long-unsolved murder
Burr deBenning, Chill Wills, Lurene Tuttle, Richard Anderson, James Westerfield, Hal Baylor, Linda Gamble, Marilyn Devin, Percy Helton, Nydia Westman, Elmer Modlin, Paul Prokop, Jim Boles, Milton Selzer
Written by William Froug; Directed by Alex March



CITIZEN RITTER

DEATH FROM A FLOWER GIRL (aka DEATH FROM A FLOWER CHILD; 11/3/67)

Judd reluctantly defends a girl of the new generation who has shot her lover
Katherine Justice, Andrew Duggan, Morgan Sterne, Gene Raymond, Ken Lynch, Frederic Downs, Booth Colman, Penelope Gillette, Martine Bartlett, Helena Nash, Jack Bannon
Written by Stanford Whitmore, Irving Gaynor Neiman, David Davidson (s); Directed by William Hale

CITIZEN RITTER (11/10/67)

In Judd's absence, Ben agrees to defend a father who's killed an abortionist
Murray Hamilton, Paula Wayne, Norma Crane, Stacey Maxwell, Jon Lormer, Ray Girardin, Mary Benoit, Barbara Babcock, Isobel Jewell, Ken Strange, Lloyd Gough, John Copage, Sid Clute, Vic Tayback, James Vickery, Rosemary Eliot
Written by Sheldon Stark, Jack Jacobs (s), Lawrence L. Goldman (s); Directed by Alex March

THE MONEY FARM (11/17/67)

Judd defends a hot-tempered, self-made businessman who is accused of murder
James Whitmore, Martha Hyer, William Mims, Diana Muldaur, Peter Hobbs, Amzie Strickland, Ralph Montgomery, Alan Oppenheimer, Austin Willis, William Phipps, Dick Balduzzi, Vaughn Taylor
Written by Anthony Terpiloff; Directed by Ralph Senensky



Judd questions an unusual witness (Carmen Matthews) in *To Kill a Madman*.

TO KILL A MADMAN (11/24/67)

Judd defends a seemingly innocent client so well that he almost helps free a schizophrenic killer

Len Birman, William Schaller, Carmen Mathews, Jay Jostyn, Jason Wingreen, Burt Douglas, Natalie Trundy, Syl Lamont, Henry Evans, Raynold Gideon, Morgan Jones, Jacques Denbeaux

Written by Robert Lewis; Directed by Larry Peerce

COMMITMENT (12/1/67)

Judd discovers his commitment to the law when he wins a reprieve from a life sentence for a habitual offender

Brock Peters, William Windom, David Sheiner, Cicely Tyson, John Zaremba, David Sheiner, George Murdock, Bob Williams, Elizabeth Harrower, Steve Ferry, Barry Cahill, Jason Johnson
Written by Paul Monash; Directed by Robert Butler

TO LOVE AND STAND MUTE (12/8/67)

Judd represents a deaf mute couple at an adoption hearing

Tom Troup, Loretta Leversee, Ruta Lee, Edith Atwater, Jenny Maxwell, Sheila Larken, Shirley O'Hara, Eddie Carroll, John Carter, Barbara Babcock, Eunice Christopher, William Sargent, Douglas Hume, Rusty Lane, Clark Howat, Hal K. Dawson, Pat Tidy, Arthur Peterson, Jim Drum
Written by Gerry Day; Directed by Michael Caffey

THE LIVING VICTIM (12/15/67)

Judd opposes a respected District Attorney's case to defend a gangster he believes to be innocent of murder

John Larch, Joan Hackett, Ruth Massey, Robert Alda, William Wintersole, Don Hammer, Sam Gilman, Dean Harens, Robert Ball, Edith Evanson
Written by Harold Gast; Directed by William Hale

FIREBRAND (12/22/67)

When Judd kills a Mexican labor agitator's son in a fight for a gun, he then has to defend the father against the charge of a murder he may hang for but didn't commit

Rodolfo Hoyos, Mark Lenard, Perry Lopez, Anna Mizrahi, Peter Whitney, Bob Steele, Christian Anderson, Ralph Maurer, Ken Mayer, Sydney L. Mason, Voltaire Perkins, Jan Burrell
Written by Frank Paris; Directed by Alex March

EVERYONE LOVED HARLAN BUT HIS WIFE (12/29/67)

Judd tries to patch up the marriage of two of his friends, then finds himself defending the wife against the charge of murdering her husband

Vera Miles, Charles Drake, Claude Akins, Noah Keen, Margot Jane, Paul Fix, Michael Fox, Cleo Tibbs, Adrienne Marden, Pitt Herbert, Jeff Morrow

Written by James M. Miller; Directed by Gerald Mayer

THE FALL OF A SKYLARK - THE TRIAL/THE APPEAL (2 parts; 1/5/68, 1/12/68)

Judd, defending a devil-may-care young man accused of murder, gets little cooperation from his client, with predictable results
Bradford Dillman, Diana Hyland, Malachi Throne, Barry Morse, John Kellogg, Lee Bowman, Joe Mantell, June Dayton, Karl Swenson, Walter Brooke, John D. Chandler, Harry (Dean) Stanton, Dabbs Greer, Hal Smith, George N. Neise, Phil Chambers, Thom Carney

Written by Andy Lewis; Directed by Boris Sagal

NO LAW AGAINST MURDER (1/19/68)

Judd, fulfilling an obligation, defends a sheriff he believes guilty in a civil rights case

James Jeter, R.L. "Tex" Armstrong, John Ward, Earl Holliman, Jacqueline Mayo, Hank Patterson, Richard Jury, John J. Fox, G.D. Spradlin, Jason Evers, Mariette Hartley, Frank Maxwell, Bo Hopkins, Garrett Myles, Brett Pearson, James Dobson, Bing Russell

Written by Harold Gast; Directed by Boris Sagal

THE GRAND OLD MAN (1/26/68)

Ben and a young client cooperate with the District Attorney to pin a murder on a syndicate member

Christopher Connelly, Joe Maross, Albert Dekker, Alfred Ryder, Warren Kemmerling, Priscilla Morrill, Lin McCarthy, Herbert Bress, Alan Hewitt

Written by Dave and Andy Lewis; Directed by Boris Sagal

WHAT YOU CAN DO WITH MONEY (2/2/68)

For old time's sake, Judd agrees to defend a woman's husband who's accused of murdering a man who attacked her

Charles Aidman, Janice Rule, J.D. Jones, Robert Rothwell, William Jordan, Whit Bissell, Roy Poole, Albert Salmi, Pamela Dunlap, Fernando Roca, Robert Easton

Written by Harold Gast, William Froug; Directed by Boris Sagal

THE KINGDOM OF THE BLIND (2/9/68)

Judd defends a blacklisted Hollywood writer who's accused of murdering the producer who had him under contract

Ida Lupino, Tim O'Connor, Jane Elliot, Patricia Barry, Marvin Brody, James Seay, Elmer Modlin, Dennis Cross, William Bryant, Lawrence Dobkin, Linda Burton, Riza Royce
Written by John W. Bloch; Directed by Christian Nyby

THE DEVIL'S SURROGATE (2/23/68)

A young priest accused of murder becomes Judd's most unusual client

James Franciscus, Karen Black, Lloyd Nolan, Larry Gates, Stewart Bradley, David Lewis, Jason Wingreen, Ned Weaver, Robert Lipton, Warren Miller, Warren Miller, E.A. Sirianni, Patsy Garrett

Written by William Kelley; Directed by Larry Peerce

SQUARE HOUSE (3/1/68)

Judd becomes involved with a parolee when he tries to help a friend who runs a criminal rehabilitation center

Robert Duvall, Simon Oakland, Collin Wilcox Horne, Robert Foulk, Robert Karnes, Hugh Marlowe, Sydney Smith, John Hubbard, Walter Burke, Raymond Mayo, Jeff Corey, Scott Garrett, Phillip Terry

Written by Arthur Rowe; Directed by Alex March

THE WORST OF BOTH WORLDS (3/15/68)

Judd tangles with juvenile authorities when he wins a new hearing for a young client

Luke Halprin, Frank Marth, Pippa Scott, John Randolph, Malcolm Atterbury, Jo Ann Harris, Anne Barton, Arthur Space, Byron Morrow, Richard Angarola

Written by Norman Borisoff; Directed by George McGowan

YOU REMEMBER JOE MADDOX (3/22/68)

Judd becomes involved in the problem of a man he unintentionally helped put out of work

Kevin McCarthy, Colleen Gray, Patricia Hyland, Simon Scott, Ray Stricklyn, Martin West, Roger Perry, Roy Engel, Parley Baer, Ed Prentiss, June Vincent, Christopher West, H.M. Wynant, Mike Farrell

Written by Franklin Barton; Directed by George McGowan

Season 2, 1968-69:

IN A PUFF OF SMOKE (9/27/68)

The legality of the conscription law is at issue when Judd and Ben defend a lawyer accused of murdering a draft-evading client

Katharine Houghton, Robert Forster, Jack Ging, Zalman King, Barry Atwater, Logan Ramsey, Don Keefer, Floyd Mutrux, Kevin Coates, Ray Girardin, Rusty Lane, Francis De Sales, Barry Cahill, Charles Shell

Written by Harold Gast; Directed by Richard Colla



The partners confer in **BORDERLINE GIRL**.

TRANSPLANT (10/4/68)

An apparent case of medical malpractice turns into murder when Judd's client is accused of killing a seaman in order to use his heart in a transplant operation

John Vernon, Lloyd Bochner, Julie Sommars, Richard Bull, Ivor Barry, Phyllis Hill, Dillon Evans, Teru Shimada, Milt Kogan, Norman Burton, Byron Morrow, Cecile Ozorio, Gilbert Green

Written by William Kelley; Directed by Walter Grauman

THE ENDS OF JUSTICE (10/11/68)

Judd must simultaneously get justice for a black man wrongfully convicted of murder and keep the man's militant son from starting a riot

Bernie Hamilton, Georg Stanford Brown, Paul Lambert, Dabney Coleman, Tom Palmer, Larry Linville, David Moody, Jim Drum

Written by Charles A. McDaniel; Directed by John Moxey

THE NAME OF THIS GAME IS ACQUITTAL (10/18/68)

Judd takes the case of a fellow lawyer, only to find himself getting emotionally entangled with the attractive female attorney

Patricia Crowley, Clarke Gordon, Virginia Capers, Don Hammer, Joe Higgins, Ralph Montgomery, Oliver McGowan, Jack Searl, Stan Becker

Written by E. Arthur Kean; Directed by Alex Singer

SOUND OF THE PLASTIC AXE (10/25/68)

Judd wades through the drug-clouded world of a hippie group when he defends a very young recording tycoon charged with the murder of his wife

Robert F. Lyons, Norman Fell, Peter Haskell, Dennis Oliviera, D'Urville Martin, Peter Hobbs, Erin O'Reilly, Richard McMurray, Peter Dawson, Mike Farrell

Written by James M. Miller; Directed by Richard Colla

THE DEATH FARM (11/1/68)

Judd opens up a prison scandal when he volunteers to defend a prison-farm fugitive who tells of brutality and murder condoned by prison authorities

Wright King, Bonnie Bedelia, James Gregory, Arch Johnson, Woodrow Parfrey, Robert Sorrels, Jerry Harper, Thom Carney, Howard Dayton, Sarah Taft, Bobby Johnson, Harry Northup

Written by Robert Lewin; Directed by John Moxey

WEEP THE HUNTER HOME (11/8/68)

Judd is called in on a phoney kidnapping case that revolves around a father's outrage over his son's suspected homosexuality

Harold Gould, Richard Dreyfuss, Peter Jason, Dana Elcar, Priscilla Morrill, Ben Hammer, Morris Erby, Dusty Cadis

Written by Mel Goldberg, Arthur Singer; Directed by Lamont Johnson

THE GATES OF CERBERUS (11/15/68)

Judd fights for the distribution rights of a film exposing conditions in a mental hospital

Sam Wanamaker, Lee Grant, Phil Burns, Martin E. Brooks, Virginia Vincent, Stuart Margolin, Jack Donner, Maidie Norman, Len Lesser, Russell Thorson, Christine Burke

Written by John W. Bloch; Directed by Leo Penn

MY CLIENT, THE FOOL (11/22/68)

An incident in a paternity suit becomes the tool of an old enemy of Judd's -- a district attorney who sees his chance for revenge in a morals case against Ben that becomes an attack on Judd's whole firm

Arthur Hill, Donna Baccala, Gregory Morton, Dan Ferrone, Ariane Quinn, Jock Livingston, Raymond Guth, Jacques Aubuchon, Guy Wilkerson, Harry Holcombe, Lara Lindsay, Joseph Trepiak, Elmer Modlin, Laura Rose, Byrd Holland

Written by Alvin Sapinsky; Directed by Walter Doniger

PUNISHMENTS, CRUEL AND UNUSUAL (12/6/68)

To successfully defend his client, a former alcoholic, Judd must force the Judge to admit his own secret alcoholism
James Daly, Jessica Tandy, David Sheiner, Charles McGraw, Cloris Leachman, Jim Boles, Fred Sadoff, Meg Wyllie, Walter Matthews, Ernie Brown, Dennis McCarthy

Written by Charles A. McDaniel; Directed by Lamont Johnson

THOU SHALT NOT SUFFER A WITCH TO LIVE (12/13/68)

To defend his client from a charge of assault -- on a witch -- Judd must demonstrate that no one is immune to superstition and belief in witchcraft

Linden Chiles, Betty Field, Patricia Smith, John Lasell, Kenneth Tobey, Nydia Westman, Charles Irving, Richard Hale, Pat Patterson, Olive Dunbar, John Ward

Written by Robert Lewin; Directed by Leo Penn

A SWIM WITH THE SHARKS (12/20/68)

A frightened longshoreman leads Ben and Judd into a case involving union corruption on the waterfront

Gerald S. O'Loughlin, Simon Oakland, Pamela Dunlap, Richard Davalos, Val Avery, Maxine Stuart, William Wintersole, Jonathan Lippe, Hagan Beggs, Douglas Henderson, Fleurette Carter, Sydney Smith, Bob Padilla

Written by Barry Oringer; Directed by Jud Taylor

THE CRYSTAL MAZE (1/3/69)

Named guardian of an orphaned baby, Judd must learn the truth about the child's family and determine her future
Margaret Leighton, Brian Bedford, Penny Fuller, Carrie Snodgrass, Dabbs Greer, Barry Russo, Sam Elliott, Mary Gregory, Bill Quinn, Doreen McLean, Tracy Weaver, Trevor Weaver, Angela Ruman, Andrea Ruman

Written by John W. Bloch; Directed by John Erman

BORDERLINE GIRL (1/10/69)

Judd challenges tradition as he tries to save his simple-minded client from a life sentence and get her the help she needs
Brooke Bundy, Geraldine Brooks, Michael Larrain, Jay C. Flippen, Sandy Kenyon, Jeanne Bates, Biff Elliott, Douglas Hume, Lola Fisher, Ann Lonergan

Written by Harold Gast; Directed by Boris Sagal

EPITAPH ON A COMPUTER CARD (1/17/69)

Judd defends a man whose life and career are ruined by a computerized credit investigation

William Daniels, Peter Donat, Jacqueline Scott, Don Porter, Frank Campanella, Betsy Jones-Moreland, Lawrence Parke, Lloyd Gough, Tyler McVey, Maurice Manson, E.A. Siriani

Written by E. Arthur Kean; Directed by Leo Penn

THE POISONED TREE (1/24/69)

Judd challenges the legality of a confession obtained by a court-appointed psychiatrist

Nancy Wickwire, Melissa Murphy, Lonny Chapman, Michael Strong, Wayne Heffley, Stephen Roberts, Richard Anders, Jan Burrell, Steven Gravers, Marcelle Fortier, Bruce Kirby, Sid Conrad, Nellie Burt, Jan Peters, Dennis Patrick, Jon Kowal

Written by Roger H. Lewis, Les and Tina Pine (s); Directed by Leo Penn

LAW AND ORDER BLUES, PART 2 (1/31/69)

Judd implicates, then clears Sgt. Sam Stone in his defense of an African citizen accused of murder

Howard Duff, Dennis Cole, Brock Peters, Ed Asner, Larry McCormick, George Ives, Russ Conway, Alan Reed Jr., Ted Ryan, Judy Farrell

Written by Harold Gast; Directed by William Wiard

Conclusion of a 2-part crossover story begun on *Felony Squad*

BETWEEN THE DARK AND THE DAYLIGHT (2/7/69)

The drug scene hits an affluent suburb, and Judd is called upon to defend a teenage informant who has been framed
Clive Clerk, Ronny Howard, Harry Townes, Louise Latham, Ford Rainey, Richard Anderson, Brad David, Kevin Coughlin, William Sargent, Terri Messina, Michael Margotta, Doris Singleton, Lane Bradbury, Peter Madsen, Phillip Pine, Ben Wright

Written by John W. Bloch; Directed by John Erman

THE HOLY GROUND: THE KILLING/THE KILLERS (2 parts; 2/14/69, 2/21/69)

Judd becomes involved with a Big Sur religious cult dominated by a colorful but suspect "guru"

Richard Kiley, Joanne Linville, Edward Binns, John Dehner, Walter Brooke, Ronald Feinberg, Gerald Hiken, Winston DeLugo, Tom Selleck, James Goyette, Henry Oliver, Terry Haskin, John Zaremba, Louie Elias, Shirley Meline (voice), Mari Oliver (voice), John Chilton (voice), Geoffrey Lewis (voice)

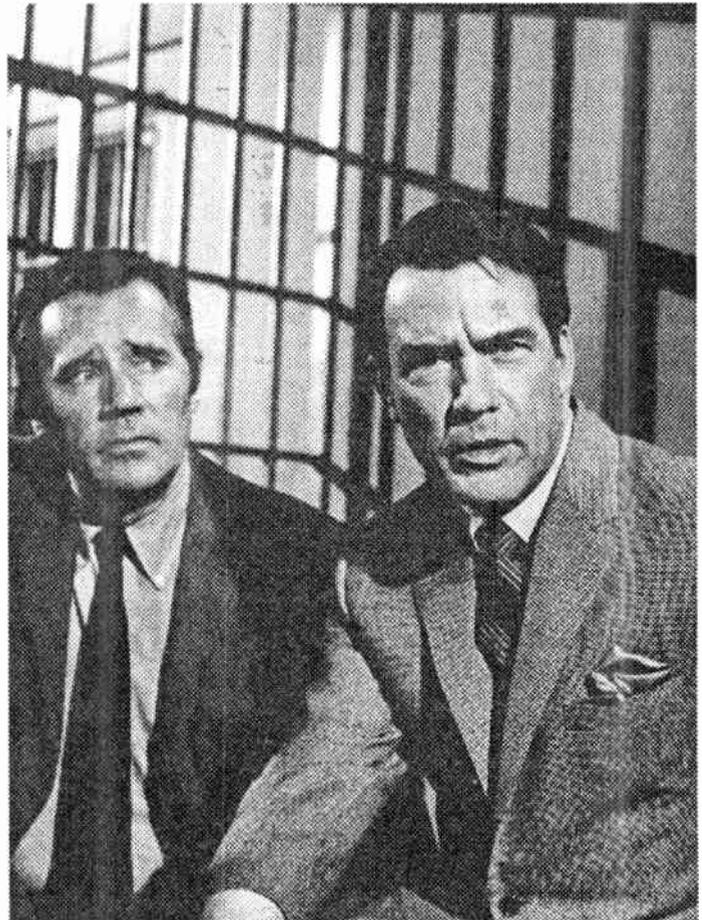
Written by William Kelley; Directed by Leo Penn

AN ELEPHANT IN A CIGAR BOX (2/28/69)

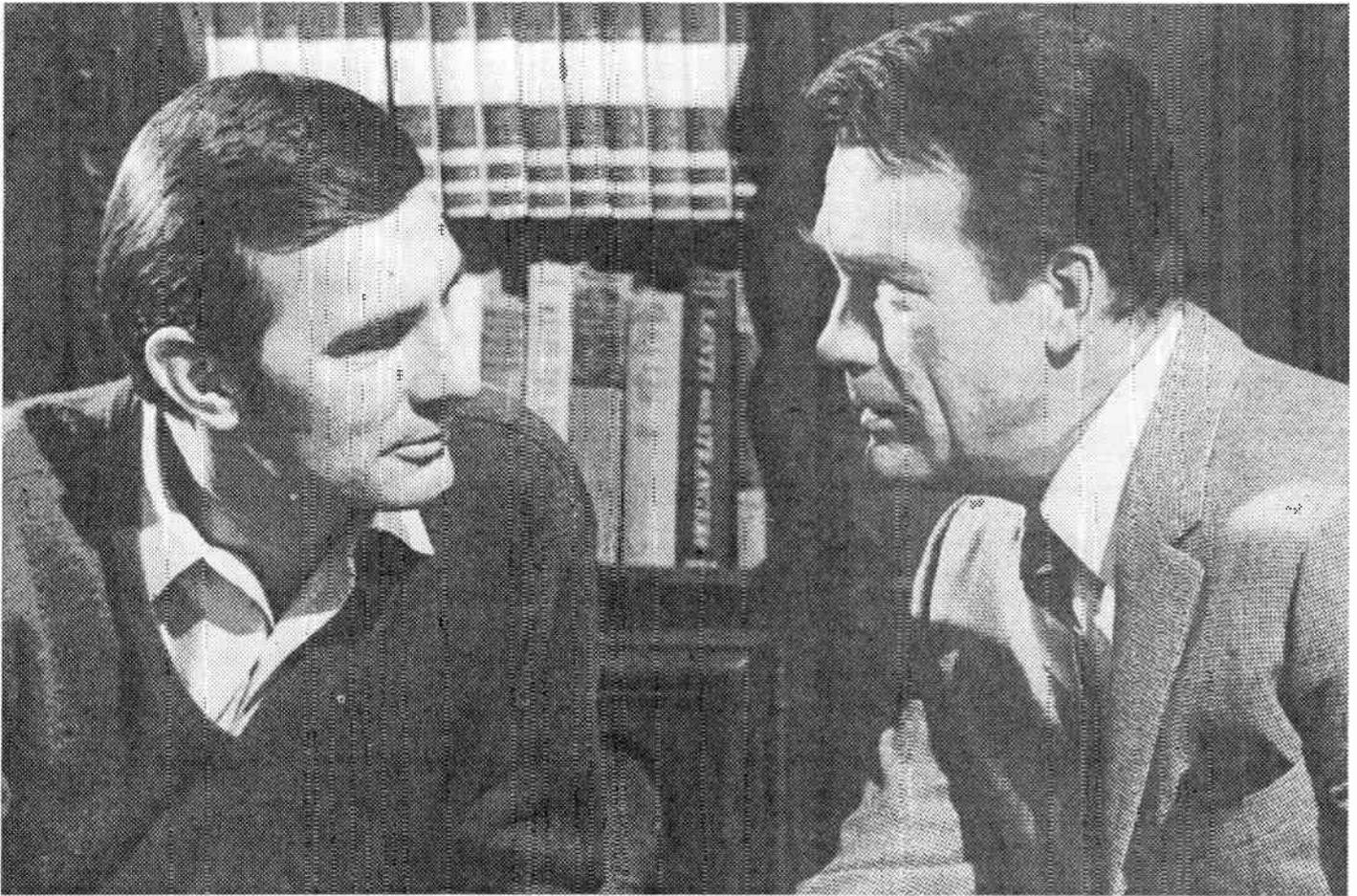
A delightful, middle-aged refugee with no respect for the law gives Judd a hard time

Paul Henreid, Joanna Barnes, Hanna Landy, Charles Grodin, Patricia Stich, Douglas Bank, Gerald York, Ed Barth, Betty A. Smith, Bert Holland, John Hoyt, Don Torres, Judy Farrell

Written by Robert Lewin; Directed by Charles Dubin



LAW AND ORDER BLUES: Judd has a jailhouse conference with Sgt. Sam Stone (Howard Duff) of *Felony Squad*.



THE VIEW FROM THE IVORY TOWER, with guest star Dennis Weaver.

THE VIEW FROM THE IVORY TOWER (3/7/69)

A university professor is threatened with cancellation of his contract because he invited a controversial student revolt leader to lecture on campus

Dennis Weaver, Al Freeman Jr., Lisabeth Hush, Ivor Francis, Tyne Daly, Bebe Allan, George Furth, Carmen Argenziano, Les Tremayne, Simon Scott, Ian Wolfe

Written by Alvin Sapinsley; Directed by Leo Penn

RUNAWAY (3/14/69)

Parental interference in the life of a runaway daughter results in death, unhappiness, and a broken heart

Jacqueline Scott, Susan Anspach, Jeff Pomeranz, James Broderick, Frank Maxwell, David Lyman, George Sperdakos, Laurence Haddon

Written by E. Arthur Kean; Directed by Leo Penn

VISITATION (3/21/69)

An unfair divorce and custody agreement leads to desperate emotions and an accidental death

Jack McMartin, Joanna Moore, Elizabeth MacRae, Gavin MacLeod, Noam Pitlik, Jonathan Kidd, J. Edward McKinley, Bille McMickel, Kenneth MacDonald, Julia Black, Mark Dymally, Sean Kelly, Mike Masters, Jay Robinson, Duke Cigrang

Written by Jack Morse; Directed by Michael O'Herlihy

Related:

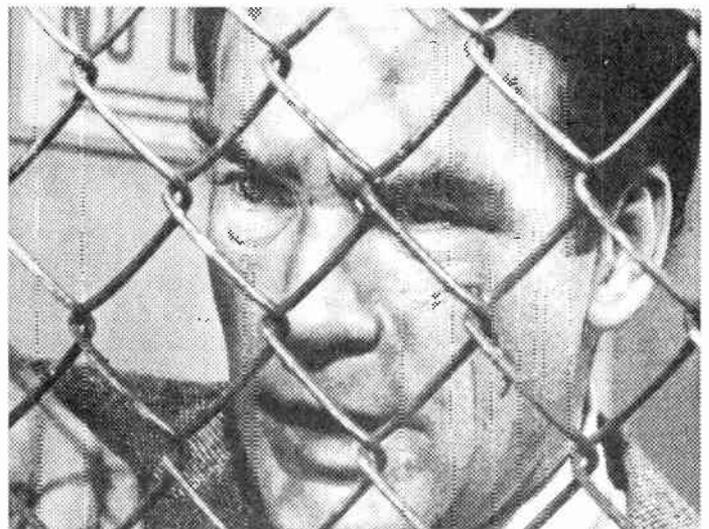
Felony Squad: LAW AND ORDER BLUES, PART 1 (aka IN FRANCE THEY SAY, "LE FLIC"; 1/31/69)

Sgt. Sam Stone tries to help an African official who is swindled by a crooked American businessman

Howard Duff, Dennis Cole, Ben Alexander, Brock Peters, Morgan Sterne, Larry McCormick, Hal Frederick, Edward Kines Crawford, Mimi Dillard

Written by Harold Gast; Directed by George McCowan

First part of a crossover story concluded on *Judd For the Defense*





The Lone Ranger - 221 episodes, ABC

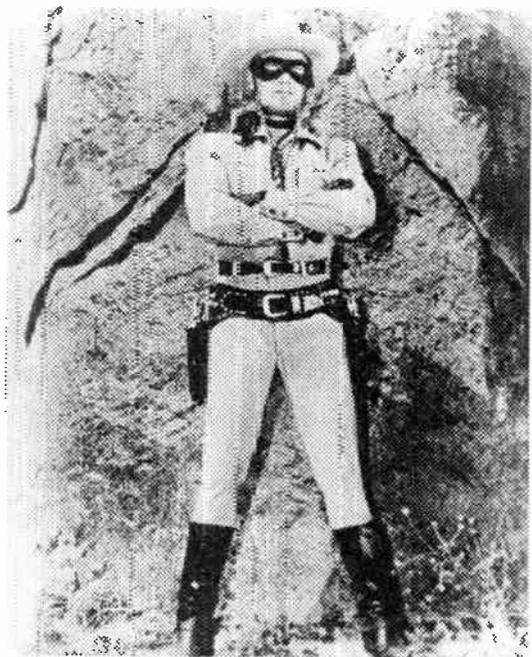
Regular cast:

The Lone Ranger - Clayton Moore (Seasons* 1, 2, 4 & 5),
John Hart (Season 3 only)
Tonto - Jay Silverheels

Semi-regular:

Dan Reid - Chuck Courtney (SHEEP THIEVES, EL TORO, and
Season 4)

*Season numbering based on production, not airing, as some
seasons consisted entirely of repeat broadcasts



Every decade has its television heroes. In the 1990s, real-life characters in real-life situations prove that human frailties and flaws can make a hero even more heroic (*NYPD Blue*, *ER*). In the 1980s, tough guys with tough sounding names graced the small screen, fighting crime and defying death (*Knight Rider*, *MacGyver*, *Magnum, p.i.*). In the 1970s, law enforcement and private investigation personnel elevated car chases to de rigeur status (*Starsky & Hutch*, *The Streets of San Francisco*, *Barnaby Jones*). In the 1960s, spies enjoyed a vogue position, thanks to the popularity of the James Bond franchise and the geopolitical c-

mate tempered by the Cold War (*Get Smart*, *The Man From U.N.C.L.E.*, *I Spy*).

In the 1950s, the American frontier served as the landscape for the relatively new frontier of television programming with the western genre adding cowboys to the hero roster. (*Wells Fargo*, *Wyatt Earp*, *Gunsmoke*).

At the beginning of television's post-modern era, i.e., post-1948, *The Lone Ranger* pioneered the path for westerns to gain a place among the smorgasbord of situation comedies, live dramas, variety shows and children's programming which blanketed the television landscape in the medium's infancy.

The Lone Ranger's pre-history deserves mention. On October 10, 1925, an historic moment in radio occurred as Detroit radio station WGHP began broadcasting, the call letters indicating its owner, George Harrison Phelps. Five years later, George Trendle, along with partners John Kunsky and Harold Pierce, bought WGHP for \$250,000, changing the name quickly to WXYZ, a.k.a. "the last word in radio." Two stations joined the flagship, both enjoying call letters easy to remember because they formed words – Grand Rapids stations WASH and WOOD. Expansion continued as the owners formed a regional network for-

mally known as the Michigan Radio Network.

As movie theater owners, Kunsky and Trendle knew the value and challenge of marketing entertainment to a mass audience. However, Trendle saw a niche that wasn't quite being filled in the programming area. Legend has it that a conversation between Trendle and Pierce led to the formation of a franchise so powerful, one might analogize that it was the Babe Ruth of radio programs. Dick Osgood recounted this conversation -- now legendary to radio historians -- in his tome on the first half-century of WXYZ, *Wyxie Wonderland* (1981).

In the conversation between Trendle and Pierce, the former responded to the latter's positive comment on the network's police drama *Manhunters*:

"Cops and robbers have always been good box office, Howard. And I've been thinking of something else that always did well for us in the theaters. We never did bad business with a good Western. In fact, we did good business with bad Westerns. I've got a character in mind, Howard. He hasn't taken definite shape yet but..."

Like any other popular culture icon, the Lone Ranger's creation and that of the trademark elements therein invariably cause dispute and controversy over credit, particularly as time moves forward and human memory fuzzes proportionately. Realistically, any character evolves over time and in different versions with no single person responsible for "creating" the character or his/her identifying characteristics, elements or trademarks.

Lone Ranger historian Dave Holland sums up nicely the differences in opinion as to who actually created the Lone Ranger in his exhaustive book *From Out of the Past: A Pictorial History of the Lone Ranger* (1988), giving credit to no one in particular but recognizing Trendle as the galvanizing force behind the character:

"Simply put then, it began with George Trendle. He came up with the idea. He created the program. But -- and here comes the heresy -- someone else named it, someone else wrote it up, someone else created a persona for the Western hero Trendle had vaguely in mind and someone else put him on his feet and made him live. Still, the original



idea was Trendle's."

Holland offers thorough evidence for February 2, 1933 as the first broadcast date of *The Lone Ranger*, frequently considered to be January 30th by WXYZ staffers and the public alike. Fran Striker, a writer from Buffalo, New York whom Trendle had utilized previously, supplied the scripts in the character's formative years, and, according to author James Van Hise in his *Who Was That Masked Man? The Story of the Lone Ranger*, the earliest scripts were based on an earlier western series Striker had written for, *Covered Wagon Days*.

Almost immediately, *The Lone Ranger* galloped furiously to success, indicating near-universal appeal and a long, healthy life on radio, ending some two decades later, in 1954.

The Lone Ranger contained several

elements now instantly recognizable and identifiable to the character, such as the silver bullets which symbolize the Masked Man's value of life; the mask which protects his identity; Tonto, who accompanies the Lone Ranger on his travels; and the wonder horse, Silver.

Not all of these elements were present at the very beginning, however. The familiar call of "Hi-Yo, Silver!" was created when actor George Seaton, who originally voiced the role, couldn't carry off a convincing signature laugh for the character to emit as he departed.

Van Hise refers to another addition: "Tonto joined around the fourth show as it was difficult writing a story in which the main character could only communicate twists in the story by telling his horse." The role of Tonto was played throughout the radio series by John Todd.

Additional exposition was, of course, handled by the narrator, Brace Beemer, who would eventually take over the role of the Lone Ranger in 1941, following the death of Lone Ranger #2, Earle W. Graser (Seaton had since gone on to become a movie director; likely best known for *Miracle On 34th Street*).

On a more personal level, Van Hise cites excerpts from Fran Striker's first script: "... Few men had dared to defy this LONE RANGER, and those that had were found dead," thereby indicating that the Lone Ranger's determination to wound rather than kill evolved some time after his creation (similar to pulp hero Doc Savage, who was ruthless in his first two adventures). These elements can all be found within the stories, but the strongest association may come from a certain piece of music which can also be found outside the Lone Ranger domain.

The *William Tell* Overture has accompanied the Lone Ranger since the first broadcast and its link is unmistakable. Classical musicians and classical music aficionados will note that pieces of the overture, not the entire overture, accompany the program. To cite a quote that has been credited to many sources: "An intellectual is someone who can listen to the *William Tell* Overture and not think of the Lone Ranger."

The Lone Ranger was first brought



The masked man makes his big screen debut.

to the screen in a 1938 Republic serial of the same name, which recounted his origin pretty much according to the mythos since established by the radio show. Lee Powell played the title role, though his Ranger dialogue was dubbed by Bill Bletcher. The look of the Ranger in the serial is different than what the public has become accustomed to, however, in that the mask completely covers the face, like a bandana with eye-holes.

A second serial, *The Lone Ranger Rides Again*, was produced by Republic the following year, this time starring Robert Livingston (also dubbed by Bletcher). Tonto was played by Chief Thunder Cloud in both films. Edmund Cobb has a small role in the first serial, and Glenn Strange appears in the second. Both would put in multiple appearances in the TV series. Seeing the potential of repackaging its product, Republic edited the '38 serial down to feature-length and released it under the title *Hi-Yo Silver*, based on the Lone Ranger's famous cry. Unfortunately, the only surviving prints of either serial are Mexican prints with Spanish subtitles.

On September 15, 1949, *The Lone Ranger* made his television debut on ABC with the first episode of a trilogy that introduced the title character's back story. ENTER THE LONE RANGER, THE LONE RANGER FIGHTS ON and THE LONE RANGER'S TRIUMPH generally matched the character's origin as presented on the radio program. The radio series, however, didn't relate present the tale until 1941. The first version of the origin was in the 1938 serial, and it would be modified before becoming canonical.

In the story, Captain Dan Reid leads a squad of Texas Rangers in pursuit of notorious outlaw Butch Cavendish and his gang, the former group also including Captain Reid's younger brother. Unfortunately, a double-agent guide named Collins leads the Ranger squad into a trap at Bryant's Gap, allowing Cavendish to spearhead an ambush. (In the serial, the Rangers are on their way to deal with a crooked politician's power grab, when they are ambushed by his minions)

Incredibly, but barely, the younger Reid survives and manages to make his way towards a stream and shade. Fate steps in as Tonto, a long-lost childhood

friend of Reid's, discovers the deadly results of the ambush and the lone survivor. Calling on Indian lore, Tonto ministers the stricken Reid back to health.

Tonto's observation of Reid being the 'lone Ranger' to survive the ambush provides a moniker. Inspired to track down those responsible for the deaths of his Ranger brethren and real-life brother, Reid vows to capture the bandits and bring them to justice.

Ever observant, Tonto points out that the Cavendish gang knows Reid's face and will kill him if discovery occurs. With Reid needing a disguise, Tonto makes the famous mask from Captain Reid's vest. Tonto then adds a sixth grave to the five he has already dug for the slain Rangers. However, this sixth grave has no body, its purpose to deceive Cavendish (or anyone else, for that matter) that Reid died in the ambush.

The Lone Ranger and Tonto then visit Blane, a retired Texas Ranger, with a proposition. The Lone Ranger wants Blane to monitor a silver mine he once discovered long ago with his brother. In addition, the Lone Ranger instructs Blane to fashion silver bullets so as to serve as a symbol of good. The Lone Ranger will also use the silver mined by Blane for expenses. With the help of El Dorado County Sheriff "Two-Gun" Taylor and Doc Drummond, the Lone Ranger and Tonto succeed in capturing the Cavendish gang.

Variety reviewed *The Lone Ranger* for its September 14, 1949 issue:

"Technically, the acting is good and the editing fast-paced. Fact that the LR doesn't shoot to kill, but only to capture, tones down the element of violence, and characterization of Tonto as an Indian Dr. Watson is acceptable."

In addition, *Variety* noted the advertising agency (Dancer-Fitzgerald-Sample) and their major client who sponsored the radio show at that time, General Mills. Dave Holland provides some background on the General Mills Connection in *From Out of the Past*:

"Trendle went first to General Mills, still the radio sponsor everywhere but the deep South and offered them the same kind of arrangement they had on radio: they foot the bill but the actual production of programs and their creative content would be strictly up to The Lone

Ranger, Inc. (Trendle). There wasn't much for General Mills to think out. The Lone Ranger was more popular than ever."

Again, Trendle receives the credit for launching *The Lone Ranger* in the relatively unexplored arena of television in the late 1940s. Holland details Trendle's business acuity and creative instinct in making the television incarnation the latest in a string of Lone Ranger successes:

"George Trendle had always been a man to get in on the ground floor. He had done it with motion picture theaters, he had done it with radio drama and now he was doing it with television. In 1948, he had his eye on the rooftops of America. He saw those funny-looking antennas beginning to pop up here and there and he knew what that meant.

"America was embracing a new entertainment medium, one -- like radio before it -- they didn't have to leave home to enjoy. William Boyd realized this, too, and sold everything he could get his hands on to buy up all the rights to his old Hopalong Cassidy movies. And once Hoppy got on TV, America went cowboy crazy.

"Within four years, Boyd was grossing 70 million dollars annually. Trendle foresaw this and knew there was room for more than one fiery horse in that cloud of merchandising dust. It was time for the Lone Ranger to ride West again."

Adding to Lone Ranger legend and lore is Holland's account of selecting the right actor for the role of which the audience would undoubtedly have preconceived notions. That actor was Clayton Moore.

"When George Trendle and Fran Striker came out to the Coast in 1949 to select their television Lone Ranger, Moore told me the two men deliberated long, then finally sat him down in a room and Trendle asked, 'Mr. Moore, how would you like to be the Lone Ranger?' And Moore said quietly, 'Mr. Trendle, I am the Lone Ranger.' Trendle loved it. Here was a man after his own heart. Filming began June 21."

Clayton Moore is synonymous with the Lone Ranger. Of that there is no question. Moore will be forever linked to the character and vice versa, no matter

how many versions and interpretations may be produced. Indeed, Moore set the Lone Ranger standard.

Moore's films prior to his work on the *Lone Ranger* series sometimes revolved around well-known fictional characters and real-life people, such as in *Jesse James Rides Again*, *The Adventures of Frank and Jesse James*, and *Ghost of Zorro*. According to Moore's own account, it was Trendle's screening of *Ghost of Zorro* that convinced him of the circus aerialist-



turned-actor's suitability for the role of the Lone Ranger, and it is Moore's connection to the Lone Ranger character that supersedes any other role in his body of work.

Unlike many actors who dislike being permanently identified with a single role, Moore has always embraced the connection between himself and the Lone Ranger, as evidenced by the account in his autobiography, *I Was That Masked Man*, in which he relates his feelings immediately following the above-mentioned meeting with Trendle:

"As I drove home, instead of playing the radio, I was whistling the *William Tell* Overture. I started blasting the car horn pretty good when I got to the corner of

Greenbush and Laurel Canyon, and kept banging it until I pulled up into our driveway. Sally ran to the door.

"'What is it?,' she asked.

"'I got it! I got it!' I shouted, feeling like a kid. 'I'm the Lone Ranger!'"

Moore inaugurated the Lone Ranger television portrayal and continued in the role through the second season, after which he departed, only to be rehired a few years later to finish out the series. Speculation as to the exact reason or reasons for Moore's departure continues today. Some reports indicate a salary dispute while others cite poor treatment. Whatever the reason, Moore left the door wide open for another actor to take over the role, potentially a make-or-break situation for the Lone Ranger team.

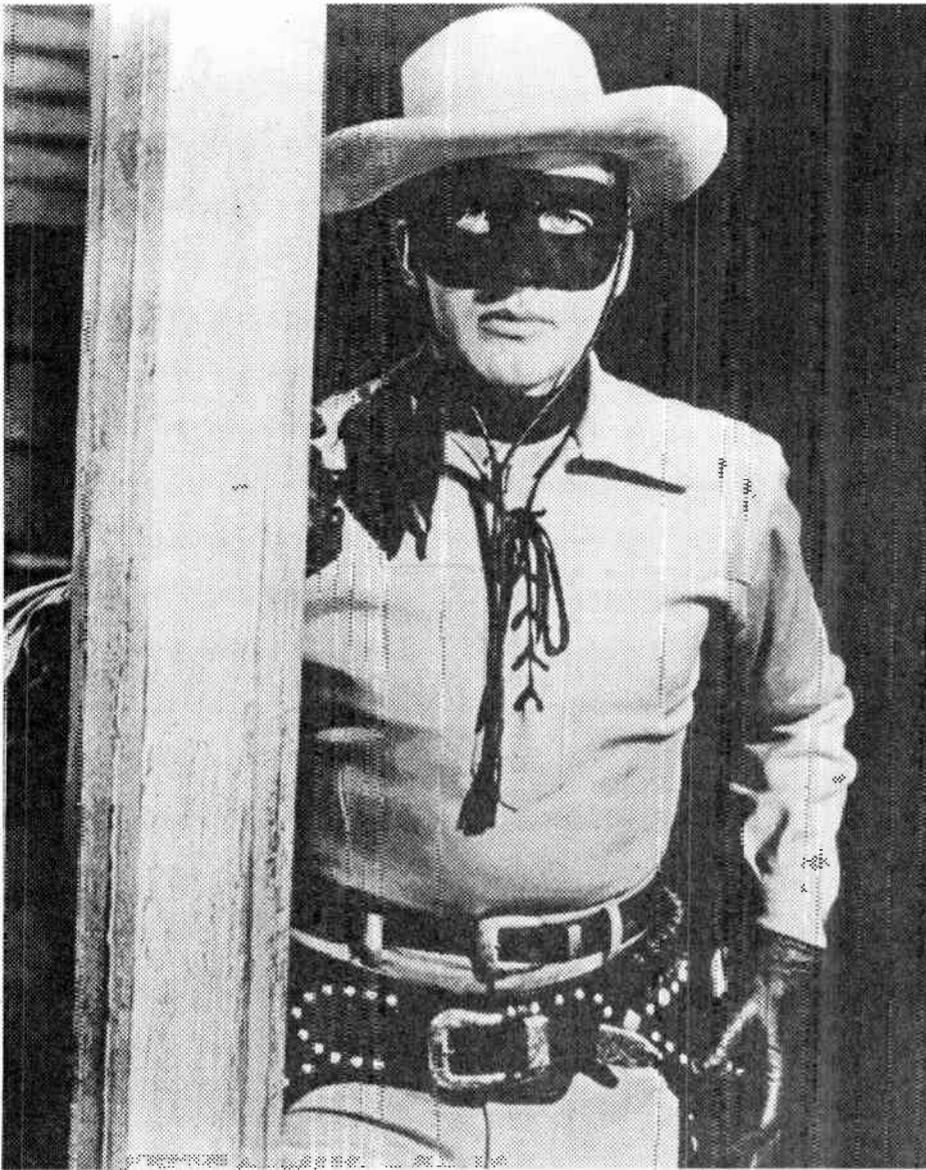
In the void created by Moore's egress, John Hart took over the role. Fans of the television series may recall that Hart had guest roles in the 1950 episodes *RIFLES AND RENEGADES* and *SHERIFF OF GUNSTOCK*.

"They knew I could ride," recalls Hart, "and they knew I could handle dialogue, and I think it was a big, big point. Of course, a lot of other guys had done it, too. I kind of looked like the [Lone Ranger] comic strip, the all-American, square-jawed guy or something."

However, this raises a very interesting point vis-à-vis the public's memory and sentiment. John Hart appears to get short shrift in mention of the *Lone Ranger* television program, even though he played the Masked Man for some fifty-two episodes. Actually, Hart's link to the Lone Ranger goes beyond the television series.

John Hart appeared as the Lone Ranger in an episode of *Happy Days* (HI YO, FONZIE AWAY) that centered on Fonzie's birthday, where the king of cool's friends arrange the ultimate birthday gift -- a visit from the Lone Ranger. As *Happy Days* fans undoubtedly know, Fonzie (played by Henry Winkler) holds the Lone Ranger in the highest esteem as a personal hero and role model.

The stature of *Happy Days* in the chronicles of television merits a brief



Courtesy John Hart

John Hart takes over as the Lone Ranger.

aside. A scene from another *Happy Days* episode illustrates Fonzie's reverence for the strong connection between the Lone Ranger and Tonto quite succinctly and effectively. Fonzie's best friend and budding journalist Richie Cunningham (played by Ron Howard) investigates the cafeteria operations at Jefferson High School and consequently discovers Fonzie's weakness -- liver. Of course, Richie wants to exploit his scoop, while Fonzie insists that his aversion to liver remain a secret. Utilizing an analogy of his hero, Fonzie illustrates to Richie that although a lot of people tried to take off the Lone Ranger's mask, Tonto never tried.

Following the *Happy Days* cameo, John Hart again appeared as the Lone Ranger in an episode of *The Greatest Television Chronicles* #11

American Hero (MY HEROES HAVE ALWAYS BEEN COWBOYS), and as another character in the highly unsuccessful and exceedingly mediocre relaunch attempt of the character, the 1981 film *The Legend of the Lone Ranger*. In an homage to the Lone Ranger's primary creative force in the early years, Hart plays Lucas Striker, Editor of the Del Rio Dispatch and father of a potential love interest for John Reid, a.k.a. the Lone Ranger.

The Legend of the Lone Ranger not only failed at the box office but also prompted a massive debacle for the owner of the character rights in the all-important arena of public opinion. Moore outpaced Hart again in what can only be termed as a public relations disaster for the Lone Ranger management.

A nasty legal battle ensued between the Wrather Corporation (then owner of the Lone Ranger property -- see below) and Clayton Moore over the latter's 'right' to wear the mask and appear as the Lone Ranger. With a new Lone Ranger in the form of actor Clint Spilbury (whose voice was eventually dubbed over by James Keach), Wrather apparently wanted to cut ties with the starchy, pure 1950s version. When Clayton Moore wanted to wear the mask and make public appearances, Wrather sought to protect its rights and insure a new era of a younger, sexier Lone Ranger with mass appeal. Or so it thought.

Although the courts initially agreed that Wrather was within its rights legally to prevent Moore from trading in on the Lone Ranger, the company's management underestimated the appeal and popularity of Moore. Letters streamed in to the Wrather offices declaring the management's treatment of Moore as unfair and unjust, qualities quite the opposite of those espoused by the Lone Ranger.

The two sides eventually settled their differences, but the result proved too little too late as the controversy caused a seemingly irreparable harm to the good will and credibility of the enterprise. Undoubtedly, a more profitable and likely scenario would have been to utilize Moore's status to promote the movie (and subsequent redistribution of the classic series), perhaps giving him a cameo à la John Hart.

Fans may have wondered if all Hart's stepping into the role, and reprising it in later years, resulted in any ill will between the two television Lone Rangers. John Hart provides the answer:

"Oh, no. We've always been very friendly. We weren't real close friends, but the relationship was always quite friendly, and as a matter of fact, when he got a chance to do a couple of shows that he didn't want to do, he'd say, 'Call John Hart. He'll do it.' So there was nothing between us at all.

"In fact, the last time I saw him was for that big *Vanity Fair* picture of all the old cowboys. I came as Hawkeye. I hadn't seen him for awhile. He greeted me like an old, long lost brother. He was a not too demonstrative kind of a guy, but there's never been anything but friendship between us."

"SAY, WHO WAS THAT GUEST STAR, ANYWAY?"

Well sir, there was an impressive array of guest stars scattered throughout the 221 episodes of *The Lone Ranger*, including three who actually played the role themselves. In addition to two early appearances by John Hart prior to his taking on the starring role during Clayton Moore's absence, there were also appearances by Robert Livingston, who had portrayed the Lone Ranger in the second Republic serial, *The Lone Ranger Rides Again*, and Billy Bletcher, who had dubbed both Livingston's Lone Ranger dialogue as well as that of his predecessor, Lee Powell, in the first serial.

Many *Lone Ranger* guest stars are strongly associated with other western roles or series, such as Gail Davis (*Annie Oakley*); James Arness (*Gunsmoke* and *How the West Was Won*); Dick Jones (*Buffalo Bill Jr. and Range Rider*); Paul Fix and Johnny Crawford (*The Rifleman*); Michael Ansara (*Broken Arrow* and *Law of the Plainsman*); Lee Van Cleef (whose name was misspelled "Van Cleff" in the LR credits); Sheb Wooley and Paul Brinegar (*Rawhide*); Robert Horton (*Wagon Train* and *A Man Called Shenandoah*); Lee Aaker (*Rin Tin Tin*); Dennis Weaver (*Gunsmoke*); Victor Sen Yung and Ray Teal (*Bonanza*); and Guy Williams (*Zorro*).

In addition to *Zorro*, Guy Williams would of course become known to another generation as the

patriarch of the Space Family Robinson on *Lost in Space*, but he was not the only *Lone Ranger* guest to traverse the cosmos. Others destined for such otherworldly adventures were DeForest Kelley (*Star Trek*), Judd Holdren (*Commando Cody*), and Richard Crane (*Rocky Jones, Space Ranger*). Also consider Phyllis Coates, Noel Neil and Robert Shayne, who gained fame as supporting players to *Superman*, that most famous of extraterrestrials.

Other notable guest appearances were turned in by Martin Milner (*Route 66* and *Adam-12*); Craig Stevens (*Peter Gunn*); John Banner (*Hogan's Heroes*); Dwayne Hickman (*Dobie Gillis*) and his brother, Darryl; Russell Johnson (*Black Saddle* and *Gilligan's Island*); prolific character actors Denver Pyle (who would also provide supporting voice talent for the '66 *Lone Ranger* cartoon series), Slim Pickens and Jack Elam; and a trio of famous TV parental figures: Frances Bavier (*The Andy Griffith Show*), Hugh Beaumont (*Leave it to Beaver*), and Marion Ross (*Happy Days*). Of course, Marion Ross would have the opportunity to work with both TV Lone Rangers, as her *Lone Ranger* series appearance was with Clayton Moore, while John Hart returned to the mask for a guest appearance with Ms. Ross on *Happy Days*.

Similar to the way in which Moore began and ended the series, so too did the Lone Ranger's mask undergo changes. At first, the mask was the familiar figure-eight style, but as the series progressed it was replaced by a larger mask that also covered the nose. Hart would wear this larger mask throughout his stint, but in the last years of the series, Clayton Moore would return to the original design.

Arguably the first major minority character on television, Jay Silverheels' Tonto holds a distinct place in popular culture, with questions arising in discussions of the show and the character. Was this earliest of minority characters portrayed fairly? What sect of Indian was Tonto? What does the phrase 'kemo sabe' mean?

The portrayal of Tonto by Silverheels (born Harold J. Smith) stands as one of integrity and dignity, particularly in light of its timing. Television programming in the so-called Golden Era of

the 1950s did not exactly hold minorities on a pedestal.

Tonto, broken English notwithstanding, showed a minority character of admirable qualities: adept, skillful, knowledgeable and just. Gary Yoggy provides food for thought on this issue in his comprehensive study, *Riding the Video Range: The Rise and Fall of the Western on Television* (1995). Yoggy cites an article by Trendle insider James Jewell, WXYZ's Dramatic Director during the Lone Ranger's early days, from *Under Western Skies* (January 1981) entitled "Jay Silverheels: Pride in Light of Prejudice":

"Although the character of Tonto was beloved by the viewing public, Silverheels once confessed that he never felt truly comfortable playing the Lone Ranger's sidekick. Silverheels felt that it was contradictory that Indians in films were habitually outsmarted by being trapped and tricked from behind even though the Indians' sense of hearing has

long been known to be extremely acute....

"The films, according to Silverheels, consistently portrayed Tonto as subservient to the Lone Ranger, who would rescue his Indian cohort from being outsmarted by mutual foes. Silverheels always viewed his work as Tonto realistically, however, recognizing that he had to play the role as written and directed to gain recognition as an actor. This, in turn, would allow him to bring about favorable changes in Indian portrayals."

Silverheels' view of the need to 'go along to get along' as a minority in entertainment while hoping to build up chips which he could cash in years later to affect change is not an uncommon view among entertainers, whether the minority results from one's religion, ethnicity, race or gender.

Yoggy presents a thoughtful yet contrary view commending the Tonto depiction in *The Lone Ranger*:

"And stilted dialogue notwithstanding, Tonto always displayed those quali-

ties of character -- honesty, integrity, courage, honor, pride, loyalty and kindness -- that made him a positive role model for any race. His devotion to justice, his respect for law and order and his reverence for human life were in no way inferior to those of his white co-hero.

"Certainly, Tonto never experienced the degrading status of many sidekicks in B and juvenile Westerns who were little better than buffoons injected into the stories to provide comedy relief and make the hero appear braver and more intelligent by comparison."

Yoggy regards Silverheels' breakthrough as occurring immediately before his Tonto role: "His first notable role was Coatlé in *Captain from Castille* (1947). It was *Key Largo* (1948), which starred such Hollywood greats as Humphrey Bogart, Edward G. Robinson and Lionel Barrymore, that gave him his most important early role as one of the Osceola brothers."

For all intents and purposes, Tonto belongs to the Potawatomi tribe (spelling varies), though Silverheels himself was Mohawk. For those learned in Indian culture, the Michigan land indigenous to the Potawatomies proves logically improbable for Lone Ranger stories which take place in the Southwest of the late 19th century. However, when one considers that the Lone Ranger property's initial home base was Detroit, real-life logic replaces story logic. We can safely presume that the Lone Ranger creative staff in the early days chose a familiar tribe -- the Potawatomi tribe of Michigan.

As is wont to happen in fiction, the audience is sometimes required to make their own leaps of logic in connecting the dots of a story or character background. We need not know how Tonto got to the Southwest, we can imagine our own version of his migration. However, for those interested in filling some gaps in those leaps, a recent article in a comic book industry trade magazine may help.

In 1994, the Lone Ranger and Tonto appeared in a four-part Topps comic book story. Timothy Truman, penciller of the four-part story entitled "It Crawls," addresses the issue in *Comic Buyer's Guide* #1095 (November 11, 1994), noting the history of the Potawatomi tribe and its origin in the Great Lakes area:

"As a Potawatomi, Tonto's parents and grandparents would have been part of the infamous 'Trail of Death' -- a forced march from Indiana to Kansas conducted by the U.S. government in 1838 which was similar to the more-famous Cherokee 'Trail of Tears'. From Kansas, certain Potawatomi groups migrated to Texas' next-door neighbor, Oklahoma."

With respect to the phrase 'kemo sabe' which has graduated into the popular lexicon of the 20th century, several linguists and Indian historians have opined as to what the term actually means, theorizing the phrase possesses an actual meaning in certain tribes. In the Lone Ranger stories, it means 'trustworthy scout' or 'faithful friend'. However, Dave Holland offers the most authoritative origin, noting that James Jewell's father-in-law ran a boys camp called "Kee-mo Sah-bee." To be fair to the linguists, though, no evidence has indicated the inspiration for the camp's name. One more mystery surrounding the Lone Ranger legend!

Throughout the 50s, the Lone Ranger and Tonto rode across TV screens bringing to justice killers, bank robbers, thieves, swindlers, claim jumpers, escaped convicts, and pretty much any

other sort of scoundrel the west had to offer. In many cases, however, the Lone Ranger's own mask and legend were used against him, as certain clever crooks adopted similar guises with which to engage in their nefarious activities.

Conversely, it was not uncommon for the Lone Ranger (principally Clayton Moore) to come out from behind the mask long enough to adopt some other sort of disguise, be it a circus clown, a Mexican, a one-eyed outlaw, or his favorite, an old prospector. Indeed, these other characterizations gave Clayton Moore some wonderful opportunities to display a greater degree of acting ability than the stoic persona Lone Ranger allowed.

Coinciding with Clayton Moore's return to the role after his hiatus, another regular supporting character was added in the character of Dan Reid, the namesake son of the Lone Ranger's murdered brother who had appeared on the radio series. The younger Dan Reid, played by Chuck Courtney, who had played other supporting roles in the series, but first appeared as Dan Reid in the first season episode SHEEP THIEVES. He returned to the role during John Hart's tenure (EL TORO), before becoming a steady fixture and second sidekick in the fourth season.

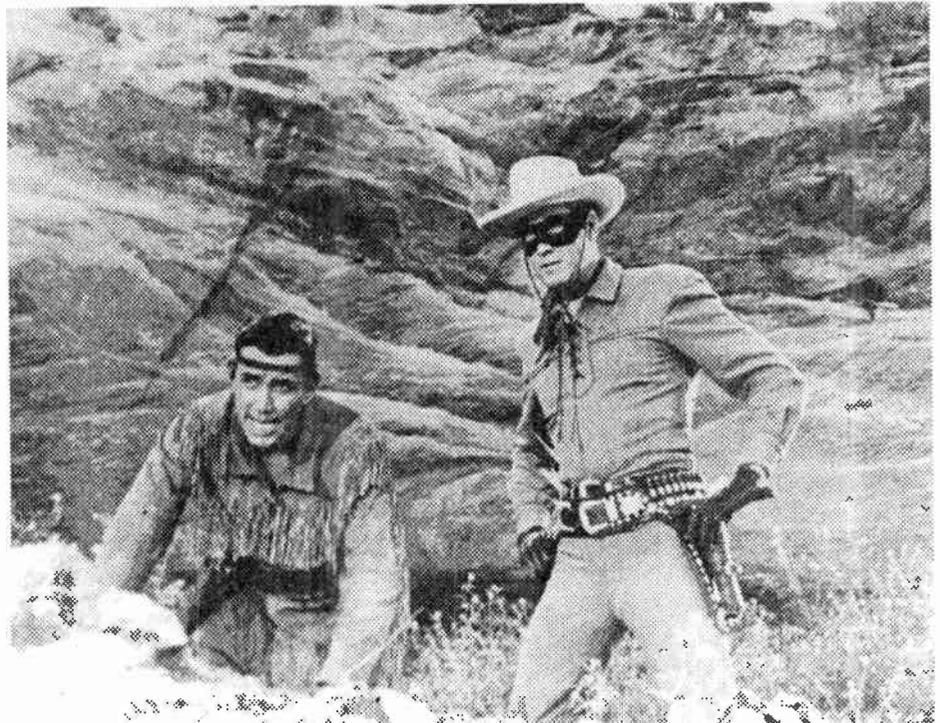


Photo courtesy Golden Books Family Entertainment

"Mmmm, you right, kemo sabe. Look like another Stuckey's to me, too."



Courtesy Golden Books Family Entertainment

Often, it was Dan Reid whose misadventures necessitated the involvement of the Lone Ranger and Tonto in the story.

In 1954, oilman Jack Wrather purchased the rights to the Lone Ranger property from George Trendle. An early Wrather order came as a delight to Lone Ranger fans -- changing the show from black and white to color. *The Lone Ranger* went off the air in 1957 with its final episode, *OUTLAWS IN GREASEPAINT*. However, the show continued to air on network Saturday morning television in reruns.

Together, the Trendle and Wrather regimes produced a total of 221 episodes of *The Lone Ranger* -- 182 black and white, 39 color. Some readers may remember once seeing Lone Ranger TV-movies. Well, this is a false memory. Sort of. When Wrather repackaged the color episodes for distribution, he did so under the title "Adventures of the Lone Ranger."

Distributed as ninety-minute adventures, these installments may have been billed as TV-movies but actually featured three color episodes, all of which were

self-contained stories. Wrather sold all 39 color episodes in this manner, yielding a total of 13 "Adventures" with titles such as *Champions of Justice* and *One Mask Too Many*. The only episodes of *The Lone Ranger* which had a continuing storyline, however, were the three episodes in the origin trilogy, which were not included as part of the "Adventures of the Lone Ranger" group, but which were edited together in a 54-minute form for subsequent airings, nevertheless.

If the reader insists that he/she saw a ninety-minute or two-hour Lone Ranger film with the principal actors that did not contain the origin story, there is another explanation. Wrather's new ownership also prompted two Lone Ranger feature films in full color, *The Lone Ranger* (1956) and *The Lone Ranger and the Lost City of Gold* (1958). Both films starred Clayton Moore and Jay Silverheels as the Lone Ranger and Tonto respectively.

Almost a decade after the last Clayton Moore episode, the character found a new life in Saturday morning animation. Some background is required, though, on the climate of televi-

sion during this era.

By the mid-1960s, Saturday morning became a playground for animation. In fact, this creative outlet soon made its presence known as a major force in television. In 1966, the superhero genre invaded television programming, covering prime time and Saturday morning. Why was the superhero genre so popular in 1966? Four words: Television über-programmer Fred Silverman. Hal Erickson, in his book *Television Cartoon Shows: An Illustrated Encyclopedia*, denotes CBS' then-Director of Daytime Programming's 'golden gut' as applied to the Saturday morning daypart:

"But how to combat NBC and ABC in a manner that would truly turn the [Saturday morning] shift into a big-time contender? Silverman took one look at ABC's *The Beatles* and had the answer. If counterprogramming could work in the evening hours, why not apply it to daytime?"

Significantly, the genre includes characters who don't possess superpowers in the technical sense. In fact, the first superhero of '66 did not have any superpowers at all, relying instead on unparalleled logical reasoning, athletic prowess, and gadgets. It was this entry that sparked not only animated superheroes, but live-action counterparts and competition as well, as *Batmania* succeeded *Beatlemania* and the wonderful world of espionage as the craze of choice. The quirky live-action version of Gotham City's guardian, *Batman* sparked the superhero craze. Erickson attributes the show's success to inspiring Silverman's strategy:

"*Batman* made the television industry 'superhero conscious' in the same manner that it had earlier been western- and spy-conscious. And what better genre to exploit in Saturday mornings, the land of wall-to-wall cartoonery, than the Superhero genre, which had its very roots in cartoons and comic books?"

Wrather saw this as an opportunity to market the Masked Man to another generation of children. *The Lone Ranger* cartoon debuted on CBS on September 10, 1966. Each episode consisted of three self-contained stories. Holland describes the version as "unusually square-jawed."

By the mid-1960s, children were

more sophisticated than their Eisenhower era counterparts in terms of entertainment. As such, programming needed more... more... well, just more. *The Lone Ranger* answered this call with stories more wacky and outrageous than the radio or television incarnations. Although perhaps seen as a sign of the times, Holland critiques this approach:

"In an apparent effort to make the Ranger relevant, sci-fi was the name and fantasy his game. Trendle was right this time, too: 'Downright ridiculous,' he said. His opinion notwithstanding, the program was on CBS until 1969, 'once again proving the enduring popularity of the character,' [quoted from *Who Was That Masked Man?* (1976) by David Rothe] no matter how far it drifted from the established concept."

Toon magazine ran a two-part story exploring the history of this entry into Super Saturday in its Fall 1993 and Winter 1994 issues. Michael Swanigan explained the animation process utilized by Format Films:

"The inventive graphic's approach of executive producer, Herb Klynn, using three different animation houses in three different countries, used impressionistic techniques with colored paper-collages for backgrounds and a mixture of artistic styles, such as grease-pencil on top of the cells for its unique look. This basic con-

cept was encouraged by CBS daytime programming chief, Fred Silverman, who ordered and slotted six animated fantasy adventures back-to-back on the 1966-67 Saturday morning schedule. These were shows like Filmation's *The New Adventures of Superman* and Hanna-Barbera's *Space Ghost*, which helped launch the superhero glut of the late sixties."

Savvy viewers will note striking similarities between *The Lone Ranger* '66 cartoon series and the live-action series *The Wild, Wild West*. Apart from the general similarities of fantastic villains and high-tech (for their day) mechanical devices, it is also worth considering the animated character of Tiny Tom, the evil diminutive ex-circus performer who comes up with quite a few fiendish devices with which to provoke the Lone Ranger. The character may well have been inspired by James West's adversary, the evil dwarf Dr. Miguelito Loveless.

Likely the most blatant lift from *The Wild Wild West* is the cartoon story QUICKSILVER, which reflects the plot of the *Wild Wild West*'s NIGHT OF THE BURNING DIAMOND, in which a scientist has developed an elixir that speeds up the human body's processes to the extent that a man can move too fast to be seen by the naked eye.

A second Lone Ranger program for the Saturday morning schedule, *The New Adventures of The Lone Ranger*, debuted almost exactly a quarter-century later when CBS unveiled *The Tarzan/Lone Ranger Adventure Hour* on September 13, 1980. Filmation's foray into animating the Lone Ranger history brought back the characters of Dan Reid and Jim Blane; and often represented real people like Ulysses S. Grant, Nellie Bly and Mark Twain to add authenticity to the Old West stories, which usually featured a history or sociology lesson by the Lone Ranger in the show's tag.

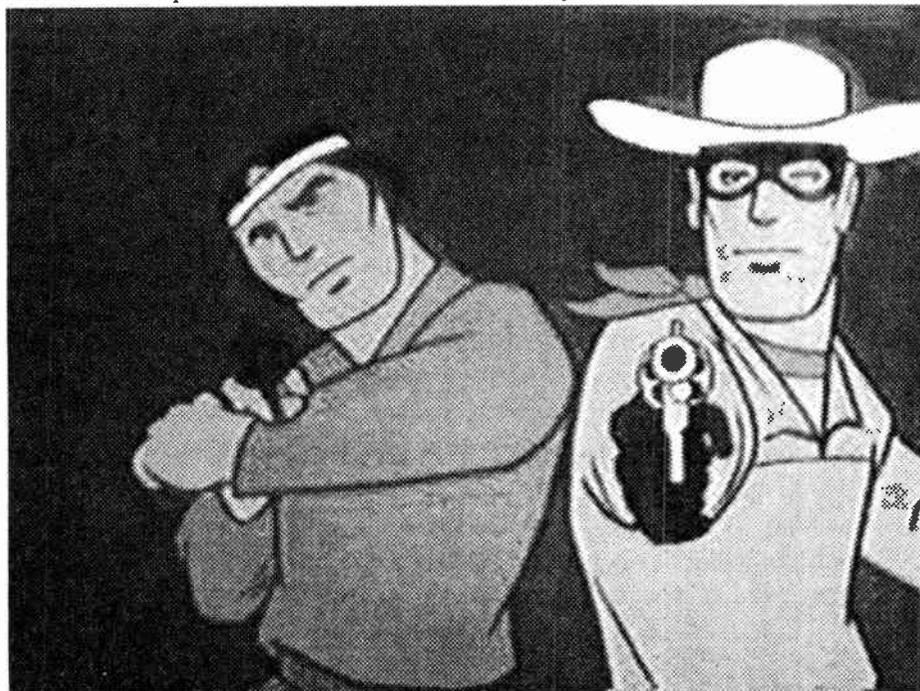
Actually, when you consider the topic, who better than the Lone Ranger and Tonto to teach lessons on the important societal values? Last year, Jim Lichtman wrote an excellent and poignant study of ethics, utilizing the characters: "The Lone Ranger's Code of the West is kind of an Aesop's Fables with each story containing an ethics lesson on a topic, e.g., duty, loyalty, fairness, honesty." Lichtman also explores the Lone Ranger's emotions after the Cavendish ambush at Bryant's Gap, an area largely absent from previous accounts:

"I was full of rage and vengeance. And I had every good reason to be. My friends were dead. My brother was dead. And it wasn't even a fair fight. It was lucky for me that I was wounded so badly that I couldn't move for several days."

Fans of *The Lone Ranger* may want to add a few items to their memory banks:

On February 1, 1958, a Saturday CBS aired a one-hour special in honor of the Lone Ranger's 25th anniversary: *Origins of the Lone Ranger Legend*. Interestingly, rival network ABC aired the final episode of *The Lone Ranger* for the anniversary on the following day.

Like Trendle, Wrather knew the value of cross-marketing and employed this strategy in another program featuring an American icon under his aegis -- *Lassie*. Clayton Moore made a guest appearance as the Lone Ranger on a 1959 *Lassie* episode appropriately entitled PEACE PATROL, which focused on Timmy (played by Jon Provost) being his school's Peace Patrol leader. *Lassie* receives induction into the Peace Patrol, thereby becoming the only animal



Courtesy Golden Books Family Entertainment

The Lone Ranger was animated for Saturday morning in 1966.



Lassie gets a visit from the Lone Ranger.

besides Silver to earn such a distinction.

Some readers may remember that the United States Treasury Department founded the Peace Patrol in 1958 and tapped the Lone Ranger as its leader. The Peace Patrol served to encourage boys and girls to buy U.S. Savings Stamps and Bonds; the Lone Ranger's likeness adorned the stamps. This episode had a dual effect of promoting the Wrather products in addition to the Peace Patrol.

Tonto trivia will also be of interest for the Lone Ranger enthusiast, beginning with the item of Jay Silverheels being the first North American Indian to get a star on the Hollywood Walk of Fame (July 20, 1969).

Also in 1969, Jay Silverheels appeared as Tonto on *The Tonight Show* in a sketch depicting the Lone Ranger's faithful Indian friend on a job interview. (A portion of this sketch appears on the video *Johnny Carson, His Favorite Moments from The Tonight Show*: "'60s & '70s: Heeere's Johnny!'")

'70s retro fans will note Silverheels' guest appearance on the second episode of the trilogy story which opened the 1971-72 season of *The Brady Bunch*, the show's third season. This storyline focused on America's favorite family traveling to one of the country's greatest natural wonders -- the Grand Canyon. In **THE BRADY BRAVES**, Silverheels plays

Chief Dan Eagle Cloud, grandfather to an Indian brave named Jimmy Pakaya whom Bobby and Cindy (played by Mike Lookinland and Susan Olsen respectively) befriend when the step-siblings get lost.

For those interested in the business side of show business, the lineage of characters and ownership has appeal. Almost three years to the day that *The Lone Ranger* debuted on radio, Trendle et. al. unveiled *The Green Hornet*, the title character of which owned a familial link to the Masked Man as his grand-nephew; the program premiered on January 31, 1936. Instead of fighting graft and corruption in the Old West, Britt Reid fought graft and corruption in the modern metropolis (presumably Detroit) as the Green Hornet.

The Green Hornet television series never mentioned the family tie to the Lone Ranger, although the radio program did highlight the connection. Trendle still owned the Green Hornet rights during the television show's run. (Ownership of the character remains in the Trendle family to this day.) Presumably, the Lone Ranger's absence in the TV *Green Hornet's* history stemmed from Trendle no longer owning rights to that character.

After his purchase of the Lone Ranger rights, Wrather secured owner-

ship of another Trendle property which originated on WXYZ and the Michigan Radio Network: Sergeant Preston. *Challenge of the Yukon* on radio became *Sergeant Preston of the Yukon* on television.

All three programs retained their classical music themes through their various incarnations and ownerships: *The Lone Ranger* -- *The William Tell Overture* (Rossini); *The Green Hornet* -- *Flight of the Bumble Bee* (Rimsky-Korsakov); *Sergeant Preston of the Yukon/Challenge of the Yukon* -- *Donna Diana Overture* (Von Reznicek).

To complete the circle of the Old West setting and early days of television to the present, one must include mention of today's model Lone Star lawman -- *Walker, Texas Ranger*. Chuck Norris plays Texas Ranger Cordell Walker, a no-nonsense lawman with, as coincidence would have it, a minority sidekick. In the premiere episode, Jimmy Trivette (played by Clarence Gilyard) reveals to Walker the Lone Ranger as his inspiration for becoming a Texas Ranger, the career choice a natural point of wonder as Trivette grew up in a Baltimore ghetto.

And finally, one of the all-time great trivia questions: What were the two films that Clayton Moore and Jay Silverheels both appeared in, but not as the Lone Ranger and Tonto? Answer: *The Cowboy and the Indian* and *The Black Dakotas*.



The Lone Ranger's grand nephew, the Green Hornet, and his trusty sidekick, Kato (as portrayed on TV by Van Williams and Bruce Lee).

So, when will audiences once again revel to the fanfare of the *William Tell* Overture and the sound of hoofbeats indicating the champion of justice and his Indian friend traversing the late 19th century Old West landscape? Well, a press release last year promised a feature film with banter similar to the *Lethal Weapon* movie series.

With morals and values becoming an increasingly larger component of the national conversation, audiences seeking entertainment may be looking for heroes embodying old-fashioned and admirable qualities like loyalty, duty and honor. As such, in a turn on one of the most famous phrases in popular culture, audiences may soon be asking, "Where is that masked man?"

-- David Krell

David Krell is an associate producer at Fox News Channel, and he has contributed articles to such publications as *Animato*, *Filmfax*, *Outré*, *Collector's Showcase*, and *Model and Toy Collector*. Mr. Krell wishes to thank Jonathan Rosenthal, Researcher at the Museum of Television and Radio, who supplied rare archival information for this article.

Also, the writer wishes to thank Bill Groves, Managing Editor of *Television Chronicles*, for his invaluable assistance and editorial support on this article. Among his various contributions, Mr. Groves arranged for input from John Hart.

The Lone Ranger can currently be seen on the Encore Western Channel and Encore Plex, and will soon be added to the lineup of Nick at Nite's TV Land



Hi-Yo SILVER!

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All New and a Brand New Thrill! ... WARNER BROS. **WARNERCOLOR**

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[Editor's note: To produce an episode guide for *The Lone Ranger* has been a unique challenge. The fact that the series was produced as long ago as it was, and has changed ownership a couple of times, merely compounds the already daunting task of covering 221 episodes. Episode guides for the series have been published previously, but have had a substantial number of gaps and identifiable errors; and these sources alternately contradict each other and reflect the same omissions. In our compilation of the following guide, we have to some extent relied on previously published works, but have sought to correct mistakes to the extent possible, with our primary goal to fill in missing information regarding writer and director credits. That said, it was unfeasible to screen every episode's credits within our time and manpower constraints. Furthermore, previously published guides have tended to list actors who are not listed in the credits. While in at least one case (Hank Patterson in *LEGION OF OLD TIMERS*) this was found to be justified, it was impossible to have each episode screened by someone who was qualified to identify all such actors on sight (in fact, one source erroneously identifies Hank Patterson as William Fawcett). Therefore, in the episodes we did screen (roughly half of the total number), with the aforementioned exception, we have not listed any actor whose name does not appear in the credits.

Additionally, and again because we were unable to screen every episode, there may be multiple instances where an episode was based on a radio play, yet such is not noted. These items aside, we are confident that we are presenting the most accurate and complete episode guide for *The Lone Ranger* that has yet been published.

Special thanks go to John Gartenberg and Kirsten Hansen-Løve of Golden Books Family Entertainment for their unparalleled interest in our undertaking, and for their yeoman's work in screening episodes and providing photographs and such written materials as were available.]

Season 1, 1949-50:

ENTER THE LONE RANGER (9/15/49)

Six Texas Rangers are led into an ambush by their crooked guide, and all are killed except one who is nursed back to health by an Indian friend from his youth

Glenn Strange, George Lewis, Tristram Coffin, Jack Clifford, Walter Sande, George Chesebro, Ralph Littlefield
Written and directed by George B. Seitz Jr.

THE LONE RANGER FIGHTS ON (9/22/49)

Now disguised, the Lone Ranger faces deals with the guide who led the Rangers into the ambush, then finds and tames his horse, Silver

Glenn Strange, George Lewis, Walter Sande, Ralph Littlefield, George Chesebro, Jack Clifford
Written and directed by George B. Seitz Jr.

Adapted from the radio play by Fran Striker

THE LONE RANGER'S TRIUMPH (9/29/49)

The Lone Ranger and Tonto have their showdown with the Butch Cavendish gang

Glenn Strange, George Lewis, Walter Sande, George Chesebro, Jack Clifford
Written and directed by George B. Seitz Jr.

LEGION OF OLD TIMERS (10/6/49)

The Lone Ranger utilizes a group of old ranch hands to help out an Easterner who's being cheated out of his property by some scoundrels

DeForest Kelley, Emmett Lynn, Norman Willis, Lane Bradford, Sandy Sanders, Hank Patterson
Written by Tom Seller; Directed by George B. Seitz Jr.

RUSTLER'S HIDEOUT (10/13/49)

The Lone Ranger infiltrates a gang who are holding hostage the son of one of a group of ranchers who captured the gang's leader

Harry Lauter, Kay Morley, Joseph Crehan, Dick Jones, Fred Kohler Jr.
Written by Tom Seller; Directed by George B. Seitz Jr.

WAR HORSE (10/20/49)

A greedy hunter plans to steal Chief Lame Bear's famous war horse, Red Cloud, but ends up taking the chief's son as well

Leonard Penn, Jean DeBriac, John Merton, Ed Cassidy, Bob Cason, Chief Yowlachie
Written by Gibson Fox; Directed by George B. Seitz Jr.

PETE AND PEDRO (10/27/49)

The Lone Ranger tries to convince a couple of no-accounts to come to the aid of a young girl in danger of losing her land to a neighbor

Rufe Davis, Don Diamond, Sheila Ryan, John Parrish, Sandy Sanders, Fred Graham
Written by Tom Seller; Directed by George B. Seitz Jr.



THE RENEGADES (11/3/49)

Some Army deserters and a crooked Indian Agent plan to kill Tonto and his Indian Chief friend

Gene Roth, Harry Harvey, Ralph Moody, Kenneth MacDonald, Michael Ross, Wheaton Chambers, Lane Chandler, Chuck Roberson
Written by Edmond A. Kelso, Harry Poppe Jr.; Directed by George B. Seitz Jr.

THE TENDERFEET (11/10/49)

Claim jumping and murder are blamed on a pair of greenhorn brothers from the East who strike it rich

Rand Brooks, Ross Ford, Ray Bennett, Hank Worden, Monte Blue
Written by Gibson Fox, Polly James; Directed by George B. Seitz Jr.

HIGH HEELS (11/17/49)

A proud little man uses high-heeled boots to give him greater physical stature, but a troublemaker plays on his sensitivity

Jerome Sheldon, Stanley Andrews, Earle Hodgins, Johnny Berkes, Michael Whalen, Eric Alden
Written by Gibson Fox, Andre Lamb; Directed by George Archainbaud

SIX GUN LEGACY (11/24/49)

Outlaws stop a stagecoach and shoot the passengers in order to impersonate a young Easterner

Don Haggerty, James J. Hickman, Ian Wolfe, Hal Price, Jimmy Dundee, Chuck Roberson
Written by Edmund A. Kelso, Andre Lamb; Directed by George Archainbaud

RETURN OF THE CONVICT (12/1/49)

After serving a prison term for a crime he didn't commit, a man returns home bitter and determined to learn the truth from the witnesses that testified falsely against him

John Kellogg, Robert Emmett Keane, Steve Clark, John Day, George Lloyd

Written by Gibson Fox, Doris Schroeder; Directed by George Archainbaud

FINDERS KEEPERS (12/8/49)

Framed into robbing a bank by a pair of outlaws, a man goes after the buried loot, but his two ex-partners have other plans for him
Carol Thurston, Arthur Franz, Francis McDonald, Keith Richards, Pedro DeCordoba, David Leonard, Robert Kellard

Written by Andre Lamb; Directed by George Archainbaud

THE MASKED RIDER (12/15/49)

A ruthless outlaw dons a mask and calls himself the Lone Ranger in order to win the confidence of his victims
Nan Leslie, Nolan Leary, Ed Rand, John Alvin, John Doucette, George Slocum, Margarita Martin, Sailor Vincent

Written by Tom Seller; Directed by George B. Seitz Jr.

OLD JOE'S SISTER (12/22/49)

Crooks throw an old man over a cliff, then impersonate him during a visit by the sister he's never seen in hopes of getting his money
Anne O'Neal, Clancy Cooper, Wade Crosby, Lester Sharpe, Joel Friedkin

Written by Tom Seller; Directed by George B. Seitz Jr.

CANNONBALL MCKAY (12/29/49)

A half-crippled ex-convict -- assistant to a woman stagecoach driver whom everyone thinks is a man -- is framed for a robbery
Tristram Coffin, Louise Lorimer, Mac Williams, Leonard Strong, Ralph Peters, Charles Meredith, Fred Murray

Written by Tom Seller; Directed by George B. Seitz Jr.

THE MAN WHO CAME BACK (1/5/50)

The Lone Ranger and Tonto find that an old friend is missing from his ranch house, the present occupant insisting that the property was sold to him

Emmett Lynn, Roy Gordon, Martha Hyer, Robert Carson, Robert J. Wilke

Written by Doris Schroeder; Directed by George Archainbaud

OUTLAW TOWN (1/12/50)

A woman is forced to stand by helplessly as her husband runs a sanctuary for criminals, from which they execute daring crimes
John Eldredge, Gene Reynolds, Greta Granstedt, Marshall Bradford
Written by Polly James; Directed by George Archainbaud

GREED FOR GOLD (1/19/50)

When the Lone Ranger and Tonto find the body of an old friend who has been ambushed, they start on the trail of a mysterious killer and robber who seeks control of a valuable mine
Kenne Duncan, Duke York, Lane Bradford, Kermit Maynard, Tudor Owen, Margaret Field

Written by Tom Seller; Directed by George B. Seitz Jr.

Adapted from the radio play by Betty Joyce

MAN OF THE HOUSE (1/26/50)

A small, timid man who is dominated by his Amazonian wife despairs of ever becoming respected in a community of he-men
Esther Somers, Stanley Farrar, Tim Graham, Lane Chandler, William Tannen, Dick Curtis, John McGuire

Written by Tom Seller; Directed by George B. Seitz Jr.

Adapted from the radio play by Dan Beattie

BARNABY BOGGS, ESQUIRE (2/2/50)

A medicine man who is old friends with the Lone Ranger and Tonto finds himself under fire when he is able to identify an outlaw who is established a respected man in the community

Hal Price, Gene Roth, Holly Bane, Bill Kennedy, Bob Kellard, Nelson Leigh

Written by Gibson Fox; Directed by George B. Seitz Jr.

SHEEP THIEVES (2/9/50)

When the Lone Ranger's nephew, Dan Reid, changes places with the grandson of a wealthy sheep rancher, his troubles begin
Jimmy Ogg, Pedro de Cordova, Russ Conway, Almira Sessions, Harry Cording, John Day, Bob Woodward

Written by Louise Rousseau, Herb Meadow; Directed by George Archainbaud



JIM TYLER'S PAST (2/16/50)

The Lone Ranger forces a man to prove that he is either an honest lawman or a dishonest murderer when he brings him face to face with his past

Rand Brooks, House Peters Jr., Ray Bennett, Peter Mamakos

Written by Tom Seller; Directed by George Archainbaud

THE MAN WITH TWO FACES (2/23/50)

The Lone Ranger and Tonto decide to investigate when three banks owned by the same man are robbed by a mysterious one eyed bandit
Earle Hodgins, Stanley Andrews, Mira McKinney, Chris Drake, Steven Clark

Written by Tom Seller; Directed by George Archainbaud

Adapted from the radio play by Felix Holt

BURIED TREASURE (3/2/50)

The Lone Ranger helps a couple when the husband's outlaw brother, wanted for murder and jailbreaking, forces the pair to hide him

William Challee, David Bruce, Gail Davis, William Gould, Bob Kellard

Written by Tom Seller; Directed by George Archainbaud

Adapted from the radio play by Felix Holt

TROUBLED WATERS (3/9/50)

A female restaurateur holds the mortgage on a ranch, and when she learns that there is oil on the property, she does her best to prevent the homesteader from paying off the debt

Harry Lauter, Eula Morgan, Dick Alexander, Byron Foulger, Luther Crockett

Written by Doris Schroeder; Directed by George B. Seitz

GOLD TRAIN (3/16/50)

The Lone Ranger is identified as a masked outlaw known as "The Dude" and is thrown in jail

Frank Fenton, John Cason, Erville Anderson, DeForest Kelley, Billy Bletcher, Hank Patterson, Bob Kellard, Bob Woodward

Written by David Bramson, George B. Seitz Jr.; Directed by George B. Seitz Jr.

PAY DIRT (3/23/50)

The Lone Ranger is called upon to stop a robbery and murder when claim jumpers try to outwit him
 Emmett Lynn, Martin Milner, Zon Murray, George Lewis, Walter Sande, George Lynn
 Written by Herb Meadow, Sherman Lowe (s); Directed by George B. Seitz Jr.

BILLIE THE GREAT (3/30/50)

Outlaws think that the safe in the office of a woman barber will be easy to rob, but the Lone Ranger upsets their plans
 Minerva Urecal, James Flavin, Steve Clark, Ward Blackburn, Bob Woodward, Matt McHugh, George Meador
 Written by Tom Seller; Directed by George B. Seitz Jr.

NEVER SAY DIE (4/6/50)

Butch Cavendish gets out of prison by holding the warden's son hostage, and the Lone Ranger and Tonto use one of his old gang to track him down
 Glenn Strange, Joseph Crehan, Lee Phelps, David Hoyt, Cecil Spooner, Marjorie Eaton, Ray Teal
 Written by Tom Seller; Directed by George Archainbaud

GOLD FEVER (4/13/50)

The Lone Ranger suspects that a notorious outlaw wants something more than money after he has robbed a stagecoach
 John Doucette, Leonard Strong, Francis Ford, Harold Goodwin, John A. Butler, Elaine Rety, George Lloyd, Bob Woodward
 Written by David P. Sheppard, David Holt (s); Directed by George Archainbaud

DEATH TRAP (4/20/50)

When three deputies disappear while taking prisoners from Petersville to Abilene, the Lone Ranger decides to investigate
 James Griffith, Kenne Duncan, Jeff York, Lucien Littlefield, Lee Shumway, Steve Clark, Bob Woodward
 Written by Tom Seller; Directed by George Archainbaud

A MATTER OF COURAGE (4/27/50)

The Lone Ranger and Tonto want to trap two murderers before they cross the border and make good their escape from the law
 Edmund Cobb, James Arness, Don Haggerty, Juan Duvall, Dick Curtis, Raymond Largay
 Written by Herb Meadow, Felix Holt (s); Directed by George B. Seitz Jr.

RIFLES AND RENEGADES (5/4/50)

The Fort Mattox storekeeper is in cahoots with men who contrive to steal Army rifles for Chief Gray Hawk
 Robert Kent, Robert Bice, Gene Roth, I. Stanford Jolley, Bill Ward, Frank Marlowe, Russ Conklin, John Hart
 Written by George B. Seitz Jr., Polly James, Tim Dougall (s); Directed by George B. Seitz Jr.

BULLETS FOR BALLOTS (5/11/50)

The Lone Ranger and Tonto arrive in Waynesville in time for the mayoral election, but they discover that there is a plot afoot to win the election at all costs and control of the town
 Craig Stevens, Marjorie Lord, Frederic Tozere, Frank Jacquet, John Alvin, Holly Bane, Phil Tead, Wade Blackburn
 Written by Tom Seller; Directed by George B. Seitz Jr.

THE BLACK HAT (5/18/50)

Bandits attack a refinery, kill two guards, and make off with two hundred pounds of gold, but the Lone Ranger and Tonto are mystified when they can find no trace of the outlaws' trail leaving the scene
 John Eldredge, Jeff York, Ed Hinton, George Pembroke, William Ruhl
 Written by Herb Meadow; Directed by George B. Seitz Jr.

DEVIL'S PASS (5/25/50)

The Lone Ranger becomes suspicious when he meets two men with bright red hair under unusual circumstances
 Jim Bannon, Gene Evans, Marshall Brady, Jimmy Lloyd, Jeb Dooley
 Written by Tom Seller; Directed by George B. Seitz Jr.

SPANISH GOLD (6/1/50)

A convict about to be executed before an old stone prison is abandoned, knows where Spanish gold is hidden beneath the prison, and sends the information to his daughter hidden in a birdcage
 Ross Ford, Gail Davis, Steve Clark, Kenneth Tobey, Bruce Hamilton
 Written by Herb Meadow, Milton M. Raison, Ralph Goll (s); Directed by George B. Seitz Jr.

DAMSELS IN DISTRESS (6/8/50)

The Lone Ranger dons a disguise to catch a European criminal and save three young ladies from a dangerous situation
 John Banner, Phyllis Kennedy, Gloria Winters, Peggy McIntire, Tom Tyler, Phil Tead, Lee Tung Foo
 Written by Tom Seller; Directed by John H. Morse

MAN WITHOUT A GUN (6/15/50)

The Lone Ranger and Tonto are trapped between war-hungry Indians and angry homesteaders when they try to straighten out trouble between the two groups
 Dick Jones, Eddie Dunn, Ralph Moody, James Harrison, House Peters Jr., Bob Kellard
 Written by Joe Richardson; Directed by John H. Morse

PARDON FOR CURLEY (6/22/50)

When the Lone Ranger and Tonto try to restore law and order in Brownsburg, they face the guns of a vicious and dangerous outlaw who has vowed to get them for putting him in jail
 Douglas Kennedy, Stephen Chase, Marion Martin, Harry Harvey, Paul Hogan, John Cliff, Earle Hodgins, Dick Alexander
 Written by Herb Meadow; Directed by John H. Morse*

EYE FOR AN EYE (6/29/50)

The Lone Ranger and Tonto try to protect the Governor's daughter from a notorious outlaw
 Steve Clark, David McMahon, I. Stanford Jolley, John Cason, Dorothy Neumann, Sue England, Chris Pin Martin, John Day
 Written by Tom Seller; Directed by George B. Seitz Jr.

OUTLAW OF THE PLAINS (7/6/50)

The Lone Ranger and Tonto investigate a sheriff who is a cattle rustler by night
 Jack Lee, Edward Cassidy, Bernie Marcus, Steve Dunhill, Bert Arnold, Jay Morley, Stanley Blystone
 Written by David Lang; Directed by George B. Seitz Jr.

WHITE MAN'S MAGIC (7/13/50)

An artist is blamed for the murder of an Indian chief who wanted peace with the white man
 Ralph Moody, Lane Bradford, Bill Kennedy, Jane Frazee, Charles Stevens, Bill Ward, Pierre Watkin
 Written by Joseph F. Poland, Ralph Goll (s); Directed by John H. Morse

TROUBLE FOR TONTO (7/20/50)

An outlaw decides that robbing banks will be easier if he holds the banker's son hostage
 Gene Roth, Robert Arthur, Russ Conklin, Byron Foulger, Jimmy Dundee, Bill Ward, Lyle Talbot
 Written by Tom Seller; Directed by John H. Morse

SHERIFF OF GUNSTOCK (7/27/50)

A crook who is running a protection racket can't bribe the sheriff to go along, so he kidnaps his son
 John Doucette, John Hart, Walter Sande, William Vincent, Mira McKinney, Tom Irish, Jack Kenney
 Written by Joe Richardson; Directed by John H. Morse

THE WRONG MAN (8/3/50)

The Lone Ranger and Tonto defy a town to prove that a man was framed for murder
 Richard Crane, Glenn Vernon, Don Beddoe, Almira Sessions, Nan Leslie, Ted Adams, Paul Maxey, Walter Shumway
 Written by Eve Greene; Directed by George B. Seitz Jr.

THE BEELER GANG (8/10/50)

When a sheriff's son is abducted in order to force his resignation, the Lone Ranger assumes the role of a discredited physician and plays on the gang's fear of typhoid
 Robert Rockwell, Beverly Campbell, B.G. Norman, Hugh Prosser, Ralph Peters, Fred Graham, William Haade, George Slocum, Tim Graham
 Written by Eve Green; Directed by George B. Seitz Jr.

THE STAR WITNESS (8/17/50)

A twelve-year-old boy is the only witness to a cold-blooded murder, but no one will believe his story
 Ray Bennett, Gene Evans, William H. Vedder, Henry Rowland, Michael Chapin, Clarence Straight, Charles Watts, Sarah Padden
 Written by Curtis Kenyon; Directed by George B. Seitz Jr.

*aka Hollingsworth Morse

Television Chronicles #11

THE BLACK WIDOW (8/24/50)

A dead man's vest and a phony arachnologist give the Lone Ranger clues that lead to the recovery of thousands of dollars worth of stolen loot

John Alvin, George Pembroke, Peter Mamakos, Lane Chandler, Tony Rorex, Holly Bane, Michael Whalen, Nacho Galindo
Written by Joe Richardson; Directed by George B. Seitz Jr.

THE WHIMSICAL BANDIT (8/31/50)

The Lone Ranger uses an unusual ring and a bullwhip to bring the "Whimsical Bandit" and his followers to justice

Chuck Courtney, Nestor Paiva, Bud Osborne, Sheila Ryan, Norman Willis, William Ruhl., John Cliff, Wally West
Written by David Lang; Directed by John H. Morse
Adapted from the radio play by Dan Beattie

DOUBLE JEOPARDY (9/7/50)

A woman and two of her sons abduct a judge's daughter in an effort to force the acquittal of the woman's third son, who is about to go on trial for murder

Jack Ingram, Marin Sais, Ric Roman, James Kirkwood, Riley Hill, Christine Larson, Brad Slaven, Douglas Wood
Written by Curtis Kenyon; Directed by John H. Morse

Season 2, 1950-51:**MILLION DOLLAR WALLPAPER (9/14/50)**

Stock in a mine that had been given up as worthless suddenly becomes valuable when a new vein is struck

Emmett Lynn, Lucien Littlefield, Paul Fix, Kim Spaulding, Duke York, Edmund Cobb
Written by Harry Poppe Jr.; Directed by John H. Morse
Adapted from the radio play by Ralph Goll

MISSION BELLS (9/21/50)

The body of a crooked land speculator, a missing page from a 300-year-old journal, and two million bells lead the Lone Ranger and Tonto into one of their most exciting adventures

Tristram Coffin, Walter Sande, James Griffith, Hal Fieberling (Baylor), Lee Roberts, Rosa Turich
Written by Eve Green; Directed by George B. Seitz Jr.
Adapted from the radio play by Ralph Goll

DEAD MAN'S CHEST (9/28/50)

An old prospector carries a wooden chest with him constantly until he is murdered for it by crooks who believe it to be filled with gold

William Vedder, Myron Healy, Frank Sully, George Lloyd, Harry Lauter, Stephen Chase, Natividad Vacio, Ray Montgomery
Written by Joseph E. Poland; Directed by George B. Seitz Jr.
Adapted from the radio play by Ralph Goll

OUTLAW'S REVENGE (10/5/50)

When the Lone Ranger sends a man to the gallows, the gang to which he belonged become determined to avenge their pal

Larry Blake, Kenneth MacDonald, Bill Haade, Larry Johns, Steven Clark, Richard Beach, Richard Bailey
Written by Francis P. Scannell; Directed by George B. Seitz Jr.
Adapted from the radio play by Dan Beattie, Fran Striker

DANGER AHEAD (10/12/50)

From the stage in the town of Kingston, a traveling ventriloquist sees an outlaw murder the sheriff as he sits watching the show

Don Haggerty, Max Terhune, William E. Green, Jack Briggs, Mike Regan, Holly Bane
Written by Joe Richardson; Directed by John H. Morse

CRIME IN TIME (10/19/50)

When a counterfeiting jeweler is held up, he kills one of the robbers and hires the other to help him in his crooked schemes

Lane Bradford, John A. Butler, Fred Libby, Monte Blue
Written by Herb Meadow; Directed by John H. Morse

DRINK OF WATER (10/26/50)

Unscrupulous thieves masquerading as rainmakers hit the town of Greenville during a prolonged dry spell

Stanley Andrews, Harlan Briggs, Bill Kennedy, Mickey Simpson, Mitchell Kowal, Arthur Stone, Linda Johnson, Gregg Barton
Written by Joseph F. Poland; Directed by John H. Morse

THIEVES' MONEY (11/2/50)

The Lone Ranger and Tonto meet a clever counterfeiter who has murdered a government agent in order to cover up his guilt
John Doucette, Jack Briggs, Ward Blackburn, David McMahon, Charles Watts

Written by Curtis Kenyon; Directed by George B. Seitz Jr.

THE SQUIRE (11/9/50)

A witness to a bank holdup is wounded, and the Lone Ranger uses a clever disguise to bring the outlaws into the open

Margaret Kerry, Robert Wilke, John Cliff, George Lynn, Hugh Prosser, Steve Dunhill, Alex Sharpe
Written by David Lang; Directed by George B. Seitz Jr.

Adapted from the radio play by Fran Striker

MASKED DEPUTY (11/16/50)

Large scale rustling operations are masterminded by a prosperous businessman who ruthlessly crushes all opposition

Dave Willock, Carol Thurston, Stuart Randall, Eddie Cobb, Lane Arnold (Chandler), Peter Mamakos, Gregg Rogers, Bert Arnold
Written by Harry Poppe Jr.; Directed by George B. Seitz Jr.?
Adapted from the radio play by Fran Striker

BANKER'S CHOICE (11/23/50)

Three masked crooks take advantage of the local banker's quarrel with his son to blackmail the banker, convincing him that his son is a thief
Commander Murray, Phyllis Morris, David Bruce, John Merton, Mickey Simpson, Bud Osborne, Jack Mower

Written by Joe Richardson; Directed by John H. Morse

DESERT ADVENTURE (11/30/50)

The Lone Ranger and Tonto fight thirst and the desert when they take up the trail of the ruthless and cunning Yuma Kid

House Peters Jr., Charles Horvath, Bob Cason, Lane Bradford, Lee Shumway, Kermit Maynard, Holly Bane
Written by David Lang; Directed by John H. Morse

Adapted from the radio play by Felix Holt

BAD MEDICINE (12/7/50)

One of a pair of brothers is wounded during bank holdup, and the two seek a doctor as the Lone Ranger and Tonto pursue them

Dick Curtis, Hal Fieberling (Baylor), Bob Cason, Harry Harvey, Greta Granstedt, Bob Kellard, Sandy Sanders, James Guilfoyle
Written by Curtis Kenyon; Directed by John H. Morse

ONE JUMP AHEAD (12/14/50)

A confidence man and his young helper pose as a scholarly old professor and soldier in order to defraud the parents of Civil War soldiers

Robert Rockwell, Richard Crane, John Eldredge, Nolan Leary, Dorothy Vaughn
Written by Eve Greene; Directed by George B. Seitz Jr.
Adapted from the radio play by Fran Striker



Courtesy Golden Books Family Entertainment

- LADY KILLER (12/21/50)**
A clever young actress and two of her associates use various disguises to cover their murders and robberies
Nan Leslie, I. Stanford Jolley, Robert Kent, Fred Libby, Russell Trent, Ray Montgomery, Billy Vincent
Written by Joe Richardson; Directed by George B. Seitz Jr.
Adapted from the radio play by Dan Beattie
- PAID IN FULL (12/28/50)**
A schemer holds a ranch mortgage, and is determined to gain possession of the property because of a rich Borax deposit
Larry Blake, Harry Lauter, John Day, Wanda McKay, Emmett Lynn, Charles Watts
Written by Harry Poppe Sr.; Directed by George B. Seitz Jr.
Adapted from the radio play by Dan Beattie
- LETTER OF THE LAW (1/4/51)**
A couple is confronted with an old friend of the husband's, now an out-law seeking a place to hide
Robin Short, Ed Hinton, Warren Douglas, Douglas Wood, Noel Neill, Monte Blue, John Halloran, Douglas Henderson
Written by Curtis Kenyon; Directed by John H. Morse
Adapted from the radio play by Ralph Goll
- THE SILENT VOICE (1/11/51)**
Three cold-blooded murderers are exposed when the Lone Ranger finds a way to communicate with an old woman who cannot write or speak
Ross Ford, Mike Ragan, Hal Fieberling (Baylor), Mira McKinney, John Morgan, Christine Larson
Written by Tom Seller; Directed by John H. Morse
- THE OUTCAST (1/18/51)**
The Texas Rangers make one of their own men an outcast in order to trap a gang of stage robbers and murderers, but they still need the help of the Lone Ranger and Tonto
Robert Rockwell, Denver Pyle, Pierre Watkin, Stephen Chase, Fred Libby, Mickey Simpson, Lane Bradford, Edmund Cobb, Gregg Barton, Fred Libby, Bob Woodward
Written by Marjorie E. Fortin; Directed by John H. Morse
Adapted from the radio play by Dan Beattie
- BACKTRAIL (1/25/51)**
Piute Indians are blamed for attacking and looting a series of express shipments, but the Lone Ranger and Tonto discover the robbers to be white men in disguise
Riley Hill, Bob Bice, Kim Spaulding Rex Lease, Herbert Lytton, Bud Osborne
Written by Harry Poppe Jr.; Directed by George B. Seitz Jr.
Adapted from the radio play by Dan Beattie
- BEHIND THE LAW (2/1/51)**
The Lone Ranger and Tonto help a frustrated sheriff who, for jurisdictional reasons, can't go after the gang that keeps terrorizing his county
Bob Carson, Marshall Bradford, George Chesebro, James Guilfoyle, Gene Roth, Gene Evans, Ward Blackburn, Clarence Straight
Written by Joe Richardson; Directed by George B. Seitz Jr.
Adapted from the radio play by Fran Striker
- TROUBLE AT BLACK ROCK (2/8/51)**
A man finds a hidden cache of gold coins in an abandoned mine, not realizing that he has uncovered the loot of a notorious outlaw
Emmett Lynn, Wanda McKay, George Lewis, John Alvin, Michael Ansara, Constance Purdy
Written by Herb Meadow; Directed by George B. Seitz Jr.
- TWO GOLD LOCKETS (2/15/51)**
Two gold lockets are instrumental in saving a boy from a life of crime, and in reuniting him and his father
Darryl Hickman, Dwayne Hickman, Stanley Andrews, Ben Welden, Tom Powers, Duke York, Greta Granstedt, John Cliff
Written by Tom Seller; Directed by John H. Morse
Adapted from the radio play by Dan Beattie
- THE HOODED MEN (2/22/51)**
The Lone Ranger traps a band of thieves and murderers by using their own disguise
Walter Sande, Mira McKinney, John Doucette, Mort Thompson, Denver Pyle, Lane Bradford
Written by Joe Richardson; Directed by John H. Morse
Adapted from the radio play by Dan Beattie
- FRIEND IN NEED (3/1/51)**
A man is sentenced to hang for a robbery he didn't commit, but as the time for the hanging approaches, his brother comes forth with the truth
John McGuire, Edmund Cobb, David Leonard, Stephen Clark, Gail Davis, Joe Dominguez, Robert Bice, Paul Fierro, Salvador Barquez, Ed Clark
Written by Harry Poppe Jr.; Directed by George B. Seitz
Adapted from the radio play by Ralph Goll and Fran Striker
- MR. TROUBLE (3/8/51)**
The Lone Ranger and Tonto must cover two of the longest miles they've ever traveled in order to keep complete a railroad
Robert Rockwell, Larry Blake, Earle Hodgins, Russell Trent, House Peters Jr., Robert Kellard, Jim Bannon, Harry Harvey, Paul Campbell, David McMahan
Written by Herb Meadow; Directed by George B. Seitz Jr.
Adapted from the radio play by Tom Dougall
- Season 3, 1952-53:**
- OUTLAW'S SON (9/11/52)**
When a notorious outlaw goes home for the first time in years, he is about to be murdered by his own son
Robert Rockwell, Bob Arthur, Irene Vernon, Paul Fierro, William Haade, John Pickard
Written by Tom Seller; Directed by Paul Landres
Adapted from the radio play by Tom Dougall
- OUTLAW UNDERGROUND (9/18/52)**
A cynical reporter from the East hopes to explode the stories of the greatness of the Lone Ranger
Robert Clark, John Downey, Richard Reeves, Michael Ansara, James Parnell, Lois Hall, Lester Dorr
Written by Joe Richardson; Directed by Paul Landres
Adapted from the radio play by Ralph Goll
- SPECIAL EDITION (9/25/52)**
The publisher of a small western newspaper finds himself involved with outlaws who challenge his right to freedom of the press
Judd Holdren, Nan Leslie, Larry Blake, Hal K. Dawson, John Close, Marshall Ruth, Victor Sutherland
Written by Harry Poppe Jr.; Directed by John H. Morse
Adapted from the radio play by Fran Striker
- DESPERADO AT LARGE (10/2/52)**
The stage approaching town carries a man who is thought to be a notorious outlaw, but the Lone Ranger and Tonto know that he is an undercover agent in danger of being lynched by the waiting mob
Steven Clark, Lee Van Cleef, Douglas Kennedy, James Brown, Steve Clark, Robert Filmer
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Fran Striker
- THROUGH THE WALL (10/9/52)**
An aging laborer is haunted by his conscience and reveals to the Lone Ranger that 30 years earlier he built a secret exit in a prison he helped build
Dabbs Greer, Mike Ragan, Douglas Evans, George Lynn, Monte Blue, Raymond Largay, George Slocum, Phil Tead, Holly Bane
Written by Tom Seller, Ralph Goll (s); Directed by John H. Morse
- JEB'S GOLD MINE (10/16/52)**
Schemers try to drive out a homesteader because they know there is gold on his land
Raymond Greenleaf, Lane Bradford, Stephen Chase, Robert Bray, B.G. Norman, Syd Saylor, Rory Mallinson
Written by Joe Richardson; Directed by John H. Morse
Adapted from the radio play by Tom Dougall
- FRAME FOR TWO (10/23/52)**
A scheming money lender takes advantage of a feud to frame a young rancher for the murder of his neighbor
Richard Crane, John Damler, Robert Livingston, James Parnell, Robert B. Williams
Written by Joe Richardson; Directed by John H. Morse
- RANGER IN DANGER (10/30/52)**
A huge, rough killer has sworn to murder the Lone Ranger, who, with Tonto, is in hot pursuit
Douglas Kennedy, Robert Arthur
Written by Tom Seller; Directed by John H. Morse



Courtesy John Hart

DELAYED ACTION (11/6/52)

A gang of desperadoes leave a trail of robbery and murder through much of the West until they are exposed by the Lone Ranger and Tonto James Griffith, Ben Welden, Billy (Sailor?) Vincent, Stanley Andrews, Robert Foulk, Gordon Wynne, Franklyn Farnum
Written by Joe Richardson; Directed by John H. Morse
Adapted from the radio play by Tom Dougall

THE MAP (11/13/52)

The Lone Ranger is aided by a boy of thirteen whose hobby is chemistry in outwitting a gang of crooks who waylay an engineer and steal a map in their bid to gain control of land that is to be sold to the railroad Marshall Reed, Lanny Rees, Frank Wilcox, Steve Darrell, Harlan Warde, Gerakline Wall
Written by Tom Seller; Directed by Paul Landres

TRIAL BY FIRE (11/20/52)

A feud between a young man and his father places the young wife in a difficult position and brings the young man face to face with the hangman when his father is shot
Pierre Watkin, Gail Davis, Marshall Bradford, Robert Wilke, Ross Ford, Ralph Peters, Stanley Andrews, Emerson Tracy, Mickey Simpson
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Fran Striker

WORD OF HONOR (11/27/52)

Framed for a crime, a man receives a letter stating that his mother is critically ill and is allowed to leave jail to visit her after pledging to return afterwards
Ross Elliott, Hayden Rorke, Harry Cheshire, Sam Flint, Lee Phelps, Wanda McKay, David McMahon
Written by Curtis Kenyon; Directed by John H. Morse
Adapted from the radio play by Ralph Goll

TREASON AT DEY CREEK (12/4/52)

Traitorous schemers in a lonely outpost cash in on their position in the Pony Express service by peddling Army secrets to Indians
Frank Fenton, Ann Doran, Britt Wood, Paul Fierro, Rand Brooks, Charles Evans, Robert Carson
Written by David P. Sheppard; Directed by Paul Landres

THE CONDEMNED MAN (12/11/52)

The murder of an Indian brings threats of a major uprising and an attack on a nearby Army post, so after a quick trial a man is condemned to die for the crime, wrongly
Don Beddoe, Russell Hicks, Monte Blue, Myron Healey, Maurice Jara, Charles Gibbs, Rusty Wescoatt
Written by Curtis Kenyon; Directed by Paul Landres
Adapted from the radio play by Ralph Goll

THE NEW NEIGHBOR (12/18/52)

The Lone Ranger is the only one who knows the true identity of a mysterious stranger who settles in the West and becomes involved in a battle of ranchers over water rights
John Alvin, Walter Sande, B.G. Norman, Barbara Woodell, Robert Forrest, Larry Hudson, Edward Clark, John Phillips
Written by Harry Poppe Jr.; Directed by Paul Landres
Adapted from the radio play by Dan Beattie

BEST LAID PLANS (12/25/52)

The Lone Ranger smashes the plans of schemers who plan a number of deaths, including that of a new schoolteacher, in furtherance of their ambitions to get one of their own elected sheriff
House Peters Jr., John Bryant, Ralph Sanford, Judd Holdren, John Pickard, Cathy Downs
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Tom Dougall

INDIAN CHARLIE (1/1/53)

An Indian boy, brought up and educated by white people, seems to turn outlaw, much to the heartache of those who have been devoted to him
Glenn Strange, Walter Reed, Sally Corner, Alan Wells, John Cason, Harry Harvey
Written by Joe Richardson; Directed by John H. Morse
Adapted from the radio play by Fran Striker

THE EMPTY STRONGBOX (1/8/53)

In an effort to catch highwaymen, a bomb is placed inside a strongbox instead of money
Robert Carson, Bud Osborne, James Todd, Hugh Prosser, Don Mahin, Edwin Rand
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Betty Joyce

TRADER BOGGS (1/15/53)

An old friend of the Lone Ranger decides to open a retail store without realizing that his rival will resort to violence
Hal Price, I. Stanford Jolley, Aline Towne, Zon Murray, John Crawford, Kenne Duncan
Written by Joe Richardson; Directed by Paul Landres
Adapted from the radio play by Fran Striker

BANDITS IN UNIFORM (1/22/53)

The Lone Ranger brings justice to a family of descendants of Spanish grandees who have been victimized by crooks posing as tax collectors to mask their crimes
John Doucette, I. Stanford Jolley, James Parnell, Robert Bray, George Douglas, Gil Donaldson
Written by David P. Sheppard; Directed by Paul Landres
Adapted from the radio play by Tom Dougall

THE GODLESS MEN (1/29/53)

A young preacher is victimized by highwaymen and robbed of money he has collected for the building of a church
Hugh Beaumont, Hugh Sanders, Ray Page, Keith Richards
Written by Tom Seller; Directed by Paul Landres

THE DEVIL'S BOG (2/5/53)

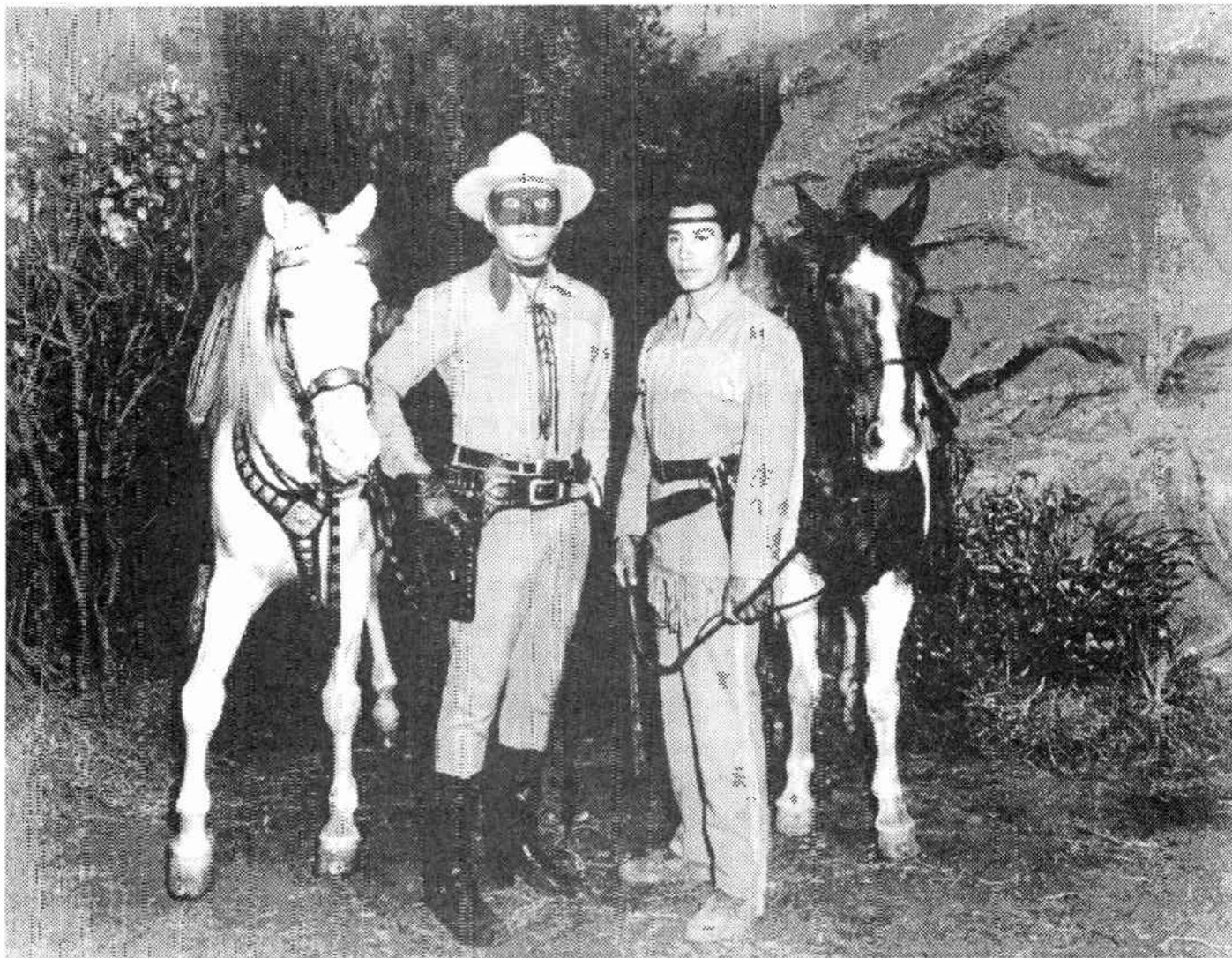
The one ambition of a sincere physician is the filling in of a swamp to eliminate fever-carrying mosquitoes, but some killers oppose the plan for fear of the earth-moving enterprise uncovering one of their victims
Hugh Prosser, Val DeSautels, Harry Harvey Sr., Barbara Woodell, Bruce Edwards, Ferris Taylor, Frank Richards
Written by Curtis Kenyon; Directed by John H. Morse
Adapted from the radio play by Fran Striker

RIGHT TO VOTE (2/12/53)

Signed petitions calling for an election to rid a community of a gang of crooked officials are stolen
John Damler, Douglas Kennedy, Dick Elliot, Ben Welden, Richard Avonde
Written by Bill Bruckner; Directed by Paul Landres

THE SHERIFF'S SON (2/19/53)

A sheriff's son is bitter upon his release from prison because his own father had arrested him
Alan Wells, Claudia Barrett, Walter Bonn, Hugh Prosser, William Haade, Emerson Treacy
Written by Charles Larson; Directed by Paul Landres
Adapted from the radio play by Betty Joyce



Courtesy John Hart

TUMBLEROCK LAW (2/26/53)

An important witness, held in jail, is counted on by the sheriff to give testimony that will smash the town boss
 Richard Crane, Steve Brodie, Tom London, Bill Slack, Byron Foulger, Kim Spaulding, Paul Birch
 Written by David P. Sheppard; Directed by Paul Landres
 Adapted from the radio play by Fran Striker

SINNER BY PROXY (3/5/53)

A crook posing as the Lone Ranger involves the real Lone Ranger in a bank robbery, and pays off a third man to confess to the crime
 Ross Elliott, Hugh Sanders, Russ Conway, Stephen Chase, Paul Hogen, Greta Granstedt, Dee Pollock, Mickey Simpson
 Written by John Thiele; Directed by John H. Morse
 Adapted from the radio play by Fran Striker

STAGE FOR MADAMOISELLE (3/12/53)

A singer on a western tour poses as a French opera star in order to attract a bigger audience, and arranges for the theft of her jewels as a publicity stunt
 Noreen Nash, Frank Wilcox, Emmett Lynn, Edmund Cobb, Lane Bradford
 Written by Joe Richardson; Directed by John H. Morse

SON BY ADOPTION (3/19/53)

An adopted son is brought up to believe that his real father is a hero who died fighting for his country, when in actuality he is the leader of an outlaw gang being hunted by the Lone Ranger
 Frank Richards, Russ Conway, Dennis Ross, William Challee, Peter Mamakos
 Written by Dan Beattie; Directed by Paul Landres
 Adapted from the radio play by David P. Sheppard

MRS. BANKER (3/26/53)

Disguised as a prospector, the Lone Ranger tries to solve the mystery of a series of stagecoach robberies
 Esther Somers, Steve Mitchell, Dan White, Robert Neil, Harmon Stevens
 Written by Joe Richardson; Directed by Paul Landres

TROUBLE IN TOWN (4/2/53)

The loss of money in a robbery starts a run on the bank, which the Lone Ranger knows could spell heavy losses to most of the townspeople if the bank fails
 Dayton Lummis, Lyle Talbot, William Fawcett, John Cason, Mira McKinney, Ross Ford, Jim Maloney, Fred Essler
 Written by Curtis Kenyon; Directed by Paul Landres

BLACK GOLD (4/9/53)

When the Lone Ranger finds a young geologist badly beaten, he learns of an attempt on the part of outlaws to defraud the owners of oil-bearing land
 Jim Hayward, Robert Shayne, Todd Karns, William Vedder
 Written by Bill Bruckner; Directed by John H. Morse

THE DURANGO KID (4/16/53)

A stolen watch convinces a girl from the East that a killer known as The Durango Kid is her long-lost brother
 James Griffith, Judd Holdren, Nan Leslie, Lee Shumway, Fred Libby, Pierre Watkin
 Written by Curtis Kenyon; Directed by John H. Morse

THE DESERTER (4/23/53)

Regretting that, in a moment of weakness, he became a deserter, a young soldier seeks to redeem himself
Chuck Courtney, Rand Brooks, Robert Foulk, Keith Richards, Gene Roth, Lane Bradford, John Merton
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Fran Striker

EMBEZZLER'S HARVEST (4/30/53)

Crooks steal the money that has been collected for an irrigation project
Stephen Chase, Lois Hall, Harry Harvey Sr., Leonard Freeman
Written by Bill Bruckner; Directed by Paul Landres

EL TORO (5/7/53)

Dan Reid saves the life of a man who is a notorious gang leader, creating a debt that proves fortunate for the Lone Ranger and Tonto
Eugene Wessen, Richard Avonde, Jim Hayward, Robert Spencer, Stan Blystone
Written by Charles Larson; Directed by Paul Landres
Adapted from the radio play by Dan Beattie

THE BROWN PONY (5/14/53)

A mother plans to sell her young boy's pony in order to acquire badly-needed cash with which to purchase from crooks the evidence that will clear her wrongly-jailed husband
Lee Van Cleef, Charles Stevens, Adele Longmire, Dennis Ross
Written by David P. Sheppard; Directed by Paul Landres
Adapted from the radio play by Ralph Goll

TRIPLE CROSS (5/21/53)

Only one man knows where the loot from a Wells Fargo robbery is buried, and he's murdered by his gang when he goes to retrieve it after being released from jail
John Cliff, Judy Nugent, Jack Ingram, Fred Coby, James Todd, Joseph Haworth
Written by Joe Richardson; Directed by John H. Morse
Adapted from the radio play by Ralph Goll

THE WAKE OF WAR (5/28/53)

Gamblers commit a murder to keep two factions fighting each other so that there will be no interference with their gambling operations
Richard Crane, Don Beddoe, Hugh Prosser, John Crawford, Sheb Wooley
Writer and director unavailable

DEATH IN THE FOREST (6/4/53)

A plot to murder a territorial governor involves the governor's young aide who is allied with the killers
Raymond Greenleaf, John Damler, Judd Holdren, DeForest Kelley, Lee Roberts, Edwin Rand, Phil Tead, Mickey Simpson
Written by Charles Larson; Directed by John H. Morse
Adapted from the radio play by Fran Striker

THE GENTLEMAN FROM JULESBURG (6/11/53)

The Lone Ranger recognizes a nondescript character as a reformed gambler of rare skill, and together they help clear a young man falsely accused of robbery
Eddy Waller, Walter Reed, Peter Mamakos, Nan Leslie, Robert Ned, Fred Libby, Robert Fillmore
Written by George B. Seitz Jr.; Directed by Paul Landres

HIDDEN FORTUNE (6/18/53)

After ten years in prison, crooks go to recover their buried loot, but learn that a house now occupies the spot, meaning they must somehow get rid of the homeowners
Steve Darrell, Bruce Payne, I. Stanford Jolley, Hugh Prosser, Ann Doran
Written by Curtis Kenyon; Directed by Paul Landres

THE OLD COWBOY (6/25/53)

A cantankerous old man, too proud to admit that his eyes are failing, refuses to deal with a railroad that wants to buy right-of-way across his land
Russell Simpson, Steve Brodie, Frank Fenton, Terry Frost, Denver Pyle, Bill Slack
Written by Terence Maples; Directed by Paul Landres
Adapted from the radio play by Fran Striker

WOMAN FROM OMAHA (7/2/53)

A woman who has come to take over her inheritance, a stage line, is unaware that her manager has been dealing with a rival operator to bankrupt her line
Minerva Urecal, Harry Harvey, Charles Horvath, Terry Wilson, Hank Worden, John Cliff, John Damler
Written by Robert Half; Directed by John H. Morse
Adapted from the radio play by Fran Striker

GUNPOWDER JOE (7/9/53)

Crooks out of prison seek recovery of their loot, which was buried behind tons of rock in a cave, so they hire an oldtimer who's a blasting expert
Chubby Johnson, Glenn Strange, Mauritz Hugo, Frank Richards, Herb Lytton, Susan Blystone
Written by David P. Sheppard; Directed by John H. Morse?
(Adapted from the radio play by Fran Striker?)

MIDNIGHT RIDER (7/16/53)

Bitter because enemies defrauded his father, a young man seeks revenge by becoming a mysterious outlaw preying on the crooks
Darryl Hickman, Harry Woods, Hal K. Dawson, Guy E. Hearn, Steve Darrell, Harry Cheshire, Mickey Simpson
Written by Curtis Kenyon; Directed by John H. Morse
Adapted from the radio play by Fran Striker

STAGE TO ESTACADO (7/23/53)

The Lone Ranger and Tonto find a young couple trying to start a stage line on a shoestring, but rival interests are after their franchise
Sheb Wooley, Phyllis Coates, Lee Van Cleef, Ian MacDonald, Monte Blue, Douglas Evans
Written by David P. Sheppard; Directed by John H. Morse
Adapted from the radio play by Steve McCarthy

THE PERFECT CRIME (7/30/53)

A discredited professor becomes a western schoolteacher as a cover for his real purpose, the looting of the local bank
Phyllis Coates, Robert Bray, Edna Holland, Hayden Rorke, Richard Avonde, Terry Frost, Bud Osborne
Written by Terence Maples; Directed by Paul Landres

THE GHOST OF COYOTE CANYON (8/6/53)

Crooks protect their hideout by a tricked-up "ghost" that frightens most people away, and kills those that cannot be frightened
Lucien Littlefield, Richard Alexander, Marshall Reed, Tom London, John Pickard, Hank Worden
Written by Joe Richardson; Directed by Paul Landres

OLD BAILEY (8/13/53)

When a man refuses to pay his gambling debts, he is murdered by the gamblers, who then frame a helpless old derelict for the crime
Phil Tead, Bruce Cowling, Steve Pendleton, Ray Montgomery, John Crawford
Written by Joe Richardson; Directed by Paul Landres

PRISONER IN JEOPARDY (8/20/53)

After serving time in prison for a crime he didn't commit, a young man is on his way home by stage when the stage is held up and he is carried away to be the fall guy a second time
Richard Crane, Dorothy Patrick, Frank Wilcox, Steve Bystrom, Jerome Sheldon, House Peters Jr., Dick Rich, Stan Blystone
Written by Joe Richardson; Directed by John H. Morse

DIAMOND IN THE ROUGH (8/27/53)

A stolen diamond is hidden inside a ventriloquist's dummy in the midst of a pursuit by the Lone Ranger
Emory Parnell, Harry Lauter, Leo Britt, House Peters Jr.
Written by David P. Sheppard; Directed by John H. Morse

THE RED MARK (9/3/53)

A big robbery involving lots of currency proves to be a boomerang for the thieves when they learn that all the bills are marked in red
Paul Bryar, Steve Roberts, Frank Fenton, Alan Wells, Tom London
Written by David P. Sheppard; Directed by John H. Morse

Season 4, 1954-55:

THE FUGITIVE (9/9/54)

The Lone Ranger and Tonto are called upon by the Governor to help right a wrong done to an innocent man who has been falsely accused of murder and jailed

Paul Langton, John Doucette, Griff Barnett, Denver Pyle, Charlita

Written by Jack Laird; Directed by William J. Thiele

Adapted from the radio play by Betty Joyce

EX-MARSHAL (9/16/54)

A discarded stagecoach strong box starts the Lone Ranger and Tonto on the trail of a notorious outlaw wanted by law officers from Kansas to California, and they are aided by a former marshal who has seemingly lost his courage

Stanley Clements, Tyler McVey, John Cason, House Peters Jr., Ray Teal

Written by Charles Larson; Directed by William J. Thiele

Adapted from the radio play by Betty Joyce

MESSAGE TO FORT APACHE (9/23/54)

Sale of guns to the Indians, a murder, and a stagecoach holdup occupy the Lone Ranger and Tonto as the two join with the Army to stop the flow of guns to hostile Indian tribes

Robert Livingston, Chick Chandler, Nancy Hale, Charles Meredith,

Lane Bradford, Bob Woodward, Scott Elliott, Steve Brodie, Sheb

Wooley, Fay Roope, Harry Harvey Sr.

Written by Harry Poppe Jr.; Directed by William J. Thiele

Adapted from the radio play by Betty Joyce

Robert Livingston played the Lone Ranger in the second Republic serial

THE FRIGHTENED WOMAN (9/30/54)

A pretty widow is the target of a bandit's vengeance after she witnesses a robbery

Emlen Davies, Zon Murray, Emmett Lynn, Richard Travis, Rickey

Murray, Don Harvey, Bruce Cowling

Written by Bert Lambert; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

GOLD TOWN (10/7/54)

A phony Englishman, an unsuccessful ambush, and a miners' college all figure in as the Lone Ranger and Tonto protect a \$100,000 inheritance

Edward Ashley, James Craven, Anthony Sydes, Pierre Watkin, Myron

Healey, James Parnell, Earl Hodgins

Written by Robert Schaefer, Eric Freiwald; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

SIX GUN SANCTUARY (10/14/54)

A little western town controlled by outlaws and killers is the scene of a test of law and order when the Lone Ranger and Tonto discover the body of a prominent rancher

Harry Harvey Jr., Douglas Kennedy, Frank Fenton, Hal Baylor, Don

Beddoe, Robert B. Williams

Written by William Bruckner; Directed by William J. Thiele

OUTLAW'S TRAIL (10/21/54)

The little frontier settlement of Painted Post receives a visit from two of the West's most vicious gunmen, who perpetrate crimes that are destined to pit homesteaders against cattlemen

Jack Elam, Robert Bice, Christian Drake, Rory Mallinson, Robert Bray,

Clarence Straight, Hugh Sanders

Written by Charles Larson; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

STAGE TO TESHIMINGO (10/28/54)

The Lone Ranger and Tonto become embroiled in the search for a gang of desperate highwaymen who have been robbing the stagecoaches running between the mining towns of Gunsight and Teshimingo

Don Megowan, Ben Welden, Robert Carson, Mira McKinney, Hank

Worden, Kenneth Patterson, Lane Bradford, Robert Foulk, Si Jenks

Written by Elwood Ullman; Directed by Oscar Rudolph

Adapted from the radio play by Betty Joyce

TEXAS DRAW (11/4/54)

The Lone Ranger and Tonto are faced with more than guns and outlaws when a circuit-riding minister purchases land on which to build a boys school for orphans -- land which covers a very valuable copper deposit

Christopher Dark, Barry Kelley, Marion Ross, Frank Richards, Joe

Haworth, James Westerfield

Written by Robert Schaefer, Eric Freiwald; Directed by Oscar Rudolph

Adapted from the radio play by Dan Beattie

RENDEZVOUS AT WHIPSAW (11/11/54)

A female witness to murder and her brother are targets for a gang of outlaws until the Lone Ranger and Tonto take a hand

John Doucette, William Haade, Don Beddoe, Hugh Sanders, Clancy

Cooper, Anne O'Neal, Paul Brinegar

Written by Joe Richardson; Directed by Oscar Rudolph

DAN REID'S FIGHT FOR LIFE (11/18/54)

Dan nearly loses his life at the hands of a Mexican bandit in a hideout cave before the Lone Ranger and Tonto ride to his rescue

John Stephenson, Henry Kulky, Mickey Simpson, Nacho Galindo,

Nestor Paiva

Written by Harry Poppe Jr.; Directed by William J. Thiele

Adapted from the radio play by Dan Beattie

TENDERFOOT (11/25/54)

Intimidation, sabotage, and attempted murder involved in the sale of a ranch is the serious business that brings the Lone Ranger and Tonto to the aid of the threatened owner

Robert Horton, Hal Baylor, George Chandler, William Forrest, Martin

Garralaga, Dan Riss

Written by Curtis Kenyon; Directed by William J. Thiele

Adapted from the radio play by Fran Striker

A BROKEN MATCH (12/2/54)

An ex-convict is mistakenly accused of a bank robbery until a trail of broken match sticks leads the Lone Ranger and Tonto to the real outlaws

Whit Bissell, Nan Leslie, Fred Coby, Phil Tead, Robert Quarry, Paul

Keast, Glen Gordon, Don Harvey

Written by Harry Poppe Jr.; Directed by William J. Thiele

COLORADO GOLD (12/9/54)

A dynamite-loaded mine tunnel is the focal point for an adventure that pits the Lone Ranger and Tonto against a scoundrel who is greedy for gold

Robert Shayne, Claudia Barret, Mike Dlegate, Gene Roth, Gil

Donaldson, George Barrows, Norman Keats

Written by Tom Seller; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

HOMER WITH A HIGH HAT (12/16/54)

A colorful Eastern character learns about western life the hard way as the Lone Ranger and Tonto track down \$200,000 worth of stolen gold pieces

Tom Brown, Kathleen Crowley, Minerva Urecal, Peter Hanson, Fred

Libby, Chick Chandler, Rex Thorson, Terry Frost

Written by Jack Laird; Directed by William J. Thiele

Adapted from the radio play by Ralph Goll

TWO FOR JUAN RINGO (12/23/54)

Assuming the disguise of an outlaw, the Lone Ranger and Tonto bring to justice one of the most vicious gangs of the west when they capture an Englishman who, by crooked means, has gained control of the town of Border City

John Hoyt, Lyle Talbot, John Cason, Bert Holland, Robert Bray, Dennis

Moore

Written by Joe Richardson; Directed by William J. Thiele

Adapted from the radio play by Fran Striker

THE GLOBE (12/30/54)

A plot by two bankers to swindle the local townspeople is discovered by the Lone Ranger and Tonto when they find an injured bank clerk at the bottom of a deserted mine shaft

Phil Tead, Gregg Palmer, Frank Ferguson, Phil Chambers, Michael

Whalen, Stuart Randall

Written by Jack Laird; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

DAN REID'S SACRIFICE (1/6/55)

Dan is called upon to turn his trusted horse, Victor, over to a gang of horse rustlers to help the Lone Ranger and Tonto get the evidence necessary to put a stop to their activities

Percy Helton, Fred Graham, Bill Kennedy, John Cliff, Mickey Knox

Written by William Bruckner; Directed by Oscar Rudolph

ENFIELD RIFLE (1/13/55)

The Lone Ranger and Tonto become enmeshed in a planned Indian

uprising when the two are shot at by a young renegade

Rand Brooks, Frank Ferguson, Rico Alaniz, Walter Coy, Maurice Jara,

Peter Mamakos, Bobker Ben Ali

Written by Albert Duffy; Directed by Oscar Rudolph

Adapted from the radio play by Fran Striker

THE SCHOOL STORY (1/20/55)

The Lone Ranger and Tonto are instrumental in bringing a valuable lesson in education to a young friend even before the schoolhouse has been constructed or classes begun for the season
Lee Aaker, Stanley Andrews, John Doucette, Dick Elliott, Norman Keats, Madge Meredith, Paul Birch, Raymond Meurer
Written by George Van Marter; Directed by Oscar Rudolph
Adapted from the radio play by Steve McCarthy

THE QUIET HIGHWAYMAN (1/27/55)

The Lone Ranger and Tonto are summoned by the U.S. Marshal to help capture a gang of desperados who have been the scourge of Bakersville and the surrounding countryside
Harry Harvey, Francis MacDonald, Dan Riss, Dennis King Jr., Kathryn Card, Hugh Sanders, Roger Creed
Written by Jack Laird; Directed by Oscar Rudolph
Adapted from the radio play by Dan Beattie

HERITAGE OF TREASON (2/3/55)

The Lone Ranger and Tonto are faced with the scheming of one of Arizona's cattle barons, who envisions himself king of all the Arizona territory
Stuart Randall, Ed Hinton, Don Haggerty, Peter Whitney, Burt Mustin, Charles Halton
Written by Samuel Rice, Charles Larson; Directed by Oscar Rudolph
Adapted from the radio play by Fran Striker

THE LOST CHALICE (2/10/55)

The Lone Ranger and Tonto pay a visit to their old friend, the padre of Mission Valley, who requests their help in the search for water, even as a group of escaped convicts are visiting the community in an effort to locate an old hidden treasure
James Griffith, Edward Colmans, Argentina Brunetti, Joseph Turkel, William Challee, Julian Rivero
Written by George Van Marter, Charles Larson; Directed by Charles D. Livingstone

CODE OF THE PIONEERS (2/17/55)

The Lone Ranger and Dan Reid arrive in the little town of Gold Creek in time to see that an honest election for the office of sheriff takes place
Walter Reed, Bill Kennedy, Lyle Talbot, Barry Curtis, Harry Lauter, Paul Keast, Emlen Davies, Ron Sha'an
Written by Lillian Rose, Charles Larson; Directed by William J. Thiele

THE LAW LADY (2/24/55)

A young widow fills in for her husband's unexpired term of office, but needs help from the Lone Ranger when the gang responsible for her husband's death become too much for her
Marjorie Lord, Richard Travis, Don Garrett, Peter Hanson
Written by Charles Larson; Directed by Oscar Rudolph
Adapted from the radio play by Ralph Goll

UNCLE ED (3/3/55)

The Lone Ranger and Tonto trail a trio of escaped killers into a little farming community where they meet a proud old pioneer whose advanced age has forced him into a life of peaceful existence, motivating him to exaggerate his past exploits
Will Wright, June Whitley, Peter Mamakos, Frank Hagney, Nadene Ashdown, John Damler, Bruce Cowling, Ed Hinton
Written by Joe Richardson; Directed by Oscar Rudolph
Adapted from the radio play by Dan Beattie

JORNADA DEL MUERTO (3/10/55)

The Lone Ranger and Tonto are on the trail of an outlaw man who has lived with the Apaches for years and who has been responsible for many murders and bloody Indian uprisings
Richard Crane, Joseph Vitale, Rick Vallin, John Hubbard, Marshall Bradford, Steven Ritch, Raymond Meurer, Ray Montgomery
Written by Charles Larson; Directed by Oscar Rudolph
Adapted from the radio play by Tom Dougall

SUNSTROKE MESA (3/17/55)

The Lone Ranger and Tonto capture a band of brutal outlaws, while at the same time helping a misguided you find the true human values
John Pickard, Dwayne Hickman, Joseph Crehan, John Mansfield, Don C. Harvey
Written by Robert Schaefer, Eric Freiwald; Directed by Oscar Rudolph
Adapted from the radio play by Dan Beattie

SAWTELLE SAGA'S END (3/24/55)

The Lone Ranger and Tonto are faced with a situation when they track down the desperados who have terrorized the countryside with their bank robberies and viciousness
Peter Hanson, Robert Foulk, Francis Bavier, Paul Keast, William Forrest
Written by Samuel Rice; Directed by Charles D. Livingstone
Adapted from the radio play by Felix Holt

THE TOO-PERFECT SIGNATURE (3/31/55)

The Lone Ranger and Tonto are pitted against an unscrupulous attorney and his aide when forged documents are discovered, supposedly transferring a ranch into their hands
Ray Teal, Stacy Keach Sr., Glenn Strange, Charles Meredith, Katherine Warren, Terry Frost, Will White
Written by Harry Poppe Jr.; Directed by William J. Thiele

TRIGGER FINGER (4/7/55)

The Lone Ranger and Dan Reid become embroiled with a band of gunmen and stage robbers
Laura Elliott, Stacy Keach Sr., Douglas Kennedy, Taggart Casey, Keith Richards, Mickey Simpson, Steve Dunhill
Written by Lee Berg, Frank Moss, Robert Schaefer, Eric Freiwald; Directed by William J. Thiele
Adapted from the radio play by Fran Striker

THE TELL-TALE BULLET (4/14/55)

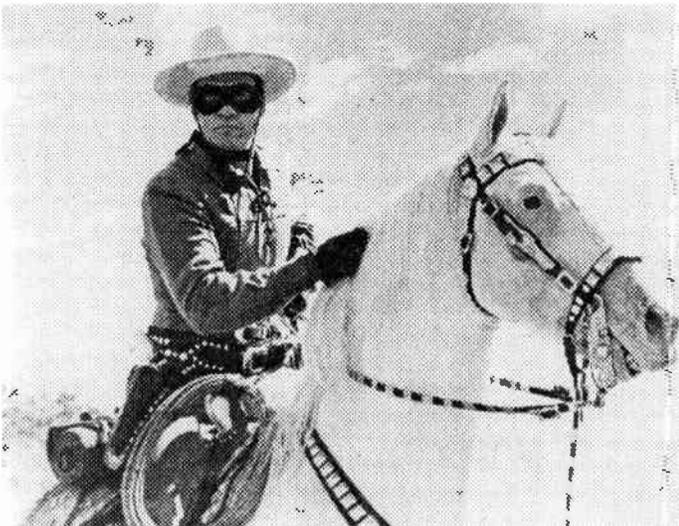
One of the Lone Ranger's famous silver bullets, fired at an escaping bank robber, returns in the hands of a country doctor to help track down a band of outlaws
Roy Roberts, Anthony Caruso, Dennis Weaver, Allen Dinehart III, John Cason
Written by Joe Richardson; Directed by William J. Thiele
Adapted from the radio play by Fran Striker

FALSE ACCUSATIONS (4/21/55)

The plotting of a telegraph clerk and his henchman -- a gunslinger who, under the guidance of the clerk, has been terrorizing the little town of Rock Point as the Night Rider -- place the Lone Ranger in the position of being suspected of bank robbery
Whit Bissell, Michael Whalen, Marshall Reed, Robert Bray, Bruce Cowling, Harry Harvey Sr.
Written by Charles Larson; Directed by Oscar Rudolph
Adapted from the radio play by Dan Beattie

GOLD FREIGHT (4/28/55)

The little mining town of Eagle City becomes the scene of mob violence when an erstwhile miner attempts to rob the gold shipment and place the blame on the owner of the opposition freight line
House Peters Jr., Ken Duncan Jr., Kenneth MacDonald, Ted DeCorsia, Dick Wessell, Fred Libby, James Diehl
Written by Joe Richardson; Directed by Oscar Rudolph
Adapted from the radio play by Fran Striker



Courtesy Golden Books Family Entertainment

- WANTED... THE LONE RANGER (5/5/55)**
When the Lone Ranger finds himself framed for a series of crimes, he and Tonto pose as circus clowns to expose the real culprits
Richard Travis, Sheb Wooley, Jesse White, Al Jackson, James Courtney, William Challee, Mike Dengage, Ray Saunders
Written by Tom Seller; Directed by Oscar Rudolph
- THE WOMAN IN THE WHITE MASK (5/12/55)**
The Lone Ranger and Tonto set aright an old injustice when they prevent a pretty young woman and her brother from reaping their revenge by misguided methods
Phyllis Coates, Jack Diamond, Richard Reeves, Denver Pyle, Peter Thompson, Gregg Barton
Written by Robert Schaefer, Eric Freiwald; Directed by William J. Thiele
Adapted from the radio play by Dan Beattie
- THE BOUNTY HUNTER (5/19/55)**
The Lone Ranger and Tonto, on the trail of a tough, shrewd outlaw, meet up with a tight-lipped, scheming trapper who is also a bounty hunter who has his own plans for the outlaw
Russ Conway, Richard Reeves, Pierre Watkin, Gill Fallman
Written by Curtis Kenyon; Directed by William J. Thiele
Adapted from the radio play by Betty Joyce
- SHOWDOWN AT SAND CREEK (5/26/55)**
The Lone Ranger and Tonto ride to Sand Creek to visit the sheriff, an old friend, and find that he has been murdered
Christian Drake, Paul Burke, Nancy Hale, Stacy Keach Sr., Bob Williams, Phil Tead
Written by Robert Schaefer, Eric Freiwald; Directed by William J. Thiele
- HEART OF A CHEATER (6/2/55)**
The Lone Ranger and Dan Reid trail a pair of bank robbers and killers to the ranch house of a retired outlaw who enjoys living in the past
John Pickard, Tommy Ivo, Natalie Masters, Eddy Waller, William Challee
Written by Bert Lambert; Directed by William J. Thiele
Adapted from the radio play by Fran Striker
- THE SWAMI (6/9/55)**
The Lone Ranger runs into some unusual business techniques when an old prospector friend is duped of his life's savings by a swami traveling with a general store on wheels
Eddy Waller, Kem Dibbs, Earle Hodgins, Lou Krugman, Chuck Carson
Written by Joe Richardson; Directed by William J. Thiele
- SHERIFF'S SALE (6/16/55)**
A rancher who is the newly-appointed sheriff of the town of Nassaw finds himself unable to exercise justice, with half the town controlled by a ruthless cheat and murderer
Peter Hanson, Thurston Hall, Larry Blake, Helen Seamon, Larry Hudson, Aaros Saxon
Written by Joe Richardson; Directed by Oscar Rudolph
Adapted from the radio play by Fran Striker
- SIX-GUN ARTIST (6/23/55)**
An attractive girl artist, reportedly in Mesa Junction to draw landscapes, actually has a hand in a wave of stage holdups that the sheriff, lovestruck by the girl, is unable to stop
Guy Williams, Elaine Riley, Norman Willis, Mort Mills, Emmett Lynn
Written by Joe Richardson; Directed by Oscar Rudolph
- DEATH GOES TO PRESS (6/30/55)**
The Lone Ranger upholds freedom of the press and prevents a great amount of abuse that is being perpetrated by the ditior and publisher of The Daily Star
Addison Richards, Kenneth MacDonald, Frank Ferguson, Guy Sorel, Peter Hanson
Written by Jack Laird; Directed by William J. Thiele
Adapted from the radio play by Ralph Goll
- THE RETURN OF DICE DAWSON (7/7/55)**
A respectable rancher is actually a reformed outlaw who finds it confusing when a series of murders are committed and a pair of black dice, his old trademark, is left at the scene of each crime
Harry Carey Jr., Harry Lauter, Barbara Eiler, Herbert Heyes, Al Wyatt, James Todd
Written by Joe Richardson; Directed by William J. Thiele
- ADVENTURE AT ARBUCKLE (7/14/55)**
The attractive daughter of a recently murdered newspaper publisher finds it impossible to live a town ruled by a man who has made the town his personal property
Nan Leslie, William Challee, James Griffith, Lou Krugman, Paul Keast, Ray Teal
Written by Joe Richardson; Directed by Charles D. Livingstone
- THE RETURN (7/21/55)**
A mission-educated Indian girl returns to her home after ten years to be the first school teacher to her people, but she discovers that her older brother refuses to accept the new order of living with settlers and has stirred up unrest among the braves
Yvette Dugay, Reed Howes, Terry Frost, Christopher Dark, Frank Wilcox
Written by Charles Larson; Directed by Charles D. Livingstone
- FRAMED FOR MURDER (7/28/55)**
The mad lust for gold and its attending riches by a calculating opportunist places Tonto under jeopardy of being framed for murder
David Bruce, James Best, Whit Bissell, Jan Shepard, Robert Carson, Marshall Bradford
Written by Harry Poppe Jr. ; Directed by William J. Thiele
Adapted from the radio play by Fran Striker
- TRAPPED (8/4/55)**
The Lone Ranger and Tonto ride in search of two escaped gunmen from the U.S. territorial prison, the older and more vicious of which is an idol to his younger companion, "The Kid," who wants to be just like him
John Doucette, Taggart Casey, Frank Ferguson, Robert Ellis, Marshall Bradford
Written by Harry Poppe Jr. ; Directed by William J. Thiele
- THE BAIT: GOLD (8/11/55)**
The Lone Ranger and Tonto ride to the aid of a mine owner and his daughter who have had all of their gold shipments robbed by outlaws and who are in danger of losing their mine over an unpaid mortgage
Michael Whalen, Richard Avonde, Hank Worden, Joan Hovis, George Neise, John Phillips
Written by Harry Poppe Jr. ; Directed by William J. Thiele
- THE SHERIFF'S WIFE (8/18/55)**
Two vicious killers are pillaging the little frontier town of Parkersburg and plot to kill the Lone Ranger and Tonto from ambush in their last, desperate effort to evade capture and prison
Jack Elam, Joseph Turkel, John Bryant, Elaine Edwards, Hugh Sanders
Written by Bert Lambert, Charles Larson; Directed by William Thiele
- COUNTERFEIT REDSKINS (8/25/55)**
The Lone Ranger and Tonto take on a band of outlaws who, masquerading as Indians, have been killing and destroying the homesteaders and their homes in Pine Valley
Harry Lauter, Russell Johnson, Wayne Schatter, Mel Welles, Paul Langton, Peter Mamakos, John Doucette
Written by Jack Laird; Directed by William J. Thiele
- ONE NATION INDIVISIBLE (9/1/55)**
The teaching of Abraham Lincoln is put to a critical test when the Lone Ranger and Tonto are confronted with the backlash of the Civil War in the little town of Mesa
Lyle Talbot, Roy Barcroft, Tyler MacDuff, Watson Downs, Don Garner, Rand Brooks
Written by Harry Poppe Jr. ; Directed by William J. Thiele

Season 5, 1956-57 (Color):

- THE WOODEN RIFLE (9/13/56)**
A monogrammed glove, a dead man, and a child's wooden rifle found nearby lead the Lone Ranger and Tonto into another mystery
Sydney Mason, Paul Engle, Rand Brooks, Barbara Ann Knudsen, William Challee
Written by Doane Hoag; Directed by Earl Bellamy
- THE SHERIFF OF SMOKE TREE (9/20/56)**
The Lone Ranger and Tonto go into action when a little mining camp proves too small, and a gang of gunfighters too tough, to permit a full-time sheriff
Ron Haggerty, Slim Pickens, Tudor Owen, John Berardino, Mickey Simpson, Claire Carlton, Lee Roberts
Written by Wells Root; Directed by Oscar Rudolph

THE COUNTERFEIT MASK (9/27/56)

A gunman the Lone Ranger helped convict and send to prison takes revenge by posing in an identical Lone Ranger uniform to rob, pillage and murder

John Cliff, Paul Engle, Sydney Mason, William Challee
Written by Doane Hoag; Directed by Earl Bellamy

NO HANDICAP (10/4/56)

The Lone Ranger and Tonto clash with a band of marauders that are terrorizing a wide area of the southwest, and whose ultimate act is the gunning down of an elderly marshal

Will Wright, Ron Haggerty, Tudor Owen, Jim Parnell, John Berardino
Written by Tom Seller; Directed by Oscar Rudolph

THE CROSS OF SANTO DOMINGO (10/11/56)

The Lone Ranger and Tonto, riding through the desert, encounter outlaws who have stolen the golden, jeweled Cross of Santo Domingo from two priests who were transporting it

Denver Pyle, Gregg Barton, Jeanne Bates, Ric Roman, Larry Johns, Johnny Crawford
Written by Tom Seller; Directed by Earl Bellamy

WHITE HAWK'S DECISION (10/18/56)

The Lone Ranger and Tonto help an elderly Indian chief determine the future of his impoverished tribe through the choice of which son will succeed him as chief

Charles Stevens, Ed Hashim, Robert Swan, Harry Lauter, Louis Letterie
Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

THE RETURN OF DON PEDRO O'SULLIVAN (10/25/56)

The Lone Ranger impersonates two men in his efforts to help a Mexican patriot cross the border into Mexico to battle a dictator

George Lewis, John Berardino, Tudor Owen, Maria Manay, Joe Vitale, Mickey Simpson
Written by Tom Seller; Directed by Oscar Rudolph

QUICKSAND (11/1/56)

An outlaw who is about to be hanged delegates the Lone Ranger and Tonto to look for the missing \$10,000 in gold for which a young school-teacher was killed

Denver Pyle, Henry Rowland, Robert Burton, Ric Roman
Written by Walker A. Thompkins, Robert Leslie Bellem; Directed by Earl Bellamy

QUARTER HORSE WAR (11/8/56)

The Lone Ranger and Tonto, with the help of a tenderfoot schoolteacher in the Indian Service, save a little western town from annihilation at the hands of the normally peaceful Cheyennes after the Indians are robbed of their money and honor

George Mather, Mae Morgan, Bill Tannen, Harry Lauter, Charles Stevens, William Tannen, Holly Bane
Written by Jack Nattleford; Directed by Earl Bellamy

THE LETTER BRIDE (11/15/56)

The Lone Ranger and Tonto strike a blow for tolerance when race-baiting residents of Morgan's Flat kidnap the mail-order bride of a Chinese laundryman and prepare to tar and feather the prospective groom

Victor Sen Yung, Joe Vitale, Dennis Moore, Slim Pickens, Claire Carleton, Tudor Owen, Judy Dan
Written by Wells Root; Directed by Oscar Rudolph

HOT SPELL IN PANAMINT (11/22/56)

The Lone Ranger and Tonto come to grips with a band of marauders who have vowed to gun down the marshal of Panamint

Rand Brooks, Barbara Ann Knudson, Sydney Mason, William Challee, John Cliff, Sandy Sanders, Wally West, Rudy Bowman
Written by Hilary Creston Rhodes; Directed by Earl Bellamy

THE TWISTED TRACK (11/29/56)

Two brothers who fought as Southern renegades against the Union carry their feud against a Yankee major into the western country

Gregg Barton, Robert Burton, Bill Henry, Tyler MacDuff
Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

DECISION FOR CHRIS MCKEEVER (12/6/56)

The McKeever Gang attack and injure a stagecoach driver robbing him of the gold shipment hundreds of miles from civilization

George Mather, William Tannen, Robert Swan
Written by Tom Seller; Directed by Earl Bellamy

TROUBLE AT TYLerville (12/13/56)

When they try to defend an ex-convict trying to go straight in a prejudiced town, The Lone Ranger and Tonto face lynching by a mob incensed at the shooting of a rancher

Tom Brown, John Pickard, Mary Ellen Kaye, Francis McDonald, Charles Aldredge, Ben Welden
Written by Charles Larson; Directed by Oscar Rudolph

CHRISTMAS STORY (12/20/56)

The Lone Ranger and Tonto search one mining camp after another for a missing father who is needed by his family at Christmastime

Jimmy Baird, Bill Henry, Aline Towne, Robert Burton, Mary Newton, Lane Bradford, Gregg Barton, Terry Frost
Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

GHOST CANYON (12/27/56)

A canyon used for Indian tribal ceremonies engulfs the Lone Ranger and Tonto as they try to unravel the mystery of the theft of the tribe's cattle

Robert Swan, Charles Stevens, Harry Lauter, Mike Ragan, Ed Hashim, Holly Bane
Written by Melvin Levy, Hal C. Evarts (s); Directed by Earl Bellamy

OUTLAW MASQUERADE (1/3/57)

The Lone Ranger and Tonto don disguises in an effort to capture a trio of bandits as they trace a million dollar gold shipment

Richard Crane, Joseph Crehan, House Peters Jr., Steve Ritch
Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

THE AVENGER (1/10/57)

The town of Cottonwood has been taken over by an outlaw posing as a respectable citizen

Alan Wells, Tristram Coffin, Francis McDonald, Roy Barcroft, Dennis Moore
Written by Herbert Purdum, Robert Leslie Bellem; Directed by Oscar Rudolph

THE COURAGE OF TONTO (1/17/57)

The Lone Ranger and Tonto intervene when a group of cowboys are about to chase a pair of horse-stealing Indians into the certain death of Apache territory

Francis McDonald, Maurice Jara, Joel Ashley, Ewing Mitchell, Jim Bannon
Written by Doane Hoag; Directed by Earl Bellamy

THE BREAKING POINT (1/24/57)

A young boy's love for his dog furnishes the Lone Ranger and Tonto with their clue in rounding up a vicious gang of outlaws

Charles Wagenheim, Brad Morrow, Keith Richards, House Peters Jr.
Written by Hilary Creston Rhodes, Robert Leslie Bellem; Directed by Earl Bellamy

A HARP FOR HANNAH (1/31/57)

The Lone Ranger and Tonto help restore justice in Talman City and bring happiness to a farmer and his wife after their savings are stolen by a wealthy man's son and his spoiled friends

Trevor Bardette, Louise Lewis, Pierce Lyden, Bob Roark
Written by Doane Hoag; Directed by Earl Bellamy

A MESSAGE FROM ABE (2/7/57)

The Lone Ranger and Tonto visit an outlaw who has paid his debt to society, and is now troubled by a need for money to care for his sick wife

James Griffith, Maggie O'Byrne, Mauritz Hugo, Harry Strang
Written by DeVallon Scott; Directed by Earl Bellamy

CODE OF HONOR (2/14/57)

The Lone Ranger and Tonto bait a trap for a band of outlaws dressed as U.S. cavalrymen who waylay and rob gold miners

Paul Engle, Helene Marshall, Rand Brooks, John Cliff, John Maxwell
Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

THE TURNING POINT (2/21/57)

Justice in the form of vigilantes becomes more of an injustice and inquisition when a self-styled leader attempts to lead his men into taking the law into their own hands

Paul Campbell, Pierce Lyden, George Barrows, Margaret Stewart
Written by Charles Larson; Directed by Earl Bellamy

DEAD-EYE (2/28/57)

The town of Silver City has been terrorized by an outlaw and his partner, and a retired Texas lawman once more rides for law and justice as he determines to take the pair in

Zon Murray, William Fawcett, Myron Healey
Written by Wells Root, Robert Leslie Bellem; Directed by Earl Bellamy

CLOVER IN THE DUST (3/7/57)

The favorite son of a prominent rancher is shot in the back while tracking rustlers, but he leaves a clue to his killers in the form of a clover leaf drawn in the dust before he dies

Harry Strang, Dan Barton, Syd Mason, Don C. Harvey

Written by Doane Hoag; Directed by Earl Bellamy

SLIM'S BOY (3/14/57)

The Lone Ranger disguises himself as a talkative, deaf Mexican to win the confidence of a band of outlaws planning to rob the gold refinery Bob Roarke, Trevor Bardett, John Cason, Pierce Lyden, Louise Lewis

Written by Doane Hoag; Directed by Earl Bellamy

TWO AGAINST TWO (3/21/57)

A notorious killer and bank robber jailed by the Lone Ranger and Tonto escapes from prison bent on claiming his hidden spoils and murdering the two champions of justice

Baynes Barron, Gary Murray, Eugenia Paul

Written by Tom Seller; Directed by Earl Bellamy

GHOST TOWN FURY (3/28/57)

When the three Clanton brothers escape from prison and embark on a robbing spree, the Lone Ranger and Tonto call upon their old friend, Black Hawk, for information about possible hiding places in the badlands

Baynes Barron, Richard Crane, House Peters Jr., Steve Ritch, Carlos Vera,

Written by Robert Schaefer, Eric Freiwald; Directed by Earl Bellamy

THE PRINCE OF BUFFALO GAP (4/4/57)

A young prince visiting Buffalo Gap learns that his uncle, the Baron, means to have him assassinated in order to become heir to the throne

Robert Crosson, Jim Bannon, Gabor Curtiz, Michael Winkleman

Written by Tom Seller; Directed by Earl Bellamy

THE LAW AND MISS AGGIE (4/11/57)

When an Indian chief and his companion try to cross the land of an embittered woman, she arranges for her ranch hands to ambush them

Florence Lake, Dennis Moore, Brad Johnson, Joe Vitale

Written by Tom Seller; Directed by Oscar Rudolph

THE TARNISHED STAR (4/18/57)

Peaceful Valley is plagued by a gang of bank robbers wearing false face masks

Paul Engle, Myron Healey, Zon Murray, William Fawcett, Mercedes Shirley

Written by Doane Hoag; Directed by Earl Bellamy

CANUCK (4/25/57)

Murders, lynchings, and rustling in the town of Vandalia bring the Lone Ranger and Tonto to the scene in an attempt to restore law and justice to the inhabitants

Tristram Coffin, Roy Barcroft, Virginia Christine, Richard Benedict, Peter Miles, Jason Johnson

Written by Orville Hampton, Edmond Kellso (s); Directed by Oscar Rudolph

MISSION FOR TONTO (5/2/57)

The Lone Ranger and Tonto spring into action when an overly-ambitious housekeeper with an eye on a great cattle spread weaves a plot to kill the elderly rancher's grandson and take over the ranch

Tyler MacDuff, Robert Burton, Florence Lake, Lane Bradford, Gregg Barton

Written by Tom Seller; Directed by Earl Bellamy

JOURNEY TO SAN CARLOS (5/9/57)

The Lone Ranger and Tonto help two young men find themselves during a renegade Indian attack upon a party of three traveling to San Carlos

Myron Healey, Joe Sargent, Melinda Byron, Harry Strang, Rick Vallin

Written by Charles Larson; Directed by Earl Bellamy

THE BANKER'S SON (5/16/57)

Tonto accidentally overhears a violent argument between a wealthy banker and his son, in which the father is shot

Jim Bannon, Ewing Mitchell, Pat Lawless, Ron Haggerty, Hank Worden

Written by Charles Larson; Directed by Earl Bellamy

THE ANGEL AND THE OUTLAW (5/23/57)

The Lone Ranger and Tonto help a kindly old ranch owner who has adopted two orphan children prove to one of them that a life of crime is not as exciting or heroic as it appears to be

Dennis Moore, Brad Jackson, Carlos Vera, Linda Wrather, Florence Lake

Written by Robert Schaefer, Eric Freiwald; Directed by Oscar Rudolph

BLIND WITNESS (5/30/57)

The Lone Ranger and Tonto plunge into a mysterious robbery, blamed on them by outlaws they caught in the act, but the only witnesses are a five-year-old child and an elderly rancher suddenly stricken blind for no apparent reason

William Fawcett, Kay Riehl, Byron Foulger, Myron Healey

Written by Robert Leslie Bellem; Directed by Earl Bellamy

OUTLAWS IN GREASE PAINT (6/6/57)

The Lone Ranger and Tonto trail two bandits, a man and a woman, who have been robbing the Wells Fargo gold shipments, but each time the masked man and his friend are about to capture the bandits, they vanish as if into thin air

Tom Brown, Mary Ellen Kay, John Pickard, Ben Welden

Written by Tom Seller; Directed by Earl Bellamy

Adventures of the Lone Ranger (Compilations):

Champions of Justice

BLIND WITNESS/CLOVER IN THE DUST/THE ANGEL AND THE OUTLAW

Justice of the West

OUTLAW MASQUERADE/QUICKSAND/NO HANDICAP

The Trackers

THE TWISTED TRACK/TROUBLE AT TYLerville/GHOST CANYON

Vengeance Vow

TWO AGAINST TWO/A MESSAGE FROM ABE/THE COURAGE OF TONTO

Count the Clues

WOODEN RIFLE/THE SHERIFF OF SMOKE TREE/GHOST TOWN FURY

The Search

CHRISTMAS STORY/THE CROSS OF SANTO DOMINGO/THE BREAKING POINT

Tale of Gold

QUARTER HORSE WAR/A HARP FOR HANNAH/DECISION FOR CHRIS

MCKEEVER

One Mask Too Many

THE PRINCE OF BUFFALO GAP/CANUCK/COUNTERFEIT MASK

The Truth

THE BANKER'S SON/THE LETTER BRIDE/THE LAW AND MISS AGGIE

Not Above Suspicion

THE AVENGER/MISSION FOR TONTO/JOURNEY TO SAN CARLOS

More Than Magic

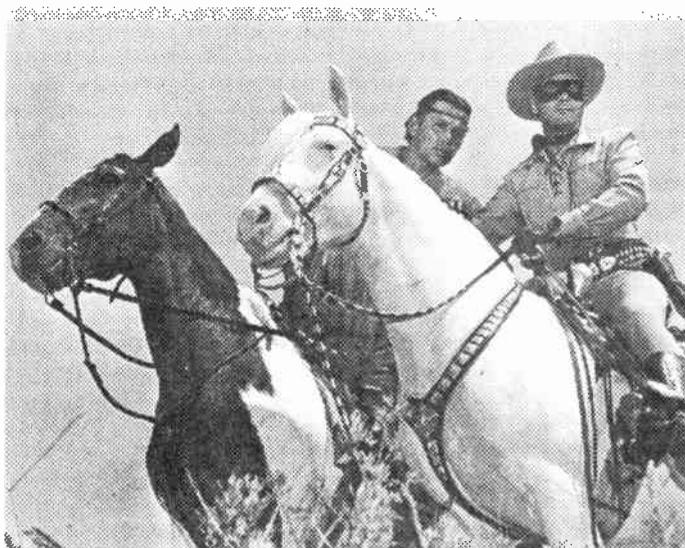
OUTLAWS IN GREASEPAINT/WHITE HAWK'S DECISION/HOT SPELL IN PANAMINT

The Lawless

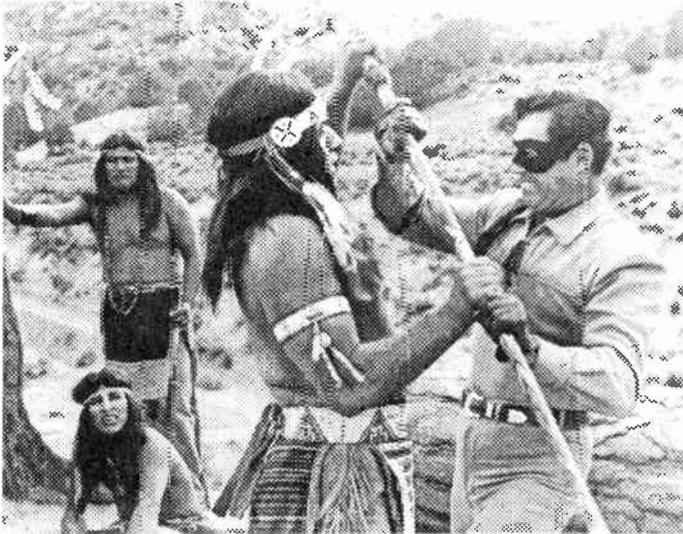
SLIM'S BOY/THE RETURN OF DON PEDRO O'SULLIVAN/THE TARNISHED STAR

Masquerade

THE TURNING POINT/CODE OF HONOR/DEAD EYE



Courtesy Golden Books Family Entertainment



Courtesy Golden Books Family Entertainment

The Lone Ranger grapples with Indian affairs in his return to the big screen.

Features:

The Lone Ranger (1956)

The Lone Ranger and Tonto are assigned by the Governor of the Western territory to investigate the unrest between the settlers and the Indians

Lyle Bettger, Bonita Granville, Perry Lopez, Robert Wilke, John Pickard, Michael Ansara, Charles Meredith, Beverly Washburn, Frank de Kova, Mickey Simpson, Zon Murray, Lane Chandler
Written by Herb Meadow; Directed by Stuart Heisler

The Lone Ranger and the Lost City of Gold (1958)

A band of hooded riders are murdering unarmed Indians, each of whom owned a piece of a silver medallion that is missing from their bodies
Douglas Kennedy, Charles Watts, Noreen Nash, Lisa Montell, Ralph Moody, Norman Frederic, John Miljan, Maurice Jara, Bill Henry, Lane Bradford, Belle Mitchell

Written by Robert Schaefer, Eric Freiwald; Directed by Lesley Selander

Related:

The Lone Ranger (1938 serial)

On their way to challenge the power-grab of a crooked politician, a group of Texas Rangers is ambushed, and the sole survivor vows to bring those responsible to justice

Lee Powell, Bill Bletcher (voice), Chief Thunder Cloud, Lynn Roberts, Stanley Andrews, George Cleveland, William Farnum, Herman Brix (Bruce Bennett), Lane Chandler, Hal Taliaferro, Sammy McKim, Yakima Canutt, John Merton, George Letz, Raphael Bennett, Tom London, Mason Williams, Charles Thomas, Allan Cavan, Reed Howes, Walter James, Francis Sales, Murdock McQuarrie, Jane Keckley, Phillip Armenta, Ted Adams, Jimmy Hollywood, Jack Kirk, Art Dillard, Millard McGowan, Frank Ellis, Carl Stockdale, Bud Osborne, Fred Burns, Inez Cody, Duke Green, Forbes Murray, Edna Lawrence, Charles King, Jack Perrin, Frank Leyva, George Mari, Charles Whitaker, Edmund Cobb, Jack Rockwell, J.W. Cody, Carl Saxe, George Magrill, Iron Eyes Cody
Written by Barry Shipman, George Worthington Yates, Franklyn Adreon, Ronald Davidson, Lois Eby; Directed by William Witney, John English
Feature version: *Hi-Yo Silver*

At right, Klinton Spilsbury and Michael Horse as the leads in the ill-fated *Legend of the Lone Ranger*.

The Lone Rides Again (1939 serial)

In trying to clear his name, the Lone Ranger takes on another ally as he and Tonto go up against a band of raiders that are attacking homesteaders in New Mexico

Robert Livingston, Bill Bletcher (voice), Chief Thunder Cloud, Duncan Renaldo, Jinx Falken, Ralph Dunn, J. Farrell MacDonald, William Gould, Rex Lease, Ted Mapes, Henry Otho, Betty Roadman, John Beach, Glenn Strange, Stanley Blystone, Eddie Parker, Al Taylor, Carleton Young, Charles Whitaker, Rob Robinson, Ralph LeFever, Charles Regan, Fred Schaefer, David Sharpe, Art Felix, Chick Hannon, Eddie Dean, Bob McClung, Duke Lee, Howard Chase, Ernie Adams, Nelson McDowell, Walter Wills, Jack Kirk, Fred Burns, Buddy Mason, Lew Meehan, Wheeler Oakman, Forrest Taylor, Frank Ellis, Herman Hack, Bill Yrigoyen, Wesley Hopper, Bud Wolfe, Joe Yrigoyen, Duke Taylor, Forest Burns, George DeNormand, George Burton, Tommy Coats, Howard Hickey, Barry Hays, Ted Wells, Burt Dillard, Cecil Kellogg, Carl Sepulveda, Buddy Messenger, Jerome Ward, Roger Williams, Buddy Roosevelt, Jack Montgomery, Post Parks, Art Dillard, Horace Carpenter, Cactus Mack, Lafe McKee, Augie Gomez, Charles Hutchison, Monte Montague, Griff Barnette, Joe Perez
Written by Franklyn Adreon, Ronald Davidson, Sol Shor, Barry Shipman; Directed by William Witney, John English

The Lone Ranger: "The Masked Rider" (late 30s Pathegram silent cartoon)

The Lone Ranger and Tonto deal with some cattle rustlers

Lassie: PEACE PATROL (5/10/59)

Timmy and his schoolmates are trying to raise enough money for the Peace Patrol to win a visit from the Lone Ranger, but someone makes off with the collected funds

The Greatest American Hero: MY HEROES HAVE ALWAYS BEEN COWBOYS (4/29/81)

Facing disillusionment, Ralph is on the verge of quitting the crimefighting game, but a chat with John Hart -- who played Ralph's childhood hero, the Lone Ranger -- gives him a different perspective
Jack Ging, John Hart, Ferdy Mayne, Frank McCarthy, Joseph Chapinan, Robert Gooden, Bruce Tuthill, William Woodson, Charles Walker, Glenn Wilder, Brandon Williams, David Clover

Written by Stephen J. Cannell; Directed by Arnold Laven

Happy Days: HI YO, FONZIE AWAY (2/9/82)

When the Lone Ranger is in town for an appearance at the county fair, Chachi suggests a special birthday present for Fonzie
Henry Winkler, Scott Baio, Tom Bosley, Marion Ross, Anson Williams, Erin Moran, Al Molinaro (additional cast unavailable)
Writer and director unavailable

Legend of the Lone Ranger (1981)

The Lone Ranger's origin is related, as he tracks down the Cavendish Gang following their massacre of his fellow Texas Rangers
Klinton Spilsbury, James Keach (voice), Michael Horse, Christopher Lloyd, Matt Clark, Juanin Clay, Jason Robards, John Bennett Perry, David Hayward, John Hart, Richard Farnsworth, Lincoln Tate, Ted Flicker, Marc Gilpin, Patrick Montoya, David Bennett, Rick Traeger, James Bowman, Kit Wong, Daniel Nunez, R.L. Tolbert, Clay Boss, Jose Rey Toledo, Max Cisneros, Ted White, Chere Bryson, James Lee Crite
Written by Ivan Goff, Ben Roberts, Michael Kane, William Roberts; Directed by William A. Fraker



The Lone Ranger (1966 Animated) - 78 stories, 3 per episode, CBS

Credits:

Directors - Rudy Larriva, Bill Tytla, Art Babbitt, Stan Green, John Halas, Mike Mills, Tom Halley, Cam Ford, Harold Whitaker, Jackie Huie, Raymond Leach

Writers - Tom Dagenais, L.L. Goldman, Ken Sobol

Story Sketch - Gary Lund, Sherman Labby, Lynn Goller, Walt Peregoy

Regular cast:

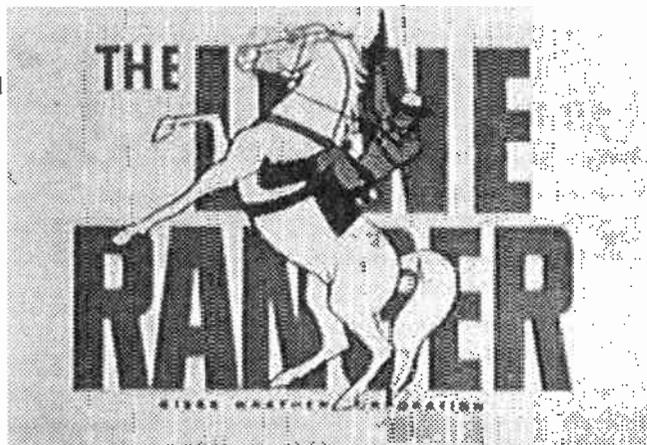
The Lone Ranger - Michael Rye

Tonto - Shepard Menken

Semi-regular:

Tiny Tom - Richard Beals

Additional voices: Marvin Miller, Agnes Moorehead, Hans Conreid, Vic Perrin, Herbert C. Lytton, Glen Cochran, Nestor Paiva, Janet Waldo, Don Doolittle, Henry Corden, Frederic Villani, Paul Winchell, Howard Morris, Denver Pyle, Nancy Houch, Herb Vigran, Doug Young, Jay North, Peter Leeds, Frank Gerstle, June Foray, Harold Peary



[Editor's note: That any original air dates for a Saturday morning cartoon series from the 60s are available at all is somewhat remarkable. It has been known that when these cartoons were run in later years, the original stories were broken up from their original lineups and grouped differently; a common practice. It appears from the information that is available, however, that this process actually began during the series' original run, which would explain, among other things, a first-run date of July for one segment. The numbers indicate that as the series progressed, new stories were attached to previously aired ones, as there are 26 "missing" segments in the episodes for which air dates have been determined, yet there are only 14 segments with no determined airdates. It appears as though this combination of new episodes with reruns began as early as midway through the first season.]

Season 1, 1966-67:

FROG PEOPLE/THE DEADLY GLASSMAN/THE IRON GIANT (9/10/66)

Colorado Indians are terrorized by frog-like "water demons," who come out of their watery domain to kill and plunder/The world's greatest artist in glass invites the Lone Ranger and Tonto to view his latest crystal creations, which turn out to be death traps/An outlaw led by a thirty-foot iron giant destroys and sacks a town until the Lone Ranger steps in

THE CAT PEOPLE/DAY OF THE DRAGON/THE FLY (9/17/66)

Settlers and peaceful Indians alike are terrorized by the Cat People, a band of Apaches who drape themselves with mountain lion skins during their murderous raids/The Lone Ranger and Tonto receive a message of doom for the town of Tylerville, which is being terrorized by a "fire dragon"/A super-agile, acrobatic killer uses his skills to assassinate key state government officials and elude capture

THE SECRET ARMY OF GENERAL X/THE SKY RAIDER/DEATH HUNT (9/24/66)

General X declares war on the Southwest Territory, and cuts off a military post from the outside world by his unseen, secret army/The Lone Ranger is called upon to solve a series of robberies in which the thief appears to fly up and disappear into the night's blackness/A world famous, but evil, sportsman decides to hunt the most dangerous game of all and add the Lone Ranger's silver guns to his trophy collection

THE BLACK KNIGHT OF DEATH/LOST TRIBE OF GOLDEN GIANTS (10/1/66)

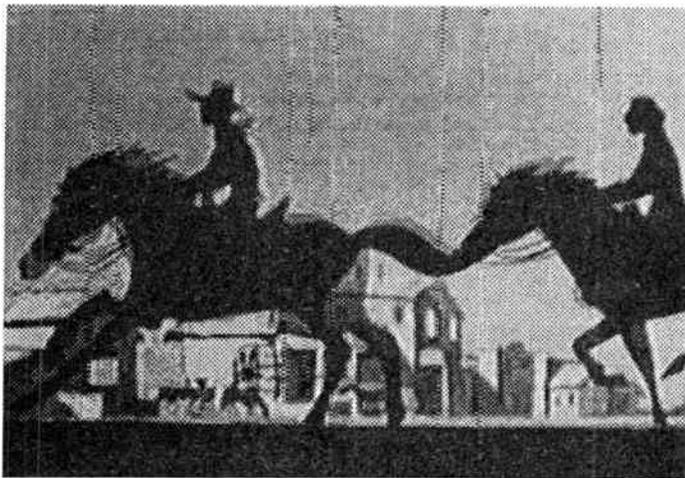
As in medieval times, a black knight has taken over a castle in the hopes that his captive will reveal the location of hidden treasure/When Tonto rescues a giant blonde savage from a traveling sideshow, the evil Carnie and his henchmen trail them to a hidden valley where descendants of Vikings live

REVENGE OF THE MOLE/WRATH OF THE SUN GOD/FIRE RAIN (10/8/66)

Silver City is dying — people disappearing, a rash of crimes, and the bank completely wiped out -- as part of an embittered man's revenge/The peaceful Shoshone tribe suddenly begins raiding and killing for gold at the direction of the "Mighty Sun God"/General Grant receives an ultimatum to surrender the United States or every key city will be destroyed in a hail of incendiary missiles

EL CONQUISTADOR/THE CRACK OF DOOM/CULT OF THE BLACK WIDOW (10/15/66)

In a story that smacks of a cross between The Magnificent Seven and Don Quixote, the Lone Ranger defends a border town against a group of bandits that have regularly terrorized it/Tonto and Taka must enter a prehistoric world to rescue a young brave who has been abducted by the "Animal People" who dwell there/The queen of the Spider Men sets terror in the hearts of a townspeople, using a giant web to capture victims



Courtesy Golden Books Family Entertainment

While the '66 series was praised for its stylized visuals...

TERRIBLE TINY TOM/WOLFMASER (10/22/66)

An acrobatic midget and his gargantuan partner create havoc with the Rocky Mountain Express when they rob a "theft-proof" mail car of its gold shipment/A killer wolf pack, led by a giant of a man whose long gray mane and savage face give him the appearance of a "human wolf", is terrifying settlers and driving them from a logging camp -

TOWNTAMERS, INC./THE TRICKSTER/THE BIRDMAN (10/29/66)

An organization of black-suited, professional killers wearing badges, "clean up" a town and enforce their own version of law and order, essentially a protection racket/An ingenious killer-robber defies capture and encourages pursuit as he thwarts the law with his tricks/A horde of black falcons carrying explosives dive-bomb a cattle drive at the direction of a vengeful old man

GHOST RIDERS/PUPPET MASTER/THE HUMAN DYNAMO (11/5/66)

A once-peaceful mining community is being terrorized by a series of robberies and killings committed by what seem to be gunslinging ghosts/When the Lone Ranger investigates a series of extraordinary crimes, he captures one of the thieves -- a small, lifelike puppet/The awesome powers of a raging electrical storm are harnessed by Doctor Volta, who dons an insulated, electrically-charged metallic suit and uses his electrical powers to terrorize a valley community

THE SACRIFICE/MEPHISTO/THE PRAIRIE PIRATE (11/12/66)

Distress smoke signals bring Tonto to an ancient cliff dwelling, where the Indians are being terrorized by a monstrous giant iguana/The Lone Ranger and Tonto face an evil master magician in his trick-filled mansion/A group of pirates terrorize the plains with their steam-powered prairie schooner

BEARCLAW/CIRCUS OF DEATH/BLACK ARROW (11/19/66)

A folktale becomes a living legend when the Lone Ranger and Tonto face an avalanche of boulders, a deadly mountain lion, and a bed of quicksand/The Lone Ranger connects a series of unusual crimes with the itinerary of a small broken-down circus/Tonto and Taka take on Black Arrow, who, with the aid of a giant condor, is destroying every wagon stopping in or going through a mountain pass

VALLEY OF THE DEAD/DOCTOR DESTRUCTO/BATTLE AT BARNABY BEND (11/26/66)

Two traders, masquerading as soldiers, bring war to the Cheyenne territory by desecrating the Indians' sacred burial grounds/After being expelled from a university, a mad doctor turns his research to killing and destruction, demanding that he be made king/Tiny Tom and his little people on springs are bouncing around on a giant crime wave

THE SECRET OF WARLOCK/FLIGHT OF THE HAWK/FOREST OF DEATH (12/3/66)

A once-great actor with a great voice but an ugly face turns to a life of crime, using a variety of disguises/A group of zeppelins attack the Texas Rangers, dropping explosives in a plot to take over Texas/The death of a prominent scientist from a poison gas-emitting plant sends Tonto into the weird "Forest of Death," where he encounters an evil, twisted botanist

THAT MAN FROM PINKERTON/THE AVENGER/IT CAME FROM BELOW (12/10/66)

A file clerk with the Pinkerton agency is given the opportunity to win his detective's badge if he can just bring in one wanted criminal/The son of Sioux Chief Natanka is out to get the Indian Agent and Tonto using an armored suit and steel knuckles/An iron monster that comes from underground brings the Lone Ranger and Tonto into a near-deadly encounter

MISTER MIDAS/REIGN OF THE QUEEN BEE/SABOTAGE (12/17/66)

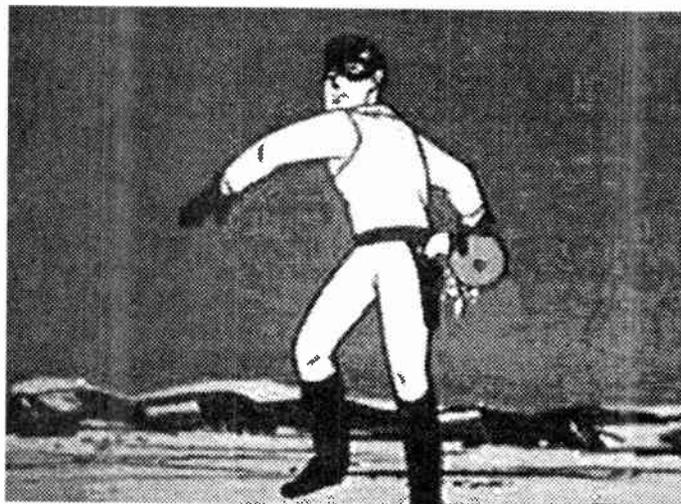
The Lone Ranger and Tonto must rescue a group of young Indian men from the criminals who captured them or else the tribes will unite in an attack on some peaceful Arizona settlers/Tonto and Taka go up against the Queen Bee and her horde of stinger henchmen, who are attacking every frontier settlement/The Lone Ranger and Tonto meet up with the Fly on a one-of-a-kind revolutionary warship

THE BLACK MASK OF REVENGE/A TIME TO DIE/THOMAS THE GREAT (12/24/66)

An escaped criminal impersonates the Lone Ranger as he commits new crimes, leaving silver bullets at each scene to convince the public that the famed lawman has gone bad/One by one, political opponents of a notoriously crooked politician are literally "blasted" out of the gubernatorial race by rare gift clocks -- time bombs/Tiny Tom sets out to gain glory and riches by commanding a herd of charging elephants

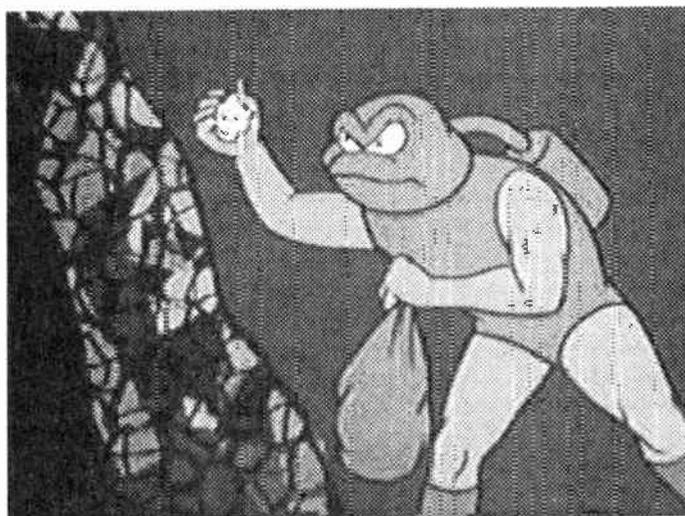
PUPPETMASTER'S REVENGE/DAY AT DEATH'S HEAD PASS/FIRE MONSTER (12/31/66)

The Puppetmaster is out to get even with the Lone Ranger, so he impersonates the masked man in a series of robberies, leaving a silver bullet made of wood/Tonto takes on a crazed Army Major who is leading a series of raids on Indian villages/A flaming, man-shaped "fire god" emerges from a smoldering volcano, defeats the peaceful tribe's chief and leads the warriors on a series of devastating raids until challenged by Tonto



Courtesy Golden Books Family Entertainment

... it was also criticized for its "wanton violence." Here, the Lone Ranger is about to toss a bomb at the camera.



Courtesy Golden Books Family Entertainment

Some villains, like the FROG PEOPLE, seemed like something from *Jonny Quest*...

THE RAINMAKER (1/7/67)

A mad scientist is out to wash farms and towns away with his rain cannon, unless the Lone Ranger and Tonto can stop him

KINGDOM OF TERROR (1/14/67)

The Lone Ranger is captured and taken to Castle Musante where he is to be publicly executed as a warning to anyone who dares oppose the royal power and authority of the exiled ruler

TERROR IN TOYLAND (3/18/67)

Investigating a train robbery, the Lone Ranger uncovers a mad toy maker, who has devised toys to explode, let off deadly gases, and terrify people

MASTERMIND/SNOWCREATURES (3/25/67)

The Mastermind sets out to steal a large shipment of silver that the Lone Ranger and Tonto are guarding/A deranged scientist commands a group of prehistoric snowcreatures that he has successfully thawed out from their frozen resting place

THE BLACK PANTHER/MISTER HAPPY (4/1/67)

A mysterious killer is murdering the founders of a mining town, one-by-one/Mr. Happy and his laughing bandits use laughing gas to rob the bank, then lure The Lone Ranger and Tonto into their bizarre hideout

TAKA (4/15/67)

Taka flies home to rest, only to encounter the world's greatest hunter and his hunting party out for game

MAN OF SILVER (4/29/67)

The Lone Ranger fears for his secret identity and the life of the man who tends his silver mine, as a gang is raiding silver mines in the area

PADDLE WHEELING PIRATES (5/13/67)

The Lone Ranger and Tonto pose as convicts to set a trap for Captain Scavenger

THE BORDER RATS (7/1/67)

The Lone Ranger and Tonto follow a group of bandits into their hideout underneath the Rio Grande

Season 2, 1967-68:

LEGEND OF CHEROKEE SMITH (1/20/68)

The Lone Ranger and Tonto reflect on the legend of a man who brought peace to a wild town one year previously

LASH AND THE ARROW (2/10/68)

A slave trader thinks he has a prize in Tonto, but the Lone Ranger's friend turns the tables on him with the help of his Indian brothers

STONE HAWK (3/2/68)

An old Indian chief's authority is challenged by a young warrior, and Tonto stands in for the chief in tests of skill and bravery

THE BRAVE (3/9/68)

The son of an Indian chief attacks Tonto, then begs for death to save his honor after he fails to kill and scalp the Lone Ranger's friend

Air dates undetermined:

THE KID

The Lone Ranger disguises himself as an outlaw to discourage a young boy who wants to become one after reading magazine stories about them

HUNTER AND THE HUNTED

Tonto shows a pair of buffalo hunters what it is like to be hunted

GHOST TRIBE OF COMMANCHE FLAT

Tonto exposes a group of outlaws posing as raiding ghost riders who have been terrorizing the Kiowa tribe

ATTACK OF THE LILLIPUTIANS

Tiny Tom overruns the Denver Mint with an army of foot-high, mechanical toy soldiers

NIGHTMARE IN WHISPERING PINES

Tonto investigates the disappearance of a man, and finds a town populated by plaster mannequins and the sound of a mad laugh

MONSTER OF SCAVENGER CROSSING

River crafts are being sunk by a monster which emerges from the depths of the waters, with the rich cargo then being claimed as a salvage prize by pirates

ISLAND OF THE BLACK WIDOW

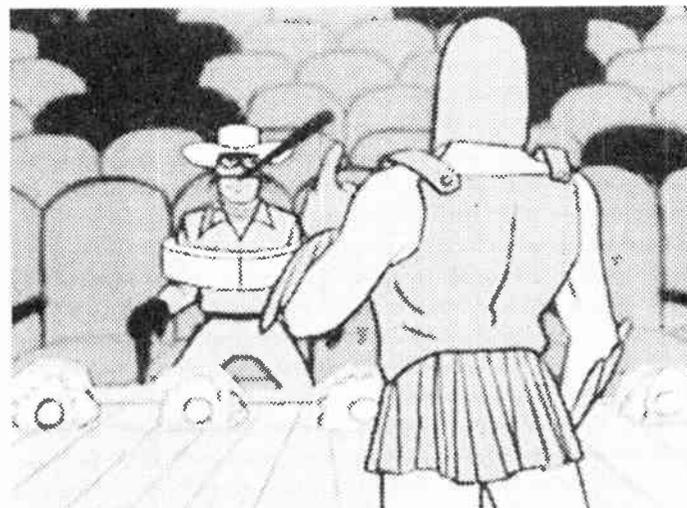
The Black Widow and her Spiders are on the loose again, with the latter now armor-plated

THE MAD, MAD, MAD, MAD SCIENTIST

Tiny Tom sets out to destroy the Lone Ranger with a new arsenal of powerful weapons

TONTO AND THE DEVIL SPIRIT

Tonto, with help from Taka, set out to reveal "Mephisto, the Devil Spirit" as a fraud who is deceiving the Indians in order to turn them into his own army



Courtesy Golden Books Family Entertainment

... whereas others were reminiscent of some seen on *The Wild Wild West*. Here, the Lone Ranger is at the mercy of the PUPPETMASTER, much as James West was tormented in NIGHT OF THE PUPPETEER.

NIGHT OF THE VAMPIRE

Homesteaders are terror-stricken by the Legend of the Vampire Bats, as trained "pets" try to kill the Lone Ranger and Tonto

CURSE OF THE DEVIL DOLLS

The Lone Ranger and Tonto are asked to help after homesteaders have been frightened off by the appearance of some devil dolls

QUICKSILVER

Professor Whitaker has developed Q-31, a few drops of which speed up a man's life processes, causing him to move so fast that he becomes invisible to the human eye

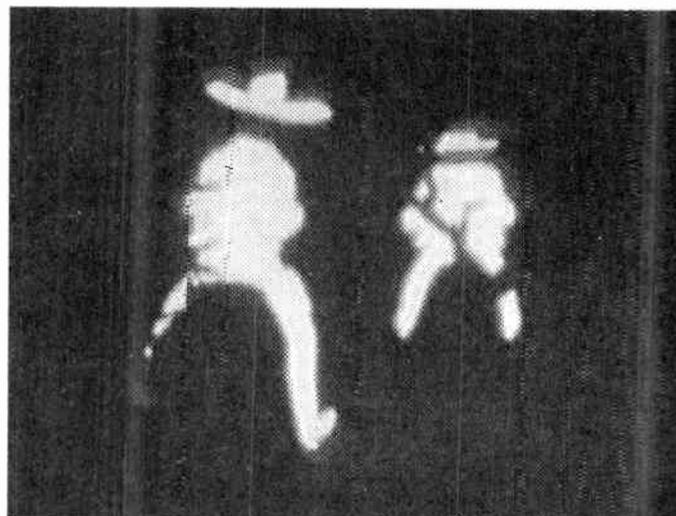
This storyline is essentially the same as the *Wild, Wild West* episode NIGHT OF THE BURNING DIAMOND

THE DAY THE WEST STOOD STILL

Destructo returns, using nerve gas to freeze people into living statues

SPECTRE OF DEATH

Those who helped bring an evil land baron to justice receive ominous warnings in the form of small nooses sent to them



Courtesy Golden Books Family Entertainment

GHOST RIDERS



The New Adventures of the Lone Ranger (1981 Animated) - 22 episodes, CBS

Credits:

Animation Directors - Bob Arkwright, John Armstrong, Kent Butterworth, Ed Friedman, Lou Kachivas, Marsh Lamore, Ernie Schmidt, Kay Wright, Lou Zukor

Cast:

The Lone Ranger/Narrator - J. Darnoc (William Conrad)

Tonto - Ivan Naranjo

Opening narration (William Conrad): *A fiery horse with the speed of light, a cloud of dust, and a hearty "Hi-Yo, Silver!" The Lone Ranger! With his fearless Indian friend, Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the early west. Return with us now to those thrilling days of yesteryear. From out of the past come the thundering hoofbeats of the great horse, Silver! The Lone Ranger rides again! "Hi-Yo, Silver! Away!"*

THE RUNAWAY

The Lone Ranger and Tonto lasso more trouble than they bargained for when they agree to "ride shotgun" on the first refrigerated railroad car to make the trip west

Written by Arthur Browne Jr.

HANGA, THE NIGHT MONSTER

The Lone Ranger and Tonto investigate reports of a large monster that is terrorizing workers on the transcontinental railroad at night

Written by Tom Dunsmuir, Dennis Marks

YELLOWSTONE CONSPIRACY

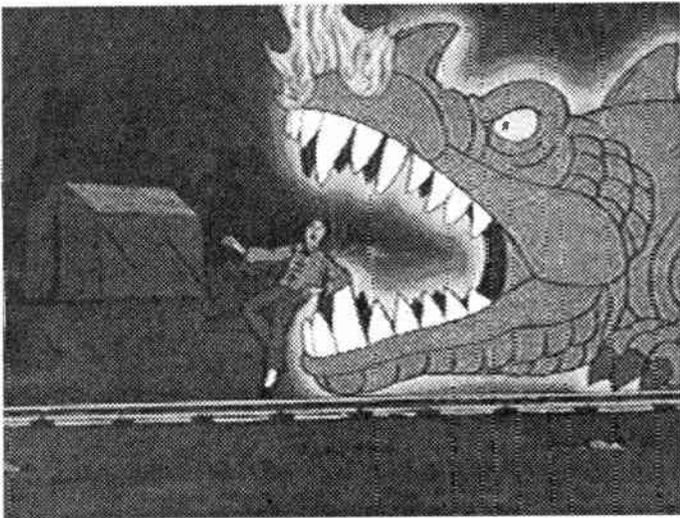
A scientist's work in tapping the springs and geysers of Yellowstone is being misused to extort money from migrating settlers

Written by Dennis Marks

THE PRESIDENT PLOT

An international thief and Civil War criminal has escaped from prison, and has sworn revenge against the man who put him away -- President Ulysses S. Grant

Written by Tom Ruegger



Courtesy Golden Books Family Entertainment

HANGA, THE NIGHT MONSTER claims a victim.

THE ESCAPE

While searching the deserts of New Mexico for men who have gone missing, the Lone Ranger and Tonto are captured and made to dig for gold
Written by Arthur Browne Jr.

THE VALLEY OF GOLD

The Lone Ranger and Tonto come to the aid of a group of settlers on their treacherous journey westward
Written by Arthur Browne Jr.

TALL TIMBER

While looking for a bank robber in the Northwest Territory, the Lone Ranger and Tonto run afoul of some unscrupulous loggers and a bounty hunter
Written by Arthur Browne Jr.

BLOWOUT!

The Lone Ranger and Tonto help a Texas family who have been driven from their land by an oil company anxious to drill more wells
Written by Arthur Browne Jr.

THE ABDUCTION OF TOM SAWYER

While Mark Twain is in Hannibal, Missouri for a speaking engagement, his only manuscript of Tom Sawyer is stolen and held for ransom
Written by Dennis Marks

THE BLACK MARE

While visiting the valley where the Lone Ranger found Silver, Silver's attention to a black mare leads him into trouble
Written by Dennis Marks

THE WILDEST WILD WEST SHOW -- THE WINNING OF THE WEST

The Lone Ranger disguises himself as a famous outlaw in order to infiltrate the gang of an old enemy who has recruited Belle Starr for his scheme to rob Buffalo Bill and Annie Oakley
Written by Dennis Marks

THE SILVER MINE

The man whom the Lone Ranger and Tonto rescue from an avalanche has designs on their silver mine
Written by Arthur Browne Jr.

THE RENEGADE

A Navajo boy arrested for stealing candy escapes from custody, and an overzealous Army captain is determined to hunt him down
Written by Arthur Browne Jr.

THE GREAT LAND RUSH

The Lone Ranger and Tonto rescue a family from the path of an Oklahoma tornado, only to find that their little girl has gone missing, and a pair of cattle rustlers have jumped the family's land claim
Written by Arthur Browne Jr.

THE MEMORY TRAP

Following the debacle in Northfield, Minnesota, the Lone Ranger and Tonto pursue Frank and Jesse James into the Dakota badlands
Written by Dennis Marks

HIGH AND DRY/PHOTO FINISH

The Lone Ranger and Tonto come to the aid of a black farmer and his daughter who are being driven from their land during a drought by men who want the water resources it holds/Famed photographer Matthew Brady helps the Lone Ranger bring to justice a gang of bank robbers
Written by Arthur Browne Jr., Misty Stewart/Misty Stewart

THE GHOST WAGONS/FRONT PAGE COVER-UP

A pair of outlaws try to scare a group of migrating settlers away from their camp so as to make it easier to retrieve the loot hidden nearby/The Lone Ranger and Tonto come to the aid of a brother and sister whose newspaper is wrecked when they try to run a story exposing the town boss as a counterfeiter
Written by Misty Stewart, Arthur Browne Jr./Misty Stewart

WALK A TIGHT WIRE/UNNATURAL DISASTER

A master thief strikes in each town where an accident-plagued circus appears/The Lone Ranger and Tonto pursue a pair of brothers, one of whom just busted the other out of jail
Written by Misty Stewart

SHOWDOWN ON THE MIDNIGHT QUEEN/THE GREAT TRAIN TREACHERY

A valuable jewel is stolen during the disruption of a San Francisco parade celebrating the opening of a new museum/The Lone Ranger goes undercover to investigate sabotage against the Pullman train line
Written by Arthur Browne Jr./Andy Heyward

BLAST-OUT/THE LONG DRIVE

The Lone Ranger has his hands full when a pair of outlaw brothers get their hands on a shipment of the new explosive, dynamite/A band of extortionists cause trouble for a cattle drive bound for Abilene
Written by Misty Stewart

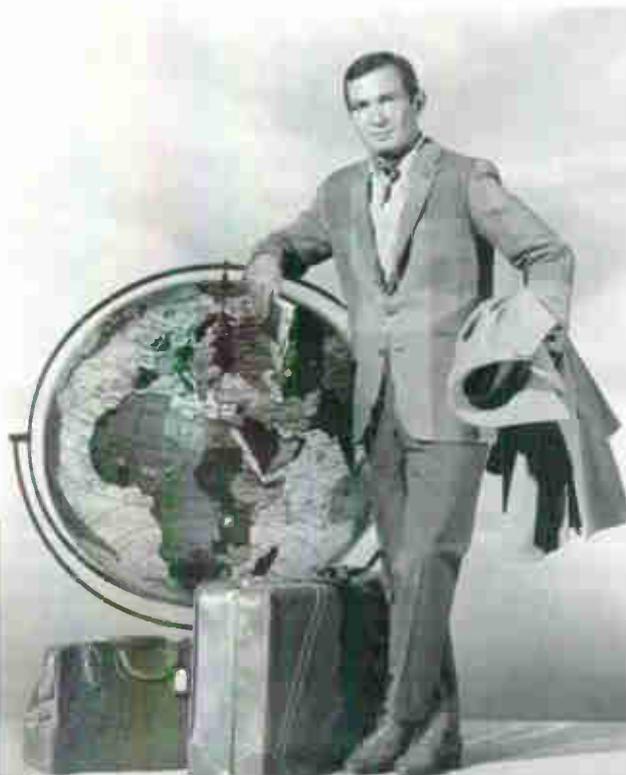
RENEGADE ROUNDUP/BANNING'S RAIDERS

A group of Army deserters are intercepting Pony Express riders and burning the relay stations/The Lone Ranger and Tonto become a kind of "Magnificent Two" when they come to the aid of an old friend in New Mexico whose village is regularly looted by a gang
Written by Misty Stewart



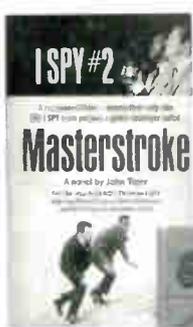
Courtesy Golden Books Family Entertainment

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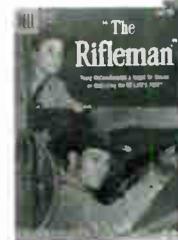


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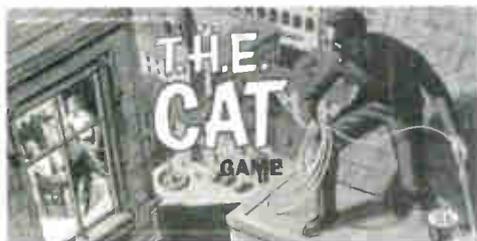


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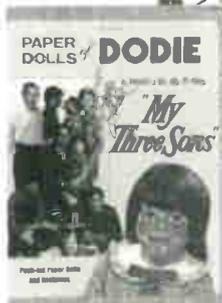
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