

AS TIMELESS AS
INFINITY

*To Chris Conlon, who really knows
why this time.*

AS TIMELESS AS INFINITY

The Complete Twilight Zone
Scripts of Rod Serling



Volume 1

Edited by Tony Albarella



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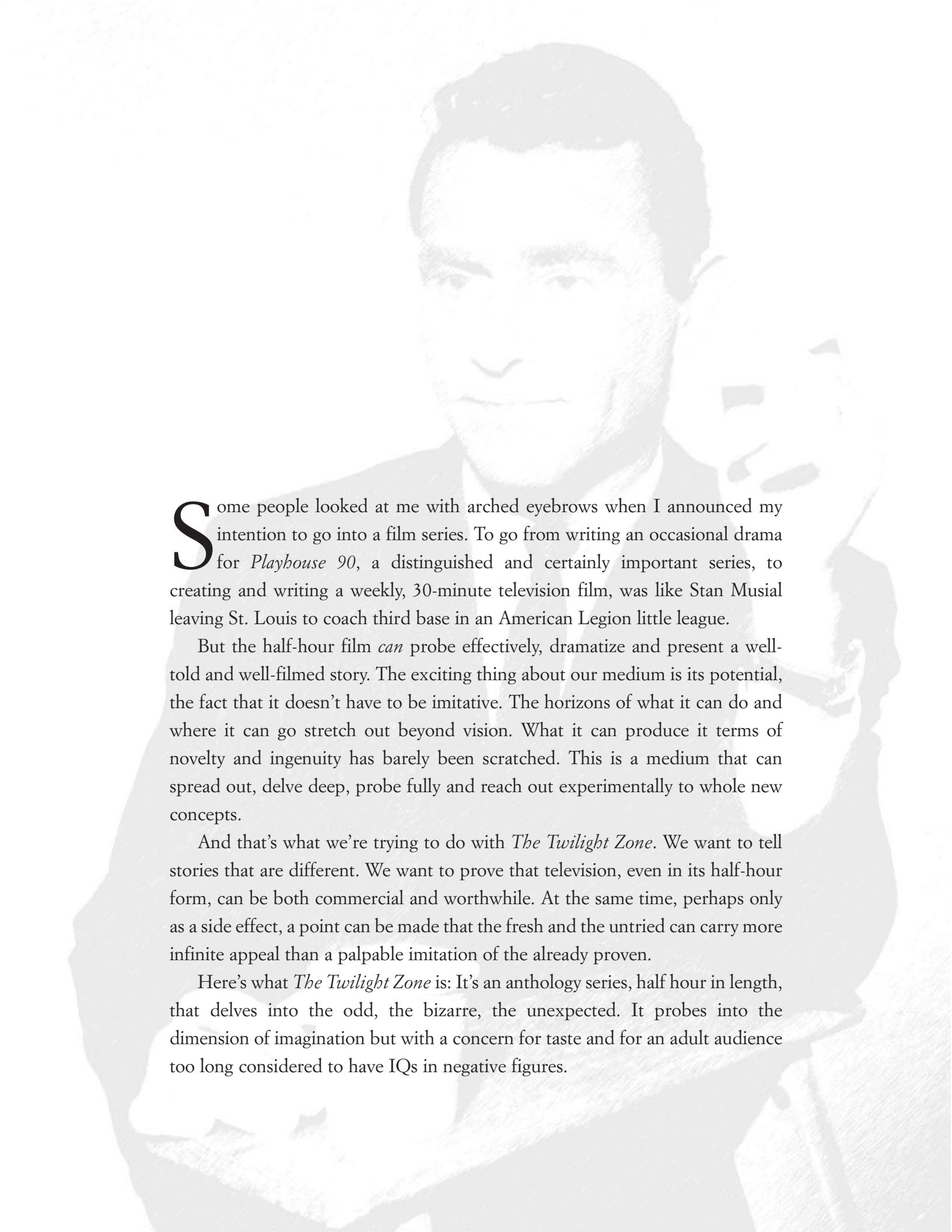
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Some people looked at me with arched eyebrows when I announced my intention to go into a film series. To go from writing an occasional drama for *Playhouse 90*, a distinguished and certainly important series, to creating and writing a weekly, 30-minute television film, was like Stan Musial leaving St. Louis to coach third base in an American Legion little league.

But the half-hour film *can* probe effectively, dramatize and present a well-told and well-filmed story. The exciting thing about our medium is its potential, the fact that it doesn't have to be imitative. The horizons of what it can do and where it can go stretch out beyond vision. What it can produce in terms of novelty and ingenuity has barely been scratched. This is a medium that can spread out, delve deep, probe fully and reach out experimentally to whole new concepts.

And that's what we're trying to do with *The Twilight Zone*. We want to tell stories that are different. We want to prove that television, even in its half-hour form, can be both commercial and worthwhile. At the same time, perhaps only as a side effect, a point can be made that the fresh and the untried can carry more infinite appeal than a palpable imitation of the already proven.

Here's what *The Twilight Zone* is: It's an anthology series, half hour in length, that delves into the odd, the bizarre, the unexpected. It probes into the dimension of imagination but with a concern for taste and for an adult audience too long considered to have IQs in negative figures.

Each story is complete in itself. The audience will find itself standing on the bridge of a doomed ship at the elbow of a U-boat commander haunted by the knowledge of what will happen within a moment. Our viewers will walk a death march up a Western street with an aging gunman who clutches a magic potion, depending on it for his survival. And they'll visit an asteroid and watch a man fall in love with a woman robot.

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

Here's what the program isn't: It's not a monster rally or a spook show. There will be nothing formula'd in it, nothing telegraphed, nothing so nostalgically familiar that an audience can usually join actors in duets. This anthology series is not an assembly-line operation. Each show is a carefully conceived and wrought piece of drama, cast with competent people; directed by creative, quality-conscious guys, and shot with an eye toward mood and reality.

October 2 was the date of departure. It capped eight months of shooting and a year and a half of planning. That was the night *The Twilight Zone* opened its gates and invited the viewer to take a journey into what we believe is a wondrous land of the very different. No luggage is required for this trip. All that the audience need bring is the imagination.

—Rod Serling
Excerpts from "Seeking Far Horizons"
TV Guide
November 7, 1959