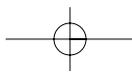
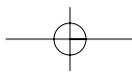
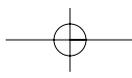
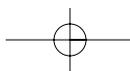


TRIBUTES







TRIBUTES

Twilight Zone scripts were different. I loved them. I love anything that's well-written, and of course anything by Rod Serling was. The freedom that I had with Rod, I'm getting now, but back then I only had Rod Serling and maybe [playwright] Clifford Odets. People whose words I loved to let roll out of my mouth.

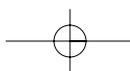
Rod Serling's words are always wonderful to deliver. You don't get that today; you don't get the writers today who write with that kind of compassion, in a cryptic yet sharp way. He always wrote wonderful characters, fighters, combative little guys. He was just so feisty that I couldn't believe it when he died. I loved him.

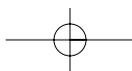
—Jack Klugman
Actor



I've always felt that television is a very intimate medium. You watch it on a small screen and back then they knew how to shoot for that, with the close-up. I think shows like *The Twilight Zone* were the truest and best use of television. Now it's like a small movie screen and I think that most of the television shows are more like movies in a sense.

The thing about *Twilight Zone*, and other shows of that time, was that it was just you and it, just you and the TV set. It was so intimate, very one-on-one; there wasn't a lot of running around and big scenes and such. It was almost inside of you, and seeing that again now is quite an adventure. It's not like anything else. I think even the fact that they were black and white adds a very special, almost dreamlike aspect. All of the *Twilight Zones* had that quality—that you were





TONY ALBARELLA

peeking in on something, rather than part of a whole crowd watching.

The writing, and the stories themselves, was just so beautifully done to capture the imagination. *The Twilight Zone* was very special. Rod Serling was a lovely gift to the world.

—Lois Nettleton
Actress



When I started in the business in 1956, about the only thing on TV was Westerns. *The Twilight Zone* was very enjoyable, and a welcome change from doing the “heavies” that there were so many of. I knew it was a series watched by those in the industry who had the clout to make things happen, and might lead to other work. The show had interesting stories, an exceptional writer/producer, good directors, good acting, good casting—the usual qualities that make for a successful show.

—Kevin Hagen
Actor

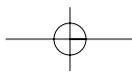


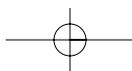
The Twilight Zone was probably one of the best showcases for future stars. It was terribly enjoyable to me because generally they had good sets, which they used from major feature pictures. I was a big fan of the show. I think I enjoy the *Twilight Zones* as much if not more than anyone.

I did *The Dukes of Hazzard* series for seven years and we had a chain of writers over there—there was so much nepotism they wouldn’t have allowed any good writers to come in other than their own, which is unfortunate. So consequently, I worked seven years with writers who had the imagination of a banana. The material was so hackneyed that we did the same show for seven years. Now on *Twilight Zone*, it was really a pleasure working on something that had the quality and the marvelous writers. I was very fortunate that I got to work on *The Twilight Zone* three times.

I’m going to go to my grave with “Rosco P. Coltrane” on the headstone. I’d much rather go to my demise with “He’s in *The Twilight Zone*!”

—James Best
Actor



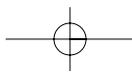


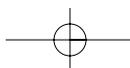
AS TIMELESS AS INFINITY

The Twilight Zone was so different, so imaginative. When you think of the brevity of the episodes—most of them were half-hour shows—you realize that Rod Serling packed so much into a short period of time that it was stunning. I still get comments from all over the world, from people who are seeing the show for the first time. Having been a part of it was a delightful experience.

Rod Serling's work was quite impressive. He was so young, and to have these wild and wonderful ideas and to have them work—My only regret is that we didn't have his brilliant talent for a longer period of time. It's so wonderful just to think about what he might have been doing at this point. All we have to do is use our imaginations to know what his would have been like.

—Anne Blyth
Actress





CASTING CALL SHEET MGM FORM 521

Today's date 3/1/60

Page one of pages **TWILIGHT ZONE SERIES**

PROD. 3632TV DIRECTOR J. BRAHM TITLE "A NICE PLACE TO VISIT"

CALL IS FOR - DAY WEDNESDAY DATE 3/2/60

WEATHER CONDITIONS: R or S

1ST SET	INT. LIVING ROOM	SCS. <u>25</u>	LOC. <u>#15</u>
2ND SET	INT. APT. HALLWAY (N)	SCS. <u>50</u>	LOC. <u>"</u>
3RD SET	INT. APT. (N)	SCS. <u>57 thru 62</u>	LOC. <u>"</u>
4TH SET	INT. GAMBLING CASINO (N)	SCS. <u>30 thru 41</u>	LOC. <u>"</u>
5TH SET	INT. GAMBLING CASINO (N)	SCS. <u>54-55-56</u>	LOC. <u>"</u>
6TH SET	TRAILER WITH ROD SERLING (N)	SCS. <u> </u>	LOC. <u>"</u>
7TH SET		SCS. <u> </u>	LOC. <u> </u>
8TH SET		SCS. <u> </u>	LOC. <u> </u>
9TH SET		SCS. <u> </u>	LOC. <u> </u>
10TH SET		SCS. <u> </u>	LOC. <u> </u>

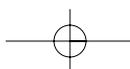
CALLED	NAME	CHARACTER - WARDROBE	GATE	MKUP	WARD	SET
X	SABASTIAN CABOT	MR. PIP		9:30a		10am
X	LARRY BLYDEN	ROCKY		9am		9:30
C	SANDRA WARNER	BEAUTIFUL GIRL		8am		"
C	PETER HORNSEY	CRAP DEALER			11:30a	12:30
C	WAYNE TUCKER	CROUPIER			"	"
C	ROD SERLING	NARRATOR		TIME LATER		
	<u>ATMOS</u>					
X	2 WOMEN	AS RECALLED		9:30am		
C	3 WOMEN	DRESS EXTRAS		11:30am		
C	12 MEN (35 to 55)	DRESS EXTRAS		11:30am		
X	1 WOMEN	AS SELECTED		8:30am		
C	2 WOMEN	AS SELECTED		8:30am		
	<u>STANDINS</u>					
X	2 MEN	AS RECALLED		9am		

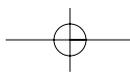
CODE - "X" - INDICATES COMPANY HAS NOTIFIED. - "C" CASTING MUST CALL.

SPECIAL NOTES: _____

TIME OF YEAR _____ COLOR _____ B & W _____
 ASST. DIR. D. Klune/W. Jones UNIT MGR. R. Nelson
3pm/sue

An MGM casting call sheet for the Twilight Zone series. (Courtesy Tony Albarella)





<p>CLASS OF SERVICE</p> <p>This is a fast message unless its deferred character is indicated by the proper symbol.</p>	<h1 style="margin: 0;">WESTERN UNION</h1> <h2 style="margin: 0;">TELEGRAM</h2> <p style="margin: 0; font-size: small;">W. P. MARSHALL, PRESIDENT</p>	<p>SYMBOLS</p> <p>DL = Day Letter</p> <p>NL = Night Letter</p> <p>LT = International Letter Telegram</p>
<p style="font-size: x-small;">The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination</p>		
<p>LA374 OE279</p>	<p>1201 (4-00)</p>	<p>1962 MAR 7 PM 1 37</p>
<p>O NB296 PD=FAXK NEW YORK NY 7 405P EST=</p> <p>:ROD SERLING:</p> <p>=1490 MONACO DR PACIFIC PALISADES CALIF=</p> <p>:DEAR ROD: IF "T ZONE" ABATES, WHY DONT YOU, BUCK, AND BETTY PICK UP YOUR TYPEWRITERS AND COME OVER TO SCREEN GEMS WHERE THE ATMOSPHERE IS SMOGLESS:</p> <p>=BILLDOZIER.</p> <div style="text-align: right; margin-top: 20px;"> <p><i>RU 87759</i></p> <p><i>Handkerchief</i></p> <p><i>7:17. 142P</i></p> </div>		
<p style="font-size: x-small;">THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE</p>		

A 1962 telegram from Bill Dozier, production head at Screen Gems. Serling would later work with Dozier on *The Loner*.

