



Detective Drama GEMS...

Mid-1940s to the Mid-1990s

Issue #11 June 2023

Radio and TV Episodes Analyzed ... *for Writers and Editors*

DD Gem #34 — "[The Platinum Highway](#)" October 13, 1961 — From **TARGET: THE CORRUPTORS**

This crime-drama series respected complexity. The opening minute-plus of each episode uses — for its era — fast-changing visuals along with commanding narration. The statistics come flying. Viewers are being helped to prepare for "big."

Lead character Paul Marino's employer is American News, which "syndicates" his work to 115 newspapers. With semi-sensationalistic depiction, CORRUPTORS maps the dark side of business, entertainment, and government. Not much is random or petty in terms of "cause." Organization, rather than impulse or flukes, is key. What the bad guys insist on is *recurring revenue*, not spectacular one-time hauls.

The series started with LESTER VELIE (1907-2003). I first assumed he had worked for a U.S. Senate investigating committee. The Internet shows nothing of the kind about [the Russian-born Mr. Velie](#). But the opening credits do say that TARGET: THE CORRUPTORS is "based on a series of *Reader's Digest* articles by Lester Velie."

His panoramic focus led to a different type of crime series. If you can believe this (or even if you can't), it works as a set of ECONOMIC profiles: **Sectors and Industries** are facilitating hideous mutations: Red Chinese heroin-vendors in U.S. cities, loading-dock theft rings, a jukebox-racketeer/vinyl-bootlegger...the list is lengthy and stark.

From [Thomas Film Classics](#), you can obtain 12 DVDs delivering consistently good black & white on all 35 original episodes. Also, a surprising number have made it onto YouTube. You'll be glad to know that "Platinum Highway" is one of them.

CORRUPTORS has two co-stars. But I'm starting with this episode's *guest* actors...

- ❖ "Operative" is too bland a term for Sabol. Using early '60s language, he's a "henchman" on his way to "hooligan." Played by the short and muscular [FRANK SUTTON](#) (1923-74), Sabol is both impressed and unnerved by the ruthless drive of his high-profile paymaster, namely...
- ❖ Senator Walter Cannan. Cannan chairs the state legislative committee that funds highway and other transportation projects. He also picks the architects and contractors. Makes it easy to get Sabol on the payroll.
- ❖ Sabol and Cannan are manipulating Mister Amber, a mild-mannered architect and candidate to build the Memorial Bridge. He inherited the Amber Construction Company from his father. [JOHN LUPTON](#) (1928-93) plays Philip Amber. He is an idealistic technician, but no salesman.

It's late October, and "The Platinum Highway" opens somewhere in New England, back when its officeholders were both understated and class-conscious. As the articulate and restless Senator Cannan, [DAN O'HERLIHY](#) (1919-2005) is the opposite of Old Money. In fact, he *hates* Old Money, and has no use for tradition.

Calculation and power-lust have brought the Senator a level of respectability. It's an awkward blend, yet common among "Corruptors" in good drama as well as bad real-life. Because they know their own resentments, grievances and cravings so well, they're able to exploit similar thirsts in others.

"It's HOW They Do it," Marino Tells Flood. "*That's What We Need*"

A tunnel collapse has taken 13 lives. The tunnel was a big project that Cannan obtained the funding for. Arriving at the disaster site, he pledged a thorough probe. As Minute 14 opens, we see him reviewing bids for a different project. He has a short and brusque meeting with Amber. The latter exits. Cannan asks Sabol for a profile.

SABOL: Philip Harvey Amber Jr., Graduate School of Engineering, 38, born to the Purple, married. One boy at prep school, another entered. Board of Directors, half a dozen charities [and] golf clubs. Lives in Sail Heights — only 18 rooms but it's a home.

CANNAN: I KNOW all that *blue-nose* stuff. I know his daddy built the firm, the Frank Lloyd Wright of road-construction; I know he's *retired* and left it all to Junior [a pause, to allow quieting down]. But what do we *know*?

The Senator disdains bios and credentialism. He hungers for the weak spots.

SABOL: Well, it's still the Old Man's people they want when they hire his

son — which is something Junior's never learned to swallow. He's a crack engineer but he's never had a chance to prove it. He'd give the bone off his tail to do something that was all his own.

CANNAN: Especially a bridge.

SABOL: That's right. He's couped on the subject of winning an award for one. When I mentioned the Memorial [Bridge], he went right through the ceiling.

CANNAN: What was your presentation?

SABOL: Well, I told him: One man was needed to engineer the whole project. I said I knew people who could influence the choice.

CANNAN: Tell him we're "interested." No — wait 'til tomorrow, *then* tell him. DANGLE it. Tell him it needs pressure [pause]. You [explain that you] know the right people — the ones who can push it, but they're expensive.

SABOL: *How* expensive?

CANNAN: He's to take you on as his personal assistant. Fee, 10% of his salary if he gets the contract.

Sabol displays doubt. He says "these guys" have "a code" that stiffens their neck in ways that make it hard for them to bend the rules or the law. The Senator scoffs...

CANNAN: He wants that contract, Sabol, he wants it so bad he'd sell his soul for it and I'll tell you why: Because it gives him a chance to do the *one thing* he could never do on his own.

SABOL: The Bridge.

CANNAN: A lasting monument to his existence. Not his *daddy's*. HIS!

SABOL: I'll phone him.

CANNAN: Tomorrow. *No Thursday*, wait 'til Thursday. Let him think about it. Sit there and sweat [pause]. I like to think of him blowing his golf game to 105 — jumping half out of his \$300 suits at the sound of a phone.

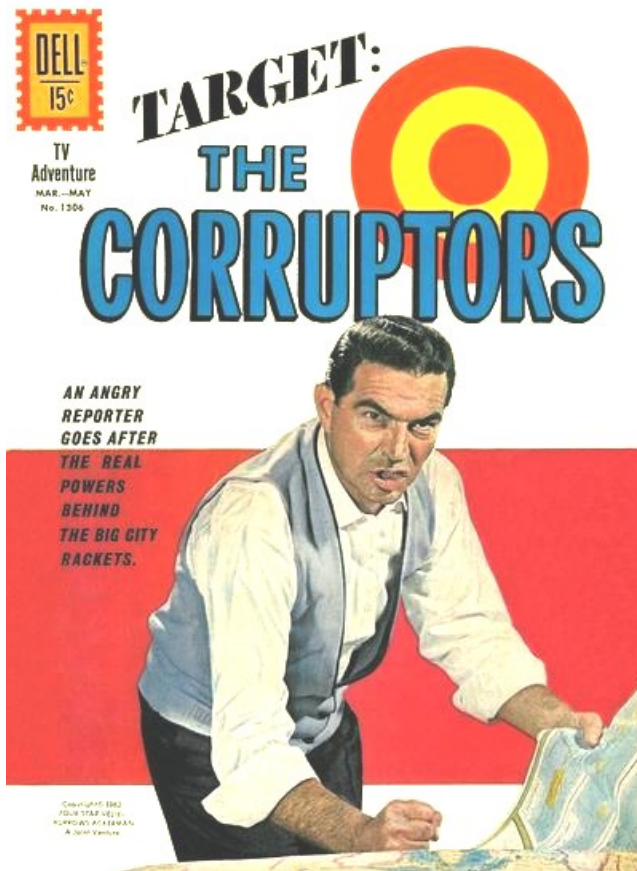
SABOL: [Leaning a bit over Cannan's desk] I always wondered what made you run. No offense; admiration. You set up the con, I collect it, and pass it on to the guys that keep you where you sit — back of that desk.

Brilliant character-defining language, the kind that makes an episode sparkle. And it's a *strange* sort of crystalline excellence. In a book, movie, or TV drama, this level of precision also illuminates the malignant power of certain human drivers.

Dan O'Herlihy plays this type of politician superbly. Is it because he came from Ireland, a society that spent centuries learning how to decipher and then despise a British Establishment whose manners (partly) shaped New England?

Daniel Peter O'Herlihy (May 1, 1919 – February 17, 2005) was an Irish actor of film, television and radio. With a distinguished appearance and rich, resonant speaking voice, O'Herlihy's best-known roles included his Oscar-nominated portrayal of the lead character in Luis Buñuel's *Robinson Crusoe* (1954), Brigadier General Warren A. Black in [Fail Safe](#) (1964), Marshal Ney in [Waterloo](#) (1970), Conal Cochran in *Halloween III: Season of the Witch* (1982), Grig in [The Last Starfighter](#) in (1984), "The Old Man" in [RoboCop](#) (1987) and its [1990 sequel](#), and Andrew Packard in the television series [Twin Peaks](#) (1990-91). [From Wikipedia dot-org on 4/29/2023]

Stephen McNally and Robert Harland Aimed the Arrows



Paul Marino is played by a hard-working actor who learned to appreciate logic and language before tackling Hollywood. The tersely written AP obituary tells us that STEPHEN McNALLY (1911-94) graduated from "Fordham Law School and practiced law for several years before pursuing a childhood dream of becoming an actor." He began with theater in New York City.

Relocating to Los Angeles, McNally found roles in "dozens of films...usually as the villain but sometimes as a leading man," says the AP writer. "One of his major roles came along after he changed his name to Stephen: In 1948 he played a rapist who attacks the deaf-mute heroine in *Johnny Belinda*, opposite Jane Wyman."

That name change came in his mid-thirties. Name at birth was Horace.

The Associated Press career account contained no mention of his ruggedly good-guy role in TARGET: THE CORRUPTORS. [Wikipedia](#) is slightly more helpful here...

[Target: The Corruptors!](#) ... aired on Friday in a good time slot after the popular [77 Sunset Strip](#), but it failed to gain renewal for a second season.

Well, at least the Wiki-ites didn't ignore it. And they do well enough recounting Mr. McNally's track record. Just one paragraph shows this man's versatility...

McNally was cast in three episodes of the ABC religion [anthology series *Crossroads*](#). He portrayed Monsigneur Harold Engle in *Ringside Padre* (1956) and Father Flanagan of the Boys Town orphanage in Nebraska in *Convict 1321, Age 21* (1957). In between, he was cast as United States Army General George S. Patton in *The Patton Prayer* (also 1957). McNally also appeared in the episode "[Specimen: Unknown](#)" from the anthology series [The Outer Limits](#) [a palpitating purveyor of **junk-science-fiction**].

McNally as Paul Marino worked with an agile and resilient colleague two dozen years his junior. A private detective and former police officer, Jack Flood — played by [ROBERT HARLAND](#) — functioned as a highly autonomous lieutenant.

Like McNally, notes Wiki, Harland changed part of his name, having entered life as Robert John Yurgatis. At age 22, in Delaware, Yurgatis "played the lead role in a production of *Bus Stop...*" right before the name change. Screen work started in 1958 with "the lead role of Hank Moore in the film *As Young as We Are*." Then he played "Deputy Billy Lordan in the western television series *Law of the Plainsman*."

From the late 1950s on, regular prime-time TV viewers would've seen Mr. Harland in various guest roles, from *The Millionaire* to *Petticoat Junction*. A decade after CORRUPTORS folded, he became Sergeant Older in THE ROOKIES "while also playing the recurring role of James Rayford in the television soap opera *Dynasty*."

Paul Marino won't interact with Senator Cannan until Minute 44. Mostly, we see Cannan on television, out in public, and in his legislative office with Sabol. They're extracting tens of thousands in off-book cash payments from Amber for "incidental expenses." This is more than twice the "10%" cited to cover Sabol's presence.

Like Sabol said, Amber craves durable acknowledgment. When Amber explains the Bridge — using a scale model in the office — the idealism glistens. His design is "the transmission of an idea into the clean, smooth lines of concrete and steel." He knows, and says out loud, that Sabol isn't equipped to understand any of it.

What Sabol *does* appreciate is the latest pressure point. So he *smashes* the model bridge. Amber is stunned: "That quickly," Sabol says, "you and this Bridge [can] come down." Amber hands over a payment; then he certifies test standards for materials.

Although devoid of morals, Sabol retains a certain self-control: He allowed Amber to convey his dream, while calculating exactly when to destroy the model.

In contrast, Senator Cannan lets his hatred for the architect's "breeding" shape a vice with zero escape. You've heard of "too clever by half"? Cannan's plan for pinning a gigantic fraud *entirely* on the shaky Amber is too BRUTAL by at least half.

Flood and Marino seek evidence of the extortion and taxpayer fraud by interacting with Cannan's lieutenants. As a former cop, Flood easily becomes a security guard with high-risk access to Amber's construction office. Until Flood is pummeled into a hospital room, Amber will be oblivious to what Flood is doing on his site.

"Platinum" has one far-fetched feature: According to McNally's narration, Flood's undercover role consumes FOUR MONTHS. Really? For this *one* story? Some Gem episodes take liberties by stretching, or by collapsing, days, weeks and months — a downside for the publication. "Perfect" episodes do exist. Just as often, your analyst settles for engaging story lines, *basic* plausibility, and stellar dialogue.

Script; the Third Key Character; and Where to Get the DVDs

You can evaluate "Platinum Highway" by going to [https://www.youtube.com](https://www.youtube.com/watch?v=koqB6sXsygU) and deploying this suffix — **watch?v=koqB6sXsygU**

The script is the work of [CHRISTOPHER KNOPE](#) (1927-2019). He was nominated for two Prime-Time Emmys, and IMDB credits him with "six wins and 10 nominations total." A writer and producer, Mr. Knopf was "known for *CBS Summer Playhouse* (1987), *Scott Joplin* (1977) and *The DuPont Show with June Allyson* (1959)."

As late as the 1990-91 season, Mr. Knopf was writing for a TV series (26 episodes) that he, along with two others, is credited with creating: [EQUAL JUSTICE](#).

What else to say about Gem #34's field of tensions? Though Paul Marino deals with Senator Cannan from a distance, his other dicey relationship is a close one, from start to finish. And it prevents "Platinum" from ending on a hopeless note...

- Marino did NOT come to New England suspecting a relatively obscure state senator of anything. Instead, it was a hunting trip plus reconnecting with a long-time newspaper friend, a prototypical country editor portrayed by the super-durable [PARLEY BAER](#) (1914-2002). They were wrapping up the visit when the Tunnel caved in. And...
- The disaster site is stark. We see a terrified woman trying to break the back window of her car as it's being covered by broken concrete; and Parley Baer's teenage son stretched out with his legs crushed. Also during this chaos, Baer's character ASSAULTS Senator Cannan. It's a signal to Marino, maybe, of something sinister in their shared past.

If you like what YouTube shows you during "Platinum," you don't need to treat this episode as unusual or an exception. Other CORRUPTORS episodes deserve coverage as GEMS works through its fifth and sixth years (this issue has begun Year #4).

The front page referred to "[all 35 episodes](#) available on 12 DVDs" available at a good price. Here's more about the talent that helped TARGET: THE CORRUPTORS...

Celebrity guests include Barbara Eden, Ed Asner, Peter Falk, Felicia Farr, Robert Culp, David Janssen, Keenan Wynn, Robert Vaughn, Suzanne Pleshette, Jack Warden, Dan O'Herlihy, Walter Matthau, Vic Morrow, Jeanette Nolan, Robert Loggia, Shirley Knight and many others. All 35 hour-long episodes are on this 12-disc box set! [and please don't] be fooled by sets that sell for less. They are poor quality with four 1-hour shows crammed onto 4 or 5 discs. This collection comes in two six-DVD cases with interactive menus, shrink-wrapped.

There's zero BS in that write-up from the Thomas Film folks. Don't go anywhere else if you decide to spend many evenings with this impressive series...

<https://shop.thomasfilmclassics.com/TARGET-THE-CORRUPTORS-COMPLETE-SERIES-TC2018.htm>

Hmmph — to have introduced a series *and* analyzed one of its episodes in under 2,400 words?? Having been unusually economical on text-usage, space is freed up for a commercial... Actually, call it one street sign and one HELP WANTED notice...

The URL for this issue is www.ExactingEditor.com/Detective-Gems-11.pdf
Next One (OCT 2023) is www.ExactingEditor.com/Detective-Gems-12.pdf

No matter how "vintage" a radio or TV series appears today, this publication exists to spotlight **episodes**. And most elements of the human drama are timeless. GEMS write-ups are therefore instructive for **writers and editors** who have to deal in specifics — **characters**, **dialogue**, **plausibility**, and how to convey complexity and tension without being chaotic or goofy. Meanwhile, **academics** think more widely. Unlike the typical fan, they have little problem spanning the decades. So I'd love to meet at least one Professor who can use this publication in his or her Fine Arts, 20th-Century Culture, or Media History lesson plan / study guide. Contact founder & curator **Frank Gregorsky** using ExactingEditor@ProtonMail.com.

DD Gem #35 — "[Prescription: Murder](#)"
which is better known as the COLUMBO Pilot
February 20, 1968 — an NBC "Made for TV" Movie

The first time millions of TV viewers saw PETER FALK (1927-2011) play Lieutenant Columbo, probably only a few hundred industry insiders knew it could, or should, become a TV series. But this production, with a 1967 copyright, opens the DVD assembly of Season One (1971-72), which didn't hit the market until 2012.

Close to four years separate the movie's filming and the first COLUMBO episode. The design factors, and lead-character basics, had time to change. A few did. Most didn't. Which makes it okay to view this "episode that wasn't an episode" as (1) a draft TV series; and (2) a movie that never made the theaters.

Only one scene is transcribed here. The Lieutenant is interacting with the person who committed the murder. And their back & forth ends up setting the pattern for nearly every subsequent Columbo case. That's why it deserves a whopping six pages. Fiction and prophecy all in one, delivered by two outstanding actors.

The crime itself is rich in detail. I'll recount in a way that will leave you plenty of surprises. Columbo doesn't materialize until the start of the 33rd minute. (Total minutes are 99; or two hours after allowing for the February 1968 commercials.)

- Opening Scene: A boisterous 10th-Anniversary gathering. Burt Gordon is played by the always impressive [WILLIAM WINDOM](#). He gives a toast to psychiatrist Ray Flemming and his wife as "the two finest people I ever knew." The cake has just been wheeled out.
- Dr. Flemming takes a call. He must duck out to console a patient, who is also his mistress. At her place, Joan Hudson says: "I won't disappoint you tomorrow." As if this young actress didn't have enough troubles before hiring him to sort them out, she is now his accomplice. And what is supposed to happen tomorrow? We get more clarity from the next scene...
- A bitter argument between the Flemmings. The guests have departed. Carol Flemming ([NINA FOCH](#)) is fed up. "I wanted a husband — in fact, not just in appearance." They married with an understanding that Ray would quit engaging in seduction for fun and profit. No more "extracurricular" time with patients or with women in little need of counseling.
- Does Carol Flemming know about Joan Hudson? Nothing we hear in

this argument cites a specific individual. Just Ray's wandering nature and her cumulative disgust. Years ago, she had been firm: The scandal she could cause "will ruin your practice entirely." It's almost here. At Minute 7:38, Carol tells him: "I'm calling my lawyers in the morning."

- A tactical blow, yes; but no threat to Doctor Flemming's grand plan. He has already purchased airline tickets. Springing those tickets allows him to placate Carol. They can leave for Acapulco, Mexico, he tells her, in about 24 hours! She nearly does a 180.

The following night, at around 10 p.m. at L.A. International, the woman using one of those tickets is Ray's mistress. She's wearing Carol's blue dress and sunglasses, and a wig to conceal her red hair. Shortly before the mistress arrived to assume her identity, the real Mrs. Flemming had been strangled by her husband.

Joan Hudson is half-under Ray's spell. Yet she's not cult material. And she is no groupie. Joan is too sensitive to be given to gaga. She nearly falls apart seeing her lover's dead wife. We assume Ray kept painting Carol as uncaring and vindictive.

Even so, the body, *on the floor*. The doctor steadies and focuses the accomplice.

This actress doubts her ability to impersonate Carol Flemming: "I don't even look liker her." At the Airport, it works okay. Right after Flemming and Hudson are seated, they'll have to stage an argument, giving Joan an excuse to get off the plane.

In real life, the lady is [KATHERINE JUSTICE](#), just 25 years of age. Carol's clothes, including the sunglasses, are to be left in the apartment of the woman the man assumes he killed. And who plays Dr. Ray Flemming? Anyone 60 or over recognizes [GENE BARRY](#) — Captain Amos Burke during *BURKE'S LAW*. Later in this year of '68, he will become Glenn Howard in *THE NAME OF THE GAME* (a series discussed in [GEMS Issue #6](#)).



And so they argue. We watch various passengers take it in. The observer who becomes part of the conversation is a stewardess (a term, by the way, that was no problem in '68). She'll help Columbo later.

The first half-hour is being delivered with a precision and completeness hard to convey in under two pages. In any case, let's complete the set-up...

Fleming flies to Mexico alone. He'll discard valuables he took from the apartment to make Carol's death look like part of a break-in and robbery. A maid discovers the body the day after he left. Two more days pass. Flemming takes pains to avoid telephones while out of the country. Joan Hudson is lying low and feeling lower.

It's more "time for the crime" (and cover-up) — 32 minutes — than in any future COLUMBO production. And the strangling included a twist: Being *interrupted* by a call from Flemming's buddy Burt Gordon! *What a great party you two threw the prior evening*, Gordon exclaimed. This call, followed by Joan's arrival, distracted Flemming from verifying that his wife was really dead.

Beginning to Bring a Peculiar Sort of Police Lieutenant to Life

The first time the Lieutenant and the Psychiatrist meet is in that same apartment. Returning from Mexico and walking into the apartment, Flemming expected quiet. Columbo startles him, twice over. First by being there at all, and then saying (at Minute 33:06): "Somebody broke in and tried to kill your wife."

TRIED? All this time, Carol Flemming has been clinging to life. She survived what appears to be an attack that started as a robbery. Conscious but in a coma.

We're halfway into the 42nd minute. Flemming hurries to depart for the hospital. "I'll have to go with ya," Columbo says; Mrs. Flemming is under police protection. Even more than during the first half-hour, the suspense is overwhelming...

Will Carol Flemming be able to speak? During her final grasp of life, yes. But neither Ray Flemming nor Columbo gets to hear it — because they arrived almost at the moment of her expiration. The doctor emerges and tells Flemming, sympathetically: "If it's any consolation — the only thing she said was your name."

Flemming is suppressing like mad. He never even goes into that hospital room to look at Carol. And Columbo is gazing steadily, evenly, silently, at him. Superb.

In walks Burt Gordon. He wants his distraught friend to stay at his place. Flemming begs off. Must get home, deal with his suddenly shattered life, etc. He leaves, and Columbo muses. He tells Gordon it's odd how, after three or four days out of the country, Flemming entered the apartment without calling for his wife.

Gordon is a hot-shot prosecutor in the DA's office. The speculation irritates him. He talks down to Columbo: Just go find that robber. Once Flemming realizes he is under the Lieutenant's magnifier, he'll get Gordon to make noises at Police HQ.

Beyond his actions in a tight script, Peter Falk has to bring a peculiar kind of police lieutenant to life. So we watch Columbo recreate and document the crime's likely

sequence, while Gene Barry serves as the ideal foil and foe: A "mind doctor" who is strategic, controlled, and suave. And *both* men will be surprised when a solemn 30ish kook emerges to claim that *he* killed Carol. Right after that bizarre interlude, Burt Gordon's influence gets Columbo removed from the investigation...

Which is our cue to launch the lengthy transcript. Because both Gene Barry and Peter Falk had such impressive careers, this text will use their real-life names...

PETER FALK: You know, I was sitting at my desk and a call came down from upstairs and they told me that they wanted me to work on something else. *Real strange...* Here I thought I was doin' a good *job*.

GENE BARRY: How *unfortunate* for you. But I suppose they know what they're doing.

In Flemming's office, the camera work will go back and forth, from room-width to close-in. The psychiatrist asks to be excused to make his dinner engagement.

FALK: Where, at the Gordons'?

BARRY: [Thrown off] Now why do you say that?

FALK: Well, you're a good friend of Mr. Gordon, aren't ya? I mean, uh, last week at the hospital, he invited you over; you remember that.

BARRY: Noo, it isn't [dinner with] the Gordons.

FALK: No? A lady friend, maybe?

BARRY: [Slight pause, then calmly] I don't think it's any of your business.

FALK: Noo, I guess not.

Anyone, investigator or not, could learn from this cop's methods. He displays a less intense version of the Sherlock Holmes trio: **Observation**, **Deduction**, and **Analysis**. In the audio version of *A Study in Scarlet*, Holmes added: "They say that 'genius' is an infinite capacity for taking pains. It's a very bad definition. But it DOES apply to detective work." Lieutenant Columbo's mind is "pained" by details that contradict each other. Those details are a result of relentless observation.

Like a good undercover operative, the Lieutenant tempts and traps. Yet he always acts *officially*. And he'll *share* what pains him, offering the suspect a shot at clearing it up. At the same time, he shoves no one up against the wall, makes no threats, and doesn't even carry a gun. Not during this pilot, and never in a future episode.

Most of that awaits the 1970s. You're reading words broadcast in February 1968 and, though solid so far, this made-for-TV script is pacing its power.

Yours to Appreciate: A Quietly Spectacular War of Wits

Flemming wants to believe this is a goodbye chat. And Columbo, having been removed from the case — for the time being at least — needs a new format to continue their back and forth. At Minute 66:45, he floats a delightful one...

FALK: I was wondering, Doctor — would you take me on as a patient?

BARRY: [Startled] Take you on as a WHAT?

FALK: No, I mean it. Maybe you can help me. I don't know, but — there must be something WRONG with me. I, I seem to BOTHER people, I seem to make 'em NERVOUS, and — maybe you could tell me *why*.

BARRY: [Grinning tolerantly] Are you serious?!?

FALK: I'm very, very serious. I've never been more serious in my *life*... My wife says I oughta have it looked INTO so I, uh, told her I know this psychiatrist and, uh, I figure if I came here like once a week, eh — maybe we could get it ironed out.

Barry's super-smart character has to process the extremes: Either this cop's confidence and self-control *have* been battered, or he's preparing to spring something *else* on me. Is what Columbo just proposed an opportunity or a trap?

FALK: You know what I think the PROBLEM is, uh — I think I'm too suspicious. I don't TRUST people, that's my trouble. For instance, when I get taken off a case, right away I figure somebody put the *pressure* on. Right away I ask myself WHY. What do *you* think, Doc?

BARRY: [No longer suspecting weakness, if he ever did, but still not showing anger]: I think you'd better get out of here.

FALK: Beg pardon?

BARRY: Columbo, you're a public servant. You say you've been taken off the case — FINE. *Bother* me again, and I shall have to talk to your superiors.

FALK: You've been talkin' to *a lot of* people these days, Doctor.

That point this scene's longest pause: Nine seconds. Gene Barry turns away, walks over to his desk, touches it, and pivots back around, with a fresh smile.

Whether they know it or not, the scriptwriters prepared Gene Barry to do what dozens of future Columbo suspects will be forced to do: Accept a dare; step further into the red zone — in order to try to prove that they are NOT the murderer...

BARRY: [Slight chuckle, along with a big grin] Columbo, you are *magnificent*, you really are.

FALK: Ohh [slight choke] — what makes ya say that, Doc?

BARRY: You're the most PERSISTENT creature I've ever met. But *likable* — the ASTONISHING thing is you're likable. Has anyone ever told you you're droll?

FALK: Who me? [Spoken quickly, i.e. no comma]

BARRY: Yes you. [Same way back; no hint of a comma]

Columbo is looking sheepish! As if he really doesn't deserve the praise.

FALK: Aw, come onn, Doc. Come [chuckling], come onnn.

BARRY: Oh but you are! You're a SLY little ELF and you should be sitting under your own private little *toadstool*. You say you've been thrown off the case and yet you have the flagrant audacity to come back here and bother me again. I respect that! It IRRITATES me but I RESPECT IT. How about a drink?

FALK: Well, all right.

As this production nears the 69th Minute, Barry is pouring two glasses of Bourbon. No way can he risk accepting his examiner as a patient. Yet he has to show confidence, or at least not sound rattled. Barry's geniality is cresting. When he asks, "What'll we drink to?," Falk replies: "How about you and me?"

The Lieutenant has surveyed the bookshelves. They're sitting with their drinks.

FALK: You read murder mysteries?

BARRY: Not very often.

FALK: Awww me, I love 'em. I find 'em nice and relaxin'. You know the only trouble IS that the [stories have] got nothing to do with real life. I mean, the guy who did it — they catch him every time, and — you and I know that, uh, it doesn't always work out that way.

BARRY: [Mildly bugged] You never stop, do ya?

FALK: What?

BARRY: [Setting down his glass] The insinuation. The change of pace. You're a bag of tricks, Columbo. Right down to that *prop cigar* you use.

FALK: [Genially] Ohh, come on, Doc.

BARRY: I'm going to tell you something about yourself. You say you need a psychiatrist? Maybe you do, maybe you don't. But you are the TEXTBOOK example of Compensation.

FALK: Of what, Doc?

BARRY: *Compensation*. Adaptability.

At this point, Barry half-sits on his desk. Columbo, standing, faces him squarely.

You're an intelligent man, Columbo, but you HIDE it. You PRETEND you're something you're not. Why? Because of your appearance! You think you cannot get by on LOOKS, or "polish." So you turn a defect into a virtue. You take people *by surprise*. They under-ESTIMATE you, and that's where you trip them up. Like coming here tonight.

Does he think he has blown a stop-traffic whistle? Or was he trying hard to coach *himself* about and against the rising danger? Whatever the purpose, he stops with the words "coming here tonight."

Three seconds later, the Lieutenant responds: "Boy you've got me pegged pretty good, Doctor, uh — I'm gonna have to WATCH myself with you, 'cuz, uh — well you figure out people pretty good."

That's the lowest level of energy, and pitch, from Columbo yet. It's a looming and stretched-out presence, different from what Falk will do with his character later.

BARRY: [Continuing to riff on the m.o.] Now you're trying flattery.

FALK: [Coming back to life] No really I'm SERIOUS, Doctor. You've got a gift there. Oh I know it's your job, and I know you studied for years, but still it's — well, it's AMAZING that a person [can] come in here and sit down and in a couple of hours you know all *about* him.

Columbo Takes a Seat, Barry Follows Suit; They're Next to a Table

FALK: Well, I, I know it's easy enough to figure out about a patient, or a guy like me that's always hanging around all the time, but what about a *stranger*? What about a, uh, a fella that you never MET before, uh [he semi-snorts] — can you *tell* what makes him tick?

BARRY: Any *particular* one in mind?

FALK: No, nobody special. Just, just a "type."

BARRY: Like uh, a murderer, for instance?

FALK: Well *yeah*, now that you mention it, uhh — I guess we're on the same wavelength.

BARRY: Yes, I guess we are. Ah what about this *hypothetical* murderer?

FALK: Well I'm not talkin' about your average hothead, ya know the guy who pops somebody over the noggin with a bottle; what I mean is a, uh, kind of man that, uh, figures everything out in *advance*, who takes everything *STEP by STEP*, uh — what do ya know about [pause] *that* kind of man, Doctor?

BARRY: I *should* charge you for this, but since it's on a theoretical basis, let's just call it a, uh, FREE consultation...

A *theoretical* discussion? The Doctor should be counter-challenging the Lieutenant to track down the "type" of break & enter low-life that supposedly killed his wife. Instead he describes, and celebrates, *his own* type...

BARRY: We are talking about a man who commits a crime. Not the garden variety of barroom brawl, but an elaborate, intellectual *project*. What do we know about this man? Obviously, he's not impulsive. He plans, he calculates — he minimizes risks — he's oriented by his MIND, not by his emotions [three-second pause]. And he's probably well-educated, too.

Barry leans forward to refill Falk's glass. Only two feet separate their faces.

FALK: Like maybe a professional man.

BARRY: Like maybe. At any rate, an orderly man. With an eye for *detail*. And courage.

FALK: Courage?

BARRY: Oh certainly. To go through a thing like this, whatever it may be, it takes a strong nervous system.

FALK: Well, you could be right. But one thing bothers me, Doctor. This man that we're talkin' about has taken a human life. Now wouldn't you say that he was insane?

BARRY: Why? Because he committed an immoral act?

The "thump" of placing the bottle on the desk helps with this next emphasis...

Morals are *conditioned*, Lieutenant. They're relative, like everything else is today. Our murderer may be as "sane" as you and me. Killing may be

repugnant to him. But if it's his only solution, he uses it. That's pragmatism, my friend. Not insanity.

FALK: Tell me, Doctor: How do ya catch a man like that?

BARRY: [Longish pause] You don't.

FALK: You're probably right. He sounds just too *clever* for us. What I mean is, you know, cops, we're not the brightest guys in the world, and uh — of course we got ONE thing goin' for us: We're professionals. I mean you take our friend here, the murderer, he's, he's very smart. But he's an *amateur*. I mean he's got just *one time* to learn. Just one. And with us, welll with us it's — it's a BUSINESS. You see we do this a hundred times a year. I'll tell ya, Doc: That's a *lotta* practice.

BARRY: [Slight smile, unable to resist] It didn't help you very much, did it. I mean, with all that experience, you jumped to the wrong *conclusion*.

FALK: Whaddya mean?

BARRY: I didn't kill my wife.

FALK: I never said ya did.

BARRY: Oh, that's true. Imply, IMPLY is more the word. But IF I killed my wife — and I *did* say "if" — you're never going to be able to prove it.

The decibel level of both men has reached another low point. There isn't a hint of intensity on the cop's part, nor agitation on the psychiatrist's. Flemming counts on his alibi holding; and Columbo has yet to prove that it was Joan Hudson, not Carol Flemming, who walked off the plane.

After a three-second pause, with Columbo completely still, the Doctor becomes brisk and cheerful. Or maybe just relieved. He rises confidently from his chair...

BARRY: So why don't we just *part* as friends. You go on to something new, and I'll forget this whole thing ever happened. As a matter of fact, there's no reason for us to *see* each other again. Well I have to be goin' now.

FALK: Well I'll go out *with* ya [setting his own glass down].

BARRY: Oh no no no, you just stay here; relax; *search the office* — oh, and if you want another drink [handing him the bottle of Bourbon], help yourself.

What now? A stroke of timing luck, in Flemming's office, days earlier, had made Columbo aware of Joan Hudson. And, in contrast to his later conduct, this 1968

model Columbo is a bit more organized and far less polite.

He also exhibits a ruthless streak. The way he'll push the actress/accomplice to the wall is unlike anything viewers will see from Peter Falk during the '70s. He tells a rattled Hudson that her lover "made one mistake and that mistake is you." And this Lieutenant and his colleagues intend to *get to him through you*.

The Writers, and Where to Find ~~the Episode~~ ... this TV Movie

Bravo to "Prescription: Murder" Director [RICHARD IRVING](#) (1917-90) and especially [RICHARD LEVINSON](#) (1934-87) and [WILLIAM LINK](#) (1933-2020), this Gem's script-writers. When Mr. Irving died, the [LA Times account](#) commended all three...

In one six-month period in 1971, Irving had responsibility for 36 TV films... In an era when motion-picture studios refused to release their old films to television, not wanting to contribute to declining theater-attendance, Irving and such pioneers as William Link, Richard Levinson, Norman Lloyd and a handful of others filled the small screen with dramas, mysteries and comedies.

Link and Levinson began collaborating on stories and characters as high-school friends. Their scripts shaped the early years of MANNIX. During that show's first season, they also set the stage for Lieutenant Columbo's amazing run.

Mr. Levinson's *New York Times* obituary (dated [March 13, 1987](#)) has three memorable observations. "No two people can write a great novel" is one. "But, in a medium of popular entertainment, when you're collaborating with actors, directors and everyone else *anyway*, I see nothing wrong with a writing team." That's #2.

Plus this about design: "Bill and I have no pretensions to be artists. We are not Gunter Grass or Vladimir Nabokov. What we try to do is the highest quality popular entertainment we can do, with an occasional thought sticking through."

"It is definitely a time for mysteries again," Levinson contended in the mid-1980s. "There is a theory that during a time of chaos, the orderly procedures of the classic mystery have renewed appeal. I'm not sure I subscribe to that theory. I just think the form has a lot of juice to it. People keep rediscovering it."

Where can you view this highly impressive Made-for-TV movie that eventually shaped dozens of compelling COLUMBO dramas? Three options...

The first is PEACOCK dot-com, launched in July 2020 and "owned and operated by the Television and Streaming division of NBC-Universal, a subsidiary of Comcast." [Wikipedia further reports](#) that Peacock has "a free ad-supported version with limited content, while [its] premium tiers include a larger content library and

access to additional NBC Sports, Hallmark Channel, and WWE content."

Supposedly, ALL the NBC COLUMBO video content is there. And the Gem I just previewed (with no video but plenty of text) [displays with this unwieldy link](#).

Or, invest 25 bucks via B&N and obtain "Prescription: Murder" as part of the other COLUMBO cases and stories from [the opening season](#) of the series.

Or, try your luck with YouTube. I hesitate to put YouTube options in this publication because many seem to have a short life-span. Admittedly, I did it for the prior Gem, because, with *Target: The Curruptors* being relatively obscure, anyone would want to see at least ONE episode...before spending 50 bucks to own all 35.

Finally, if you are a writer or an editor, and your projects are fiction or non-fiction, the most valuable thing from Lieutenant Columbo won't be the 1968 video or the DVDs; it'll be pages 11 to 16 — the "text replay" that anchored this write-up.

DD Gem #36 — "[Honor Is An Unmarked Grave](#)"

November 21, 1975 — from HAWAII FIVE-O (CBS, 1968-80)

Before *Law & Order* broke cop-show longevity records, *Hawaii Five-O* was one of the few to make it past a decade: 232 episodes, September 1968 to April 1980. The final two seasons were weak, but Gems turn up in the stretch from 1975 to '77 (Seasons Eight and Nine). As for the factors making "Unmarked Grave" sparkle...

- The struggle between the main two guest actors. One is a fox, the other is a pillar. The pillar speaks, but sparingly; she's a self-assured fifty-something adept at defensive manipulation. The fox is (of course) wily, except that *this* agile creature lurches between the shadows and the spotlight.
- The mood music: Eerie yet stately, and always precise: The same six-note melody, piercing yet contained, and delivered on classical instruments. Only during car pursuits does the tempo rise. Overall, a musical backdrop unlike anything else during 5-O's first half-a-dozen years.
- Cops forced by a headline-seeker to reopen a 7-year-old disappearance case that shut itself down because of no body and no one talking...
- Along with the way the camera (at the end) visualizes the original crime.

As the episode's title stresses, the grave in question is "unmarked." Part of the clue is someone who, in an otherwise regular cemetery, has spent years making visits to this spot with no headstone or other marker.

"Pictures! Come On, Get Over Here. I Want Some Pictures"

The episode opens with print and radio news people watching human bone fragments being gently lifted out of the dirt. Directing the excavation: Our PR-savvy author. Tastefully excluding TV cameras, he's relying on less graphic media.

The reason, he says, is to have "the *exact* time of discovery recorded on tape: 8:25, October 8th." His most recent best-seller is *A Question For the Jury*. "This looks like another one of your extraordinary discoveries," a radio reporter observes.

Suddenly this author is getting too much attention. A nosy neighbor has alerted the police. It isn't the first time she has seen him checking on this spot. She yells at him. He spikes it back. And the cops arrest the author for "desecrating a burial ground."

He quickly makes bail and schedules a Noon press conference. We see 5-O chief Steve McGarrett and two of his lieutenants tuning in. The author taunts them: "I have information which might embarrass local investigative authorities like Hawaii Five-O." That must be why they rejected his request for the permit, he says...

Which seems ludicrous. They'd *have* to reject it: This guy could prove no relation to someone he wouldn't name, supposedly buried in a spot that lacks any markings.

No matter. "If I have to commit a misdemeanor in order to uncover a felony, so be it." But who is it, or who *was* it, the reporters persist. "The remains are those of the missing heir: Brian Henderson," says the author slowly. Brian vanished in 1968.

The first person McGarrett wants to see is Agatha Henderson, Brian's grandmother. But not before reviewing the files, and especially the old photographs. 5-O benefits from these slide images of various principals. We viewers do, too...

- *Thomas* Henderson is the deceased Patriarch, from "an old missionary family [and] last of the line: Very strict, lots of gristle, very proud."
- Of course Agatha, wife of Thomas and surviving ruler. "She and her husband *reared* Brian," McGarrett explains. What happened to his parents? "Private plane crash; the boy was about five years old."
- What of Brian? "The kid looks *wild*," says Chin Ho Kelly. "Was he into anything?" "Not as a matter of record. He *was* busted five times for what some folks call boyish pranks," replies Dan Williams. They close with a picture of Brian and his hot date (Carol Chung). He was called away from that party, at her house, and never came back.
- Who else is important? The episode's mystery man: Koji, played by

[DAVID HASHIMOTO](#). He served the Henderson Family for 40 years. Servants played (and still do) a role that modern households have turned over to Servers, and I don't mean wait-staff: Like Servers, except in a livelier manner, butlers and maids remember details.

Hashimoto is also a mystery man in real life. The Internet doesn't know everything, but in his case it seems to know almost nothing: The only acting reference of ANY type for Mr. Hashimoto is this November 1975 episode of *Hawaii Five-O*.

As for what we'll see him say during the episode? Not a single word.

In any case, a slide show with photos is a marvelous way to ground the viewer within the first dozen minutes of a complex episode. (Two additional key figures are unknown to 5-O.) The look-back ends with McGarrett repeating a query asked by a reporter: "How come Travis Marshall knew JUST where that body was planted?" He'll try to find out, as part of a surprise visit. "Let's not wait to see it on TV."

When the head of 5-O knocks at his door, the scandal-oriented author is startled: "Glad to meet you, sir..." But he quickly regains his composure, because a visit by *somebody* from 5-O was a development he already took action to counter.

Steve McGarrett doesn't know that Travis Marshall *just completed* a chat with Agatha Henderson. But we do; viewers saw them strolling in her sumptuous garden. So, and not just with the press, Marshall is ahead of McGarrett. We also know that Marshall can't be sure of his lead, or how 5-O will react to televised taunts.

Save McGarrett versus Marshall for the next segment. We need to go back to what has *already* taken place between Marshall and Agatha Henderson...

Marshall is Always Moving; Henderson Awaits Her Moment

TRAVIS MARSHALL: You may have heard of me.

AGATHA HENDERSON: Enlighten me. Why would I have heard of you?

He then handed her the book. It's about the Stoddard Case. "I show how the Police bungled the WHOLE thing." He dropped some big media names — TV interviews — even Johnny Carson. She faked impatience. He kept on with the briefing.

His publisher wants the next book to be as juicy as *A Question For the Jury*. Such as? "[L]ike the unsolved case of a bright young man, heir to a fortune, who simply [pause] disappears." This is where we saw the Matriarch drop the Distracted act.

HENDERSON: [Intently] Is there positive identification?

MARSHALL: It isn't official, but take my word: It's *your* grandson.

HENDERSON: [Suddenly both hot and icy] Mr. Marshall, just WHAT do you want, exactly?

More back and forth. Just like he solved the Stoddard Case in California, he told her, "I'll solve this one for you."

HENDERSON: [Suddenly laughing and smiling] Ho-ohhhh. YOU are job-hunting, Mr. Marshall!

MARSHALL: [Relieved at the lightened tone] Well, let's put it this way. I'm going to stay on the case no matter what. But because of your "interest," I thought that perhaps you might like me to be working for YOU — reporting to you, as it were, before giving anything to the media?

The question-mark-inflection telegraphed his jitters. You'd have been rattled, too, even if all you were selling is magazines. We watched Agatha Henderson shift from upper-class distancing, to irritation, to banter...in a matter of half a minute. Then, bam — she became all business:

The Estate will pay you \$300 a day, until further notice, PROVIDED that the remains ARE those of my grandson, and provided that any information you uncover is the property of this Estate.

What kind of a deal was THAT? Unless he or she could spend \$3,000 on a pre-VHS living-room video recorder, the 1975 television viewer had no way to study abrupt character pivots — and one occurred right there: With the words "property of this Estate," the scene zipped over to the 5-O regulars doing file review and slide show.

But DVDs that preserve media history allow consideration for factors the script-writers and producers of 50 years ago didn't want to devote precious air-time to. And I wondered: Why would an author trade potential millions in book sales for a retainer that, even in 1975 dollars, wasn't lush?

We don't see the author and the matriarch shake hands. But it's a safe bet that neither would want such a deal on paper with signatures. Agatha Henderson might never be able to enforce it. On the other hand, she has committed very little; and she'll have an early look at a vital array of photos Marshall's leaker is privy to.

Travis Marshall is harder to figure out, unless we think in legal terms: The arrangement has created a reason to claim, when the cops ask, that he can't tell them what he's doing or how and why the mystery man helped "mark" the grave.

Do you have a friend or relative like Travis Marshall? I don't mean someone

unearthing secrets to sell books. Rather, a man or woman who lives on the edge but lacks the poker-player's reserve or the diplomat's tact. A person more intuitive than he or she is methodical. Someone happy to be *seen* cultivating risk.

Marshall can help you understand that close associate. Even better, remembering Marshall will help you avoid a suspicious deal or project in the first place.

The majority of detective scripts need a character who is — don't stop me because you've already heard this phrase — too clever by half. Their role is to embody if not manage the forces of darkness. That individual is almost always the criminal and, if it's a group endeavor, this "smart" one doing most of the planning.

Travis Marshall is a *substitute* for that dark figure, mostly because of his need for media attention. From the start, we watch this sensation-seeking author — seedy yes, but no killer and no dummy — outmaneuver the Police. In stark contrast, all of Agatha Henderson's reactions are strategic while *seeming* purely reactive. The tensions between these two create the opportunity for viewer engagement.

Scriptwriters who can't make human struggles gripping, yet in other ways subtle, end up relying on special-effects gimmickry and last-minute character surprises.

Why Did He Know "JUST Where that Body was Planted?"

Minute 11:40: Marshall opens the door. He is dressed in an orange & white robe and holding a Siamese cat. The cat bugs him because it has shed all over where the guest might choose to sit. He — the author, not the cat — offers the guest a drink.

"No thanks," says McGarrett. "Never use it." Interesting use of the verb "use."

TRAVIS MARSHALL: I know why you're here.

STEVE MCGARRETT: Tell me.

MARSHALL: The *Henderson* thing, you want to know what I know, how I knew where to dig.

MCGARRETT: Sharp, *very* sharp. How DID you know, Counselor?

Most times, when McGarrett uttered that C-word, it was to signal respect. This isn't one of those times. Soon he'll resort to sarcasm. Not an attractive McGarrett trait, but at least it heads off open contempt. Anyway, Marshall's source...

MARSHALL: Anonymous phone call, would you believe it? [Mild laugh]

MCGARRETT: But of course you have no idea who the caller was.

MARSHALL: Oh, not the foggiest.

McGARRETT: Man or woman?

MARSHALL: [Slight pause] Man. A YOUNG voice. But I get a lot of these calls; I'm kind of a celebrity, you know, because of the book and a lot of TV appearances. Every kook in the country wants to share a secret with me. I'll bet that's not all he wants to share [followed by a loud chuckle].

McGARRETT: [Smiling, but with no hint of humor] I bet. Exactly what did your anonymous caller have to say to you?

Marshall gets up and walks around. Good way to buy a few moments and dodge the McGarrett Stare. The author must be regretting his televised taunts of Hawaii's top-tier cops. (A great script lets the viewer follow emotions, not just clues.)

MARSHALL: Well — he didn't tell me where the body WAS, but rather, suggested a line of investigation.

McGARRETT: Mr. Marshall, I understand you're a lawyer.

MARSHALL: [Self-effacingly] Well, I passed the Bar examination in California but I never really "practiced." Probably a flaw in my character: I can't stand routine.

McGARRETT: But you understand Obstruction of Justice — do you not?

MARSHALL: [Semi-relaxed mode vanishing] Are you planning to charge me?

McGARRETT: No. Not yet. And not if you share your information with us.

MARSHALL: Well, let me say that my informant did not tell me where the body was interred. I deduced that *by myself* — a bit of creative thinking. Now I don't believe I'm obliged to TELL you that. I'm planning another book, you know. By the way, have you read my first?

McGARRETT: [Voice sliding toward a whisper] It's next on my list.

MARSHALL: [Reaching for one] Would you like an autographed copy?

McGARRETT: [Standing up] No, thank you. IF your informant calls again, I expect you to refer him to me. And if you plan any more press conferences on this matter, I'd *like* to be informed beforehand. Good day, Mr. Marshall.

MARSHALL: Well I hope you're not gonna get all SHOOK UP because a *writer* turns in a little *sharp* detective work.

McGARRETT: Writers never make me insecure, Mr. Marshall. So many good books have been written in prison.

A lone-wolf author using sensationalism also needs shields. Because Marshall does not have a newspaper or magazine behind him, he lacks the "journalistic sources" dodge. But, with Agatha Henderson paying him a retainer, Marshall can try claiming lawyer-client privilege, the *next* time 5-O comes at him.

Now consider Mrs. Henderson versus Steve McGarrett. In their first meeting, she twitted the Police for needing bad press to reopen her grandson's case.

But it was a weary type of gripe, almost pro-forma. Other statements signal some sort of distancing mode... Obviously, she'd like to be kept informed. No, she has learned nothing new since the strange events of seven years ago.

Not until the Medical Examiner verifies Brian Henderson's skull — "Nice clean hole," McGarrett observes. "Must've been a steel-jacket, heh?" — will the young heir's disappearance become a murder. And not until McGarrett's second meeting with Mrs. Henderson will 5-O know that Travis Marshall got to her first and the matriarch and the author signed each other up.

Credit for the "Unmarked" script itself goes to [BUD FREEMAN](#). You can review the cast and technical backup [here](#). This next section salutes the two key guest actors.

James Olson is Marshall, and Eileen Heckart is...Monumental

Fending off McGarrett is hard to do, but Travis Marshall's doing it; he even loses a tail put on him by a 5-O regular. But he severely misreads Agatha Henderson, who is played with daunting self-confidence by EILEEN HECKART (1919-2001).

A prior GEMS issue used [her Wiki article](#). A different account — [by Peter J. Patrick](#) in 2020 — also works as a bio and brings back the lady's dazzling film career.

Outside of fan websites, TV episodes hardly ever get movie-like coverage. For this publication, that's the mission. [November 2022's issue](#) lauded Heckart for an early episode of THE FELONY SQUAD. In "The Broken Badge" (Gem #28), she is a cop's wife with a gambling addiction. The husband is a well-meaning enabler suspected of stealing robbery loot because he can't borrow any more cash from colleagues.

Howard Duff is the lead SQUAD character. Heckart stuns him, her husband, and me by revealing her destructive past-time and taking full responsibility for their mess. (Duff assumed the addiction was her husband's). Even when she's playing a weakened character, Eileen Heckart lives on in media as a clear thinker.

In excelling across platforms, she has been called "a celebrated character actress of stage, film and TV." Helped by "large eyes" and a "disarming laugh," she portrayed "overbearing mothers, career women, villainous dames, and a host of

sympathetic, beloved parts.” Source: A [Rotten Tomatoes write-up](#).

Henderson the Pillar versus Marshall the Fox. Whose approach will triumph in "Unmarked Grave"? Fusing nerviness with nervousness, Travis Marshall is rendered by [JAMES OLSON](#) (1930-2022). A tall man with a broad and expressive face, he was also impossible for prime-timers to miss.

The opposite of a cool character, at least during the 1970s, he appeared in roles where his emotions were conveyed quickly and with little guile. Quite an accomplishment, given the essence of his profession.

From Wikipedia, a list of the man's credits (leaving out an array of film and stage roles): Olson had "guest roles on scores of shows, including episodes of [Kraft Television Theatre](#); [Ironside](#); *Murder, She Wrote*; *Little House on the Prairie*; *Hawaii Five-O*; *Battlestar Galactica*; *Lou Grant*; *The Bionic Woman*; *Wonder Woman*; [Mannix](#); *Bonanza*; *Have Gun, Will Travel*; *Marcus Welby, M.D.*; *Police Woman*; [Barnaby Jones](#); *The New Land*; [Columbo](#); *Maude*; *The Virginian*; [The Streets of San Francisco](#); and *Cannon*."



Working with Mr. Olson must've been productive and probably enjoyable. Either that or he had a FABULOUS agent or agents. The man's versatility echoes today.

And who is he up against here? Yes, Steve McGarrett, but also Agatha Henderson. The Web offers no Pinterest-style screen of how she looked interacting with Steve McGarrett or putting a collar on the fox-like Marshall. But Heckart's son — [Luke Yankee](#) — wrote a lively book about his mom's life and works: ***Just Outside the Spotlight: Growing Up with Eileen Heckart***. It's a 2006 paperback.

It's also one of those books that has its own website. Take a look at the cover...

www.JustOutsidetheSpotlight.com

“I realized I had this incredibly rich legacy of Broadway and Hollywood memorabilia and I had to do something with it,” said Yankee. “My mother was not a household name and never wanted to be. But everybody she knew and worked with was one.”

Viewing Options and the Pace of "Unmarked Grave"

In part because it's rooted in years-ago events, this episode makes great use of the gradual build-up. It's one of those delightful specimens that feel more like 70 or 80 minutes than the allotted "48 plus 10" to cover theme music and commercials.

"Unmarked" was produced *and* directed by JACK LORD (1920-98), the original Steve McGarrett. Since this is the third GEM from the first 5-O series, I looked for some non-standard way to acknowledge Mr. Lord's career. Try this — a look at how the actor made his contributions BEHIND the cameras...

<https://www.rememberingjacklord.com/producer-director>

Or check out JACK LORD: AN ACTING LIFE, authored by **Sylvia D. Lynch**...

<https://www.goodreads.com/book/show/39220604-jack-lord>

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As for Gem #36 Viewing Options...

"Honor Is An Unmarked Grave" was on YouTube as of May 2nd, 2023. But the bifurcated web address, each time I placed it in this document, did not function.

The episode is also available on the "Paramount Plus" **streaming platform** for those who are subscribers (\$5 per month gets you *some* content). Maybe diligent clicking can get you a no-charge **sample viewing** of "Unmarked Grave." Start with

<https://www.paramountplus.com/shows/>

Or buy in bulk, so you can own. Season #8 (1975-76) of the first HAWAII FIVE-O...

www.barnesandnoble.com/w/dvd-hawaii-five-o-the-eighth-season/18930771

CLUES ... as to the How and Why of *Detective Drama Gems*

A GEMS write-up is both clinical and celebratory. It's aimed at **producers** (using that word widely). Those of us who create and/or perfect **TEXT** products — fiction and also non-fiction — need excellent examples if we are to generate works that convey complex events, choices and struggles, *engagingly*.

More could be said about the methods. More **needs** to be...but we really should close now. Believe it or not, this is one of the **shortest** issues of GEMS so far.