



Detective Drama **GEMS...**

Mid-1940s to the Mid-1980s

Issue #4 June 2021

Exhibits from Radio and TV (sorry, no books or movies)

DD Gem #13 — "Let's Pretend We're Strangers" — May 19, 1977, from THE STREETS OF SAN FRANCISCO (ABC)

In this one, the pivotal character is neither the suspect nor his pursuer. Instead it's the murder suspect's advocate: A white-collar female with a law degree who grew up in a deteriorating neighborhood — San Francisco Public Defender Susan Harper.

By Minute 18:12, any viewer doubt about who carried out the murder will be gone. Except in the mind of Harper, played by [LINDA KELSEY](#). The result is modulated tension and a subtler form of mystery. Rather than a "whodunit," the viewer is invited to see blind spots on the part of a character that's anything but dumb.

Kelsey as Harper is idealistic, crafty, credulous, and vivacious. Veteran STREETS detective Mike Stone has learned to watch out for her. Dan Robbins, Stone's #2, hasn't. We'll see him infuriated by a woman not long after she had him grinning like a male groupie. And that's the real clash here: Two public servants, 14 months apart in age. During the episode's first half, she'll be handling it a lot better.

As more evidence is uncovered, Robbins shows greater outrage than in any other episode during this fifth and final season of STREETS. His boss has to pull him back while also telling Harper what they now believe to be reality: "Billy Martin is smart enough to set you up," Mike Stone says to the Public Defender. "If it's true, then you've got a psychopathic killer on your hands... Susan, I'm trying to ALERT you."

During an era when few detective dramas were turned in by female scriptwriters, [CAROL SARACENO](#) (1939-2017) wrote this one. In sync with the directors and actors, she left us a realistic work of video art that sidesteps ideology.

San Francisco, mid-'70s, you say? But Linda Kelsey's character isn't seen pounding a left-leaning podium. She does not look down on cops. She doesn't proclaim or even expect "social change." Instead, her approach is situational and tactical.

A side scene shows her coaching a self-described "hooker and junkie." Harper gets this girl cleaned up and, after the hearing, Kim Wilson — portrayed by MAGGIE WELLMAN — lands a receptionist job for \$110 a week. Slave labor? Not really. This full-timer's pay level would have been three times the minimum wage in 1977.

More about the personalities later. To showcase the skills that produce a Gem, each episode that goes into this publication gets a methodical mapping. With the "who" (murderer) clarified early, that leaves other winding trails for us viewers...

- The first, as noted, is the professional chasm between Inspector Dan Robbins, played by **RICHARD HATCH**, and Public Defender Susan Harper.
- The second is Dan's attraction to Susan. She starts off manipulating him to get police info, but soon warms up for real. You'll see them eating ice cream in the raggedy neighborhood where she grew up, [fishing](#), and cooking the proceeds over a campfire.
- And the third is the effort, led by Dan's superior Mike Stone, to satisfy Harper's elevated standard of proof. She still resists what viewers knew back at Minute 18:12 — "Billy Martin" (played by [MARK WHEELER](#)) murdered, in a fit of panic, Valerie Foster in her apartment.

"Let's Pretend We're Strangers" intertwines (a) clashing career roles backdropped by starkly different worldviews, right up to the close; (b) the nailing of a seducer who scaled the crime ladder from age 12 to 29 1/2, and (c) a [star-crossed romance](#).

As for the episode's title? It has nothing to do with (a) or (b). It comes from the game Harper wants Robbins to play after their second date has turned into an argument about Martin's guilt or innocence. She gets out of his Jeep, after suggesting he stop, put it in reverse — and then pick her up as an alluring hitchhiker.

Robbins plays along. The arguments cease. But Susan Harper remains the one controlling the action. It's all Mike Stone can do to compel his #2 to settle the argument with Harper via ever more thorough police work.

Gem #3 was also a STREETS episode. To re-introduce the two regulars requires repeating just one paragraph from that [March 2020 upload](#)...

Mike Stone is played by [KARL MALDEN](#), Dan Robbins by [RICHARD HATCH](#). Hatch is a solid #2, and doing the research for this publication made me a Karl Malden admirer. Watching "Detective Lieutenant Mike Stone" drill down with questions is sheer delight. He's one of the few TV cops whose face-to-face approach is non-threatening; the man's intensity can even come across as enthusiastic, as opposed to desperate [or] accusatory.

Viewing the first and last seasons of STREETS showed me that Karl Malden (1912-2009) had his character nailed right from the start. "Mike Stone" wouldn't need much fine-tuning or perfecting during his half-decade on prime-time TV.

The AUDIENCE for this publication's methods and exhibits is taking shape somewhere. The next issue is dated October 2021 and you'll find it via...

<http://www.ExactingEditor.com/Detective-Gems-5.pdf>

"His Prints Are All Over Valerie Foster's Apartment"

Opening visuals and theme audio — I hesitate to call it "music," but might have to later — take 61 seconds. Then come nine superb minutes. They lay down every element and convey each character of this Gem. A few key realities are only hinted at.

Taking an editor's viewpoint allows an analysis of the progression...

The victim lives alone in a city apartment. The robber, we see later, wields a lock-pick. He is wearing a blue jumpsuit, black pull-down cap, and a tan full-face mask, with cutaways for eyes, mouth, and nostrils. On his hands are white gloves.

Between 1:04 and 1:47, the robbery becomes a murder. We can barely make out the murder weapon. A colored bottle? A narrow vase? And it's highly unlikely the robber intended to cause death. In any case, this Gem's first nine minutes go by rapidly. That allows the producers to fuzz enough details so viewers will spend some time thinking Susan Harper is right to stand up for the guy who'll be booked.

All we see is a male figure going through two drawers. He finds something like \$200. Without the mask, the jumpsuit could be taken for specialized work clothes. And a resident phones the police about a prowler. Did that caller see him before he got into the apartment, or after he left it in panic, right after whipping off the mask?

This much is clear: No professional prowler would rob someone living in an upper-floor apartment late in the afternoon. Especially not knowing what he is there to steal. Which means...this robber had prior knowledge of THIS apartment.

The tenant enters, flips through her mail, heads for the bedroom. He grabs her from behind. She struggles, to the point of tearing off a piece of the jumpsuit. He grabs the bottle or vase, strikes her on the head, pauses to make sure she's knocked out, and then flees. The events and visuals are tight; not a second is wasted.

In the hallway, he knocks over a man who might identify him: Harvey Robinson, played by versatile character actor [TED CHAPMAN](#) (1923-86). But Robinson is airport-bound. He picks up his two suitcases and is gone before the police arrive.

Minute 2:20: A camera shot from the bottom of an ashcan shows the killer's garb being dropped in. Two items; the tan mask isn't one of 'em. The lid is shut, screen goes dark — briefly. We have seen the crimes, though not the killer's face, and his escape, and a possible witness, in only a minute and 20 seconds. A flawless start.

Next: Two officers in a patrol car notice a late-twenties male walking casually down the street. One officer tells the other: "I know him. I picked him up about a month ago on a 459." (We never knew what those codes meant on *Dragnet*, and we don't know here.) "Hey, Billy!" He runs. They head him off, by using the police car itself.

But he isn't a murder suspect; the police who detain him don't yet know about the robbery and murder we've seen. Then why are we shown this routine street incident? It's the scriptwriter's way of setting the stage for Susan Harper to contend that "Billy" and the killer of Valerie Foster are two different people.

Act 2 opens at Minute 3:21. The dead woman's hand still grips what she tore off. "Whaddya think this is?," Stone asks his #2. "Patch of pocket from a workshirt," answers Dan Robbins. They've joined the beat cops in the victim's apartment.

Michelle Rhodes is — now was — Valerie Foster's friend. Rhodes had been expecting Foster at the front of the complex and they'd go to dinner. No friend, so Rhodes asked the desk clerk to take her upstairs. They encountered the crime scene. When Stone and Robbins arrive, Rhodes has already spoken to an officer.

Stone has to re-question her. Even the best actresses are allowed to deliver grief and shock with no tears. But "Miss Rhodes," portrayed by [BEVERLY WASHBURN](#), has the real thing, as Karl Malden signals sympathy and urgency at the same time.

Did you happen to notice if anything is missing...? About \$200 she usually kept in her

dresser; "it's gone." *What about jewelry and furs?* "I really can't think right now." *Do you know if anybody like her old boyfriend, her ex-husband, might have a key to the apartment?* "No – no, it must've been a prowler."

Poor Michelle Rhodes is falling apart. "Can I go now?" Though not a major part of the plot, Washburn's portrayal of a grief-stricken friend is magnificent. In fact, her website (she turns 78 this year) is delightful. Save that salute for a box (on page 7).

End of crime scene, the aftermath, and someone being hauled in who *might've* been in the wrong place at the wrong time. The locale shifts to Police Headquarters...

It's minute 4:55. "Mike, got something for you." Stone is after clarity on how his shop can get a hold of Harvey Robinson. But Robbins is jazzed about "a kid named Billy Martin." Robbery got that prowler call around 6 p.m. A patrol unit picked up Martin "just a couple of blocks" from the robbery/murder. "He had \$200 in cash on him!" They also found him wearing a ring. Robbins is making some leaps here.

Mike Stone is irritated: *What are you building up to!?* "The print reports just came in. They found Billy Martin's prints all over Valerie Foster's BEDROOM. Mike! He was arrested at 6:35 p.m., just four blocks away from her apartment."

Smiling, Robbins tells his senior partner: "He's downstairs in the holding tank."

To Prove Guilt, They'll "Have to Dig a Whole Lot Deeper"

Minute 5:49: Stone and Robbins are with Martin in the temporary cell. Documented criminal activity going back to age 12, right? *Yeh*. Purse-snatching, forgery and more, leading to time in reform school... No, he doesn't have a job. No, he didn't know anything about a murder.

But Martin does have answers for the fingerprints. Yes, he knows — make that *knew* — Foster. They met at a bar a few nights ago, and spent the night together. And the cash the cops found in his pocket? From a floating crap game.

Where did he get that ring? "Uhhh, she gave it to me – Valerie." "Pretty expensive present for a one-night stand," observes Robbins. "No, not especially; it's a perfect fit, see?" Four seconds of silence. The way Stone looks at Martin is priceless.

At the start of Minute 8, Martin is booked on suspicion of murder. If this guy – half brazen, half low-key – had murdered Foster, would he have kept the ring? What is going on here? (Engaging us in how-what-why is basic to the scripting game.)

Locale shifts again. At Minute 8:10, a sixtysomething derelict looks through city

garbage cans for anything of liquid or physical utility. He finds the jumpsuit ditched by Foster's assailant. Might fit! No words are needed for this VERY short scene.

At Minute 8:50, Susan Harper is telling Martin: "I'm Susan Harper, your attorney, from the Public Defender's Office." What does she have to work with? He has no character references and a weak alibi. "William — if you're guilty, I'll see that your rights are protected, all the way down the line. If you're innocent, I'll FIGHT for you as hard as I can." Harper's only demand is that he be absolutely straight with her.

She's calling him "William." He swears his innocence. And William "Billy" Martin is entranced by his defender. In the next scene, someone else reacts the same way.

Minute 10:00: Harper walks into Dan Robbins' office. *Wow, what a looker* — this redhead with a winsome smile that is also vaguely superior. The junior detective is falling over himself to be friendly. The female lawyer keeps it businesslike. She asks for copies of all his and Stone's investigative reports. Sure, no problem.

Have a seat, he says. While they wait for the copies, she asks casually: "What have you got on him?" "A list of priors a mile long." To a Public Defender, prior run-ins with the law prove nothing about the latest situation. But she telegraphs false defeatism, to the point of saying "Rats" — because she "gets all the weak cases." (That turns out to have a double meaning.)

"Poor kid, I feel sorry for her; she doesn't have a chance." That's what Dan tells his senior partner 30 seconds later. "Live and learn," Stone says fatalistically.

Scenes from the preliminary hearing take up the next two minutes. We see Harper twisting the words of Michelle Rhodes. Then she calls Robbins to the witness stand, and does the same with what he told her in his office. "Daniel," Stone tells him right after, "you have been HAD... You still feel sorry for her?"

The junior detective is doing a slow burn. "That was really low-class, you know that?," he tells Harper. "All's fair in love and war," she replies, "and the courtroom." "You're supposed to be a Public Defender," counters Robbins. "Well you certainly didn't defend the public by getting this case dismissed."

She pivots. "I don't agree with you — but, okay, I AM sorry for using your own words against you. Can I buy you a drink? Make amends?" He wants dinner instead.

Billy Martin is also heading out. He thanks Harper, with the sincerity of relief. Then he thanks Robbins, with the sincerity of contempt. "So long, Billy," Harper says to Martin. Mixing reassurance and self-satisfaction, she tells Robbins: "It's over."

Viewers still can't be sure Martin killed Valerie Foster — because we haven't reached Minute 18:12. What will you see then? They've found Harvey Robinson. His gambling weekend in Las Vegas was ruined by a cold. But Robinson's head is clear as to how he was knocked down on the same floor where Valerie Foster lived and died.

At Minute 19:56, Dan Robbins is able to tell Susan Harper: "We've got an eyewitness that can tie [Martin] to Valerie Foster's murder." She is more indignant than rattled: "I don't believe it." The chasm and the attraction between her and Robbins are nowhere near complete. How could they be? This story has 29 minutes to go.

Better to stop now. Mapping the first 40% doesn't spoil the ending. Enough twists remain in "Let's Pretend We're Strangers" that you will not easily forget this Gem.

Follow-ups? Almighty Amazon doesn't offer this episode as a single-shot purchase. But someone has positioned it to be streamed. The downside is that they labeled it a Private Video and you'll have to sign in. I didn't try, but good luck if you do...

Stream (maybe) "Let's Pretend We're Strangers" —
<https://www.youtube.com/watch?v=UUUq5xqwjDo>

If you're serious about detective drama classics, or if (like me) you avoid Amazon, Google and YouTube, the best course is to buy the whole season on studio-issue DVDs. Most of the episodes are worthwhile; a few are superb.

Buy *The Streets of San Francisco* [Season Five](#) (1976-77)

This Actress's Memoir Has a Brilliant Title: REEL TEARS

Now for the salute to BEVERLY WASHBURN, who turns 78 this November. With some breaks for real-life roles and troubles, she has been acting since the age of six. The [Barnes & Noble page about her memoir](#) says: "Renowned for her uncanny ability to cry on cue, she appeared in countless television shows during the medium's Golden Age, and many of the era's best-loved movies, including Walt Disney's *Old Yeller*, *The Greatest Show on Earth* [and] *Shane*..." Decade after decade, "a consummate performer who excelled at both comedy and drama with equal ease." And in 2021? Washburn's agent welcomes inquiries! And her website offers marvelous samples from movie and television history. Even has an opening "thank you" for your curiosity that shows her lifelong [wide-open and warm smile](#). Drop in and enjoy www.BeverlyWashburn.com

What About *The Streets of San Francisco* as a Series?

THE MAN WHO CARRIED IT. Karl Malden's character became a cop back in 1949. In real life, Malden turned 51 during the first season of STREETS. Which was ideal for Mike Stone, who "looked his age" in the best sense: A nice blend of seasoning and agility. Emotionally? This fellow could shift from demanding to encouraging and back again, rapidly. Watching him coax information out of just about anyone is a joy, in part because it gives fresh meaning to the words *modulation* and *curiosity*.

Mike Stone is a widower with a grown daughter who turns up in rare episodes. Unlike any other TV detective during the 1970s, he wears a 1950s-mode hat. A second style note, signaling this veteran cop's approachable side — or perhaps just due to San Francisco's damp and cool weather — is Stone's V-neck sweater.

Okay, I'll say it: Karl Malden has very few equals in TV crime-show annals.

HIS #2 DURING MOST OF THE SERIES was Inspector Steve Keller, played by [MICHAEL DOUGLAS](#) (yes, *that* Michael Douglas). He carried this role during four seasons of STREETS, until Richard Hatch stepped in as Inspector Dan Robbins.

Michael's father was [KIRK DOUGLAS](#) (1916-2020). His mother — DIANA LOVE DILL DOUGLAS — began acting at age 19 and appeared in more than 50 films plus the soap opera *Days of Our Lives*. With parental talent like that, Michael would not need to pay for acting lessons or scrounge for starter roles.

He was never going to starve. Still, it must've been the opportunity of a young lifetime — Douglas Jr. was 28 in 1972 — to play second fiddle to Karl Malden.

What about their Season One chemistry? It was okay. Nothing painful, and nothing stellar, from Keller. In a ribbingly affectionate rather than patronizing way, Stone called him "buddy boy." He'd explain the problems and the probabilities of human nature — and expect rigor from Keller, too — as each episode and case proceeded.

All of Malden's public comments about Michael Douglas are positive; and in 2018 Michael, at the age of 74, traveled to Belgrade, Serbia. Why? To speak at the unveiling of [a statue of Malden](#), who valued his Eastern European lineage.

SCHEDULE CHANGE: STREETS opened on September 16th, 1972 — and nearly got run over. ABC placed it "opposite CBS's popular Saturday-night situation comedies," explains Wikipedia. "The two-hour pilot movie ranked 58th out of 65 programs telecast that week [and] the next week's showing was even worse." In January 1973, STREETS "moved to Thursday night, and immediately increased its viewer-

ship with an 18 rating and 31% share of the audience. Over the next three years, the series [ranked] #22 for its second and third seasons and #26 for its fourth."

THEME MUSIC: *Obnoxious*. The percussion sounds like someone falling down successive flights of stairs clutching an electronic drum kit. The horns include a saxophonist on LSD, and a tuba player auditioning for Fred Sanford's junkyard dogs. Worst of all, the misfiring images have no connection with the rhythms and breaks of the audio. Contrast this cracked-up STREETS opener with masterly theme music from the prior 15 years — especially *M Squad*, *Naked City*, *87th Precinct*, *Burke's Law*, *Honey West* and *Mannix* — and accept the fact that every solid TV crime series comes with something "wrong" that never completely quits.

THE EPISODES GENERALLY: Innovative and mind-expanding but rarely making bizarre leaps to bail out maze-grazing scriptwriters or directors. Lacking the tools to stop, rewind, and check the conversations that led to the current one, TV viewers who paid attention were rewarded. In short, Quality governed.



END OF THE ROAD: In September 1976, Michael Douglas's Steve Keller took an academic post. In stepped Richard Hatch (1945-2017). I found Hatch more believable as Malden's deputy and sidekick. Didn't matter. Season Five was the end of the road for STREETS. Damn shame, too. The stories and the acting, all these years later, show no running out of gas.

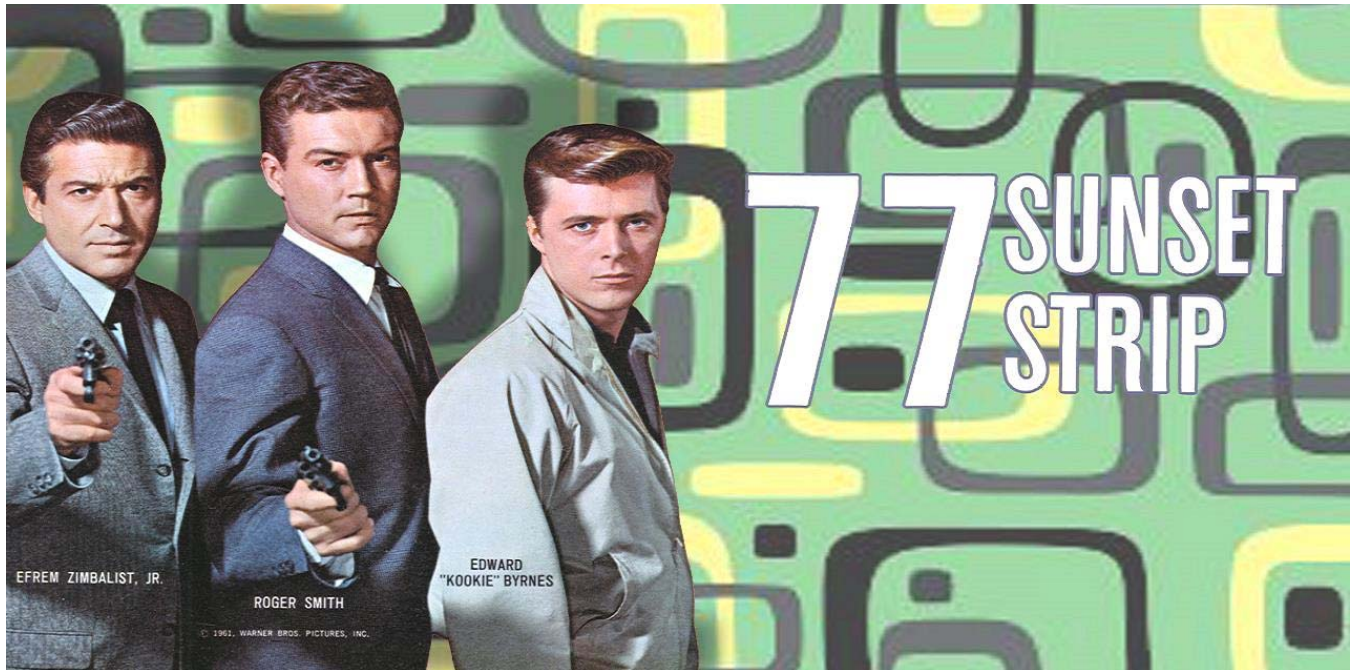
DD Gem #14 — "[The Fifth Stair](#)" — March 6, 1959 From [77 SUNSET STRIP](#) (ABC, 1958 to '64)

In the previous Gem, it didn't take long to get a feel for the killer. During this one, the murderer, right down to his logic, is clarified even sooner. He's an amoral man on a hyper-calculated path. And hearing him detail The Grand Plan is riveting.

Our mastermind is Tony Wendice. But the crime — a murder — will require a professional. Wendice tells that pro exactly what to do. After one spectacular surprise, we watch the Plan unravel, and Wendice try to salvage it. That trail, along with the actors, make "The Fifth Stair" one of the great SUNSET STRIP scripts.

Are we headed for Hitchcock-Land? An episode where parts of the evil seem to come from some other dimension? No, because "Stair" isn't surreal. Tony Wendice is one-dimensional. He applies "method" to his mundane motivators. Every part of the Plan *might* have worked. And each way it does NOT work is just as plausible. The entire saga is fantastic even though no single part of it is absurd.

All three "77" regulars play critical roles: [EFREM ZIMBALIST JR.](#) as Stuart Bailey, [ROGER SMITH](#) as Jeff Spencer — they own the detective firm — and [EDD BYRNES](#) as their smoothly hip apprentice. They grace this PR artifact from 60+ years ago...



It's mostly Bailey and "Kookie" Byrnes who contend with Tony Wendice and a story that keeps changing. Wendice is played by [RICHARD LONG](#). Long did not make it past his 47th birthday. Yet he did well in very different prime-time settings: New Orleans detective, frontier lawyer, and erudite professor. Wikipedia names the three ABC television series: [Bourbon Street Beat](#), [The Big Valley](#), and *Nanny and the Professor*.

In "The Fifth Stair," Long is 32. His wife is Margot Wendice — pronounced *Mar-go*, with neither syllable stressed — and she's meant to be the victim. Margot is played by [JULIE ADAMS](#) (1926-2019), an extremely versatile character actress. Versatile and also durable, due to having talent along with [skilled publicists](#).

Tony Wendice has been siphoning money from the wealthy Margot. But that's surreptitiously incremental larceny, not murder. What carries him to a feverish and murderous level of scheming? An old — and, because it's nearly a decade old, no longer sensational — love letter he was never supposed to see.

When the Korean War began, Margot was in love with an idealist. He wrote her a letter breaking off their engagement. All these years later, the letter turns up. Why does this matter? Why has an old letter induced Margot Wendice to call on Jeff Spencer in his capacity as half of "Bailey & Spencer, Private Investigators"?

Plausibility + Radical Unpredictability = Engaged Viewers

Jeff Spencer is briefing Stu Bailey, while Margot Wendice listens nervously...

SPENCER: There was a guy in love with her. Suddenly he was recalled into the service for the Korean War — and decided he didn't want to marry and perhaps leave her a widow. One of these self-sacrificing types. So he wrote her a noble letter...breaking off their relationship. An absolute Grade-A homogenized Jerk.

BAILEY: Who was he?

SPENCER: Me.

Five seconds of silence encompass this first of many startlers.

Bailey tries to grasp why any of this matters. He advises Margot Wendice: Given that "Jeff's letter wasn't written last week," just tell your husband that it's ancient history. She won't do that, because it might not be believed. Why won't it?

"In my self-appointed role as noble hero," Spencer replies to Bailey, "I neither mentioned WHERE I was going, [n]or put a DATE on the letter. So, to her husband, it could read as if it had all happened yesterday."

So where's the letter now? Spencer and Margot assume it remains in the possession of a blackmailer who had sent her a typewritten demand for money.

Two weeks ago, Margot had "come across [Jeff's] letter among some old things." She put it in her purse right as her husband entered the room. He didn't notice her quick action. They were about to leave for the races. The purse was stolen while she was "in the clubhouse." *But that isn't what really happened...*

When his wife was away from the table, Tony had reached into that same purse for a match. He found the letter. No date, and just "Jeff" as the signer. This discovery, backed by wild assumptions, turned incremental larceny into meticulous evil...

He hides the purse somewhere in the club, knowing it'll eventually turn up — but keeps the letter! Why? *As a tool to blackmail his wife.* You've heard of "too clever by half"? Here we're dealing with Cleverness by an Order of Magnitude.

But why blackmail? It's not money he's after. Not this time. Blackmail works as a test. If Margot pays, that means there's no innocent explanation; the letter has to be current. Tony doesn't ask her to explain it; and, because of the factors Spencer explained to Bailey, she had resisted telling Tony the letter existed at all.

Instead, upon receiving the fraudulent typewritten blackmail note (the same one Jeff will show to Stu), Margot makes a bank withdrawal, follows the instructions, pays what she believes is the blackmailer — *and then the money isn't claimed*. The purse had already been returned. Tony Wendice still has the letter, but to Spencer and Margot it's out there somewhere and remains a threat.

That's why she turned to her old flame, and present-day detective, Jeff Spencer.

Margot's secretive behavior, especially paying the money, convinces Tony that the affair — with someone named Jeff — is a 1959 story, not 1950 or '51. She has no idea that he thinks that way. But he has her tailed, and figures out who "Jeff" is.

In my view, this is a striking set-up for a sparkling episode. And it's only the start. Before any Plan B can be offered to Margot, the setting changes drastically...

Tony is on the ground floor of his and Margot's spacious two-story apartment. Just inside the doorway is a trenchcoated figure, with a literal black hat. He moves in closer to hear Wendice lay things out, acknowledging various points wordlessly.

Wendice ruminates. "Funny how a single match can set a man's life suddenly aflame..." He speaks slowly, furtively, and plays the victim.

"The cocktail lounge at the clubhouse: A wife goes to the restroom. The husband starts to light a cigarette. No matches. What was more normal than the innocent husband fishing in his wife's bag for a match." (It reads like a question, but this actor doesn't inflect the words that way, because he isn't questioning himself.)

"Only to discover a letter." He holds the letter now, because there never was a blackmailer. "My Darling Margot..." "Signed, Jeff."

"She's with him now," he tells the intently watching operative. "Jeff SPENCER's his name. You should have seen the expression on her face when she learned that her handbag has been 'stolen' during her absence."

Mr. Trenchcoat — not called a hit man here because he's not supposed to use a firearm — says nothing. We don't even see his eyes blink.

So who was he? RICHARD DEVON, who left us 11 years ago at the age of 84. He "wanted to be an actor from the time he was in first grade and played a small part

in a school production. After finishing high school, he answered a small ad in a Los Angeles newspaper for a school that offered training to the novice actor." Lacking tuition money, young Devon "painted walls, built sets, waxed floors, and strung lights." That history comes from <https://www.imdb.com/name/nm0222878/bio>.

And Wikipedia covers [Devon's TV career](#), featuring as many western roles as crime ones. He starred in two dozen feature films, ranging from [The Undead](#) and [War of the Satellites](#) to [The Three Stooges Go Around the World in a Daze](#).

I wanted just one good screen shot of Devon as "The Killer," which is how this "77" Gem credits his role — no name. And no luck. For him either, it'll turn out.

"Remember: At Exactly 20 Minutes till 11..."

The ruminating is over. Tony the Mastermind is calm in voice but seething inside.

"I'll dress and leave here at approximately 8 o'clock. When she's alone, she retires early. BEFORE I leave I'll get her KEY from her purse. And as I go" — here he walks Richard Devon out of the apartment door and into the hallway — "I'll place it under the carpeting of the fifth stair." The key will be THE key. "Remember — the FIFTH."

At 10:35, you let yourself in — quietly — and come straight to these doors. And stand behind these drapes; they'll be closed. At exactly 20 minutes to 11, I'll call her from the restaurant. When that phone rings, you'll see the light come on in her door. And when she comes out, there'll be only a shaft of light from her bedroom. Wait until she answers here [as they stand at a phone table on the ground floor near the staircase] **— her back will be to you. And she'll never see you.**

Watching late-1950s crime close-ups, think of how intimate these insidious and pathological TV scenes must've felt. A decade earlier, millions had seen crimes play out on huge outdoor screens, granted. By '59, the living room brought them home.

Tony Wendice tells his agent where and with what to strangle Margot. "Then, when you've finished, pick up the phone, give me a signal. A soft whistle — that's all. Then I'll return to my friends, showing alarm, saying I was unable to REACH her. Together we'll come here and discover the..." — he can't utter the word *body*.

The choke-up is brief. A businesslike manner takes hold. Wendice opens a briefcase. "Here's five thousand dollars on account: Money I've managed to hold out over the past couple of years. The balance, 20 thousand dollars, to be paid as soon as her estate is probated. Until THEN, I haven't another red cent."

The best-laid plans, of a polished but insecure man. And you don't need me to tell you that Tony Wendice will pay for this treachery. How and why it happens is an ending that need not be spoiled, because — well, you'd more or less assume that end result, regardless of how much has been previewed here.

The result, sure, but NOT the twists and turns. A big part of what makes “The Fifth Stair” sparkle is the misfirings. Another big part is damage-control — Tony Wendice improvising under pressure — which opens doors for Bailey, aided by a flukish stairwell discovery by “Kookie” (short, very short, for Gerald Lloyd Kookson).

At “exactly 20 minutes to 11,” as scheduled, Devon is outside the unlocked French doors. But the critical call from Tony Wendice is a few minutes late because, at his club, *someone is tying up the sole pay phone*.

The misfirings then take over, all the way up to Jeff Spencer being jailed. Really? He's nabbed by an understandably suspicious Lieutenant for supposedly helping Margot Wendice shoot at a blackmailer who never existed in the first place!

[Gem #5](#) — “Flight 307” — was a “77” episode from 1963. From that write-up:

77 SUNSET STRIP might be solemn, hip, psychologically rich, eerie, warm-hearted, glitzy, or noxiously flaky... Dozens of STRIP scripts dip into parody. Aspects of life in and around Hollywood are lightly ridiculed... At the other extreme [are] Cold War thrillers featuring [Efrem Zimbalist Jr.](#) as "Stuart Bailey." Red-loathing conservatives of all ages and eras can admire these episodes. For five straight years, the writers, performers and producers got away with all of this bobbing and weaving, sleuthing and spoofing.

Various STRIP episodes are on the Web. "Fifth Stair" isn't. The other GEMS in this edition ARE available, but not this sparkler. You can mark time until Warner Brothers realizes the market value of its “77” vault — or “settle,” much sooner, for unofficial assemblies of mixed quality. Below are links to two providers. One expects to you pay a single price for the whole series; the other allows mix & match based on year.

I got my STRIP collection from a one-man TV & film classics enterprise in Florida that has a caustic Web reputation but didn't disappoint me in the least. And I'm not endorsing these others — which, let it be noted, didn't have “77” a few years ago. Point is, diligent digitizers are at work, because they detect a paying audience...

http://reliablemediastore.com/77-Sunset-Strip-Complete-Series_p_89.html

<https://www.dvdplanetstore.pk/shop/drama/77-sunset-strip/>

"Mr. Trenchcoat — not called a hit man here because he's not supposed to use a firearm — says nothing. We don't even see his eyes blink." Perfect casting; right mood. As this issue (still dated June 2021) was being tightened for republication late in 2022, I finally found the correct image of **Richard Devon**. In SUNSET STRIP character annals, he is called only "The Killer."



DD Gem #15 — "The One With the Gun" — January 28, 1970 From [HAWAII FIVE-O](#) (CBS, 1968 to '80)

The original series generated 232 episodes. This one belongs in the top dozen or two. The genius of its structure is a competition. Both sides are trying to find out who took part in a crooked poker game. The rigging led to a murder at the end of an all-nighter that broke up in the full daylight of morning.

Had Peter Corman known the other players long? No. His grieving wife will tell 5-0 boss Steve McGarrett: "He hardly even KNEW anybody here." They were in Hawaii on a vacation. Wherever Peter and Maggie resided, it wasn't the Hawaiian Islands.

The dead man's brother, Lorenzo Corman, is a former rackets enforcer gone more or less straight. He's based in Detroit. McGarrett will not know his background until later. He meets Lorenzo at the Airport, right after Peter dies from his wounds.

Obviously Lorenzo wants 5-0 to find the murderer. Cooperation is assumed. But their next exchange — bad timing, McGarrett too blunt — will infuriate Lorenzo.

Maggie Corman is played with ongoing anguish by [JULIE GREGG](#) (1937-2016). She was not quite 33 during the filming and comes across as younger, though not from any lack of maturity. She'll try to control the vengeful Lorenzo, yet can't bring herself to break with him by confiding the decisive clue to McGarrett.

Peter had whispered it, raspingly, to Maggie. McGarrett was in that hospital room, too. Consoling Maggie shows this cop's gentle side. But he needed info, from her, and especially from Peter — *ask him what happened* — who was fading fast...

"He said something to you — what was it?" She is gasping through tears: "He said 'tell Lorenzo...' something. I couldn't understand what it was."

TV sets in 1970 had no rewind button, and videotaping broadcasts at home meant spending thousands of bucks. Most viewers probably missed the two-word clue. But, 15 seconds before his final breath, Peter Lorenzo relayed a way to identify his killer. McGarrett was too early to hear it; Maggie was too much in shock. Lorenzo later prods her to dredge up the exact wording. "You've gotta remember ... TRY."

Suddenly it comes to her: "He whispered something about handed — left-handed." That's all? Yes, but it's a missing link. Only after a second poker player is shot and killed will Maggie Corman tell it to Steve McGarrett. And thus the competition, to track down who killed, or had the opportunity to kill, Peter.

Lorenzo has the clue; he can operate outside the law if it comes to that. McGarrett has a crack team, but without that clue they'll have to use different strainers.

Long Openers, Minimal Dialogue, Evocative Camera Angles

How was the poker-game fraud set up? This part of the story leaves certain technical aspects to the viewer's imagination. McGarrett's #2 finds a closed-circuit TV camera in the wall behind a supposed air-conditioner. "Found some others around here, too. Someone was lookin' at all the hands," Dan Williams tells McGarrett.

That someone was in a van, parked on the property behind some trees. We saw the van — as part of the 4 1/2-minute opener. Peter Corman had seen it too late, after losing \$3,000 and quitting the game. He walked up to the van, opened the door, looked at its owner for a few seconds, and saw the gear. Then he headed back to the house. During this short time we saw other players driving off.

Only one person remained in the house as Peter walked back, and he has to be the murderer. We can assume it was that man who hired the van and its heavily wired driver. McGarrett also wonders which player was receiving the signals. Williams: "Hard to say; he probably had a remote receiver on him." Oh yeah? Without even an earphone? (Maybe it was a phony hearing aid. The plausibility is weak here.)

The 5-0 operatives will need a list of dealers on the Islands who stock this very sophisticated video bugging equipment. One of the buyers probably reported to the person who set up the slow-motion poker frauds.

What about the owner of the beachhouse? Little value there, they soon find. The place was rented by a Mrs. Stewart, who paid that owner three months' rent in advance, and "gave a phony address."

I'm setting forth elements of the police work because the script deserves credit for being thorough. Other features of this episode are just plain stark...

The very first image the viewer sees in "The One With the Gun" is an overhead of the card game. Then come the visages of each exhausted man, a day or two of beard, the cameras slowly circling the table. Fabulous camera work and editing.

Series creator [LEONARD FREEMAN](#) and his production people had a penchant for lengthy opening scenes and event-chains. Minimal dialogue, along with dazzling camera work. In some 5-O episodes, *six or seven minutes* might elapse before the opening theme music. This time, it's only 4 1/2 minutes – valuable time allowing us viewers to begin getting used to the faces of all five players.

The cops, of course, start with only the name of the one killed: Peter Corman. So will his brother. Here is an unusually clear screen shot of the latter — taken from <https://i.servimg.com/u/f23/11/53/35/26/colico10.jpg> — at the Honolulu Airport...



Lorenzo Corman is played by [JOHN COLICOS](#) (1928-2000). IMDB dot-com says he "acted in hundreds of plays on three continents prior to acting in films and television series." Colicos was "known for *The Changeling* (1980), *Battlestar Galactica* (1978) and *Anne of the Thousand Days* (1969)."

As for his trademark? "Chilly but mellifluous voice, often used to menacing effect. Often played menacing, sinister villains." This actor stood five-foot 10 but conveyed as six-feet two.

I never watched ***Star Trek*** but those who did absorbed John Colicos as way more than an ex-racketeer: "He made his first appearance as Kor" in the episode "Errand of Mercy" on March 23, 1967, "and made his final appearance in the role in *Star Trek: Deep Space Nine: Once More Unto The Breach* (1998) on November 11, 1998, more than 31 years later." (Those facts also come from the IMDB site.)

Lorenzo Corman and Steve McGarrett will meet three times. Their interaction at the

Airport had been cordial enough, given the shock Lorenzo was absorbing. "He was 26 years old," he said of Peter. "Married only a couple of months. He wasn't much more than a KID, McGarrett — just starting to live! This trip was [dropping his voice] my present to them. Kind of a honeymoon..."

After he prompts Peter's widow to recall the "left-handed" remark, Lorenzo is ready to share the clue. At Minute 16:27, he enters the outer office of 5-O, and is willing to wait until McGarrett wraps up a meeting. The meeting creates a mess...

"The Only Witness I Have Says Peter PAID him to Bug the Game"

Winnowing the vendors of sophisticated indoor spying gear has led the cops to...

[TOMMY FUJIWARA](#) (1932-2016), who appeared 26 times on 5-O, and never as the same person. When Fujiwara, playing K. S. Shogi in this episode, goes back to his office, we'll see the door. The wording on the glass says "Detection And Protection Agency." Nifty mix of substance and rhyme. Heard it before? Maybe. All these decades later, "detection and protection" is used primarily by **FIRE-alert** services.

While being grilled, young Shogi sounds earnest. Usual act, because it's the same guy we glimpsed when Peter Corman opened the door of the poker spy van...

McGARRETT: Who was in that game?

SHOGI: I don't know, all I saw was cards. No faces.

WILLIAMS [he has to ask it twice]: Who PAID you for your services?

SHOGI: A man. A nice guy. I felt sorry for him. Some gamblers had taken him, and he wanted some of his money back. So I helped him...

McGARRETT: What's his name?

SHOGI: Peter Corman.

WILLIAMS: You SURE he hired you?

SHOGI: You can ask him yourself [ingratiatingly]. He's staying at the Blue Wave Motel.

All the way down to the sickeningly solicitous smile, Tommy Fujiwara's rendering of a shady operator is memorable. But the pleasant tone is wasted on McGarrett.

McGARRETT: He WAS staying at the Blue Wave Motel. Those three shots you heard, he STOPPED them...

SHOGI: Well, I assumed somebody must have caught on and bumped him

off or something.

McGARRETT: And I assumed that you knew you had to come up with a name, so you gave us the only one we had. Somebody who couldn't call you a LIAR.

SHOGI: I'm shocked that you should call ME one.

He utters that last line softly. McGarrett is dealing with a clean-cut weasel who knows not to sound rattled. Yet couldn't it also be possible that the murdered man had something to do with the poker fraud? It can't be ruled out.

Shogi is taken out to be booked. Lorenzo enters the main office (at Minute 19). The fact that these two sessions take place back-to-back has Steve McGarrett in a foul mood, to where he makes a costly tactical slip...

LORENZO CORMAN: Mr. McGarrett? I've got something for you.

McGARRETT: I'll take it [exasperated but ready for a solid lead].

LORENZO: First, tell me about your investigation.

McGARRETT: I'm not in the habit of giving progress reports to relatives, Mr. Corman. But I'll tell you this much: The poker game was rigged. That's why your brother was killed.

LORENZO: He found out.

McGARRETT: Maybe that. Or maybe he rigged it himself.

An oddly sloppy speculation! After all, 5-0 already deduced that the poker set-up was the work of a local resident to defraud tourists. They also know that Peter, new to Hawaii (according to his wife), was far more likely to be victim than fraudster.

"Or maybe he rigged it himself." Predictably, this observation infuriates Lorenzo.

LORENZO: That's a LIE [seething].

McGARRETT: It COULD be. But right now the only witness I have says that Peter PAID him to bug the game.

LORENZO: [Still controlled] Your witness is a liar. And if you believe him you're a fool. Anybody [who] accuses Peter of cheating might as well accuse ME. The difference is I'm not dead. The difference is I can fight back.

McGARRETT: I'm not accusing anybody. I'm conducting an open investigation. Now you said you had something for me?

LORENZO: I have nothing for you.

McGARRETT: You just SAID you had something.

LORENZO: I said I can fight back! [Voice drops way down] That's what I said.

Lorenzo Corman, rogue investigator, is ready to use startling tactics. We're also with the 5-O operatives using vintage (and legal!) detection/deduction methods. The competition didn't have to happen. But it's what shapes this Gem script.

“For One LEGITIMATE Name: One Thousand Dollars”

Corman follows Shogi out of the 5-0 building. Somehow he monitors Shogi being booked by the cops, and then sprung by his lawyer. He even gets to Shogi's office before Shogi does (at Minute 22:16). The place is full of audio and camera gear.

Shogi enters to find Lorenzo sitting in the guest chair, looking more solemn than threatening. Shogi moves into “eel mode,” [offering his deepest condolences over Peter's death](#) (get a load of that face). Lorenzo wants information, not sympathy. And he'll not make the mistake of losing control the way he did at 5-0...

We're treated to nine seconds of silence, during which Lorenzo pulls out a wad of bills. He'll give this cash to Shogi — “for a name. No threats, Mr. Shogi. No kickbacks. For one LEGITIMATE name: One thousand dollars.”

Shogi: “Mr. Corman, you're in luck. One is all I've got ... Mr. George Byas. He is staying at the High Surf Motel.” Lorenzo heads for the hotel, and just misses Byas.

Relieved to be rid of his visitor, and make \$1,000 from the visit, K. S. Shogi recomposes and recalculates. He calls one of the poker players and tells him about Lorenzo's hunt. The other guy is rattled. *What exactly did Corman find out from Shogi?*

“Well, he wanted NAMES of course...” From eel back to weasel: “Look, with a gun at my head, what OPTION did I have? I tell you he had a gun! One false word and he would've blown my head off. Look, I'm lucky to be alive to WARN you...”

No gun. No threats. Just Lorenzo's thousand bucks. As for who is being “warned”? Shogi must be talking to his client, the organizer and beneficiary of the high-tech poker fraud. He does NOT place a call to George Byas. Shogi has therefore put the latter in mortal peril while (more or less) protecting his original paymaster.

McGarrett versus Shogi, then Shogi fending off Lorenzo, are two of this Gem's many marvelous scenes. Why give them so much room here? Because you can't appreciate the multifaceted excellence of a gripping script through a simple plot summary. Characters and dialogue are what knit events and choices into a whole.

The next scene is Lorenzo catching Byas at the Airport, preparing to leave Hawaii. Played by [MITCH MITCHELL](#) (1921-2002), Byas has to dance with the devil. And he renders it superbly: Can't miss the shaking, the whole time, jaw muscles and all. Byas has little to offer about the others: "I never even MET them before. We only used first names. Sam, Del, Larry, Peter..." That's SOME kinda break: First names. More probing. Who steered Byas to that kind of high-stakes game? Lorenzo gets one full name — the "Larry" is Larry Puwana. Based in Hawaii, Puwana is somehow affiliated with Byas's employer back in Denver.

Each card-player Lorenzo grills is given a dexterity test. One definition of "dexterity" is "skill and ease in using the hands." So Byas is told: *Light my cigarette*. When he does so with his right hand, the danger passes. George Byas isn't left-handed.

"Go back to Denver," Lorenzo tells him. "Don't gamble with strangers."

We're up to Minute 27:20. Peter's widow knows what Lorenzo is out there doing. Lorenzo lectures Maggie that laws are no good when a brother has been killed. She urges him to call off the search and "not go back to the way you used to be." (Peter had told his new wife about his much older brother's criminal past.)

Grimness complements dogged pursuit. Lorenzo Corman is used to operating outside the law; feels responsible for his brother's tragic end; and knows how to extort names and places. The tactic he uses with Larry Puwana is shocking.

All along, McGarrett and Company are using the bits and pieces from the poker table itself — lens wipes, gum-wrappers, a bar girl's phone number — to reveal the same individuals Lorenzo Corman is tracking down by darker methods. They also identify Larry Puwana, whose fretful secretary tells Dan Williams that he never showed up for work that day and left no word as to where he'd be.

Paramount Plus subscribers can call up "The One With the Gun" [here](#).

Or — and with no apparent sacrifice in quality — go straight to <https://ok.ru/video/2512853273270>

Unlike the standard slap-dash YouTube copy & paste, this well-done Web upload includes the preview, narrated by Jack Lord, and then the episode. So "ok.ru" is okay by me: A real find, clean, 50 minutes total.

Under-40 viewers, if they liked the more recent version of *Hawaii 5-0*, which also had a long run on CBS-TV, should spend 18 bucks and absorb Season Two (1969-70) of the **original** series.

Barnes & Noble no longer offers those DVDs??? Bad! So (reluctantly) – <https://www.amazon.com/Hawaii-Five-Season-Jack-Lord/dp/B000PGTPC8>

What Else? A Few Gap-Fillers for “The One With the Gun”...

(1) Among the five poker players, Denver businessman George Byas is the closest thing to a lucky man. After he departs the episode by fleeing the Islands, we hear from one of the others that he lost \$1,800, and that the game lasted three nights. Seems unlikely that Peter Corman was there as long as Byas. Why would he have spent that much time away from Maggie? Why would she have let him?

(2) As for the drug Lorenzo Corman uses to make Larry Puwana think he’s about to die – “Ipp-ah-kack” – [Web MD indicates](#) that this was no scriptwriter’s fantasy:

Ipecac is a small shrub...most commonly used to cause vomiting after suspected poisoning... Ipecac contains chemicals that irritate the digestive tract and trigger the brain to cause vomiting.... Misuse of ipecac can lead to serious poisoning, heart damage, and death. Signs of poisoning include difficulty breathing, digestive tract problems, abnormal heart rates, blood in the urine, convulsions, shock, coma, and death.

(3) This marvelous script was the work of [ROBERT C. DENNIS](#) (1915-83). The main thing the Internet offers about him is a vast array of detective-series credits, among them *Dan August*, *Barnaby Jones*, *Cannon*, *Dragnet*, *Harry-O* (the third durable TV role for "Fugitive" David Janssen), *Passport to Danger* and *The Silent Service*. Scripts by Bob Dennis stretched all the way to westerns and touched *The Outer Limits*.

(4) Not much point in going to [drug-degraded Denver](#) these days. But there’s value in the other half of Corman’s advice to a trembling Byas: Don’t gamble with strangers.

The URL for this **fourth issue** of *Detective Drama Gems* is www.ExactingEditor.com/Detective-Gems-4.pdf

You can forward or otherwise circulate this pdf file however you like. Each uploaded issue links to the one before it and the one set to follow.

Detective Drama Gems is a no-charge quarterly publication mixing celebration with analysis. It focuses on the EPISODE, while not ignoring the series or its creators and performers. In the event you quote from it, please mention either the editor/curator or the name of the publication.

For Issue #3, use www.ExactingEditor.com/Detective-Gems-3.pdf

NOT DONE YET. The rest of this issue is a draft from early 2020, when I was still deciding whether to commit five years to this publication. Not for an audience's consumption, but to ground the design and implementation, (1) a definition of what makes an episode deserve "Gem" status was needed, along with (2) how to present that Gem to an undefined audience. With minor edits, here's that text...

Grasping the **Why** and **How** of *Detective Drama Gems*

This publication will be accessible on only one other website. Anyone who stumbles upon it might wonder why a single detective episode — just one 22- or 50-minute creation from decades ago — can justify 3,000 words. Especially in a society where attention-starved writers beg you to click for their "2-minute read."

Well, I think 2-minute reads and "tiny screen" tossed salads are idiotic. They're a wonderful way to turn yourself into an autistic 50-year-old.

Two minutes, you say? Pursue the text and links in a 30-page issue of *Gems*, and you'll end up investing two HOURS — a total that assumes you'll watch only one of the three episodes being celebrated.

Excellence takes time. Real diamonds take eons to form, and certain detective drama GEMS have needed years just to be seen in their eternal radiance. If you listen to, or watch one, with only a two-paragraph Web summary to go on, or because you have fuzzy memories of the series, is that really the best use of your media time?

Classic movies still get the salutes and the trophies. But 20th-century television episodes were (depending on the decade) generated at a rate of 21 to 39 fresh ones per season. During the 1950s, television's penetration of American living rooms grew from 11 to 88%. All of which GREATLY expanded both the talent and technical opportunities beyond the original "motion-picture" industry.

Produced under harsh deadlines, week by week, with a tighter cast of characters, some of whom we'd welcome as friends, it's the rare TV episode that stands out brightly. Such an episode had no chance for immortality until the VCR, DVD, DVR and Roku came along.

In that sense, Americans have spent the past 20 to 30 years discover-

ing or renewing the TV characters and settings that thrived during the 20 to 30 years before that!

But why 3,000 words? Again: Excellence takes time — to design, display, and finally (for us) to understand in its completed radio or video form. The standard zippy but terse plot summary with a list of actors is like trying to convey a tapestry on a two-sided index card.

By contrast, each quarterly issue of GEMS will floodlight just three sparkling episodes. They "reflect well" on the actors and especially the writers who illuminate mysteries, and the underlying sources of tension, in ways both complex and compact.

In GEMS, every write-up has up to five obligations...

(1) The series [the first time it's cited in any issue] needs to be illuminated to readers who've never seen or heard of it.

(2) The episode's leading actors, and not just the regulars, deserve to be commemorated beyond the characters they embody for the Gem.

(3) Each gem-quality SCRIPT deserves to be considered in structural terms with bonus points awarded for innovation. Such factors go beyond a clever or gripping plot. (I say this as [a lifelong nonfiction editor](#) who never stops thinking about how to convey a complex reality coherently.)

(4) Finally comes the test of **PLAUSIBILITY**. That's my special bias and criterion. Goofy or surreal detective stories can be fun, but they are not Gems. Nothing gets to be a Gem if any significant part of it would be next to impossible in real life at the time of its broadcast.

(5) And every GEMS write-up has to check those boxes WITHOUT spoiling the ending. That's a big part of why an issue can't be shorter than 9,000 words, and will sometimes stretch to 11,000.

I look forward to seeing what type of readers — even beyond script-writers, actors and actresses, and media historians — are finding GEMS useful. If this publication still doesn't make sense to you, you'll get no argument from me. I can always try another explanation next time.

Detective Drama Gems — COMING ATTRACTIONS

Gem #16 A Pair of Episodes from Late 1983 and Season #4 of [HILL STREET BLUES](#) (NBC-TV, 1981 to '87)

Gem #17 "Solomon" — February 11, 1960
From [JOHNNY STACCATO](#) (NBC, then ABC, 1959-60)

Gem #18 [Girl in the Case](#)" — April 30, 1962
From 87th [PRECINCT](#) (NBC-TV, 1961-62)

Gem #19 "[The Perfect Image](#)" — November 7, 1969
From [THE NAME OF THE GAME](#) (NBC-TV, 1968 to '71)

Gem #20 "[The Dion Hartley Murder Case](#)" — from
[BROADWAY IS MY BEAT](#) — February 17, 1950 (CBS Radio)

Gem #21 "The Violence of Summer" — February 5, 1991
From [LAW & ORDER](#) (NBC-TV, 1990 to 2010)

Inquiries and corrections welcome (while arguments aren't)
write ExactingEditor@ProtonMail.com

And, for vintage Detective-TV **musical openers**, try
www.ExactingEditor.com/Sounds-of-Detection.wma