

# The Twilight Zone

Unlocking the Door to A Television Classic

Martin Grams, Jr.

The Twilight Zone: Unlocking the Door to a Television Classic  
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Foreword Title  
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## SECOND SEASON PRODUCTION COSTS

Secretary Salary: \$1,166.84  
Office Supplies: \$1,659.80  
Payroll Taxes, etc.: \$11,854.78  
Layoff Week Salary: \$75.00

Unit Manager Salary: \$2,255.00  
Messenger Service: \$344.60  
Insurance: \$5,041.34  
Guild Pension Plans: \$13,194.27

Adding the preproduction and unallocated costs, and the unassigned literary properties (totaling \$4,500.00), and the costs of production for each episode, the total cost to produce the 31 episodes (which included “Nothing in the Dark” and “The Grave”) from the second season’s filming totaled \$1,567,106.83 – half a million less than the year before.\*

### **Production #3639 “KING NINE WILL NOT RETURN” (Initial telecast: September 30, 1960)**

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Dates of Rehearsal: August 5 and 8, 1960

Dates of Filming: August 9, 10 and 11, 1960

Script #39 dated: May 26, 1960, with revised pages dated July 14 and 29, and August 3, 1960.

Revised draft: June 6, 1960

Shooting script dated: August 3, 1960

Producer and Secretary: \$1,823.00  
Director: \$1,250.00  
Unit Manager and Secretary: \$600.00  
Agents Commission: \$2,500.00  
Below the line charges (M-G-M): \$45,405.79  
Total Production Costs: \$61,812.53

Story and Secretary: \$2,630.00  
Cast: \$4,600.00  
Production Fee: \$825.00  
Legal and Accounting: \$250.00  
Below the line charges (other): \$1,928.74

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\* All summary of production costs listed for second season episodes according to production files dated June 30, 1961.

**Cast:** Bob Cummings (Captain Robert Embry); Seymour Green (the British officer); Paul Lambert (the doctor); Richard Lupino (the British soldier); Gene Lyons (the psychiatrist); and Jenna McMahon (the nurse).

**Original Music Score Composed and Conducted by Fred Steiner (Score No. CPN5928):** Etrange #3 (by Marius Constant, :09); Milieu #1 (by Constant, :16); Passacaglia (1:20); Captain Embry (1:17); Capt. Embry A (:42); Puzzles (:51); I'm Alone (:59); First Vision (:22); No Joking (:18); Dead Phones (:10); Hallucinations (:52); Barren Hill (:51); Struggle (1:21); Second Vision (1:03); Prayer (:23); Sand (:36); Etrange #3 (by Constant, :10); and Milieu #2 (by Constant, :30).

Associate Producer: Del Reisman  
 Art Director: George W. Davis and Phil Barber  
 Director of Photography: George T. Clemens, a.s.c.  
 Production Managers: Ralph W. Nelson and E. Darrell Hallenbeck  
 Set Decorations: Henry Grace and H. Web Arrowsmith  
 Teleplay by Rod Serling



Captain James Embry (Bob Cummings) tries to find reason amidst chaos.

Assistant Director: Kurt Neumann, Jr.  
 Casting: Ethel Winant  
 Film Editor: Bill Mosher  
 Sound: Franklin Milton and Charles Scheid  
 Directed by Buzz Kulik

*"This is Africa, 1943. War spits out its violence overhead . . . and the sandy graveyard swallows it up. Her name is King Nine . . . B-25, medium bomber, 12th Air Force. On a hot still morning she took off from Tunisia to bomb the southern tip of Italy. An errant piece of flak tore a hole in a wing tank and, like a wounded bird, this is where she landed, not to return on this day, or any other day."*

**Plot:** Captain James Embry wakes to find himself alone in the desert, surrounded by the bellied wreckage of the King Nine. Sifting through torn wires, smashed metal and shattered glass, he is unable to find any evidence that his crew is within sight or sound. He seeks rescue with the help of a radio that provides no answer. Suffering from both heat and hallucinations, Embry visions the ghosts of his crew and wonders if his mind has snapped. He finds a grave marker for one of the crewmembers. He witnesses jet aircraft flying overhead, apparently out of place and out of time. Finally he screams from exhaustion and wakes in a hospital bed with a doctor and psychiatrist looking over him. Apparently, a recent article in the local newspaper about a WWII bomber found intact in the desert caused Embry's mind to snap. He has

accepted the blame for a crash during the war that caused the death of his crew, which still plagues him. Embry laughs, wondering if maybe he should have been on board the plane that day when it went down and disappeared, but the psychiatrist claims a guilty conscience is to blame. Yet, as the doctor and psychiatrist exit the room, they observe sand falling out of Embry's shoe . . .

*“Enigma buried in the sand, a question mark with broken wings that lies in silent grace as a marker in a desert shrine. Odd how the real consorts with the shadows, how the present fuses with the past. How does it happen? The question is on file in the silent desert. And the answer? The answer is waiting for us in the Twilight Zone.”*

**Trailer:** *“Next week you'll ride up front in this B-25, you'll crash land in a desert, and you'll go through an incredible experience with a most distinguished actor, Mr. Robert Cummings, who lends us his talents as we once again move into the Twilight Zone and bring you a tale that I doubt will be easily forgotten. Mr. Robert Cummings stars in 'King Nine Will Not Return' . . . next week on The Twilight Zone!”*

**Trivia, etc.** Serling was inspired to write the teleplay because of recent news events reporting the discovery of the B-24 Liberator bomber known as the “Lady Be Good.” Following a bombing raid in April of 1943, the “Lady Be Good” of the 514<sup>th</sup> Bomb Squadron failed to return to base. After attempts to locate the plane, the nine crewmembers were classified as “Missing In Action” and presumed dead, believed to have perished after crashing in the Mediterranean. Flash forward to February 27, 1959, when a British oil surveyor named Paul Johnson located the wreckage of the “Lady Be Good” in the Sahara Desert, following a first sighting from the air on May 16 and June 15, 1958. The plane was broken into two pieces, was immaculately preserved, with functioning machine guns, working radio, and supplies of food and water. No human remains were found near the aircraft, nor were parachutes found. \*

This episode of *The Twilight Zone* was not the only film inspired by the “Lady Be Good” incident. A 1970 made-for-TV movie titled *Sole Survivor* concerned the ghosts of a B-25 bomber crew that crashed in the Libyan desert. The 1964 novel, *Flight of the Phoenix*, features a similar premise but the plot does not involve ghosts, strange visions or a lone survivor. Instead, the story concerns a group of survivors who crash land in the desert and must resort to an arrogant aeronautical engineer to help repair the craft and seek an escape route.

For Rod Serling to make the dialogue in his script as true to form, and preventing viewers who served in the U.S. military from laughing at what could be obvious mistakes, Serling consulted De Forest Research at Desilu Studios. Verbiage of an American reporting a missing aircraft, the operations room, and dialogue from a pilot of a downed craft were given careful attention. The research cost \$15.00 (Invoice #333, dated June 2, 1960) and Cayuga Productions paid for the service.

On June 8, 1960, Serling submitted the rough draft of the script to Owen Comora of Young & Rubicam, explaining that, in his opinion, it would serve as a strong opening show for the second season. From the day the script was drafted to the day it was sent to Comora, it was decided that Serling would

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\* The inspiration for this *Twilight Zone* episode was confirmed by Connie Olmsted, Serling's secretary, answering a fan letter dated November 14, 1960.

begin appearing on camera (Serling described it as “the host-on-camera concept” and “frozen frame idea”). The script did not reflect this change, but Serling made mention that he would be appearing on screen instead of off. “If you get a moment, I’d love to get your reaction to this though it strikes me that, as in the pilot, this will be a more exciting film to watch than to read,” he told Comora.

Donald Gotschall of the CBS editing department looked over the first draft of this script, which he received on June 7, 1960. On June 14, he addressed a number of concerns to Buck Houghton, most of which were the descriptive parts. Among the concerns:

- Please exercise extreme caution of the “long animal scream” to avoid excessive shock value.
- Embry’s words, “Oh God . . . Oh, dear God . . . I’m responsible” must be delivered with reverence.
- Please delete the reference to the deity in Embry’s speech. We suggest “What in heaven’s name” be substituted.
- Please delete the business of Embry clawing at his face.
- Please exercise make-up caution on the ugly looking gash across the young sergeant’s forehead.

Gotschall also expressed a concern for certain viewers because of the current news events. “In as much as there is a possibility of identification with this plane and the ‘Lady Be Good’ bomber that disappeared in the desert during the war, it is assumed the names of the crewmembers in the story are fictitious.”

Another concern was to “please exercise caution in the direction of the ‘half wild, half meaningless, half nonsensical’ laugh.” This scene, however, where Embry suspects he doesn’t exist any more than the aircraft, is not exercised with caution, giving the viewer the suggestion that Embry has indeed cracked.

Bob Cummings appeared in the season opener, courtesy of negotiations during the first two weeks of June, 1960, between Houghton and Cummings’ agent, Jerry Zeitman, who was concerned that the normal half-hour anthology supplied little showcase for an actor of name value. Serling graciously assured Zeitman that there would be a large publicity campaign attending the fall opener. Houghton recalled, “On occasion, an actor’s agent would tell our casting director, ‘Oh, he doesn’t do TV.’ We’d give him a copy of the script anyway, and the agent would call back, ‘He’ll do this one!’ We got a lot of positive effect out of the first-rate scripts by Rod Serling.”

On August 12, Serling wrote to Houghton asking, “I hope to God the desert thing went fine and that Cummings turned in as good a performance as I know he’s capable of. His reading was exciting and Buzz’s concept seemed particularly valid and creative.” The day before, Serling complimented Cummings: “You’re a most uniquely talented man and it’s a real honor to work with you. I think we should continue this association.”

On the evening of the last day of filming, Cummings made arrangements for Rod Serling to receive a book titled *The Damned*, for which Cummings was heavily involved in securing the screen rights. The proposal was to have Serling write a screenplay adapted from the book and film the entire production in Argentina. Like a lot of screenplays and story purchases that happen in Hollywood, this one was never produced.

Serling wrote a 90-minute script titled “The Vespers,” which would later be adapted into an

episode of the television series, *The Loner*. Serling intended for Cummings to play the role of Booker, but this also never came to be. (About this time Serling had received another book from another Robert, his brother, who penned *The Probable Cause*. Serling remarked to his brother, “for my money the drama of the book far outshines the somewhat sedentary quality of the cover.”)

Two months before this episode went before the cameras, Robert Parrish, who directed four episodes during the first season of *The Twilight Zone*, was originally scheduled to direct. For reasons unknown, he was replaced with Buzz Kulik. Parrish never directed any other episodes for the series. Kulik, who proved his measure, considered Rod Serling a “master stylist” plying his trade “with gusto and skill.”

“I was an office boy in an advertising agency in 1947 when I directed my first [live] show,” recalled director Buzz Kulik. “That was because no one else was considered menial enough. I was making \$35 a week at the time. Many young talented people were given the opportunity to develop as the medium developed. Sure it was exciting. Every show was a cliffhanger. You never knew when an actor would blow a line containing a basic plot point, or your key camera would cease to function during the big scene, or the ingénue would get the jitters, or the set would begin to totter – as it actually did once in *Climax!*’s modern dress version of ‘Crime and Punishment.’ This, they say, lent an urgency, a fiery air of spontaneity that just can’t be duplicated on film. I say nuts. The talent may have been urgent and fiery, but this had little to do with the fact that it was live.”

“Filmed TV has the advantage of control,” Kulik continued. “I admit I was reluctant to do my first filmed show – a *Gunsmoke* shot in 1957. What little may be lost in ‘spontaneity’ can be gained in perfection in a medium where you can shoot and re-shoot a scene until you get what you really want. But for this you need people skilled in their trade: actors, writers, technicians; in short, the same ingredients that go into the making of any good show.”

Production included one day to travel to the location, two days of location shooting, and one day of shooting on the stage back at M-G-M. A generator was required to operate the camera equipment on location. A nurse was on hand to care for anyone who might suffer from the heat while on location. The episode came in at about \$14,000 over budget. \$5,000 of the overage was because of King Nine’s location and transportation expenses – billed to Houghton in mid-September. The total costs surprised Houghton, according an interoffice memo, and he cited this “would not have happened with Ralph Nelson around.”

“Both Houghton and Kulik were ecstatic after seeing the rushes,” recalled Cummings. “I don’t think it was so much my performance as the way ‘the bomber’ looked sitting out there all alone in one hundred and thirty degrees, but whatever it was, suffice it to say they were as happy as any two executives I have ever seen coming fresh from the world of dailies.”

On September 21, 1960, Serling told Cummings, “Your performance in ‘King Nine’ is something quite unique and I think you’ll share my pleasure in it. I think further we ought to have some kind of social get-together the night of the premiere, September 30<sup>th</sup>, so I wish you’d put a little mark on the calendar. . . . CBS publicity has been calling me with tremored voices telling me of the fantastic cooperation you’ve been giving them in publicizing the premiere show. For a man of your stature, this goes well above and beyond the call of duty and it’s much, much appreciated.”

A 31 second music cue was composed by Steiner, entitled “Jets.” The music was supposed to be heard in the soundtrack when Embry looks up and observes modern day jets flying through the sky. The music cue was never used. A possible explanation is that the film editor wanted to ensure the

sound of the jets flying through the sky could be picked up in sound track, and the music cue may have deafened the sound of the engines. While composed and never used for this episode, the music cue can be heard in two episodes; “Five Characters in Search of an Exit” right after Serling’s intro, as the major is searching the wall, and “Death Ship” as the captain swings around to see that Mason is missing.

The September 20, 1959 issue of *The New York Times* reported that “television audiences will be able to get a good look at Rod Serling” and commented that he would “be on camera at the beginning and the end of each of the filmed telecasts in the role of narrator.”

Serling was nervous when standing in front of the camera, tensing up when filming for the episodes commenced. While he looked tall on the screen, his height was five-foot-five and with nothing on camera of a specific height to purposely compare him with, much of the television audience was unaware of this fact. “I really don’t like to do hosting. I do it by default. I have to,” Serling explained to a reporter from the United Press International in August of 1963. “If I had my druthers, I wouldn’t do it. If I had to go on live, of course, I’d never do it.”

To promote the new season, on August 31, 1960, Rod Serling recorded the following “stay-tuned” spots, all under 10 seconds, featured during the closing credit sequences of other television programs :

1. This is Rod Serling. Bomber “King Nine” piloted by Robert Cummings, comes down hard in *The Twilight Zone* . . . premiering next on most of these stations.
2. This is Rod Serling. Bomber “King Nine” piloted by Robert Cummings, comes down hard in *The Twilight Zone* . . . premiering later tonight on most of these stations.
3. This is Rod Serling. Bomber “King Nine” piloted by Robert Cummings, comes down hard in *The Twilight Zone* . . . premiering tomorrow on most of these stations.

A newspaper in West Virginia commented in its television column that Bob Cummings gave “one of his best performances.”

When *Variety* reviewed this episode, it said, “Apparently inspired by the discovery of a missing World War II bomber last summer in the North African desert, ‘King Nine’ was a psychological study of an Air Force captain who suffered from a guilt complex for 17 years. Following Serling’s brief introductory narrative, the viewer was confronted with the captain who paced about a disabled bomber giant, a stagey desert setting.

“It was an acting tour-de-force for Bob Cummings, but neither his superlative one-man performance nor the script was equal to holding audience attention for some 20 minutes when it at last was revealed the captain was a patient in a mental ward. . . . Sole dramatic impact was provided by Cummings’ fine portrayal. The quick windup, after the moody, suspenseful beginning, was a letdown. It gave the impression that Serling had suddenly run out of ideas.”

The October 3, 1960 issue of *The Hollywood Reporter* reviewed the season premiere: “Rod Serling’s stamp on a script has consistently spelled ‘quality’ and this seasonal debut of his created series was no exception.” One week later, the same paper reported, “Rob Cummings’ deal to teeoff *Twilight Zone* this year was strictly payoff. In order to bag Bob, Rod Serling agreed to script a Cummings show cuffo.”

When this episode was rerun in June of 1962, the television columnist for *The San Antonio Light*

recommended “fans should tune in for this one.”

On January 3, 1961, wife Mary Cummings wrote to Rod Serling, explaining that the Cummings household received from the Directors’ Guild of America a list of titles which would be considered for nominations for best directorial achievement during 1960 for the Television Academy’s Emmy Awards. “King Nine Will Not Return” was not included, and Mary requested Serling talk to Houghton and make whatever arrangements were necessary in getting the episode on the list so members would have a chance to vote on it. Only the producer, not the actor, can make that request.

On January 9, Serling sent the following apology to Mary and Robert Cummings, “Unfortunately and regretfully, I was unable to include ‘King Nine’ in the Emmy nominations for that time period. Another of our shows called ‘Eye of the Beholder’ seemed to have been better written. It could not boast the kind of brilliant tour-de-force performance that Bob gave in ‘King Nine,’ but as an over-all production found more audience favor.”

Previously, in March of 1960, Serling proposed *The Loner* to Bert Granet of Desilu Productions, Inc. and found his proposal rejected on the grounds that the premise was too similar to *The Texan* starring Rory Calhoun, already two years into production. In December of 1960, Serling pitched the idea with the star appeal of Robert Cummings, to MCA (Universal Studios Television), who gave Serling a belated rejection after the playwright submitted a number of follow-ups. Cummings was willing to climb on board, having favored the pilot script. This marked the final attempted collaboration between Serling and Cumming.

After *The Twilight Zone*, Serling would later find success in getting *The Loner* on the air with Lloyd Bridges in the lead, not Cummings, who by that time walked away from the television sitcom, *My Living Doll*, after having a dispute with the producer.

### **Production #3638 “THE MAN IN THE BOTTLE” (Initial telecast: October 7, 1960)**

© Cayuga Productions, Inc., October 6, 1960, LP17900

Dates of Rehearsal: July 20 and 21, 1960

Dates of Filming: July 22, 23 and 26, 1960

Script #38 dated: May 23, 1960, with revised pages dated June 13 and 21, 1960.

Revised draft: June 7, 1960

Shooting script dated: July 21, 1960

Producer and Secretary: \$1,775.00

Director: \$1,250.00

Unit Manager and Secretary: \$600.00

Agents Commission: \$2,500.00

Below the line charges (M-G-M): \$28,227.05

Total Production Costs: \$45,462.00

Story and Secretary: \$2,630.00

Cast: \$6,250.98

Production Fee: \$825.00

Legal and Accounting: \$250.00

Below the line charges (other); \$1,153.97

**Cast:** Luther Adler (Arthur Castle); Peter Coe (the German officer); Lisa Golm (Mrs. Gumley); Vivi Janiss (Edna Castle); Joseph Ruskin (the genie); Olan Soulé (the I.R.S. agent); and Albert Szabo (the German officer).

**Stock Music Cues:** Etrange #3 (by Marius Constant, :09); Milieu #1 (by Constant, :16); The Park

(by Bernard Herrmann, :44); Brave New World (by Herrmann, :05); Trouble Starts (by Nathan Van Cleave, :42); The Old Man (by Van Cleave, :06); Finale (by Van Cleave, :11); Brave New World (by Herrmann, :05); Glockenspiel Note “D” (anonymous, :07); Back to the Scene of the Crime (by Leonard Rosenman, :49); Low Chords (by anonymous, :06); Brave New World (by Herrmann, :06); Back to the Scene of the Crime (by Rosenman, :43); Harp Shockers (by Fred Steiner, :07); Brave New World (by Herrmann, :06); Back to the Scene of the Crime (by Rosenman, :38); Brave New World (by Herrmann, :06); Harp Shockers (by Steiner, :07); Hope – Walt Whitman Suite (by Herrmann, :24); Desperation (by Rosenman, :12); El Choclo (by A.G. Villoldo, :15); Finale (by Van Cleave, :22); The Proposition (by Van Cleave, :31); Brave New World (by Herrmann, :02); Harp Shockers (by Steiner, :02); The First Vision (by Van Cleave, :31); Back to the Scene of the Crime (by Rosenman, :30); Drum March (anonymous, :15); Drink of Water #8 (by Herrmann, :15); Mad Harpsichord (anonymous, :05); Brave New World (by Herrmann, :13); Military Drums (anonymous, :52); Low Ominous Background (by Lucien Moraweck, :52); Finale (by Van Cleave, :05); Brave New World (by Herrmann, :05); Harp Shockers (by Steiner, :05 and :06); Brave New World (by Herrmann, :06); Glockenspiel “D” (anonymous, :06); The Park (by Herrmann, :32); New Shoes (by Van Cleave, :05); The Old Man (by Van Cleave, :14); Etrange #3 (by Constant, :10); and Milieu #2 (by Constant, :30).

Associate Producer: Del Reisman  
 Director of Photography: George T. Clemens, a.s.c.  
 Art Director: George W. Davis and Phil Barber  
 Set Decorations: Henry Grace and H. Web Arrowsmith

Production Manager: Ralph W. Nelson  
 Assistant Director: E. Darrell Hallenbeck  
 Casting: Ethel Winant  
 Film Editor: Leon Barsha, a.c.e.  
 Sound: Franklin Milton and Charles Scheid  
 Directed by Don Medford  
 Teleplay by Rod Serling

*“Mr. and Mrs. Arthur Castle, gentle and infinitely patient people, whose lives have been a hope chest with a rusty lock and a lost set of keys. But in just a moment that hope chest will be opened, and an improbable phantom will try to bedeck the drabness of these two people’s failure-laden lives . . . with the gold and precious stones of fulfillment. Mr. and Mrs. Arthur Castle, standing on the outskirts and about to enter . . . the Twilight Zone.”*

**Plot:** Arthur Castle, owner and operator of an antique shop with a heart as big as his store, is around the corner from bankruptcy because he longs for a more profitable business with cheery surroundings. One afternoon, however, Mr. Castle discovers a genie in a bottle, who offers the Castles four

**Blooper!** In the scene where Arthur becomes Adolph Hitler, the swastika on the flag hanging on the wall is hanging backwards. The left-facing swastika can be found in Hindu and Buddhist tradition, but when it represents the Third Reich, it should be right-facing. This mistake was apparently overlooked by everyone involved with the production, right down to the film editors and Buck Houghton. (The swastika is worn correctly on Arthur’s arm in full Hitler garb.)

wishes of “a guaranteed performance.” Arthur, at first, disbelieves what he sees, but wishes for a broken glass to be fixed for verification – which is accomplished promptly. Failing to accept the consequences of his wishing, Mr. Castle asks for a million dollars so he can clean up his debt – only to suffer from an accountant at the I.R.S. who confiscates most of the cash. Arthur’s third wish is for power – so he can rule a foreign country that cannot vote him out of office – and finds himself transformed into Adolph Hilter during his last moment in charge. Using his fourth and final wish, he returns to his antique shop. Disposing of the bottle – and the genie inside – Arthur is now content with his present debt and the drabness of his store.

*“A word to the wise now to the garbage collectors of the world, to the curio seekers, to the antique buffs – to everyone who would try to coax out a miracle from unlikely places. Check that bottle you’re taking back for a two-cent deposit. The genie you save might be your own. Case in point: Mr. and Mrs. Arthur Castle, fresh from the briefest of trips . . . into the Twilight Zone.”*

**Trailer:** *“Inside this curio shop, next week, from amidst this old-school rococo and some fusty, moth-eaten antiquary, will emerge a bottle – this one. And from it will step a genie to give Mr. Luther Adler four wishes. But he’ll discover, as will all of you, that there’s an economics to magic . . . a high cost of wishing. Next week, a most intriguing tale, ‘The Man in the Bottle.’ Thank you and good night.”*

**Trivia, etc.** “My work on *The Twilight Zone* came early in my career here in the West,” recalled Ruskin. “I have dined out on pointing out that our first rehearsal of ‘Man In the Bottle’ was a half day in the producers office at a table read. The next day was a full eight-hour rehearsal on the set, that had already been built, with the three actors and the director. The next day was the same with the addition of the cinematographer and one or two department heads. The next day we shot our scenes in the store, all of which went swimmingly. That was my first and last experience rehearsing fully before shooting a TV show in Hollywood in over forty years. We did rehearse live TV in New York so I did not realize, then, that I was dealing with something extraordinary.”

In a letter dated August 19, 1960, Buck Houghton explained that the projected estimated budget for this episode was supposed to be a savings of \$3,900. “Due to shooting hours running longer than anticipated, both cast and crew went into overtime to the extent of about \$2,400.”

On July 19, Serling composed an alternate ending to this episode, in which a nondescript street bum happens upon the garbage can containing the remains of the once-broken glass bottle, which has magically repaired itself. He takes out the bottle, stares at it, then sticks it under his shirt. As the street bum starts to walk away, Serling’s voice closes the episode:

*“And perhaps this man too will realize that there’s an economics to magic too . . . rather a high cost of wishing. He may learn this fact just as he’ll soon realize that in a very strange way, all roads lead to . . . The Twilight Zone.”*

This alternate ending may explain the closing comments we hear on the episode today, in which Serling mentioned “garbage collectors of the world” and “check that bottle you’re taking back for a two-cent deposit.”