

Episode 1: “The Reluctant Stowaway”

Written by Shimon Wincelberg (as S.Bar-David)

(Script polishing by Anthony Wilson)

Directed by Anton M. Leader (as Tony Leader)

Produced by Buck Houghton (uncredited), with Jerry Briskin;

Executive Producer: Irwin Allen

Plot outline from *Lost in Space* show files (Irwin Allen Papers Collection):

In 1997, from the now desperately overcrowded Earth, the Robinson family and their pilot set off in the Jupiter 2 spaceship, as pioneers to colonize a distant planet circling Alpha Centauri. At blast-off, Smith, agent of an enemy power, who has programmed the Jupiter 2's Robot to destroy the ship, is trapped aboard. The Robot is de-activated before completely carrying out his orders, but the ship is damaged and now far off-course, lost in another galaxy. Robinson is outside trying to mend the damaged scanner when his tether breaks, leaving him floating helplessly in space.

(Episode numbering and the order in which they are presented in this book are by air date. For Seasons One and Two it is also the order in which the episodes were produced. *Lost in Space* was unique in that it is one of the few filmed primetime series which – until the third season – aired its episodes in the order they were produced. This was done because each episode during the first two seasons was linked to the one which followed by means of the cliffhanger, and each cliffhanger had to be factored in to the overall running time of the episode.)

From the Script:

(Rev. Shooting Final draft teleplay, July 22, 1965 draft)

– *Smith*: “Aeolis 14 Umbra, come in please. Do you read me? Mission accomplished. *(a short, dry laugh)* “Mission accomplished!” What do I do now? *(bitterly)* What clever instructions do you have for me now? How much more money are you going to pay me for this excursion? Aeolis 14 Umbra, do you know where I am? Do you know? Do you know?”

– *Will*: “My dad said you were left aboard when you came down here to adjust the helium-nitrogen intake...” *Smith (vaguely)*: “That’s right.” *Will*: “But the helium-nitrogen intake valve is on the upper level.” *Smith*: “Oh? Well, who said anything about the intake valve? ... It’s the emergency supply I was concerned about.” *Will*: “Then I’d better go up and tell them they were wrong about you.” *Smith*: ““Wrong?” Why, what did they say?” *Will*: “Oh, Major West said, when he went to cadet school, an excuse like that wouldn’t have got him out of Sunday chapel.” *Smith (glancing up balefully)*: “He said that, did he? Well, that’s the military mind for you ... ‘Kill or be killed,’ that’s all they understand.”

– *Smith (aghast)*: “I must have been blind not to spot it before take-off.” *Will*: “I thought freezing kills any virus.” *Smith (tolerantly)*: “You ‘thought’. A good thing I’m the doctor and not you. You know what that virus would have done, while the rest of your body was in a state of metabolic de-animation? Just taken it over, bit by bit! After five years, there’d be nothing left of you but the metal on your space suit. All the rest of you would be one big raging mass of virus.”

– *Maureen (to Robinson)*: “Don’t you have an opinion?” *Robinson*: “I do not. Not until we’ve checked every component, inside and out, and know just where we stand.” *Maureen (challengingly)*: “And then...?” *Robinson*: “Then I’d let the computer make the final decision.” *Maureen*: “And will the computer also take into consideration a man’s love and concern for his family? Or has that all been put into cold storage for the duration?” *Robinson (sternly)*: “Maureen, you knew perfectly well what you were getting into.” *Maureen (to Smith)*: “Colonel Smith, could it be that certain parts of the body don’t reanimate as quickly as the rest? The heart, for instance?”

Assessment:

We hadn’t seen anything like it on television. In the early and mid-1950s, there had been several ultra-cheap sci-fi kiddie shows, usually televised in the late afternoons, such as *Space Patrol* (1950-55); *Buck Rogers* (1950); *Tom Corbett, Space Cadet* (1950-

55); *Commander Cody: Sky Marshall of the Universe* (1953); *Flash Gordon* (1954-55); *Rocky Jones, Space Ranger* (1954); and the “Supermarionation” process of Gary and Sylvia Anderson, commencing with 1962’s *Fireball XL5*. In primetime, there were a handful of episodes of *The Twilight Zone* and *The Outer Limits* that depicted astronauts traveling the cosmos. But no one had attempted on a weekly basis in the 1960s to depict men in space, or on alien worlds, on the scale of Irwin Allen with *Lost in Space*.

On Wednesday, September 15, 1965, we witnessed the lift off. For those of us in front of our television sets that night, it was a treat we wouldn’t soon forget. The concept to take *Swiss Family Robinson* into outer space was a brilliant one. The idea of a family with young children facing this adventure together seemed too good to be true for the Baby Boomers among the television audience. Throw in a claw-handed robot, and a villainous saboteur, and there was no other show on TV that was going to please the kids as much as this. *Star Trek* was still a year away. Who, other than Gene Roddenberry, could even imagine that? For the time being, we were happy to be lost in space.

This first episode had it all: parents and children encased in freezing tubes; a robot gone berserk; a flying saucer battered by meteorites; and, at the end, the father of the intrepid family helplessly drifting away into space. The production values and the special effects were first rate. By the time the picture froze, and the words flew onto the screen telling the audience to tune in the following week, same time, same channel, we were hooked. An hour had rarely sped by faster.



Script:

Story Assignment 8541 (Production #8501) Shimon Wincelberg’s treatment, and 1st and 2nd draft teleplays: May 1965.
Reformatted Mimeo Department Shooting Final teleplay: June 1965.
Tony Wilson’s script polish (Rev. Shooting Final teleplay): Late June 1965.
Wilson’s further polish (2nd Revised Shooting Final, on blue paper): July 8, 1965.
Page revisions by Wilson (pink page inserts): July 14.
Additional revisions by Wilson (yellow page inserts): July 15.
Additional revisions by Wilson (green page inserts): July 16.
Additional revisions by Wilson (gold page inserts): July 22.

When Shimon Wincelberg returned to convert his pilot script into the series opener, his assignment was to break up the original action sequences so they could be spread over several episodes. It was only after he began rewriting that it was decided to introduce two new characters – Colonel Smith and the Robot.

Wincelberg recalled, “Tony Wilson had the idea: ‘Why don’t we bring in a character somewhat like Long John Silver, who would be kind of a treacherous,

hitchhiking fellow traveler whom they couldn't get rid of, and who was full of ideas for mischief, and who also would form a relationship where he was more of a father figure for the little boy than the father was, who was pretty straight. And I immediately saw the value of this, and wrote another draft of the script. At first, I had kind of an exotic name for Dr. Smith – something like Asgard; a name out of Nordic mythology. I was always doing research in books like that. And again, Irwin said, 'No. Call him a straightforward American name.' So, I called him Dr. Smith. And I think he was right about that." (SW-KB95)

With his choice for the character's first name, Wincelberg snuck in a bit of the exotic nonetheless. He would be Zachary Smith.

As for the Robot, that idea went back to the pilot, although due to time restraints and mounting costs it was dropped. Wincelberg divulged, "The Robot was in there to begin with. It was part of the original concept that Irwin gave me." (SW-KB95)

Wincelberg's story and script was a vast improvement over the pilot script he had written with Allen from the latter's story, which presented characters lacking in dimension. There is more warmth between the family here, and a sense of fun in scenes such as when the gravity is turned off and the children experience weightlessness. Also, there is more emotion from the characters, such as when John Robinson and the children react to Maureen collapsing after exiting the freezing tube. Also added: conflict, as played between Major West, along with the entire Robinson family, and Smith. The antagonist Zachary Smith and his Frankenstein's monster – the Robot – added greatly to the drama, even serving as the catalyst for turning Robinson against Robinson, as Maureen asks the not-so-good doctor if some parts of the human body are slower to be reanimated after freezing, such as her husband's heart. Betrayal, always a good ingredient in drama, is provided by Smith, an Air Force Colonel and doctor who has sold out his country, as well as the space travelers. Another excellent dramatic device added into the episode is the irony of a traitor's entrapment on the very ship he has sabotaged.

Situational comedy is present too, as the characters struggled against weightlessness, and in a scene masterfully played between Harris and Mummy as the doctor claims to spot a bit of virus on the boy's tongue. The setup for future comedy with Smith was already in place.

If one were to miss the tongue-in-cheek tone with some of the scenes involving Smith, the producers did their best to show their hand to the audience with the opening title sequence. The theme music for this futuristic series began with bubbling, popping sounds, but soon resolved into a hummable melody with good-natured trumpet stings and riffs. While the jovial music played, animated representations of the cast drifted onscreen and off, with Dr. Smith's figure trailing in perpetual pursuit.

After Wincelberg completed his second draft, the staff took over. Much of the rewriting was done by Tony Wilson, under the supervision of Allen and Houghton, often to appease CBS. Among the script changes requested by an unidentified executive at the network:

- A) Don't have Smith kill the guard.
- B) Establish the robot, its function and its importance before the entrance of Smith (this might be accomplished in off-stage TV

- Commentator lines, “and the final member of the family is,” etc, etc.).
- C) Clarify Smith’s mission and its purpose (make him a citizen of the world working for the highest bidder). His villainy does not express a personal viewpoint but is rather done for money.
 - D) There is too much sweetness and light on the part of the family, too many smiles, too much tenderness (there should be more toughness and humor as between and amongst themselves).
 - E) The Judy and Don relationship should be built toward – not immediately lain on the line.
 - F) Keep the clock alive so as to build up the time lock.

In another report, dated May 28, 1965, and this time from Sam Taylor, Jr., from CBS Program Practices in Hollywood, the producers were told:

As discussed with Mr. Houghton:

Page 15: Given the circumstances described in the synopsis, we do not feel it should be developed that [John] Robinson might become an “executioner of a fellow human being” [Dr. Smith].

On June 11, Taylor added:

Page 10, Scene 30: In the scene where Smith disposes of the Guard’s body, we request directorial care in order to avoid gruesomeness which might disturb the program’s youthful audience.

It was a sign of things to come, and led to a final rewrite by Wilson that would prompt Wincelberg to use the pseudonym S. Bar-David as a screen credit.

He balked, “A lot of my dialogue got homogenized. In those days, I was very stuffy about that sort of thing. I had plays on Broadway and didn’t want my name contaminated by association with lines of dialogue I wouldn’t have written. I would be eternally linked with some crummy lines of dialogue.” (SW-SL90)

Regarding the *nom de plume* of S. Bar-David, the name was derived from Wincelberg’s Jewish background. He explained, “Bar-David means ‘son of David,’ which I am, and the ‘S’ stands for ‘Shimon.’” (SW-SL90)

Pre-Production:

Tony Leader was chosen to direct the premiere episode, incorporating footage from the pilot, but primarily comprised of new material. He was 51 and had directed a pair of episodes for *The Twilight Zone*, as well as the 1964 cult horror film *Children of the Damned* (under the name of Anton Leader). These credits alone may have won him a directing job on *Lost in Space*, but, in addition, Leader had also proven himself good with child actors, having helmed episodes of *Leave It to Beaver* and *National Velvet*. He had also directed action series, such as *Sea Hunt* and *Rawhide*.

Leader told authors Joel Esner and Barry Magen, “I was chosen to direct *Lost in Space* because I had done some science fiction and I also had a good reputation. I learned later that someone had told Irwin that he had spent too much time [in the pilot] on the mechanics of his show... and suggested that someone might be brought in to give a new dimension to the people and the characters involved. And that is where I came in.” (TL-LISF)

Leader would return to direct a second installment for the first season – Episode #3: “Island in the Sky.”

Jerry Briskin served as associate producer during the first season. He had done likewise for the 1961-62 series *Shannon*, and, one year before *Lost in Space*, the 1964-65 season of *Bewitched*. With Allen as executive producer, and Houghton as show runner, Briskin was the nuts-and-bolts producer, arranging to realize on set whatever fantastic concepts were introduced in the scripts. His good right-hand men were Gaston Glass, as production manager, and Les Warner, as unit production coordinator.

Gaston Glass had been a production manager since 1936 for numerous movies, and had also served in this capacity for several 20th Century-Fox series from the early 1960s: *Hong Kong*, *Adventures in Paradise*, *Bus Stop*, and *Follow the Sun*. He was also production manager on the first season of *Voyage to the Bottom of the Sea*.

Les Warner had also been serving Irwin Allen, as production coordinator on *Voyage*. Prior to that, he worked at Fox as an assistant director.

Gene Polito was promoted from camera operator to director of photography, beginning with this episode. He continued to serve as the cinematographer on 24 of the first 25 episodes (excluding “Magic Mirror,” which was filmed by a different D.P. while Polito ran the camera crew on “War of the Robots”). His father, Saul Polito, was one of Hollywood’s top cameramen, having filmed numerous Busby Berkeley musicals. Son Gene was a chip off the old block and worked his way up, starting as a film loader, then, after finishing college with a major in engineering, apprenticing under cameraman Norbert Brodine on the television series *The Loretta Young Show*. When Brodine decided to retire, he and Young promoted Polito to cameraman. This led to work as director of photography in 1960 on a Jeff Chandler film, *The Plunderers*, working under director Joseph Pevney. He stayed with Pevney for 1961’s *Portrait of a Mobster*, starring Vic Morrow and Leslie Parrish. In early 1965, besides working as director of photography on television’s *Twelve O’Clock High*, Polito served as camera operator on the *Lost in Space* pilot film “No Place to Hide,” under Winton Hoch. With Hoch busy as the director of photography on *Voyage to the Bottom of the Sea*, Polito was given the first season of *Lost in Space*, bringing to the series a striking black-and-white *film noir* look.

Back from “No Place to Hide” was set decorator Walter M. Scott. Working with Scott was Sven Wickman, having taken over for Norman Rockett. Wickman had been working alongside Scott on the *Voyage* TV series.

Johnny Borgese joined the company here, assigned by Fox to serve as special effects supervisor. He was in charge of all the smoke, sparks, and other on-set effects needed for *Space*. He had worked as a member of the special effects team on the studio’s *Journey to the Center of the Earth*, as well as the feature film version of *Voyage to the Bottom of the Sea* and Irwin Allen’s follow-up, *Five Weeks in a Balloon*. A key member of Borgese’s team was Stuart Moody, who rigged many of the flashes, smoke screens and

explosions. Moody was missing a finger as a result of an effect gone wrong earlier in his career.

Clyde Taylor was selected as the series lighting director, also known as a gaffer. He would remain through the end of the first season, working closely with Polito in giving the black-and-white episodes their dark, ominous look. Taylor had worked as an assistant gaffer on Fox films such as *The Robe* and *The King and I*.

Joe D'Agosta remained as casting director. Also on board was the ever-reliable Paul Zastupnevich, as wardrobe designer, in addition to the many other functions he provided on this series and *Voyage to the Bottom of the Sea*. His duties were so varied that he was given the credit of assistant to the producer.

Brett Parker, cast as the Security Guard, was a bit actor who also appeared in an episode of *The Time Tunnel*. He would return briefly for the "Reluctant Stowaway" sequel, "Time Merchant."

Chuck Couch was Guy Williams' stunt double for some of the space walk sequences.

Also appearing – as they had in the pilot – were Don Forbes as the TV Commentator and Ford Rainy as the President.

The launch date established in the pilot was 1997. While this was 32 years away during filming, most of the cast members felt it was entirely possible that man might reach into the stars by then, and that they would likely live to witness this.

Angela Cartwright said, "As a teenager, the idea of space travel in 1997 didn't seem at all bizarre." (AC-TV97)

Marta Kristen marveled, "The whole idea of the space program had started, and Kennedy had put so much emphasis and created attention to it. And, all of a sudden, I felt like I'm part of it, in a strange way." (MK-A115)

June Lockhart said, "I fully thought we'd be up there by 1997, and we *are*. People are living in space right now. Not a family, *per se*, but I bet they get to be very family-like after a few months of togetherness." (JL-TV97)

Billy Mumy quipped, "Crawling inside Irwin Allen's id is the weirdest sci-fi plot I can imagine, but I have the courage to go there. I think he believed the concept to be quite possible, because Kennedy wanted a man on the moon by the end of the '60s, so families on other planets by the '90s certainly seemed within our grasp." (BM-TV97)

Production Diary:

Filmed July 19-28, 1965 (8 days)

Coincidentally, the retooled first episode of *Lost in Space* began filming on the same day that "Where No Man Has Gone Before," the second pilot for *Star Trek*, had its first day of production a short distance from 20th Century-Fox, at the Desilu-Culver City Studio.

Guy Williams was paid \$2,000 per week. Jonathan Harris may have been seventh billed, but he was the second-highest paid, with \$1,750 per episode. June Lockhart was given \$1,500. Mark Goddard got \$1,250; Billy Mumy received \$1,000; Marta Kristen and Angela Cartwright were paid \$850 each; and Bob May took home \$350. To have a better perspective on these earnings, at this time you could buy a new home in Los



Veronica Cartwright, a regular cast member on NBC's *Daniel Boone*, also filmed on the Fox lot, poses for a studio publicity picture with younger sister Angela.

Angeles for \$21,500; a McDonald's hamburger for 18 cents; and a gallon of regular gasoline for 31 cents (with the service station attendant also washing your car's windows, putting air in your tires, checking your oil, and handing you a sheet of Green Stamps, with a smile).

Footage utilized from the pilot included most of the sequences from the Alpha Control Center communications room, plus shots of the freezing tubes being activated, and the optical effect which accompanied them; the lift off, also saving the cost of an optical effect for this episode; and the meteor storm.

Day 1: Monday. Billy Mummy said, "[We] started filming on my mom's birthday, July 19, 1965.... It was great to be reunited with everyone from the pilot, knowing we were making a cool sci-fi television series....

Mark Goddard had Irwin Allen and others really worried because he had a motorcycle accident right before we started to film." (BM-LISM)

In a different interview, Mummy clarified, "He scraped his leg up very badly and he was bandaged for the course of the first couple episodes." (BM-KB95)

Filming began on Stage 16 at 8 a.m. with "Int. Section of Control Center – T.V. Commentator's Desk," where Don Forbes reprised the role he had played in the pilot, now with a few new lines of dialogue commenting on the plight of the Robinson family. While the sequence in the pilot featured Forbes delivering his lines to camera, here we see him only in profile, with a curtain in the background. The reason: This pickup shot was taken on Stage 16, not the mezzanine of the Fox studio's Construction Department's storage facility, where the Alpha Control scenes in the pilot had been filmed.

Next, they filmed on the "Int. Another Section of Control Room" set, where actor Fred Crane played an Alpha Control administrator who calls the President to inform him that the Robinson family are hopelessly "lost in space."

The next set had a curious name: "Int. Torture Chamber." This is where Will Robinson received his final medical exam from Dr. Smith, and then was joined by the rest of the family.

Billy Mummy said, "Meeting and working with Jonathan was wonderful. He was great in it." (BM-LISM)

The "Int. Ready Room" set came next, as the family walked toward the "torture chamber" through a room crowded with military personnel and members of the press.

After these scenes were shot, the company moved to Stage 5, which was to be a regular *Lost in Space* location. This was where the Jupiter 2 had been built, both upper and lower decks (although the upper deck would be relocated to Stage 11 by Episode 4). Filmed on this day were the scenes in which Don and the technicians checked over the ship as the Robinsons board, as well as them listening to the President's message, and then taking their places in the freezing tubes. For every scene in the episode, the recurring cast (other than Jonathan Harris) wore their silver space suits.

Costume designer Paul Zastupnevich said, "In the very beginning, we used what had originally been a fire retardant suit and cut it apart and made a flying suit out of it. I had 'leaning boards' for June and Angela and Marta because the silver suits were so stiff and so uncomfortable to sit in. And they were hot, too." (PZ-KB95)

June Lockhart revealed, "Mine was cut down to fit so tightly that I could not bend my legs – or sit in the suit. I reclined on a cot when I needed to get off my feet." (JL-LISM)

Angela Cartwright said, "As a kid I remember having to stand very still in my freezing tube... creating the rocking and rolling as the Jupiter 2 went off course ... and having to suffer through wearing those dreadful spacesuits. They were so stiff and hot." (AC-LISM)

Zastupnevich related, "[O]nce they got those on, and if they were zipped in, it was like being in a sauna inside.... [T]he fabric didn't breathe. When they wore their silver spacesuits, they sometimes lost two and three pounds" (PZ-LISF6)

The final shot of the day was taken after the cast was dismissed – the tricky elevator shot designed to seamlessly connect the upper and lower deck.

June Lockhart remembered, "The elevator from the top deck actually went right down into the ground. Guy joked that it would be a good place for a wine cellar, so I had our special-effects man build some shelves down there. We convinced Guy to go down and have a look, and he found a couple bottles of wine we had placed on a shelf next to a sign reading 'John Robinson.'" (JL-SL83)



Paul Zastupnevich said of the suffering cast members in spacesuits, "If they were zipped in, it was like being in a sauna inside."

The camera stopped rolling at 7:15 p.m. The production was on schedule. That would soon change.



Day 2: Cast and crew move to the upper deck of the Jupiter 2.



needed in a dramatic series.” (MG-LISM)

Marta Kristen echoed, “I thought ‘The Reluctant Stowaway’ was very well done, and bringing Jonathan Harris in as the villain was a very good idea. The special effects were wonderful, and a lot of money went into producing this episode. It was filmed in black and white, which gave the episode a darker feeling and a different look, as was the first season of *Lost in Space*.” (MK-LISM)

Interviewed for this book, Kristen added, “Irwin really was a genius to be able to put all of this together, and for him to do this pilot in the way that he did. When I saw all that was going on, I was just thrilled to be there.” (MK-A115)

Director Tony Leader said, “I found *Lost in Space* a very interesting experience for myself. I enjoyed working with the cast very much. They were responsive to me; they were attentive.”

Day 2: Tuesday, July 20. The remainder of the production was lensed on Stage 5 and the interior Jupiter 2 sets. Filming started at 8 a.m., with Smith dashing to the upper deck and trying to get off the ship. After being trapped inside, he hurled the extinguisher at the window, and then left the deck to secure himself below. Next, a long sequence was started, as Smith returned to the upper deck after the Jupiter 2 was in flight, saw the coming meteor storm, and revived Major West.

Mark Goddard admitted, “I was curious about the changes that Irwin Allen and CBS made in regard to cast additions. I was impressed with the evilness of Dr. Smith’s character, and I agreed with the element of conflict that was

However, not all was good. Leader added, “The conditions under which we worked were not the best because they were still building the set while we were shooting it. Many of the things did not work.” (TL-LISF)

The main thing that didn’t work was the overly ambitious production schedule. Leader only managed to get the scene in which Smith revives West partially shot before being asked to stop at 6:48 p.m. He was one-half of a day behind.

Day 3: Wednesday, July 21. Leader filmed from 8 a.m. to 6:35 p.m., resuming work on the long sequence with Smith and West, then continuing as West piloted the ship out of danger. Leader held at one-half day behind.

Day 4: Thursday, July 22. Filming began at 8 a.m., covering the scene in which the gravity in the ship was shut off and the children floated around the upper deck.

The director took creative license with Judy’s and Penny’s ponytails rising when the gravity is shut off in the Jupiter 2, as if gravity had been reversed rather than merely eliminated. Also, when John Robinson, attempting his space walk, slides and tumbles down the exterior of the Jupiter 2 in what should have been the weightlessness of space, and his tether line snaps as if subjected to great stress in a situation where, due to lack of gravity, there would have been none.

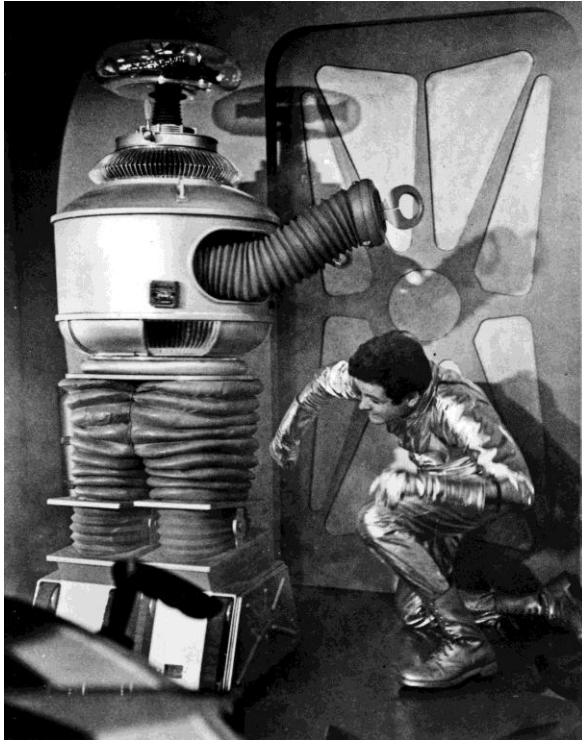
When work stopped at 6:30 p.m., Leader had fallen further behind, now by one-and-a-half-days.

Day 5: Friday, July 23. It was a long day, filming from 8 a.m. to 7:40 p.m., with the scene when the Robot tried to “destroy” the ship, which included the fight to disable the mechanical man. This was the first day of the production to feature the Robot.



Above: Bob May gives Angela Cartwright an affectionate lift, showing her that the Robot isn’t so bad after all. Below: Despite discomfort from the spacesuits and flying harnesses, Cartwright and Mummy recalled the anti-gravity sequence of “The Reluctant Stowaway” as great fun to film.





The only blood that was spilled during the fight with the Robot came from the man *inside* the Robot – Bob May’s feet were “shredded” from walking while in the heavy metal boots.

Bob May admitted, “As we began filming ‘The Reluctant Stowaway,’ when I walked onto the set for the first time, I was amazed. There were the likes of Jonathan Harris, June Lockhart, and all the rest of the *Lost in Space* cast.” (BM-LISM)

Mummy beamed, “Seeing the Robot for the first time was very cool. A fantastic piece of work. Bobby May was ‘finding his groove’ inside it, and so were the stunt team that pulled him around. It took some time to get it right, but it sure did get there.” (BM-LISM)

Mark Goddard noted, “What I most remembered about the episode was the so-called fight scene between the Robot and West. All I had to do was disconnect his power pack. But darn, I kept breaking my fingernails on the Robot’s lobster claws. He was tough, but the Major prevailed.” (MG-

LISM)

Tony Leader complained, “One of the trying problems was with the Robot. The little man who was in the Robot tried most earnestly and desperately to do all of the things he was asked to do, [but] it was a little bit like working with children. When you work with children, you are permitted to use them only so many minutes out of an hour, or so many hours out of the day. His physical set-up inside that metal suit was so desperate as to require rest periods, otherwise he would collapse or become near to it.” (TL-LISF)

Bob May said, “In the first scene where the Robot wreaks havoc on the Jupiter 2, I had to walk the Robot. After doing the scene, I got out of the Robot, and my legs were completely bloody.” (BM-LISM)

Kevin Burns said, “The outfit was originally designed for the actor in it to walk in the heavy shoes. It would either be pulled forward or back by wire, or they could decouple the legs and let him walk independently. But after the fight in ‘The Reluctant Stowaway,’ when they took those shoes off of Bobby, his legs were shredded – *covered in blood* – because the feet were so heavy and the insides were literally raw metal. What wasn’t rubber was metal! And his legs were just chewed up. And they said, ‘Well, this isn’t going to work.’ Plus, it took him too long. It just took forever for him to walk from here to there, and you can imagine how torturous that was for Bobby. So, after that episode, they rarely showed the feet again when he walked, which allowed Bobby to wear the Bermudas – which was the rubber pants with the wood waste band. And then he had this parachute harness which enabled him to carry the upper torso of the Robot and

the bubble on top of him, on his shoulders. So the weight of it – which was only about eighty-five pounds – was still very heavy to have resting on his shoulders. He was only good to walk in it for about eight or nine minutes before they'd have to take it off. And eight or nine minutes probably seemed like an eternity. So he worked like a dog.” (KB-A116)

Irwin Allen was on set during the filming of the fight with the Robot, as the ship rocked and the crew had to fall in one direction, and then the next.

Marta Kristen remembered, “Irwin had a bucket and a hammer. Whenever an explosion happened, or whenever we had to move this way or that way when the ship was going out of control, he'd hit that bucket with that hammer to cue us. He was like a kid. He loved explosions, he loved all the crazy monsters.” (MK-A115)

Billy Mumy stated, “I never saw Irwin as a funny guy, but he was pretty funny when he was banging on a bucket with a hammer to get us all to lurch and have things explode.” (BM-A115)

At the end of the day, the bucket and hammer were returned to the set of *Voyage to the Bottom of the Sea*. Leader was now one and three-quarters days behind schedule.

Day 6: Monday, July 26. Filming went from 8 a.m. to 6:50 p.m., including John Robinson preparing for his space walk, and then leaving the ship. Leader was two full days behind at the finish. This was the last day that had been planned for the filming of “The Reluctant Stowaway,” but it still had a ways to go. The next episode to film, “The Derelict,” was pushed back.

Day 7: Tuesday, July 27. They worked on the lower deck this day, as stowaway Smith made his entrance into the episode.

Jonathan Harris said, “Of course, when I joined the cast, who had already shot the pilot, I was the ‘new boy.’ Always a bit nerve wracking. However, all went well until I had a run in with Tony Leader, the director.” (JH-LISM)

Harris was not comfortable getting into the enclosed compartment containing the hidden acceleration couch. The script identified it as a “womb couch.” Harris insisted that a stand-in do the “stunt.” He later related, “There was one scene where I had to be in a coffin-like structure under a counter, and then be pulled out. Well, I'm terribly claustrophobic, and I just wouldn't do that. I would have *walked* before I did that. And the director said, ‘You have to be in the coffin.’ Well, there's time for that later on, right? So, of course he called Irwin on the



When the set designer sketched the concept for the “womb couch,” by which Smith would make his entrance into the episode, no one knew about Jonathan Harris's acute claustrophobia.



phone. Irwin came down to the set, and said, 'What's the problem?' I said, 'He wants me to do that, and I cannot do that. I cannot!' And he said, 'You have claustrophobia about that?' I said, 'Yes.' He said, 'I understand,' and he patted me on my shoulder. So, there's another facet of Irwin Allen, you see. He was very kind about that sort of thing. He understood. The director and I did not remain good friends for the rest of that episode, but screw him. The point is, I'm not about to get into a coffin. It had nothing to do with any airs or graces; it had to do with I couldn't stand the idea. And Irwin understood that. So that's something else about Irwin that we now know." (JH-KB95)

A double for Harris, wearing a mask to better resemble the actor, was put into the crash seat that retracted into the cabinet. It is this double who is first seen when the Smith character emerges from his hiding place. A simple shift in the camera angle then allows Harris to sit up into frame for his first close up.

During that visit to the set, and while watching Dr. Smith make his entrance into the episode, Allen was particularly impressed. Harris said, "I remember a close headshot that I did, quite calm and deadly, as indicated in the script. Irwin applauded and said, 'That face! What a great face! Hah!'" (JH-LISM)

Because of the compliment, Harris immediately saw that there was a downside to his wonderfully sinister face. He stated, "It occurred to me that this wicked, deadly Dr. Smith was without any redeemable features, and would surely be killed off and written out after 5-6 episodes." (JH-LISM)



Harris was already thinking about how to protect his job. Bit by bit over the next several episodes, he would make subtle acting choices to take some of the bite out of Dr. Smith.

Also shot this day: the scenes in which Smith suffered the liftoff, the, later, when the not-so-good doctor programmed the Robot to destroy the ship.

The backslide finally stopped. Tony Leader, filming from 8 a.m. to

7:35 p.m., held at two days behind schedule.

Day 8: Wednesday, July 28. Another long day – 8 a.m. to 7:45 p.m. They continued filming on the lower deck, including Smith’s anti-gravity experience. This scene was a rare occurrence when Jonathon Harris agreed to do his own stunt – hanging in the air, supported by thin wires. He saw the potential of comedy in the scene, which he felt could mean life or death for his character. He therefore chose to fly on wires.

The final shots taken on this last day of production were of John and Maureen Robinson outside the Jupiter 2. And that was finally a wrap ... and the first cliffhanger.



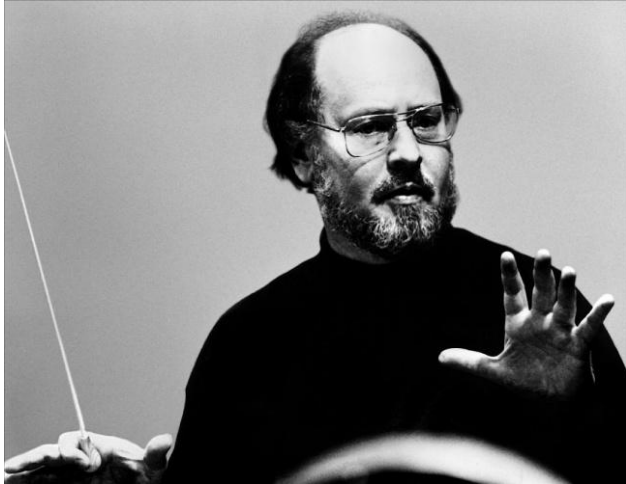
Author’s note: In September 1965, I was 10, and my entire family was watching the launch of the Jupiter 2. My father – a patriotic American who had fought for his country in World War II, and was very caught up in the space race between the U.S. and the U.S.S.R. – seemed as enthralled with the adventure as his four children were – until that tether line snapped, at which point he exclaimed “That line was *not* made in America!” A.

Post-Production:

Regarding the looping sessions for the Robot’s voice, Dick Tufeld recounted, “I was never on the set. They made loops of Bobby May’s voice tracks. They brought me into the dubbing stage, and I had to sync to his voice tracks. He was inside the robot suit pressing a button which activated a light in the robot’s head. He would press the button for every syllable, so when I was in sync with him, I was in sync with the light.” (DT-LIS4)

Bob May remembered how he felt when he first realized that his voice would not be heard in the series as the Robot. Remarkably, even though he had never been properly miked on the set to be clearly heard doing his lines, nor had he been brought in to loop the lines in during post-production, he nonetheless expected to hear his voice emit from the Robot in the broadcast episodes. Reality sunk in as he watched “The Reluctant Stowaway.”

May said, “I’m, like, ‘Whoa, what’s this?!’ Irwin had not said anything to me.... And it was almost like, ‘You weren’t good enough.’ And then I started to think of people like Natalie Wood, who, when she did *West Side Story*, had two different voices singing for her. And you go down through the history of motion pictures and you realize this is not a bad thing. So, when I pulled myself together, and my wife stuck a few pins in me, I realized, ‘Hey, that’s okay. Do your job. Develop it as high as you possibly can, and feel fortunate that they brought in somebody as good as Dick Tufeld.’ Dick was *the* man, and he was great, and he added to the character.” (BM-KB95)



Composer/conductor John "Johnny" Williams.

Composer "Johnny" Williams was only 33 when he wrote and conducted the orchestra for the *Lost in Space* theme, as well as the formative score for this first episode. He had already composed the theme music for *Alcoa Premiere* (1961-63) and *Kraft Suspense Theatre* (1963-65). His association with Irwin began here, and Williams would return to compose the title themes for *The Time Tunnel*, *Land of the Giants*, and the second main title theme for *Lost in Space* (for its

third season). He also scored Allen's 1970s feature films *The Poseidon Adventure* and *The Towering Inferno*.

Billy Mumy said, "The music is fantastic. Yay, Johnny Williams! And, 'Yay, Irwin,' for giving him the gig." (BM-LISM)

Williams had already achieved great success at a young age, but working for Allen proved to be the luckiest of breaks, for it was fans of Allen's 1960s sci-fi series, such as Steven Spielberg and George Lucas, who gave Williams the opportunity to achieve even greater fame. On the horizon for Williams: the scores for *Close Encounters of the Third Kind*; *Superman*; *The Empire Strikes Back*; *Raiders of the Lost Ark*; *Return of the Jedi*; *Indiana Jones and the Temple of Doom*; *Jurassic Park*, and countless other sci-fi and action/adventure classics. Williams had many awards in his future, as well, including Oscars for his work on *Fiddler on the Roof*, *Jaws*, *Star Wars*, *E.T.: the Extra-Terrestrial*, and *Schindler's List*.

Reviewing the score for "The Reluctant Stowaway" in the March/April 2015 issue of *Famous Monsters*, pop culture/music enthusiast Jeff Bond wrote: "Williams' pulsing, white-knuckle 'countdown' music for the spaceship's launch, his brilliant scoring of the asteroid storm (a teaser of his famous asteroid sequence music for *The Empire Strikes Back*), and his dire prelude to a spacewalk undertaken by paterfamilias John Robinson (Guy Williams) established the series' exciting sound – one that immediately gripped the imagination of children in the 1960s."

Roland Gross headed *Lost in Space* Film Editing Team No. 1, starting with this episode and cutting 27 more during the three-year run of the series. There were three teams, each given three weeks per episode. Gross had been nominated for an Oscar in 1945 for editing the film *None But the Lonely Heart*.

Don Hall, Jr. was the sound effects editor for *Lost in Space* and, starting with its second season, *Voyage to the Bottom of the Sea*. It is a key position, especially in the genre of science fiction, where layers of sound are often needed to create the atmosphere of the interior of a futuristic submarine or a spaceship, along with the sound of laser guns and the numerous strange noises made by alien devices. Hall would share an Emmy nomination with his sound effects team from *Voyage* in 1966, and then, for the same

series, win the award in 1967. In 1970, he and his team would be nominated again, for *Land of the Giants*.

“The Reluctant Stowaway” was supposed to cost \$136,325. When all the shooting had finally stopped, and post production had been completed, the price tag climbed to \$199,372. This equates to 1.5 million dollars in 2015, no small chunk of change considering that some sequences, and nearly all the photographic effects, had already been paid for out of the budget for the series’ pilot film.

Studios expect to experience deficit financing with television series, but not to this degree. The concern at 20th Century-Fox was whether a sci-fi space show of this type could truly be made within the confines of a television production schedule and budgeting. CBS would only pay a licensing fee of approximately \$100,000 for each new episode of *Lost in Space*. For the episodes chosen to receive a summer repeat broadcast, the network would pay an additional sum (generally, about one-half of the initial fee). “The Reluctant Stowaway,” however, would not air again on CBS, so the studio was in the red by roughly \$99,000 on this one episode. The loss would have to be made up for in foreign sales or, much later, in syndicated reruns – and then only if there were enough episodes produced to warrant a rerun package. (In this era, the goal was to stay in production for a minimum of three seasons, with eighty or more episodes available for “stripping” – Monday-Friday rerunning). *Lost in Space* had a long way to go. If each episode added to the studio deficit by \$99,000, 20th Century-Fox would have to pull the plug on this risky venture.

Despite the cost, Irwin Allen felt *Lost in Space* had an excellent kickoff episode. Now, if only he could get Shimon Wincelberg to see it that way.

Wincelberg recalled, “To persuade me to leave my name on the episode, he arranged a screening for me. After it was over, he said, ‘Well, what do you think?’ I said, ‘I think it’s a terrific show, but I still don’t want my name on it.’” (SW-KB95)

Release / Reaction:

(Only CBS broadcast: Wednesday, September 15, 1965)

In the days before *Lost in Space* premiered on CBS-TV, the news was filled with drama. The known death toll from Hurricane Betsy stood at 63 in Louisiana, with 12 others in areas of the Bahamas, Florida and Mississippi. The First Cavalry Division of the U.S. Army arrived in Vietnam, bringing the total of American troops there to 125,000.

At the movies during this week: *The Sound of Music*, starring Julie Andrews and Christopher Plummer, and featuring young Angela Cartwright, was the top money maker, followed by *My Fair Lady*, starring Audrey Hepburn and Rex Harrison. Also a hit in the movie houses: *Help!*, starring the Beatles.

On TV, the other new series premiering this week were *A Man Called Shenandoah*; *Run for Your Life*; *My Mother the Car*; *F Troop*; *Gidget*; *The Big Valley*; *Green Acres*; *I Spy*; *Hogan’s Heroes*; *Honey West*; *The Wild, Wild West*; *The Trials of O’Brien*; *Get Smart*; *I Dream of Jeannie*; Rod Serling’s *The Loner*; *The F.B.I.*; *The Wackiest Ship in the Army*; *The Smothers Brothers* (the half-hour sitcom); and *The Dean Martin Show*.

Returning series, switching from black and white to color, included *Voyage to the Bottom of the Sea*; *My Favorite Martian*; *The Lucy Show*; *The Andy Griffith Show*; *Dr. Kildare*; *The Beverly Hillbillies*; *Gomer Pyle, U.S.M.C.*; and *The Man from U.N.C.L.E.*

Also on TV this week, the Emmy Awards were handed out. *The Dick Van Dyke Show* was voted Best Comedy, and Van Dyke won an Emmy for himself, as Best Lead in a Comedy. *The Ed Sullivan Show* didn't receive any Emmys, but Ed had the Beatles on his Sunday night show, performing "I Feel Fine," "I'm Down," "Ticket to Ride," "Help!," and a couple of songs you couldn't even buy or hear on the radio yet – "Act Naturally" and "Yesterday."

More Beatles news: The Fab Four had the top song on the radio, with "Help!," and also the top-selling album in record and department stores, with – you guessed it – *Help!*



After removing his name from the premiere episode, Shimon Wincelberg said, "Irwin got his revenge in a wonderful way. When the show aired, it got a rave review in *The New York Times*, which nobody expected. And they also had a particular praise for the writer, under the pseudonym of S. Bar-David, which nobody knew. So he took that review and published full-page ads in the trade papers, praising S. Bar-David. And I thought that was a very elegant way to get revenge." (SW-KB95)

Jack Gould's review in *The New York Times* came out on September 16, the morning after the premiere. His critique was also syndicated to other newspapers, including West Virginia's *Morgantown Post*. Gould wrote, in part:

The Perils of Pauline have been put into a split-level space saucer and *Lost in Space* is a surefire winner for young viewers and probably will amuse senior devotees of science fiction. Allen has developed fantastically super duper settings and a wonderful futuristic environment to rocket the entire Space Family Robinson – the parents and their three children – to another planet.... Gleaming spacesuits, chambers to freeze astronauts into a state of limbo for five-and-a-half years, and mysterious electronic doodads are part of the exotic gear.

The show essentially is a *tour de force* of versatile hardware but there's also a stowaway villain from that enemy country who fouls up the environmental control robot and sends the craft off course. First it is dad who must take a walk into space to repair the saucer, next mother goes out to rescue dad, and then C.B.S. says tune in next Wednesday. The trick photography of L.B. Abbott and Howard Lydecker is superb.

The rest of the reviews were mixed. One could wonder if the various critics had watched the same show.

On the day after the premiere, Clay Gowran of the *Chicago Tribune* hissed:

...This science fiction misadventure must be seen to be disbelieved. The nasty robot who spent his time wrecking the spaceship must have written the script. The first episode ended with one of the crew hanging upside down in space or whatever. And why is it that spacecrafts concocted for TV are always as big inside as the Aragon ballroom, while our real astronauts have to orbit in interiors that are the size of a flying broom closet? Our final word on the subject is that *Lost in Space* may find itself lost in the ratings.

That same day, Jerry Coffey had his thumbs up. Writing for the *Fort Worth Star-Telegram*, he said:

Zorro and Lassie's master's mother turned up Wednesday evening in an adventure series that makes *Buck Rogers* and *Flash Gordon* seem about as far out as *Ozzie and Harriet*. *Lost in Space* is a lead-off entry by CBS, and I suspect that a sizable portion of the TV audience – young and old – will find it irresistible.

The show is the first original television serial in the cliff-hanger style of the old movie continued pieces, except that there are no cliffs to hang from millions of miles out in a runaway spaceship.

...Jonathan Harris as the snickering, cowering villain, and the robot practically stole the first show, but the real star of *Lost in Space* is producer Irwin Allen, the special effects master, who also is responsible for *Voyage to the Bottom of the Sea*. The space gadgetry and visual effects are something to behold.

Also weighing in on September 16, but taking the counterpoint with his thumb way down, was Jack O'Brian of the *New York Journal-American*. He groaned:

Lost in Space should be. Its premiere plot (out of *Perils of Pauline* by *Swiss Family Robinson*) was about a family sent to colonize a planet 'way out there someplace by Gemini.' An enemy agent (played by Jonathan Harris, using the suspiciously foreign name of "Smith") sabotages the spacecraft, but not enough to stop the show. The authors, directors and producer accomplished that little thing. And what's a nice girl like June Lockhart doing in a space-bomb like this?

On the same day, Al Salerno, of *The New York Telegram*, declared:

If the stories, action and acting half measure up to the fantastic sets, gadgets and costumes, this hour will attract more than the young folks it is aimed at in early evening. I'll watch it, too, just to see that robot in action and those electronic panels go tilt.... Will the show garner a rating? I think it will. Even if it doesn't, getting there is half the fun.

On September 17, "Daku," writing for *Daily Variety*, had his thumb down, sneered:

Lost in Space is going to be lost in television if they don't get back into orbit.... Unwittingly, it's more comedy than anything else. Producer Irwin Allen, who brought the successful *Voyage to the Bottom of the Sea* to TV last season, apparently tried to emulate this with a futuristic drama in outer space. Not a bad idea; in fact, a very good one. But the execution was something else. *Space* relies heavily on its flashy display of space gadgets and gimmicks, with superficial story reducing the humans involved to the roles of bystanders, not having as much to do as a robot in the film. While this all may be designed to appeal to the little ones, they will have to be very little. Adults, for whom the series is also aimed, are apt to find the whole thing an unbelievable mish-mash. And sci-fi buffs will just forget it, as an insult to their intelligence.... Only character the story delved into at length was the heavy, and this leering, sneering heavy was right out of "The Drunkard," lacking only a neon sign stating "Villain." This hot and cold running spy occupied most of the footage, with the robot a close second.... If the viewer has courage, he'll tune in next week to see what happens.

That same day, with thumb up, was Frank Baron, writing for *The Hollywood Reporter*. He stressed:

The Perils of Pauline were mere snickers compared to dangers encountered in CBS-TV's new sci-fi cliff-hanger *Lost in Space*,

which debuted Wednesday night at 7:30. Weekly serial, great tongue-in-cheek spoofer, should lure kids like old Saturday matinees, while adults will watch just to hiss the villain or make snide remarks. Producer-creator Irwin Allen has a sure-fire hit in this one, with director Tony Leader using cameras to great advantage, especially with special effects.

The character who made the greatest impression on Baron was Dr. Smith. After paying lip-service to the top-billed stars, he wrote:

But the villain of the piece is Jonathan Harris, who though billed as special guest star will continue to harass every week. He sneered, scoffed, scowled and menaced, doing all but twirl mustache. His weekly scenery chewing, emoted so facetiously, is to be awaited.

Two days after the premiere, on September 18, A.C. Beckler, Jr., writing for the *Galveston Daily News*, said:

Lost in Space got off the ground Wednesday night. The initial episode was too juvenile for even the younger set. Unless following chapters pick up, the show is doomed to remain ... *Lost in Space*.

On September 20, *Broadcasting* magazine sampled other reviews from around the country.

Percy Shain, of the *Boston Globe*, said: “[*Lost in Space*] got lost in its own hyperbole...”

Louis R. Cedrone, Jr., of the *Baltimore Evening Sun*, said: “[*Lost in Space*] looked like the poor man’s *Outer Limits* ...”

John Horn, of the *New York Herald Tribune*, said: “[*Lost in Space* is] pure grade B hokum...”

Also on September 20, syndicated entertainment critic Allen Rich, carried by the Hollywood *Citizen-News*, tried to sum matters up, writing:

Lost in Space, despite the fact that some among reviewers have deemed it juvenile, is regarded by this column as a sure-fire hit.... This is a big production which got off to a fast start when “The President of the United States” wished all hands well at blast-off time and from there to the cliff-hanger closing with the father of the family dangling outside the ship in an attempt to repair trouble, one crisis followed another and there were no lulls. Before our real-life astronauts blazed new trails the whole thing might have seemed incredible and childish. But not now. It’s right on the beam, even allowing for the dramatic license it takes with true space measures.

Tremendous attention has been paid to special effects and this paid off handsomely on the opener.

Jonathan Harris, once seen as a comedian on *The Bill Dana Show*, turns up as a delightful, tongue-in-cheek villain who seeks to sabotage the venture in this one. There's also an ingenious robot aboard and he, or 'it,' bodes ill for the safety of the family....

With the kids controlling the TV dial at 7:30 and the current interest in space matters, *Lost in Space* has to be a big winner.

On September 22, the critic known as "Horo," reviewing the series for the weekly edition of *Variety*, disagreed with the TV critic at sister trade *Daily Variety*, who had loathed the show. Horo countered:

For the young set, and those who like their science fiction no matter how simple the characters and plot lines, *Lost in Space* looks like a winner. The opener was as up to date as the last space shot and then some. Created and produced by Irwin Allen, under the banner of 20th Century-Fox, the big credit in this hour-long space series goes to L.B. Abbott and Howard Lydecker, who did the special photographic effects. These effects included a walk in space, a rain of meteors striking a space craft, an up to date Frankenstein in the form of a robot, and a man lost in the wild expanse of yet to be explored universe. In the preem episode, the plot was sheer space corn, but the viewer was offered so much in space hardware and imagination, that the corn was quite digestible. The preem unreeled as if scripter S. Bar-David took an old serial movie and put it into tomorrow's space setting. The villain, of course, had the biggest role and Jonathan Harris played a turncoat American colonel as if he wanted to put Vincent Price out of business.... The production values were lavish. It must have cost a fortune to simulate the space center. Ditto the hardware of the space ship and all those special effects.

On September 23, Milton R. Bass, writing for Massachusetts' *Berkshire Eagle*, rejoiced:

...Producer Irwin Allen didn't let us down and I consider *Lost in Space* a must program for kiddies and science-fiction bugs. The program has settings and electronic marvels enough to keep everybody hanging on the edge of his seat as well as space.... They have a zinger of a space ship, a zowie of a robot and a gee-whiz of a villain to go with their own goodies. It is obvious that we are going to be left with a cliff-hanger each week in the classic style of the old movie serials, and the trick photography ensures they will be lulus. The series is a corker, by Gemini.

Also that day, William E. Sarmiento filed his assessment, writing for the syndicated "Show Time" column, with the heading, "Nominees for Quick Cancellation." He grumbled:

Lost in Space is as awful as an hour as you could imagine. It has a typical American family launched into space to explore another planet. The family is headed by June Lockhart who has given up her playing second fiddle to a dog, and exposing her children's teeth for fun and profit, to play the wife. Her spouse is another TV castoff, Guy Williams, who has forsaken his black hat, mask and cape of Zorro to do this terrible show. They are supported by three talentless children, which is not surprising when you consider their roots. When last I saw Miss Lockhart and Mr. Williams, they were floating in space to try to get back into their space capsule. Let's hope they don't make it.

The reviews were 50/50 good and bad. Regarding those against, Irwin Allen's cousin and longtime collaborator Al Gail rationalized, "As you may know, critics are very snobbish. And they felt, possibly, it was below them to praise these type of shows, which were aimed at the family and at the youngsters, and at that level of entertainment. And I don't think they praised any shows of this type. I think [Gene] Roddenberry had the same problem [with *Star Trek*]. Well, Gene Roddenberry said he enjoyed what Irwin was doing, and he gave Irwin a lot of credit for the things that Gene did himself. And Gene himself said the critics never gave him a fair shake. So, it was a problem. I don't think it was a problem with the show, or with the people, I think it was a problem with the critics who felt it was beneath them." (AG-KB95)

The critics had spoken. But what about the people?

The competition for *Lost in Space* on NBC was *The Virginian*, beginning its fourth season with series regular Clu Gulager (as Ryker) setting out to capture his close friend, Matt Denning (Robert Lansing), who had broken his brother out of an Army stockade. On ABC: *Ozzie and Harriet*, starting its fourteenth TV season, presented a story in which a neighbor's wife talks a bewildered Ozzie into posing as her husband (don't ask), and with Rick singing "Try to Remember." Next, on *The Patty Duke Show*, embarking on its third season, Frankie Avalon was the special guest.

A.C. Nielsen's 26-City Trendex Survey from September 15, 1965 ranked the early Wednesday night shows as follows:

7:30 – 8 pm:	Rating:	Share:
ABC: <i>The Adventures of Ozzie & Harriet</i>	10.0	21.7%
CBS: <i>Lost in Space</i>	17.2	37.1%
NBC: <i>The Virginian</i>	15.9	34.6%
8 – 8:30 pm:	Rating:	Share:
ABC: <i>The Patty Duke Show</i>	14.1	29.3%
CBS: <i>Lost in Space</i>	17.8	36.9%
NBC: <i>The Virginian</i>	12.4	25.8

Looking at the entire week (September 13-19, 1965), as reported in September 27, 1965 issue of *Broadcasting* magazine, A.C. Nielsen 30-Market survey ranked the Top-40 primetime shows (from more than 80 programs) this way:

1. <i>A Man Called Shenandoah</i>	ABC
2. <i>Bewitched</i>	ABC
<i>Run for Your Life</i>	NBC
4. <i>Bonanza</i>	NBC
<i>The Fugitive</i>	ABC
6. <i>Get Smart</i>	NBC
7. <i>The Man from U.N.C.L.E.</i>	NBC
8. <i>The Smothers Brothers</i>	CBS
9. <i>The FBI</i>	ABC
<i>The Dick Van Dyke Show</i>	CBS
11. <i>F Troop</i>	ABC
12. <i>The Dean Martin Show</i>	NBC
13. <i>The Legend of Jesse James</i>	ABC
14. <i>Green Acres</i>	CBS
15. <i>Don't Eat the Daisies!</i>	NBC
16. <i>Peyton Place 1</i>	ABC
<i>I Dream of Jeannie</i>	NBC
18. <i>McHale's Navy</i>	ABC
19. <i>Honey West</i>	ABC
20. <i>I Spy</i>	NBC
21. The Saturday Night Movie	NBC
<i>Hogan's Heroes</i>	CBS
The Tuesday Night Movie	NBC
24. The Sunday Night Movie	ABC
<i>Peyton Place 2</i>	ABC
26. <i>12 O'Clock High</i>	ABC
<i>My Mother the Car</i>	NBC
28. <i>Gidget</i>	ABC
29. <i>O.K. Crackerby!</i>	ABC
30. <i>My Three Sons</i>	CBS
31. <i>Gomer Pyle, U.S.M.C.</i>	CBS
<i>The Lucy Show</i>	CBS
32. <i>The Farmer's Daughter</i>	ABC
34. <i>The Wackiest Ship in the Army</i>	NBC
35. <i>Hazel</i>	CBS
36. <i>Gilligan's Island</i>	CBS
<i>The Andy Griffith Show</i>	CBS
38. <i>Lost in Space</i>	CBS
39. <i>The Big Valley</i>	ABC
40. The Thursday Night Movie	CBS

Among those watching was Shimon Wincelberg and his family. Daughter Bryan, six years old at the time, later said, "I remember very specifically that my father didn't let us watch the programs he wrote for quite a while, but I do remember us seeing the pilot, and it scared me. And I remember kind of leaving the room and sort of peeking from around a partition from where the room split into another. So, I was peeking around to watch it but also being scared. Zachary Smith was really menacing." (BK-A116)