This is to certify that the
thesis entitled

"SIGNPOST UP AHEAD"?: INTERSECTIONS OF PRINT AND THE TELEVISUAL, NARRATIVE AND THE ARCHIVE IN THE TWILIGHT ZONE

presented by

MICHELE ASHLEY COSTELLO

has been accepted towards fulfillment
of the requirements for the

M.A. degree in ENGLISH

Major Professor's Signature

13 Aug 07

Date

MSU is an affirmative-action, equal-opportunity employer

"SIGNPOST UP AHEAD"?: INTERSECTIONS OF PRINT AND THE TELEVISUAL, NARRATIVE AND THE ARCHIVE IN THE TWILIGHT ZONE

By

Michele Ashley Costello

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of English

2007

ABSTRACT

"SIGNPOST UP AHEAD"?: INTERSECTIONS OF PRINT AND THE TELEVISUAL, NARRATIVE AND THE ARCHIVE IN THE TWILIGHT ZONE

By

Michele Ashley Costello

Originally airing 1959-1964, The Twilight Zone series has become a syndicated staple of American television, long outliving its founder and iconic narrator, Rod Serling. Given its popularity, surprisingly few critics write about the show, and they often *surround* the show (with episode guides, photo archives, and interviews with its creators) rather than analyze it. Through The Twilight Zone series, this project considers the complicated relationship between the televisual and its associated print materials, especially as these converge in expanding narratives from one medium to the next and diverge in their assumptions about the limits of these media to do the work of preservation and representation. This thesis casts The Twilight Zone with and against television and cultural studies' theories of time and narration, including works by Raymond Williams, John Ellis, Mary Ann Doane, and Jacques Derrida.

ACKNOWLEDGEMENTS

I must express my considerable gratitude to Ellen McCallum, whose support has guided (and in many ways, made possible) this thesis and whose encouragement has come at the times it was most needed.

TABLE OF CONTENTS

Introduction: "An Area We Call 'The Twilight Zone'"

In the first issue of Rod Serling's "The Twilight Zone" Magazine, Carol Serling opens her "A Personal Message" with both an "invitation to re-enter the Twilight Zone" and an explication of what, exactly, "the Twilight Zone" might be. Serling draws on a Random House Dictionary definition of the term as well as popular usage to conclude, "as familiar as the phrase is, the meaning is elusive" (3). What was true as Serling wrote that statement, more than 15 years after the last episode of the show left the air, remains true to this day. The Twilight Zone has continued to beckon readers and viewers to enter its realm while remaining oblique about what borders that realm might be contained by. The "enigma" represented by The Twilight Zone has been left to more than just television viewers. For such an oft-cited and popular show, The Twilight Zone has received little critical attention beyond detailed episode guides and behind-the-scenes archiving.[1]

The Twilight Zone and its associated print materials make a number of important interventions in television studies' theories about the relationship(s) between the print and televisual media.[2] The trend in these studies has been to focus on a tight temporal

---

[1] Presnell and McGee note this too, in their preface to A Critical History of Television's "The Twilight Zone," 1959-1964. Like other works, however, their book offers a short introduction to the production of the series with an extended episode guide. For the most part, this book is offered as a corrective to Zicree's popular "The Twilight Zone" Companion.

[2] This paper covers a range of television studies criticism from both American and British television. Understanding that there are important differences between the two and working with the limited resources available on the subject that I am addressing, I have tried to pull the most relevant theories from each body of work while still remaining aware that what I am laying out might be limited only to American television and texts. The differences between American and British television have been laid out in several texts and continue to be of relevance for those working in television studies. John Ellis, one of the main theorists I am working with, refers to his own experience with British television, but spends the bulk of Visible Fictions discussing Hollywood cinema to construct his concept of the "narrative image" (5). Another theorist of concern to this paper, Raymond Williams, delineates between American and British television (mostly in the citing multiple possibilities for the ways that airwaves might be owned and operated) (see especially Chapter 2 in Television). The differences between the two have even contributed to television studies in unexpected ways; Williams developed his concept of "flow" after the disorientation of watching American (as opposed to British) television and attempting to reckon with the considerably greater number of commercial breaks (Williams 85). Some additional essays that complicate and further explicate the relationship between British and American television (and discuss "national" connections to television)

connection between the broadcast of a television show and the production of supplemental material, often to illustrate how these materials do the work of "selling" the show. While the relationship between television shows and their associated print materials has often been cited as a productive, economic relationship, a closer analysis of these materials reveals that they do more than just promote television viewing or encourage the consumption of advertisers' products. These materials can reveal a potential desire to open access to the televisual media or respond to its unavailability. They look to be included in television's storytelling, either by participating in its narratives or by creating alternate narratives that go backstage to "know" television and the production process. The Twilight Zone offers both well-known televisual material and a number of associated print materials that make claims to "belonging" with or to the show; with these factors, the show provides ample material from which to work. Because many of these materials were created later than the show (even more than a decade later, in the case of TZ Magazine), they resist the analysis of being purely promotional and point to larger projects of narrative and preservation.

In describing the relationship between print and televisual material, television studies often employs the concept of an "expanded narrative." Starting with Raymond Williams, writers have considered the boundary of the televisual text fluid. This fluidity (or "flow" in Williams's formation) means that while TV Guide lists a television show as running between 7:00 and 7:30, the show exists within a variety of contexts that exceed or precede these times and that thereby expand the show's story. Writers such as

---

include: John Caughie's "Playing at Being American: Games and Tactics," Michael Curtin's "Media Capitals: Cultural Geographies of Global TV," and Charlotte Brunsdon's "Lifestyling Britian: The 8-9 Slot on British Television." Created in America for American television, The Twilight Zone is also cited as a "worldwide television favorite" and its reception in other countries may differ from what I lay out here (Presnell 26).

Charlotte Brundson, Phillip Drummond, John Ellis, and Jeffrey Sconce take this concept further in considering how a range of materials, including Web sites, toys, regular print publications such as comic books or magazines, and one-time print publications like novels or episode guides forms a particular narrative cohesion.[3] These theories primarily imagine or describe one constantly expanding narrative that moves to include all of the materials associated with a show (in part because critics are unsure where to "draw the line" between the televisual text and the print text). While the materials connected with The Twilight Zone initially confirm theories that print expands the narrative world of a show, they also suggest at least a second narrative (if not more narratives) that does not easily overlap with the narrative introduced by the show. Where the comic book series and TZ Magazine start by making ties to the show's narrative world, TZ Magazine also begins the work of casting back to create narrative about the show itself. This second narrative reveals another "dimension" to the relationship between print and televisual media, one that questions these media's relationships to history (both fictive and "real" histories portrayed by the show, as well as the history of the show itself) and challenges the position of either medium in "doing" the work of the archive. Where print narratives can be considered spatial expansions of the narrative worlds introduced by television, a focus on archive illustrates how these narratives can also be productively thought as

[3] The Twilight Zone is no exception to a trend of multiple non-print or televisual "tie-ins," including a Twilight Zone board game, a pinball machine, action figures, boxer shorts, and even a Disney ride called "Tower of Terror." Though these materials offer more ways of theorizing the relationship between a television show and that which carries its name, the primary focus of my paper is the work between traditional print projects (books, comic books, magazines, etc.) and television. Though the toys, theme park ride, etc. created under The Twilight Zone name are also symptomatic of a significant delay between the creation of the show and "spin-off" materials, I believe that they do not illustrate as clearly The Twilight Zone's intervention in considerations of narrative and archive. The binders featured in TZ Magazine illustrate how these products can be enmeshed in the larger projects of archive and narrative that the print products craft. Where the "tie-in" connects to the print project in this way, I consider them in my project.

temporal expansions or as introducing alternatives to television's narrative temporality. On the one hand, a project like TZ Magazine attempts to keep open the time of The Twilight Zone by offering the opportunity for writers to continue contributing to its narrative world. On the other hand, TZ Magazine primarily looks to the past and back at the glory of the original series, while the series itself heavily considers the future.

Wrapped into these larger theoretical positions, particularly in the study of The Twilight Zone, is the question of how television and print situate the persons they claim to represent. In other words, how do both lived persons and/or their television personas play into the projects of expanding narratives or the work of remembrance and preservation implied in the archive? John Ellis's concept of "star power" provides a starting place for understanding the insistence on and development of Twilight Zone narrative(s) that integrates the body and image of Rod Serling. This repetitious return to Serling's life story and his "death story" reveal the projects of remembrance, loss, and preservation integrated into these narratives.

I. Watching the Cameras Watch: The Twilight Zone on Television

Many of the anxieties about the televisual medium that circulate in the original Twilight Zone series are strangely and complexly presented by the episode "The Obsolete Man." Indicative of the show's self-awareness and its fascination with dictatorial regimes, this episode forces viewers to consider the production of television by "exposing" the camera and by presenting television as a necessary but potentially dangerous medium. This episode illustrates that the future is at stake in the control of the television screen, and it is on the screen, rather than in print, that representation is

"deadly" serious. The Twilight Zone's declaration of the importance of television runs counter to later attempts by print work to control the show's narrative and narrative of the show, and this tension is the primary concern of my project.

"The Obsolete Man" opens with the scene of a room representative "not [of] a future that will be but one that might be" (R. Serling "Obsolete").[4] In this room, Romney Wordsworth, a librarian, is judged "obsolete" by a State that has eliminated the need for books (and as Serling implies, "flesh and mind" men). After insisting on his position as librarian and thereby "choosing" death, Wordsworth chooses his method of death (by bomb and in front of an audience—a request that the State interprets as in front of a television audience, though this is never made clear by Wordsworth).

As Wordsworth awaits his impending death at midnight, a State official known as "The Chancellor" visits him in his home.[5] Wordsworth introduces the recently-installed television camera and lights to both The Chancellor and the audience. These become the tools that will allow him to turn the "episode" around on The Chancellor by trapping him in his apartment and forcing those who have tuned in to see Wordsworth's death see instead the reaction of a State official under the State's force. In this moment, the show collapses the home audience with the suggested, but never portrayed, State audience. The Twilight Zone asks audiences to consider both its role as a viewing audience and the fictive and representative work of television. The show also asks the home audience to consider the "silence" of the State audience, a "silence" that haunts the episode until its end.

---

[4] For a full, written copy of Serling's "intro" and "outro" for each episode, see Marc Zicree's "The Twilight Zone" Companion. "The Obsolete Man" translations are on pgs. 207-10.

[5] The decision to place this scene at midnight is significant considering the show's interests in portraying the collapsed time of the past and present. Midnight is a virtually-absent time, located between yesterday and today (or today and tomorrow).

Approaching death (represented here by the time of midnight), Wordsworth holds his "most valuable possession," the Bible, while the increasingly anxious Chancellor smokes a cigarette. Finally pushed to his limit and scared of death, The Chancellor requests that Wordsworth dismiss him from the room "For the love of God." Wordsworth amicably agrees to do so under that condition, and The Chancellor escapes just as the room is destroyed. In a typical Twilight Zone spin, the next screen shows The Chancellor stepping into the room from the beginning of the episode, faced with his own title of obsolescence due to his cowardly behavior and belief in God. The episode closes with a shot of Serling, who leaves viewers with the analysis: "Any state, any entity, any ideology that fails to recognize the worth, the dignity, the rights of man, that state is obsolete. A case to be filed under 'M' for mankind."

In considering what it means for this episode to represent and engage with the concept of the televisual, I enter The Twilight Zone into a larger realm of television studies, particularly where these studies theorize the time and space of television. Raymond Williams, widely recognized as the first television scholar, sketches out the fundamental problems and possibilities of the television text in Television and in his concept of televisual "flow." In starting with Williams, I recognize that my work runs the all-too-necessary risk of following television scholarship cliché. Few texts proceed without acknowledging Williams's groundbreaking and enabling concept of "flow," a word which continues to challenge theorists trying to stake claims for television as a medium which must be thought fundamentally different from film or print media. This need to "begin again" with Williams fits television scholarship perfectly, creating a body of research and theory caught in the very patterns of repetition and sitcom-like restaging

that it so often comments on.[6] But where sitcoms inevitably pit their characters back at the starting scenario week after week without the benefit of learning from the turmoil of last week's episode, television studies has constantly returned to Williams's work with new insight and purpose.

As Raymond Williams suggests in Television, pinning down the "televisual" text can be complicated for casual viewers and critics writing for print[7]. Williams uses Television to encourage new ways of thinking about and reading television that shift focus from a view of television as an accidental or sudden technology that has wreaked havoc (primarily through its portrayal and supposed encouragement of violence) on an otherwise "innocent" society to a view of television and its programming as products of and participants in ideologies (116, 121).[8] In doing so, he encourages viewers and critics to rethink the "simplistic" and self-evident "nature" of television, including the very pattern and reception of television broadcasting. Williams is useful here for articulating what The Twilight Zone episode only hints at. The television screen and its violence are neither independent of the State or Wordsworth nor are they located in an isolated period or space. Serling's suggestion that this episode is one of many possible futures alludes to an entire branch of decisions and circumstances that have developed as important context to this one particular point. By "exposing" the television cameras, the episode also asks

---

[6] Television scholarship also lives on primarily through anthologies and journals rather than in texts fully written by primary authors, perhaps yet another example of the way that the scholarship has grown to match the medium.

[7] Though television studies contains critiques about whether the intellectual can/does speak for the "everyday" viewer, I do not have the space to argue for that division here. In the case of Twilight Zone print projects, most are done by fans and creators of the show rather than seasoned academics (though some of them also appear here). For a good discussion of the position of "knowing" television taken on by those "in the field," see John Caughie's "Playing at Being American."

[8] John Ellis works at a similar argument in Visible Fictions, dispelling the "myth" that televisions and cinema are "neutral mechanism that convey a truth from the world beyond" to claim that they "work very hard and very subtly to convey an impression of truth" (62).

audiences to consider the televisual as coordinated and controlled, revealing the State's interest in the scene of the death and the multiplicities of work those cameras can do (as Wordsworth takes over their content). The audience is given theoretical access to the mechanisms of television and must think through the complicity of both the supposed audience of the State and its own complicity in what is portrayed on that screen.

In Television, Williams further questions the common assumption that the individual television program is "interrupted" by commercials or news breaks, reminding readers that rarely does the television viewing experience consist of a viewer tuning in at one time in order to catch a single program. He draws on the phrase "watching television" to instead suggest that viewers are actually offered "a planned flow, in which the true series is not the published sequence of programme items but this sequence transformed by the inclusion of another kind of sequence, so that these sequences together compose the real flow, the real 'broadcasting'" (84, 88). In this configuration, "flow" more accurately represents the experience of television as the viewer is caught in an entire series of programming that is complexly related and ultimately manipulated by the network to encourage continuous and extended viewership. "Flow" offers one way of thinking the temporality of television, particularly as Williams focuses on the time of the narrative presented to the viewer by the network. "The Obsolete Man" both works from and with this concept of flow, referring to the series of executions the State has performed for "educational" value and necessarily entering this episode in a larger project of the State's design. In addition to participating in this other fictional programming schedule, the show would have aired in relation to other shows on CBS's schedule and the metatextual analysis of the televisual performed in this episode carries over into

considerations of other work. Serling's discussion of the future(s) also proposes a wide range of factors that must be thought in connection with and as contributing to the televisual, including not only that which is shown but also that which might be shown. Importantly, all of these suggest ways in which the show imagines itself operating within an expanded narrative both in and out of its control.

The episode does not discuss whether the State's audience's viewing of the execution is mandatory or voluntary, but certainly the CBS's audience's participation must be thought as voluntary. Where Williams uncovers power and potential in the concept of flow, later writers in television studies criticize Williams's focus on the one-sided construction of this power. As Lynn Spigel writes in the introduction to Williams's work, "[His] method assumed a viewer who was watching in a chair all night, perceiving this flow of image... It didn't address the fact that people often move in and out of television" (xxvi). Spigel's comment exposes a limit to Williams's theory of the temporality of television, especially as the viewer's time fails to coincide with the narrative time presented by the network or television series, a gap that print can productively mine and fill in (with the viewer/reader's own control). Even without suggesting an active viewership, however, Williams does anticipate the range of texts that these viewers would encounter and need to negotiate, providing a glimpse of the many cautions viewers and writers should take in making claims about the television text and experience. By situating the program in the midst of other scheduled fictional and "news" programs, commercials, in- and out-of-text advertisements, and unscheduled interruptions, Williams hints at the planned and unplanned multiplicity of connections, relationships, and valences that viewers might productively navigate and consider. This

effectively expands the narrative of any one previously-conceived "individual" program to include any number of other coexisting narratives, laying the groundwork for television's displacement—be it within its own medium or in other media as well. Williams work suggests at least two possibilities for this expansion, neither of which he comments on (almost understandably, as the implications become overwhelming and potentially incomprehensible): either the whole of television programming must be thought of and written about as one cohesive narrative spanning the time of television, since it would be next to impossible to claim that any of this programming is written out the context of any other programming; or segments might be thought of as their own narratives with recognized intersections to the narratives of other segments (a more manageable schematic, but one that places considerably more emphasis on the critic's ability to "correctly" delineate "text").[9]

While Williams's concept of the infinitely-expanding televisual text borders on the unmanageable, it also presents nearly infinite possibility that Williams does not discuss. Each repetition of a television show places it in new context and configurations with other televisual materials. In the case of The Twilight Zone, a show run in constant syndication, television proliferation provides an opportunity for work created nearly 50 years ago to reach new audiences and experience different connections to other televisual material. In addition to receiving its own new context, the show provides an added

[9] Which approach to take continues to be a subject of debate in television studies. Whereas most critics tend to adopt the second method, Jane Feuer's important essay "The Concept of Live Television: Ontology as Ideology" provides critique to Williams's construction of the first method, encouraging others to rethink its applicability. Feuer notes that Williams does not dismiss fully with the "segment," but rather that the "segment" is a property of the television text and that "flow" is really "segmentation without closure" (16). She focuses on the manipulation of segmentation and fragmentation in television through her analysis of "live" programming to claim that "an ideology of 'liveness' overcom[es] fragmentation" (17). For examples of Williams's work as a television critic (and how he handles the "overwhelming" text of television in his own work), see Raymond Williams on Television: Selected Writings.

temporal context to the material it joins—a dimension of the "past" in television's otherwise constant "present," a reminder of the present's immediate becoming past, or an opportunity for the past to become present.

"The Obsolete Man" draws attention to these considerations of multiple audiences and temporalities. Collapsing the home CBS audience with the suggested, but never portrayed, State audience, the show leaves both as witness to Wordsworth's death. The CBS audience is introduced to the machines that make the show possible (Wordsworth's show and The Twilight Zone itself) and must occupy the "impossible" position of seeing the cameras and then viewing images through their lenses. The show also suggestively aligns this audience with the audience of another time and space. This episode alludes to the "pastness" of the present CBS audience, as they watch with the members of a possible future's audience the outrageous scene of Wordsworth's death. The show exists temporally in both present and (future's) past and implies relationships to those two contexts.

Given The Twilight Zone series' emphasis on the necessity of sociability (characters are often either indicative or responsible for their worlds, and characters who remain at the fringes are punished), it would not be surprising that the work of television is intended for more than one person.[10] Perhaps rather than one interpretation at any one given point in time, television beckons multiple viewers and interpretations at many

[10] An example of the show's willingness to punish characters for not being social is seen in "Time Enough at Last." Another bookish character played by Meredith Burgess (Wordsworth in "The Obsolete Man") spends the bulk of the episode in a bank vault so that he can read in peace. When a nuclear bomb destroys the world, he is the only one left standing. Whereas he is seemingly given all the time in the world to read alone, his glasses soon break, rendering him alone without the ability to continue reading and sufficiently punishing him for withdrawing from the world.

points in time. What would be impossible work for one actually requires a community, just as a community must be recognized as responsible for the creation of television.

The end of Williams's Television does much in exposing the reasoning behind Williams's desire to write such a book and engage with such a medium. Heavily concerned with the social change that television might allow for, Williams offers in his final pages a preview of the new technologies that he anticipates will develop from and in response to the technology that allowed for television in the first half of the twentieth-century. Though he still imagines promise for television as a "people's medium," he also recognizes that corporations and nations have been able to take control of the medium for their own purposes and suggests that readers need to take control of these emerging media, as these media "are the contemporary tools of the long revolution towards an educated and participatory democracy, and of the recovery of effective communication in complex urban and industrial societies" (Williams 138, 145).

This episode of The Twilight Zone also engages in a similar concern about the power and control of and through television. Routinely, The Twilight Zone characters adapt to surprising situations and work within the logic of the episode to the best of their ability. Formulaically, the show introduces "ordinary" characters whose lives are turned around in the course of an "ordinary" day, as something "extraordinary" happens to them (they are transported to the past or future, for example). In "The Obsolete Man," Wordsworth follows through on his part of this established pattern, coping with the situation by adapting to the logic of the State. He turns his televised execution on the State itself, humiliating its official with the use of its own camera. Wordsworth participates in the creation of televisual material, restaging the show albeit through the

equipment of the State. Wordsworth succeeds in a sense (one that the audience enjoys), even as the episode ends on an ironic, rather than redemptive, note. Wordsworth still dies and the overall structure of the State remains relatively intact. With enough exaggeration, one might assume that the entire State could be collapsed in such a way (one official at a time), but more realistically, it is another man who suffers for the name of the State and the television meant for his fellow men. Wordsworth perhaps most closely embodies Williams's belief that television can be both a socially progressive medium and one used by the people rather than large controlling bodies (be they states or companies). Like Williams, The Twilight Zone calls for control of this medium immediately, threatening possible future uses and control of television.

Wordsworth dies at end of the episode, but the options for a different ending are limited by the show. Instead of fighting the State through the medium of television, his primary alternative is to use the "obsolete" medium of books. Through an analysis of this dichotomy, The Twilight Zone lays out what is at stake in a relationship between print and televisual media. In a number of ways, Serling unabashedly aligns Wordsworth with print media in the episode. Along with the obvious implications of his allegorical name, Wordsworth's status as a "flesh and mind" man is tied to his status as a man of books; his insistence on God ties him back to that most obsolete book of all. Wordsworth's "messiness" develops into a larger thread over the episode as well. He both doesn't "fit" into the ultimate logic of the State and doesn't maintain the appropriate order for a State so highly wrapped up in classifications, clarifications, and labels; Wordsworth tells The Chancellor, "I don't fit your formulae." When cameras meet Wordsworth at his home,

the viewer sees books sprawled haphazardly on bookshelves and covering almost every surface of the home.

The episode and more unusually, Serling's intro, does not as obviously insist on the State's alignment with television.[11] Along with The Chancellor's intrusion into Wordsworth's home space comes the intrusion of the television camera. Though Wordsworth requests an audience for his death, the State insists that this audience be a televised one (it claims that the condemned should be isolated, providing yet another reason that no one comes to The Chancellor's aid when he is endangered). The episode repeats again the State's use of television for executions, creating educational (and no doubt, useful,) programming for the presumably silent "masses." While the opening sequence of the episode features a crowd standing around and waiting for The Chancellor's judgment, the final sequence features this crowd moaning and absorbing The Chancellor's body (it is unclear what the crowd plans to do with him once they have covered him).[12] This crowd has been give voice only after Wordsworth has regained control of the television cameras. The implied passivity (or later, activity) of the audience is most dangerous in this episode—the audience at home is called to feel uncomfortable with both its silence and its first attempts to speak. At best, the episode closes with the grim satisfaction that the crowd has been turned against The Chancellor.

The link between the state and television is undoubtedly present but not allegorically referenced by Serling in this episode; here, Serling seems determined to let

---

[11] Additionally, both Zicree's and Presnell and McGee's episode guides (the two most highly regarded guides in Twilight Zone scholarship) gloss over the show's portrayal of television in this episode. They do not even mention the television cameras, on omission characteristic of their focus on the production of the show rather than an analysis of the show itself.

[12] The controversy surrounding the director's decision to include this "moaning" crowd is covered in "The Twilight Zone" Companion's summary of this episode.

the viewer sort out the "trouble" of television the show introduces, without simplifying the matter in his opening and closing narration. This omission can also be read as Serling's encouragement of searching beyond the boundary of the title screen for resolution or further consideration of the episode's complexities. Other episodes within the series offered this opportunity by confronting the connection between dictatorships and the televisual medium. Importantly, one such episode aired earlier in the same season as "The Obsolete Man." In allowing for the chance to "read backward" into the series, Serling and the writers behind The Twilight Zone suggest a literacy of television that privileges a disorder of time (one also referenced in the multiple futures of "The Obsolete Man"). "The Eye of the Beholder," one of the show's most frequently parodied episodes, questions strongly the audience's conception of and emphasis on beauty when a twist at the end of the show reveals that the woman the audience would find attractive is deemed unattractive by the world in which she lives. Beauty is not only measured by a different standard but also is necessary for life in the episode's world. Importantly, as the woman runs out of the room and down a hospital corridor (horrified by the failure of her surgery and her life of condemned ugliness), she runs past multiple television screens, all featuring the face of the dictator, all harassing her.

In these episodes, the extensive control of the State and its heavy influence on the worlds that the episodes portray is expressed through the image of the television camera or screen.[13] At the same time, the series does recognize some "legitimate" educational value in those screens and cameras, using the medium of television to warn against its

[13] Famously, this is an Orwellian representation of the power of television. Anna McCarthy works against this concept in her photography projects, which she argues "exposes the inapplicability of the Orwellian imaginings of the public TV screen as a technology of control that standardizes places and subjects" (188). See her argument in "Rhythms of the Reception Area."

potential misuses and what would seem to be some totalitarian potential (echoing Williams's concern about the power and influence of flow in Television). In Dimensions Behind *The Twilight Zone*, Stewart T. Stanyard and those he interviews in connection to the show make continuous reference to the show's respect of the viewer's intelligence (2-3, 258 are only two examples). Both the show and its surrounding materials implicitly acknowledge some of television criticism's discussions of the struggle over and representation of television. The Twilight Zone portrays television in a way that suggests the masses can be manipulated, as they passively await the next lesson from the ruling body. But the individual is called in contradiction to this—Wordsworth must do what the masses will not. He must break the ranks of the crowd to save it and give it voice (employing individuality for the potential of sociability). In "The Obsolete Man," television also stands in for the perception of a false "order"; the State (and implicitly television) contrast Wordsworth's messiness, providing public execution in the routine of a daily television viewing schedule. The episode, in casting a television audience that is never seen, further makes messy the distinction between the television audience on television and the television audience at home.

During the "Golden Age" of television in which The Twilight Zone aired, that "science fiction" show was not only the format for expressing concerns about the place and use of television. As Lynn Spigel writes in "Television in the Family Circle," "The idea of [television as] 'technology out of control' was constantly repeated as the language of horror and science fiction invaded discussions of everyday life" (81). Spigel notes that these discussions took place in men's magazines, print advertisements for television sets, in addition to the expected format of print science fiction. Even Serling's one-time

friend and contributor to The Twilight Zone, Ray Bradbury, expressed doubts about any positivity stemming from this new technology in stories such as, "The Veldt."

With others speculating about the role of television, it is unsurprising that The Twilight Zone would want to comment on its own medium. Based on his own expression through this medium, however, it is surprising that Serling would continue to link "regimes" to television's extended use. Television is undoubtedly a complicated and powerful medium in this formation, a medium that must be considered repeatedly and with caution. Given that the The Twilight Zone often presents the death of "bookish" characters, the show suggests there is no return to a "happy" day of print. While Serling's monologue is careful to speculate that "The Obsolete Man" shows only one possible future, the by-then familiar pattern of new technology replacing "obsolete" technology seems especially poignant when print and televisual material are at stake and given the remarkable destruction of WWII. Not only does Wordsworth die on television, but he dies by bomb (a connection the show and its viewers cannot ignore). Indeed, in "The Obsolete Man," television has an undeniable link to death (and a repetition of that death, as it has been used for that purpose before). With that same medium, however, Wordsworth takes advantage of the witnessing and call to remembrance television can simultaneously offer. The episode touches many audiences at once, including an audience that is always "before" and potentially the cause or cure to this future. With the show's syndication, many audiences are called to remember both Wordsworth and the victims of other regimes.

The State (or a similar fiction) appears many times in The Twilight Zone in slightly different configurations, revealing yet another investment the show has in

proscribing the use of the television medium. Collapsing totalitarianism and dictatorships and often the various details of the perceived communist threat of the 50s and 60s with the then recently-lived Nazi threat of WWII, the show repetitively features a controlling regime that is undoubtedly condemned by the show (and implicitly by its audience as well). Though "out of this world" staples such as aliens, magical powers, and spaceships regularly played a role in the series, it is the return to the condition and condemnation of war (and WWII in particular) that characterizes the show so strongly. Interviewed for a book about the production of The Twilight Zone, show writer Earl Hammer Jr., described both Serling and the show as "mak[ing] statements about social injustice, and [Serling] was particularly fond of bringing the Nazis to their knees. And often these scripts would have an anti-Nazi flavor" (Stanyard 156).

While the regular appearance of Nazis and other war criminals help support allegations that the show presents its tales in too-strict of "black and white" terms, they also arrive seriously as specters from an all-too-recent past.[14] And this helps illustrate one of The Twilight Zone's positions on the use and role of television. Television, a medium characterized as for "children and morons" (in the show's words), is also a medium that can respond in part with and to the repetition of history. It considers how audiences are asked to "see" history (as always represented and never "as is or was") and use technology, and how new technologies reframe or expose "old" problems. Along

[14] In "He's Alive," an episode in which a young uniformed man preaches hate of minorities in the streets and lecture halls, The Twilight Zone resurrects Hitler from the "darkness" as the influence for the young man at the center of the episode (Other episodes which enact or reenact scenes and characters from WWII include "Judgment Night," "The Purple Testament," "King Nine Will Not Return," "Deaths-Head Revisited," "A Quality of Mercy," and "The Encounter."). The episode deals centrally concerns the repetition of history with the literal repetition of Hitler's image and ideas. Against the characters' insistence that "it can't happen again," Serling closes his final narration with the phrase, "We keep him alive." And aside from keeping him alive to knock him down again in another piece, Serling and the other writers of the show seem interested in using the show to consider alternate histories; the shadows of The Twilight Zone become the very shadows that harbor both Hitler and history.

with this, television seems uniquely capable of "thinking" temporality—past as present, present as fleeting, science fiction future as present, repetition in which to cycle again. With the show's assurance that television is suited for these tasks, what work might be left for print? How do the variety of materials surrounding the show contribute to the show's concerns? What relationship do these materials claim to the show after the show's relative dismissal of their medium?

II. Reading (/) Television: Narrative in Multiple Media

The necessity (and necessary danger) of television that The Twilight Zone presents in its episodes and themes runs counter to a productive establishment of narrative congruity between print and televisual materials suggested by television studies and the print materials surrounding The Twilight Zone. Where Williams successfully troubled the narrative cohesion of any one individual program by noting that programs are inextricably linked to other televisual "texts," other television critics have wondered what to do with the print materials that obviously connect to television but exceed the boundaries of the television screen. Anthologies such as Regarding Television address these materials primarily as a way of further describing the "target audience" of a show (cookbooks, for example, point to an actively courted female audience) or claiming these texts were a way to supplement the television experience, already both temporally and spatially fragmented. But though the anthology briefly considers these materials, they

often remain at the "margins" of the text, relegated to footnotes or without an in-depth analysis.[15]

John Ellis's description of the "narrative image" in Visible Fictions establishes precedent for such an analysis between print and televisual materials, though Ellis goes to great lengths to write "narrative image" as a uniquely filmic concept.[16] "Narrative image" provides a theoretical structure for moving between print and visual media that occupy the same "narrative world" and lays out a temporality for this type movement that other critics in television studies have flirted with (but rarely acknowledge debt to Ellis for creating).[17]

Ellis's configuration of "narrative image" is a marketing term. He writes, "An idea of the film is widely circulated and promoted, an idea which can be called the 'narrative image' of the film, the cinema industry's anticipatory reply to the question 'what is this film like?' If anything is bought at the box office that is already known by the audience, it is this narrative image" (30). The narrative image "occurs in a number of media" and circulates primarily outside of cinemas (31, 36). Ellis insists on the "incompleteness" of this narrative image, as its enigma entices the viewer to see the film

---

[15] Three chapters in particular stand out in relation to this topic. See Charlotte Brunsdon's "*Crossroads*: Notes on a Soap Opera," Tanya Modleski's "The Rhythms of Reception" and Robert C. Allen's "On Reading Soaps: A Semiotic Primer."

[16] Like Ellis, many writers go to great and necessary lengths separating film studies from television studies for a variety of purposes and reasons. For some excellent writing on the differences between the two, see Lynne Joyrich's Re-Viewing Reception, especially pg. 14-39 (deals with the split between a female-gendered television audience and a male-gendered film audience) or Ann Kaplan's Introduction to Regarding Television (deals with the necessity of a non-communications approach to television and necessary considerations for developing a field of television studies).

[17] Ellis returned to these concepts in the later work Seeing Things. Though this book focuses more heavily on television, it does so more to discuss the historical nature of programming decisions and to identify eras of television rather than to focus on the narrative work of television. When he does discuss narrative, many of his positions remain the same, including the claim that television favors a program's "newness"—articulating in another formation television's fleeting presence as negative (163). Ellis considers "spin-off" materials, but unsurprisingly as products to sell the brand of a show (166-7). Ellis defends in that book many of the claims I am arguing against.

for completion—a completion that the film will never really can or will provide.[18] While Ellis stresses cinema's inability to complete the "narrative image," he overlooks the potential for the viewer to gain narrative conclusion through other means. He also overlooks the potential uses of narrative image outside of generating the type of interest in a film that directly results in ticket sales.

Though The Twilight Zone show does not itself comment on the type of television studies that Ellis lays out here, the print materials surrounding the show respond to some of the limits of his theory. Ellis claims that television comes closest to the "narrative image" in its title sequence, which provides the "enigma" that each successive episode will purport to solve. When Ellis brushes aside television's participation in this system, he ignores the broad ways in which television's narrative image can extend to print. *The Twilight Zone* Magazine was not only able to provide the type of narrative image Ellis discusses here for the show, but was able to produce a narrative image years after the show was originally aired. This delay between publication and broadcast challenges any assumption that this narrative image is solely for promotional purposes. It also cements the connection between Serling and the show that Ellis's theory would be prone to dismiss. With no show left to promote (especially as those involved with the magazine had no financial interest in the success of the show's syndication), TZ Magazine attempted to offer a way to hold on to the show and get behind its success, shifting focus from the diegesis of the show to its literal narration. By crafting it own narrative in which the show was achieved against all odds (or could

[18] Ellis writes that "each film is in some way unable to provide a full resolution of its basic enigma, although each works as a satisfying narrative," in part because the film is unwilling to move away from a safe ideological position or attitude (Visible 79, 81). An additional reason behind cinema's inability or unwillingness to complete the narrative image is that its "enigma" is often the concern about or inaccessibility of women's sexuality from a male perspective (67).

accomplish what no other show could) and by focusing on the person and story of Rod Serling, TZ Magazine begins a story that the series itself must answer to or complete. The magazine worked to provide new enjoyment and appreciation of a television show from the past—in the then present form of print publication.

Ellis reveals a vexed relationship to his own concept of the narrative image, perhaps most clearly expressed in his discussion of "star power" as a common feature of a filmic narrative image. Like narrative images, "Stars are incomplete images outside the cinema: the performance of the film is the moment of completion of images in subsidiary circulation, in newspapers, fanzines, etc." (91). In some ways, stars develop their own narrative potential through this structure, where the film again provides the opportunity for completion when viewers can see the star "as a whole," as opposed to the discontinuous form of exposure that audiences otherwise become introduced to star through (as they learn small bits about the stars from interviews, see the star's image but not voice in a magazine, or hear the star's voice but without image on radio, for example) (99).[19] With The Twilight Zone, Rod Serling has become as much a part of the "success" of the show as any particular episode, mostly because of the work done in print in the years following the show and because of his influence in the backstage work of the show (as head writer and in charge of many hiring decisions). Deliberately, the print materials around the show have emphasized his role, attributing to him much of the show's "brilliance."

Ellis claims that television presents the television personality (instead of a star), or someone "who is famous for being famous" (107). These "personalities" are the opposite

[19] The effects of the star's filmic performance can have different effects depending on the gender of the star, as female stars are more likely to become objects of desire or be plagued with additional narratives of "enigma" (99-102).

of "stars"—"agreeable voids rather than sites of conflicting meanings." The "opposition" between television and cinema also become apparent in the "simplistic" form of television's narrative image; the closest television comes to achieving this in Ellis's words is through the title sequence, which "integrates shots from the individual programme in a highly enigmatic or incoherent way" (120). What little "enigma" television does provide is not discussed widely in "other" media. Though a newspaper or radio show might feature a television show the day before or of the day that it airs, Ellis claims that this discussion drops immediately after the show is seen—no thought is given to it again (123).

The Twilight Zone illustrates several failures of Ellis's theory. While Serling was not featured in the title sequence of the show, his narrated introductions and conclusions are just as emblematic (if not more than) the show's theme song and special-effects-laden beginning (the multiple parodies of Serling's "character" can attest to this). Because he and these title sequences were the consecutively repeated features of the show, it would be difficult to separate one from the other. The print projects which have undoubtedly swayed many viewers' considerations of the show have inextricably linked the show's success to Serling's own triumph over the television medium.

Ellis clearly privileges the "complexity" (and seemingly, the difficulty) of film in comparison to the "simplicity" of television. Whereas he imagines stars as integral parts of cinema's "enigma," television is too simple to accommodate "enigma" fruitfully—problems/complexities instead become "incoherent" when handled in this medium. Ellis further discounts television's potential to generate stars with any level of narrative complexity; they are either "voids" or too tied to any one role. Revealed in Ellis's

discussion of star image is a telling explication of the relationship between print and visual media. Though Ellis does not frame his discussion directly as such, he more deeply considers the role of print in creating "stars" than in creating "narrative images." Ellis again emphasizes the "incompleteness" of the star's presence in print, writing that the star image constructing the paradox (revealed more clearly in print) that the star is both ordinary and extraordinary (96).

Motivating Ellis throughout this text is the assumption that the novel has been replaced by cinema and that television will probably be the next medium for this familiar structuring of characters and story (64). Though he claims not to subscribe to this belief, he does insist that cinema has adopted certain aspects of the novel. Ellis further privileges cinema's relationship to print by framing print as now a supplement to cinema, albeit a necessary and important one. By cutting off television's access to print (and ignoring that what he claims is true of cinema can also be applied to television), Ellis seems to ensure (and reassure) that television is not the true heir to narrative strategies and "complexities" enjoyed by cinema and the novel. In "The Obsolete Man" episode, The Twilight Zone suggests both the dangers and potential gains from such a model of "succession" (though clearly an exaggerated version of that model), illustrating the absurdity of clean break between print and television (or another other media) and the simultaneous absurdity of a strict adherence to print for all time. At the same time, the episode privileges the complexity of Wordsworth's situation and the enigmatic nature of television itself.

Aside from what becomes an obvious bias *against* television in the text (including Ellis's need to reassure the reader that television has *not* replaced cinema, despite popular

rumor), Ellis does introduce useful theories of temporality associated with narrative image in cinema and, more limitedly, in television that afford readers the chance to reconsider the initial structure and description of narrative image. In setting up narrative image as the "selling point," Ellis has to focus on the narrative image's construction *prior to* or *during* the period in which the film is shown at theatres. Ellis acknowledges that viewers do not "purchase" television in the same way that they "purchase" film and accordingly, his description of the "work" of narrative image drops off when he discusses film on television. He does not address what happens to or what might be made of the narrative image *after* the film has left theatres (what role, for example, does viewer-initiated discussion of the film serve when the film is no longer available for consumption?). One of Ellis's stumbling blocks in adapting his concept of the narrative image for television is that the constant production of television does not allow for the same "prior to" and television, offering only a "during": "[T]he television performer appears in subsidiary forms of circulation (newspapers, magazines) mostly during the time that the series of performances is being broadcast" (106). Ellis seems uninterested in what might be made of television's "casting back" or engagement with other genres, enigmas, or star narratives, noting only that television is caught in its own patterns of repetition that seem to trap it in a continuous present that cuts off any closure, certainly a negative feature to Ellis.

Television studies, in discussing the range of materials that is developed or proliferated in connection to a whole, often adopts Ellis's approach of focusing on these materials as "simultaneous" enhancements or expansions to a series. In the recent anthology Television After TV, several essays discuss these materials in new and

complicated ways.[20] For example, Jeffrey Sconce's essay "What If?" points to the expanded narrative worlds of television and the chances that audiences have to inhabit the same narrative spaces as the characters they watch and learn so much about. Sconce writes that this *seems* to be a particularly recent trend, claiming that in the last two decades, television "has discovered that the cultivation of its story worlds (diegesis) is as crucial an element in its success as storytelling. What television lacks in spectacle and narrative constraints, it makes up for in depth and duration of character relations, diegetic expansion and audience investment" (95). While television viewers are just catching on, Sconce points out that readers of comic books have been involved this level of dedication and participation for decades. As the narrative world of television shows expands, series tend to become increasingly complex, a complexity made possible by the "other media" of Web sites, books, fanzines, etc. and more targeted audience-bases (95-6). Rather than just read this as evidence of the "complexity" of later television texts, this might be a response to the recognition that television as a medium is particularly complex and evidence of a literacy of television that requires the participation of many viewers in analyzing the text.

---

[20] In one essay, John Caldwell considers the importance of audience interaction in conceptions of new shows and plans for syndication, charting out new "visions" of television. He is concerned with "rhetorical shift from talking about productions as 'programs' to talking about them as 'content'," seemingly another re-formation of Williams's push "outward" (Caldwell 49). Though Caldwell takes Ellis's approach in discussing these from a consumerist perspective, he does so with new technologies. Using Dawson's Creek as an example of an effective "repackaging" of content, Caldwell highlights the show's official Web site (Dawsonscreek.com) and its use of "backstory elaboration" to further involve viewers/readers in the "off-air time" (52).[20] The ability to sort through the "private lives" of characters gives viewers/readers an "augmentation [that] thereby enables viewers to live vicariously in a constructed diegetic world and space outside of the show" (52). Caldwell discusses this site as extending the narrative world beyond the scope of the individual episode, but he does not talk about how this merchandising works outside of the viewer's purchase of it or what happens to the narrative world supported and extended by the merchandise once the series itself goes "off-air." Like Ellis, Caldwell also approaches this issue from the level of control producers of the "product" exert over the fan base, imagining a model for expansion that effectively allows for expanded opportunity to purchase.

Sconce points to one of the earliest examples of a dedicated fandom, the by-now-notorious "trekkers" of the Star Trek series, as an example of fans who have "appropriated the raw materials of the original series and elaborated them into a more extensive narrative universe" (99). While the trekkers have been doing this work for decades, they have also had the benefit of long-running and successful sequels to the original Star Trek. In fact, much of the success of these shows is owed to Trekkers' participation in keeping the multiple series on the air and their contribution of original teleplays encouraged and aired by the series' creators.[21] By comparison, The Twilight Zone has been remade twice, and these remakes have failed within the first few seasons. The Twilight Zone fans have not rallied to support the continuation of the series in the same way that trekkers have, and they have quite possibly even contributed to the failure of these shows by quickly dismissing them (citing a lack of the "magic" of the original series). These fans continue to return to the original series for inspiration (never did TZ Magazine feature scripts from a new show), and their work is often accordingly oriented toward the preservation of this past rather than the creation of a future for the show.

Characterized as an "anthology" television show, the original Twilight Zone series had little continuity between episodes and featured individual episodes that established their own "insular narratives." Though a few actors and actresses played more than one character over the course of the entire series, the characters from one episode never interacted with the characters from another episode. On the surface the show does

[21] Just as notorious as the trekkers themselves are the forms of fan fiction they have created, including "slash" fiction that sexually features the Star Trek characters. To the extent that The Twilight Zone fans have extended the narrative world of the show, they have resisted portraying the "character" of Rod Serling in this way, perhaps because of their inability to separate the "character" of Rod Serling from the lived person. For two chapters that consider the trend of Star Trek fan fiction, see Henry Jenkins's Fans, Bloggers, and Gamers: Exploring Participatory Culture.

not demonstrate the same level of complexity (between episodes) that is characteristic of the contemporary series that Sconce discusses (often defined in terms of the "sitcom"), though The Twilight Zone made for a great fit with the comic book format. By the second aired season of The Twilight Zone in 1961, the show had already successfully crossed over from the televisual medium to comic books in a print series that lasted for over two decades (well beyond the original airing of the series) and over 90 issues (Presnell 18, "Comic Vine"). The comic stuck to a strange connection with the original show, featuring adaptations of some episodes and entirely original issues based on stories outside of the series' scope. Though not all of the issues made a direct claim to the show in terms of their content, the comic book did share a title with the show in addition to a claim of Serling's approval (evidenced by the black and white photographs of Serling which graced each cover).[22] This would be the first of at least two print projects to make appeals to the image and name of Rod Serling in order to "legitimize" their connection to the show. As the show's narrative expanded in these print projects, so too did a narrative of Rod Serling—creating texts in which the two were virtually one and the same (or even where Serling's image and name would subordinate that of the show).

As an anthology show, The Twilight Zone had a main narrative thread of narrative itself. Scholars Presnell and McGee remind readers of their guide to the show, "The *story* was the thing" (7). And that main "story" consisted of Rod Serling sharing tales from "another dimension" with the audience. The show's narrator and central figure, Rod Serling became the point of access that the audience necessarily had to pass through in order to get to the show (and to the comics, and later, to the magazine). With

[22] The comic book series was originally published by Dell Comics, but after only a few issues, publication was taken over by Gold Key comics (Shaw par. 3). For a comprehensive image gallery of the Dell and Gold Key covers, see "Grand Comic Book Database."

this premise, the narrative world of The Twilight Zone could seemingly be infinitely expanded, a possibility realized by the early introduction of the "spin-off" comic book. By sharing the "title" sequence of the original show and prominently featuring Serling's image as a type of "key" that provided access to the world of The Twilight Zone (recognized and discussed now as a form of branding or "tie-in"), the comic book could lay claim to the same "world" as the series. Though Ellis's dismisses the complexity of (a portion of) the narrative image of the title sequence, The Twilight Zone's title sequence provided enough fodder to allow for other stories. In this way, the show did seem to invite a print expansion of its narrative world.

The thread of storytelling was the only cohesion between the episodes (or issues, or episodes and issues, depending on how viewers/readers imagined the links between the show and the comic book at this time) formally introduced by the television show. The show's viewers (and to some extent, the show's creators) played a large role in expanding its narrative world and were willing to participate in any way they could. Just as the comic book developed early in the show's airing, so too did stories flood in from viewers eager to develop the show. When Serling solicited submissions and writers for the first season, the Twilight Zone staff received 14,000 scripted entries within a period of five days (16). While none of these submissions ultimately made it to air, it became clear to both CBS (who held 50 percent stake in the show) and Serling (who held the other 50 percent stake) that the public was both highly interested in the show and willing to play a part in its creation. This level of viewer interaction lasted well into the first season, where at one point, CBS received 6,000 pieces of fan mail in 18 hours (17).

These early attempts by viewers and writers to become participants in the show's creation are only some of many examples of such eagerness during both the original run of the show and its life in syndication. The number of submissions and CBS's rejection of them all expose the limitations of print and televisual media. While these writers all had access to print, they expressed desire to create the show from the televisual side. At the same time, this medium was closed off from them because television production is owned by a few companies. In this sense, print is a more egalitarian medium, but not necessarily the medium of choice by those willing and desirous of contributing to the show's narrative world. In giving Wordsworth the only option of television (and closing down the option of altering his world through print), the series tells viewers that television is the effective medium of change.

III. Bound to Remember: TZ Magazine and the Archival Project

Much of the "expanded narrative" that has occurred in print work on The Twilight Zone has been an attempt to craft a story about the production of the show. This story, as a second narrative, does not easily overlap with the narrative world created by the show. Texts such as *The Twilight Zone* Companion, A Critical History of Television's *The Twilight Zone*, and Dimensions Behind *The Twilight Zone* have "stalled" at the show and crafted their own narrative through the meticulous listing of actor's appearances (and later successes), cross-referencing episodes by director, actor, and writer, offering new interviews with largely the same cast of people associated with the show and Rod's life, and organizing episodes by themes and social issues.[23] Taken together, this information

[23] Even the story of filming Twilight Zone: The Movie has it own adherents and narrators, as the film was notoriously plagued by the accidental death of three cast members during the filming and the director was charged with homicide. For accounts, see, "The Twilight Zone of Contemporary Hollywood Production"

becomes a tantalizing and somewhat exaggerated story with the somewhat exaggerated person and character of Rod Serling at its center. In presenting this story as such, I separate that which claims to criticize or analyze the show and that which participates in developing its mythology.[24]

In brief, the story crafted and repeated by these Twilight Zone guides is the following: Rod Serling wins a writing contest that sends him to New York and allows him to fully believe in his potential as a writer. His ability to write quickly propels his success, as he is one of the only television anthology writers in the 50s who is supported by his television writing work. Serling, already with some notoriety for his work on Playhouse 90 and popular teleplays, pitches the concept of The Twilight Zone to CBS executives, who put Serling in charge of the project. Serling, though not the original choice for narrator, is thrown into that role as well, solidifying the connection between his image and the show. Serling exacts creative control over the series with a core group of writers and producers and with the ability to attract up-and-coming talent such as Robert Redford, Dennis Hopper, and most famously, William Shatner. When the series is expanded to one-hour episodes from the "regular" half-hour episodes of the first three seasons, Serling becomes worn out and the show is never the same again. Serling and crew are somewhat relieved when the show is not picked up for sixth season, as the "magic" has been lost (the "magic" that remains inexplicable in all of these supplemental

---

by Charles S. Tashiro, Special Effects: Disaster at Twilight Zone : The Tragedy and the Trial by Ron Labrecque, and Outrageous Conduct: Art, Ego, and the Twilight Zone Case by Stephen Farber and Marc Green.

[24] In separating the "story" as such, I do not claim that it is any less important to thinking about The Twilight Zone's place in televisual or print media. I merely point to a tendency in Twilight Zone scholarship to rely on this story of lieu of criticism. An example of this can be seen in Peter Wolfe's In The Zone: The Twilight World of Rod Serling. In the Introduction to his book (a project described as "a thematic, artistic, and technical analysis" of the show), he writes, "Justifying the analysis is the truth that *The Twilight Zone* was the best art-directed show in TV history and one of the most influential" (1).

texts but is often attributed to the black and white medium of the show, its excellent writing, and the presence of Rod Serling). In retrospect, the show is praised for its originality, creativity, and social activism. The lost "magic" cannot be (and presumably will never be) captured by later attempts to revive the show, in part (perhaps) because the show's founder dies on an operating table at the young age of 50. In this legend, the show is Rod's and Rod belongs to television (he has even been dubbed "television's last angry man"). He never achieved much writing success outside of that medium.

Of the variety of print materials that has been built around (and in) The Twilight Zone, one of the most curious and challenging of these has been Rod Serling's *The Twilight Zone* Magazine. Not as well-preserved as The Twilight Zone comic books, TZMagazine is often mentioned but hardly discussed in what scholarship does surround the television show.[25] The magazine began its run in April 1981 with monthly publication and eventually ceased in 1989 after spending several years publishing bimonthly. The title of the magazine is itself revealing of its investment in Rod Serling—there would have been no other Twilight Zone with which to confuse Rod Serling's when the magazine chose this title. Both the Twilight Zone: The Movie and the second incarnation of The Twilight Zone series would be realized during the magazine's run. The inclusion of Rod Serling's name was further odd in that Serling was not alive to grant permission for the magazine (this was assumed by his wife). Additionally, the magazine included relics of The Twilight Zone television series (such as original scripts by the show's writers), but it was primarily organized around fiction from writers who had little connection to the show or Rod Serling.

[25] Though my interest in the magazine in its relationship to the show and the "story" that has grown to circulate around it, the nearly decade of TZMagazine issues are surrounded by such a derth of information that they would be deserving of their own project.

In her "Personal Message," Carol Serling frames the magazine as an extension of the "dimension" introduced by the television series. She invites readers to journey back into its "wondrous land" and claims the stories that are introduced in the magazine as following the tradition of "high standards" established by her husband for the series (C. Serling 3). While new stories filled the "void" of the Twilight Zone, TZ Magazine continued to also draw on the original show and Rod Serling's life. TZ Magazine contributes to and imagines the narrative space of the television series, especially as it casts the series backward while simultaneously aiming to "preserve it." This print material negotiates the presence of Rod Serling in this project of preservation, as nostalgia for the show becomes nostalgia for the person of Rod Serling. In both instances, the magazine looks to handle loss through early attempts at a printed and ongoing archive, which seem to depart from its initial intent to expand the narrative world of the show.

Although Rod Serling was the only continuous "personality" on The Twilight Zone, more than just his opening and closing narrations have been included in the story of his participation. TZ Magazine draws on that story of his life and the memory of his person as an almost compulsive necessity. Because Serling had sold the rights to the show back to CBS before the show reached any regular syndication, when Rod died, Carol Serling had no control over how CBS handled or licensed the show. As Associate Publisher of the magazine, however, she was able to lend his name (which at that point was also her name) "personally." And, the inclusion in that title, Rod Serling's "The Twilight Zone" Magazine, was one method of reclaiming the show from CBS, at least in the trajectory of memory the magazine offered readers.

Rod Serling appeared many times in even the first issue of TZ Magazine, including in Carol's opening message (and implicitly in her blessing the magazine with her approval, involvement, and access to Rod's scripts), in a collage article about Rod written by Carol and Marc Scott Zicree, in the inclusion of an original script from an episode written by Rod ("Time Enough at Last"), and even in an advertisement for a writing contest sponsored by TZ Magazine. The advertisement is the most curious of these pieces as it is laden with the prospect of memory and the association of Rod Serling's life as central to the "story" of The Twilight Zone.[26] Underneath the title "Announcing TZ's $2000 Story Contest" is a short summary laying out Rod Serling's history as a writer in considerably lengthy detail, given its placement on the page (and that it interrupts the title and the specifics of the contest) (52). The advertisement goes on to announce that "In Rod Serling's memory," Rod Serling's "The Twilight Zone" Magazine will award three prizes for work by a previously unpublished writer. Additionally, this work will be published in "TZ's First Anniversary Issue—April 1982" (52). It is not necessarily odd that the magazine would sponsor a contest in Rod's name, but the inclusion of Serling's life story on the announcement and the suggestion that this contest stems from his encouragement of other writers creates an odd invitation to both *be* ([the winner] as) Rod (was), be a writer contributing to The Twilight Zone (as Rod also was), and support his memory.

[26] Though the writing contest was announced in the first issue (April), the winners would not be published for a year, so that the winners could be published in the anniversary issue of the magazine. Both assuming the success of the magazine through a year and implicitly suggesting the first of many anniversaries, the decision to publish these pieces in an "anniversary" issue after the advertisement has already been heavily saturated with Serling's memory seems another way to tie in a remembrance of his life. This move also heavily suggests Carol Serling's involvement, as "anniversary" has that all-too-common association of wedding anniversary; this new anniversary suggests already an anniversary of remembrance rather than the celebration of a new formation.

In this framing the contest in this way, the magazine suggests that the completion of Serling's (narrative) image might exist off screen rather than on screen (as Ellis's description of "star power" would suggest). The print material here supplements Serling's on-screen image with narrative details that interest the reader (and therefore do the work that that the narrative image is supposed to do), but it also directs the potential viewer away from the screen. Getting closest to Serling does not involve watching television to see the unity of his face and voice, but rather one approaches Serling and the story crafted around him most completely by participating in his "real-life" success. Serling is actually taken *out* of the diegetic world of the show in this configuration. With the magazine veering back into print rather than toward television, I see at least two ways of reading this trajectory along Ellis's terms. On the one hand, it could be that the magazine crafts a different type of narrative in this moment, one that exceeds the work of Ellis's narrative image in its promotion of Serling's image. Because Ellis has focused so heavily on the narrative image as coinciding with the broadcast of a show, his theory seems incapable of understanding the "star power" of a deceased star. As more than narrative image, the advertisement longs for a completion that even print would ultimately fail to provide (the winning writer could never truly *be* Serling, of course). On the other hand, this page in the magazine further reinforces suspicion that Ellis's concern in his construction of star power and narrative image is truly print (more than print's supplementation to either cinema or television). In promoting Serling (under the guise of promoting both the magazine and the show), the advertisement turns back to print because this is where the completion of the narrative image truly exists in Ellis's theory. If cinema can have narrative image whereas television cannot (according to Ellis), it is

because cinema has successfully adopted techniques of print where television has not (again, according to Ellis), which is only exposed in Ellis's conception of star power.

Because this star power is generated for the interest of the reader/viewer, it is logical that the reader/viewer would be interested in developing it. In the October 1981 issue of TZ Magazine, Carol Serling uses the space of the "Publisher's Note" to include some letters from the magazine's readers (as there was not at that time a regular column for responses from the public). Of the four excerpts from different readers, two of them are about Rod Serling and the other two are about the show more than the magazine. In one, a reader writes, "Thank you for bringing back the memory of your late husband... Mr. Serling's memory deserves nothing less" (C. Serling "Publisher's" 5). Importantly, though the magazine's stated primary goals were to expand the imaginative world of the Twilight Zone, it was also structured in such a way that readers responded to it as a project for keeping alive Rod Serling and his "story"/involvement.

The announcement for the fiction contest is only one of several advertisements and features that speaks to the "archival" work of TZ Magazine. In addition to preserving Rod's memory and "story," the magazine also attempts to preserve the production of The Twilight Zone show. The magazine provided readers access to the show's writers and actors through interviews and publication of their new pieces of fiction. Carol Serling offered the magazine the opportunity to print Rod's original teleplays from the show, the first time she had granted such access to any publisher.[27] At least one of these scripts closed each magazine.

---

[27] Though the original scripts from the show had not been published at this time, Rod Serling had sold several print adaptations of his television work. He also adapted his television writing for theatre, but his adaptations were ultimately never performed at the time he had intended. For the history behind and analysis of television anthology writers' tradition of adapting their work, see, "Adapting Scripts in the

Over the course of several years, TZ Magazine ran advertisements for its magazine and products associated with it, including back issues of the magazine, binders intended for storing previous issues, and Night Cry, a TZ Magazine spinoff focused on publishing more fiction. Again, while the presence of these types of advertisements is not itself unusual, their presentation locates the magazine's relationship to the television show and reveals "investment" in constructing a suggestive temporality of the show's past and future.

The magazine did not wait until it had its own history to start promoting nostalgia. As early as October 1981 (still the first year of the magazine), an advertisement asks readers, "Dreaming of the past?" This is followed by the text, "Some say it's gone for good. But you can recapture part of it by sending for the issues you missed... You'll want to collect them all" ("Dreaming" 101).[28] Given the short publication history of the magazine, it is more likely this "past" referred to the past of the show rather than the past of the magazine. In recalling the past, the advertisement also takes advantage of the present moment and the future anterior tense, naming a future in which you will have anticipated your desire for the magazine and will have taken advantage of opportunities offered to you (before it was too late). In this one page, the advertisement writes itself into the "history" of the show, augmenting it with the history of the magazine—at once

---

1950s: The Economic and Political Incentives for Television Anthology Writers" by Jon Kraszewski. Because this article mostly focuses on the period before The Twilight Zone aired, it contains history of Serling's earlier television work, including the teleplays Noon on Doomsday and Patterns. Many of The Twilight Zone scripts were published under Serling's name in the 1960s and 1970s. Currently, these are being republished under the 10-volume title As Timeless as Infinity: The Complete *Twilight Zone* Scripts of Rod Serling with the help and approval of Carol Serling. Unfortunately, though the series will soon be publishing the fifth volume, the first volume is already out-of-print.

[28] The image on this advertisement is also worth noting. It features a cat wearing glasses and smoking a cigar, undoubtedly a reference to Rod Serling's opening narrations, in which he would often smoke a cigarette. With this image, the advertisement alludes to Serling as part of a past the reader should be nostalgic for.

casting back and creating anew. The advertisement suggests that readers begin the work of the archive in more than one way. The reader is called to collect and store magazines (as a supplement to his/her own memories of the show, and to keep the magazine in its totality) and to think the temporality of an archive, at once oriented toward the past and the future.

Several years later (in 1984), another advertisement uses the same collapsed temporality to sell binders "designed expressly for the magazine" ("Preserve" 71). Rather than questioning the reader's desire for the past, this advertisement assumes it, opening with the command "Preserve the Past." (complete with an enunciating period). On the surface, this command simulates the effect of an "open letter," as the addressee is left implicit and could be understood as a future person. More likely, this advertisement is speaking to a present addressee, one with a "personal" connection to The Twilight Zone (akin to those respondents to the "open letter" of the magazine and flooding Carol Serling's mailbox with their own experiences of the show). These binders do not open to the future in the same way the show purports to, especially as the binders mark and emphasize ties to the past. The front of the binders feature Rod Serling's face and the Twilight Zone icon from the television series. While these binders are ostensibly for the magazine, any text that labels them as such is unintelligible from the picture of the binder in the advertisement. In fact, the text under the command to "Preserve" states that you can or should (as it uses the imperative) "Store TWILIGHT ZONE in style!" (71). The magazine's use of the ambiguous title allows readers the pleasurable confusion of the magazine and show, again preserving both in an act of double and/or triple remembrance (both the show and the magazine, and again, Rod's image). Like the comic books which

used Serling's image as "seal of approval" to create narrative cohesion between the show and the stories within the comic books, the binders operate under a similar logic.

Though all of this preservation implicitly refers to a future, none of the advertisements draws on this as heavily as one from 1986. This advertisement opens with yet another imperative, "Save the future and preserve the past with Rod Serling's The Twilight Zone Magazine binders" ("Save" 83). Because this advertisement features cartoon drawings of an alien pointing to its TZ binder on a bookcase shaped much like the mummy's sarcophagus which sits beside it, the advertisement relies on the name of the magazine to draw together its many associations. This advertisement is more future-oriented than the others, not only is proclamation that as an avid reader of the magazine, you will want to "keep your issues in mint condition for years to come" but in its use of a drawing to pull on science fiction's imagining of a distant future. The binder is equated with the historical value of the sarcophagus, and the alien is both like us and not like us (as so many science fiction aliens are). Though the advertisement appears to call to a future here, its emphasis remains on the past, or at best the present. Neither sarcophagus nor alien, the binder might be read as a mid-point between past and present. On the other hand, its place alongside the sarcophagus highly suggests that it represents a past that the future calls on. Here, TZ Magazine is cultural artifact of value in the difficulty of replacing it (a singularity).

The closer the magazine came to ending, the more strangely it presented its own past and the imperative to "save the future." These imperatives suggest that by purchasing these binders/back issues, one not only creates a personal archive, but allows for the magazine itself to "preserve the past and save the future." With all of its emphasis

on preserving itself as it was under production and still publishing, little of the magazine remains. Given the disappearance of these materials (both those back issues and preservative binders), what can be made of the place and "preservation" of this print archive? Additionally, what might the show itself make of this odd pairing of print and televisual material?

IV. (Re)Petition: A Time and Place for/in The Twilight Zone

> And now, in this age of DVD boxed sets, when everything is available, when things we thought were stories have discovered to be content, it's appropriate that the best way backstage into The Twilight Zone is through words and pictures, through archival documents and interviews and commentary...if you think that, possibly, one day, you'll be the one to bring back anthology television, then I commend this book to you. We find what we need, after all (xiii).
> —Neil Gaiman (introduction to Dimensions Behind *The Twilight Zone*)

Where print materials have looked to preserve The Twilight Zone, they have implied that the televisual medium is somewhat inefficient for its own preservation and archive (hence the relative success of TZ Magazine compared to the claimed failure of the follow-up series). But as the first section of this paper suggests, the show's episodes present conflicts to the imagined work of these print materials, instead theorizing the space and time of the televisual medium as nonmaterial and perhaps unlimited, also as important for the presentation and representation of history. Serling's success in (solely) this medium and his insistence on the repetition of the recent past must also be juxtaposed to his own failure in the print medium. What was Serling and The Twilight Zone doing that print could not?

Even decades after Williams, television studies has had a difficult time defining "television" (or the work that television does), though almost everyone seems to *know*

what television is.[29] Critics are largely in agreement about the need to define the televisual text (indeed, a need that is crucial to the success of a field that could be called "television studies"), but "television overall seems to resist analysis"—because the narrative worlds of television bleed onto print, because print narratives push back toward television, and because television is broadcasting constantly on thousands of channels in hundreds of countries (Doane 223-4). And while I have to resign to being one more critic who points out rather than assuages the complication of the issue, I would like to suggest an incompatibility between print and television that renders the questions of its narrative space and "archive" more difficult.

Opening her chapter " Information, Crisis, Catastrophe," Mary Ann Doane writes, "The major category of television is time" (222). This emphasis on time embues television with both possibilities and limitations. Repeatedly, the medium is described as repetitious, owing to tried-and-true sitcom formulas, the regular appearance of shows on a viewing schedule, the same cycles of information on numerous channels (one only needs to watch cable news for a few minutes to experience this), etc. Along with this sense of repetition, television also offers a "continual present." This "present" works in two ways. On the one hand, television is imagined to be "fleeting," as each televisual moment is constantly replaced with the next image, the next character, the next show. On

---

[29] In "Playing at Being American," John Caughie demonstrates how the "uncertainty" of television has troubled research on/about television. First asking, "What is the television text anyway?," he writes that television theory has "displaced" itself to focus on "the audience, the institutions, the market" as a way of creating "empirically testable bodies" (55). Without much of an answer, Caughie reminds us "that the question of television's textuality—untestable, uncertain, repressed—will keep returning." Charlotte Brunsdon expresses similar concern in her article "Television: Aesthetics and Audiences," arguing that television studies' turn to audience research has been an attempt to gain "anchorage" in a "sea of signification" (68). She, like Caughie, claims that "we have to retain a notion of the television text," with the important notion that this text is a text that can be judged. Brunsdon lays out the implications of such a declaration, claiming that "the choice of what is recognized as constituting 'a' text, consciously or not, is a political as well as a critical matter. It is around this issue that the contemporary struggles to dominate the critical field will be fought" (66).

the other hand, the concepts of repetition and a "continual present" allow for the reappearance of the past, making television uniquely capable to present and represent the past.

The concept of the "present" can be misleading in discussing television. Though audiences often imagine television as a "live" medium, there is rarely "live" television in any pure present[30]. Television represents and creates a unique temporality. Drummond argues that television is both absent and present (16), but even this description relies on spatiality to "place" television. Instead, television offers an "insistent 'present-ness—a "This is going on" (Doane 222). And while this is especially true of television news, the same might be said of any content on television. In its ability to be replaced second-by-second, television content arrives on the screen with a particular sense of urgency.[31]

This urgency creates both a need to preserve and a frantic moment that is in itself unstable. This instability suggests the difficulty in "trapping" the television moment to allow for its analysis and description. It also creates the appearance of a "transient" medium (again, another recourse to spatial metaphor) (Uricchio 165). With these descriptors come the accusations of television's "forgetfulness," noted primarily in reference to sitcoms, whose characters begin each episode without having learned the lessons of previous episodes (Drummond 20). As Doane points out, this also leads to the

---

[30] Jane Feuer theorizes this in "The Concept of Live Television: Ontology as Ideology." She argues that though television makes claim to its "liveness," this must be read as a construction involving the interference of directors, cameras, etc. Even shows which purport to stream a "live feed" suffer from the effects of broadcasting delay. Though this "liveness" is constructed, it is nevertheless a construction that television encourages and benefits from.

[31] With its relatively "corny," black-and-white, stylized science-fiction tone, it would be tempting to argue that The Twilight Zone does not arrive on screen with the same sense of urgency that a contemporary news update would hold. I believe that because the show is broadcast (rather than viewed on DVD or VHS) it is able to maintain a sense of urgency, particularly as it is placed in different contexts with other programming and/or with other episodes (in syndication, the show is frequently run "out of order").

conceptualization of television as "the annihilation of memory, and consequently of history" (227).

And at this point, perhaps, print comes to "save" television, both in its incomprehensibility and in print's "literal" attempts to preserve television history. Print appears to offer the spatial stability that television does not have; it can be physically possessed and placed in a way that television cannot. TZ Magazine is an excellent example of such an intervention, in claims to save the show through the work of archiving its back story, Serling's life, and even its scripts. The binders sold by the magazine serve as an emblem of these attempts at preservation. If television will be reckoned with, it seems that written language and the print associated with the field of television studies would be the place for that to happen—it has been the medium of choice for those working with The Twilight Zone. Though print has primarily functioned to preserve The Twilight Zone, the show itself cannot be easily dismissed as achieving its own preservation. Though television initially seems the site of forgetfulness, the show makes its own claims to possibilities for remembrance.

In their claims to preserve or represent, TZ Magazine and The Twilight Zone series appear to participate in an archive of sorts (an archive of television, The Twilight Zone, or of a generic "history"). They would seem relatively alone in this task. Because he sees an incompleteness of theory and terminology with which to discuss television (a problem that does not similarly plague the fields of cinema studies or literary studies), John Hartley unsurprisingly declares the lack of a television archive to rival that of traditional book archives or the conservation work of the cinematic archives (395). Citing misunderstanding of television literacy (and little scholarship to support that

literacy), unclear or nonexistent classification systems, control of material by broadcast executives rather than scholars, and other factors, Hartley argues that the lack of a television archive makes television scholarship all the more difficult. What Hartley imagines as this archive is unclear. Certainly the work of TZ Magazine, among other print projects associated with The Twilight Zone, has crafted a narrative toward the preservation and appreciation of the show, albeit with limitations. Implicit in Hartley's argument is a desire for something greater than what has already been. Along these lines, it seems that scholarship might be more concerned with what *shape* or *time* this archive might exist in rather than if such an archive exists at all. Might television *be* archive?

If one must ask "What is the televisual text?," one must also ask "What is the archive?" Derrida works toward this latter question in Archive Fever, where he considers the recent scholarship on Freud's life, work, and home, including the decision to turn his home into a museum. Fundamental to Derrida's own question of "What is the archive?" is the question "Where does the outside commence?," which is another way of asking what the "text" of the archive is (8). Two parts of Derrida's argument offer the most to my project—his repetitious discussion of the archive in printing and publishing terms and temporal descriptions of the archive.[32]

[32] Doane addresses an earlier Derrida article with similar themes ("Freud and the Scene of Writing") in her 1996 essay "Temporality, Storage, Legibility: Freud, Marey, and the Cinema." In her article, Doane notes the relatively absent concept of time in Freud and Derrida's focus on archive. Doane also focuses on the predominance of writing and the spatial concept of the archive, but mainly in order to juxtapose this with the development of cinema as a supposedly temporal archive. Doane mostly traces out the separate paths of cinema, Freud, and Marey in relation to the same problem of storage. My purposes are different than Doane's in this respect, as I am interested in television, rather than cinema as the place of the archive and believe that though Derrida's text presents space and writing as the primary means for discussing the archive, there is actually an undercurrent in his text which privileges the televisual. Doane's own work on television exposes television as a fruitful medium for the archive, namely in its unique temporality, its tendency toward repetition, its urgency, and its complicated connection to memory.

From his initial implication that the document is at the heart of the archive, Derrida knowingly refers to the process of memory and the archive as the products and process of publication, including Freud's use of the "'printing' technology of archivization" (8). He employs the language of printing in his own thinking on the question of memory and archive—engaging in a lengthy explanation of the importance of "impression" as a printing term he privileges (27). While the process of writing reveals itself unstable in these descriptions (the mystic writing pad, after all, can be reused, writing revised), the special emphasis on the ink, paper, and publishing process suggest a published product—a product which is more or less stable and can be physically stored. This product also has something to offer to the process of memory in its very tangibility. Derrida gestures toward this tangibility as a possible incentive for privileging print but never fully articulates that argument in his text. What is desirable but necessarily avoidable in these suggestions? A turn to Benjamin's "Unpacking My Library," a text that Derrida ignores but is undoubtedly familiar with (considering his previous work on Benjamin and references to him in Archive Fever), reveals what Derrida seems to want to, but is otherwise unwilling to, say.

Like Derrida's archive (characterized by madness/archive fever), Benjamin's passion for books "borders on the chaos of memories" (60). Also like Derrida, Benjamin struggles for order, finding it only in "disorder to which habit has accommodated itself to such an extent that it can appear as order" (60). But, where Derrida stands back, carefully choosing his associations to Freud's biographers and categorizes, Benjamin reveals strong personal investment in his role as collector and preservationist. In this

attachment, Benjamin makes explicit the role of touch that Derrida leaves implicit in Archive Fever.

Benjamin opens his essay with the process of unpacking his library (stored away in crates), but connects himself to all collectors in his discussion of the magic that can take place at the collectors' hands. This magic is demonstrated not only in the collector's ability to spew off classifications and background information (which composes what Benjamin calls "a magic encyclopedia"—yet another book to collect) but also in the process of physical touch (60-1). He writes, "One has only to watch a collector handle the objects in his glass case. As he holds them in his hands, he seems to be seeing through them into their distant past as though inspired" (61). Indeed, the most treasured books are those written by the collector, either because he cannot afford them or he is dissatisfied with the books that exist, and which are imbued with even more "personal touch." Though Benjamin famously doubts the work of "mechanical reproduction" there is something inexplicably wonderful about the printed book. At the edges of the text, however, is Benjamin's story of loss, rather than possession. A reader can hardly take to this text without considering the failed attempts to pack up the library again at the fringes of WWII or without being haunted by Benjamin's claim that he knows "time is running out" (67). He expresses the desire to "hold on to [a book] forever," implicitly acknowledging that this is not possible; the material possession cannot approach death.

The scene Benjamin lays out in "Unpacking My Library" has interesting resonance with "The Obsolete Man" episode of the Twilight Zone as well as the scene of archiving suggested in TZ Magazine's advertisements for the binders. Portraying the

alien with his binder on the shelf (reaching to touch the binder!), the magazine suggests that print *can be* forever, even if humans cannot. When humanity is lost (and all that is familiar is lost as well, including Earth, as the alien is aboard a spaceship), the show will exist in the physically transportable form of the binder. The memories this binder represents for the reader looking at the advertisement presumably travel where the reader cannot, yet another example of print's attempt to physically locate television. The binder offers the alien the opportunity to touch "that distant past." If one must die, these things are potentially reassuring. Indeed, at the end of "The Obsolete Man," Wordsworth clutches his Bible for the permanence it represents (this time through the promise of eternal life with God). But, the show suggests that the book fails in a way, because the audience does not receive Wordsworth's story through print. Instead, the audience is called to witness and remember (and to preserve) through the very medium of television.

This is where Derrida's text must be called back into play. If Benjamin reveals what is tantalizing about an investment in the printed word, Derrida reveals what endangers it (that limit of Benjamin's text—death and the death drive). He notes a tendency toward death in the archive itself; the archive creates and destroys simultaneously (Derrida 10). Print seems to offer stability and a chance at touch, but singularities are always endangered in Derrida's description of the archive. Though Derrida uses print as metaphor for archive (and suggestion of what the archivist holds at his/her center), the materiality of the archive becomes elusive as Derrida continues. He suggests that the archive "holds a problem for translation. With the irreplaceable singularity of a document to interpret, to repeat, to reproduce, but each time in its original uniqueness, an archive ought to be idiomatic, and thus at once offered and unavailable for

translation, open to and shielded from technical iteration and reproduction" (90). The archive here represents the one-time, the event which cannot occur in any other place, the untranslatable—and yet, the archive is also characterized by compulsion and repetition (91). Derrida's archive becomes harder to locate, especially as the limits of print appear here. The desire of the print (and) products associated with the show to be confused with the show itself become empty attempts to translate the show, marked by their claims to be (an) original.

Throughout Derrida's text, the archive, with all of its supposed connections to print, takes on many of the classifying characteristics of television, particularly the description of television laid out in Doane's "Information, Crisis, Catastrophe."[33] While Derrida's question of the archive is generically the postmodern question of the text, it is especially the question of television. Derrida draws early attention to the domestic nature of the archive: "In this house arrest, ... archives take place. The dwelling, this place where they dwell permanently, marks this institutional passage from the private to the public" (2). More than just this "domestic" classification of the archive, Derrida's descriptions involve the process of institutionalization and fight for control as described by Williams's Television. His insistence on the domestic nature of the archive also

[33] Some of Derrida's descriptions and questions of the archive are descriptions and questions posed by The Twilight Zone itself. Both texts take advantage of the trope of the door opening in on itself to suggest a complicated temporality. One of The Twilight Zone's opening features is a door suspended in space, opening a door to both nowhere and everywhere (no walls surround the door—it is a gate to where you have come from, implicitly). Additionally, the show and Derrida speculate on the system of categorization necessary or implied in the concept of the archive. Serling's narrations often place episodes in a "filing system" that cannot be accessed by viewers and without any regularity (this is even true of the episode in focus here, "The Obsolete Man").

resonates with repeated descriptions of television as a "window to the world" from the home[34].

As Derrida suggests the archive is laden with death, so too does Doane draw on death in her imaginings of television. Doane's theory of television also overlaps with Derrida's theory of the archive in their descriptions of "origin," memory, and time. Where Derrida's archive is constantly destroyed by the death drive that partially composes it, Doane's television is also characterized as "self-destructing" (224). Although Doane frames this self-destruction in television's temporality (it must destroy one image to make room for the next), television is heavily implicated in the process of death. Doane writes, "For all its ideology of "liveness," it may be death which forms the point of televisual intrigue" (233). Representing death, television, too, presents a contradiction necessary for the viewer. By combining the limits of technology with death, television allows the viewer to both confront death by seeing it and simultaneously push death away from his/her person and onto another.

In warning against the confusion of archeology and the archive, Derrida writes that Freud had dreamed of a successful archeology, one in which "the origin then speaks for itself" (92). The archeologist discovers this self-speaking origin and then succeeds "in making the archive no longer serve any function" (93). The archive, in all of its supposed access, cannot provide access to the origin or "secret" (and certainly, the institution dependent on and challenged by that archive has its own secrets to keep). TZ

[34] Many television studies critics have discussed what this "domestic" classification suggests about representations of television and the gendering assumed in such descriptions. See Joyrich's Re-viewing Reception and Brunsdon and Modelski's articles in Regarding Television. I believe there is another argument about the connectedness of Derrida's description of the archive and television studies' description of television implicit here (in these gendered tensions), one that might provide another perspective on my argument here.

Magazine and The Twilight Zone scholarship have created an archive of sorts, protective of Serling and harboring the mythical "secret" of the success of the show (located in its production), but these attempts have obfuscated rather than exposed Serling's own message that guides viewers toward the television medium. These print projects have turned in on themselves, crafting an alternate to the show (contained within print) rather than an archive of it.

As Derrida claims that the archive surrounds a hidden center, Doane claims that television "strains to make visible the invisible" in Doane's formation, offering a myriad of perspectives to cover for that which it can never show. This is especially true of the catastrophe, which is at the center of Doane's analysis and characterizes television as a whole while seeming to be its exception (236, 238). Because technological failure marks catastrophe, cameras often cannot access that moment. Instead, television provides access to all points around *that* point, featuring "live" coverage from the scene of the crime or crash. It cannot, however, access the origin. Similarly, in "The Obsolete Man," The Twilight Zone cameras shy away from the moment in which Wordsworth must be destroyed by the bomb. Rather than feature the story after his death, the show predicts it and offers a coverage prior to. This "prior to" is an important, but overlooked part of Doane's description of television's "making visible." In the uniquely visual instances of catastrophe she focuses on (such as the death of President Kenney and his son saluting the casket), these moments achieve more impact because of the range of televisual material that preceded them. Kennedy, after all, was one of the U.S.'s first uniquely televisual presidents.

In attempting to make visible that invisible, television always attempts to bring to sight, but can never do so fully. Even Derrida's extended metaphor of the archeologist speaks to the misconception of television's "liveness" and "presentness." In looking for the origin that speaks, the archeologist searches for that which is "[l]ive, without mediation and without delay" (Derrida 93). But this is the archeologist's mistake and the reason Derrida needs to separate the archeologist from the archivist. This, too, is where television must not be mistaken as holding possibility for the archive. As Feuer has shown, there is no "live" television; television is always with mediation, always a representation, and therefore always subject to interpretation. Television never provides the "pure" moment, just as the archive never provides the "pure" origin.

The figure of memory that Derrida and Doane employ suggest the ways in which television occupies a temporality that seems especially suited for the work of the archive. Derrida states that the archive is not "so-called live or spontaneous memory" and he emphasizes the work of repetition in memory (25). Because this memory is not tied to one single moment, it is not located in any particular moment in time, hence Derrida's claim that the archive is without origin. Though memory implicitly suggests a movement backward (to the past), Derrida heavily emphasizes the archive's relationship to the future: "As much as and more than a thing of the past, before such a thing, the archive should *call into question* the coming of the future" (33-4). The archive opens toward the future but never assumes that future or can speak to it. The archive cannot access this future, just as it cannot access a point of origin. In laying out the archive in this way, Derrida helps explicate how The Twilight Zone, perhaps more than any other show, represents the time of the archive. In The Twilight's Zone openness to the future and its

acknowledgment of a multiplicity of futures, it throws into question that future and constantly (re)presents it for consideration.

Doane both confirms and denies allegations that "television operates as the 'absence of memory'," writing that "[c]atastrophe thrives on the momentary, the instantaneous, that which seems destined to be forgotten" (234). But that instantaneity is illusion; the instant is lost to both the mediation of television and its attempts to recover the missing moment. At the same time, television offers "laborious construction and maintenance of a memory of catastrophe" in the repetitious image. At the end of her essay, Doane notes that the catastrophe is central to formulation of television's temporality, as it "corroborates television's access to the momentary, the discontinuous, the real" (238). Yet, this "illusion" merely covers "a referentially perpetually deferred." Television, like the archive, offers a vexed temporality, one that appears present, constantly repeats, and can never assure the future. Any program may be interrupted or cancelled at any moment (even this "regularity" is illusion/discontinuous); the ultimate catastrophe (loss of signal, according to Doane) can occur at any time. The control of the television screen is also contingent in this moment. The screen may be interrupted by loss of signal, but it can also be taken over, as Wordsworth illustrates in "The Obsolete Man." As one member of many possible (or possibly no) futures, Wordsworth becomes a memory of the future, a memory confirmed in syndication but endangered by the uncertainty of his never having been.

These connections between Derrida and Doane's conceptions of the archive and television present new possibilities for thinking television as a medium for the archive, as exemplified by The Twililght Zone. Derrida asks an important question in the early

pages of Archive Fever: "Does it change anything that Freud did not know about the computer?" (26). And while he doesn't return to answer this question (neither Freud nor Derrida), Derrida's text does unfold in a way to suggest that, yes, new technologies offer new answers or routes of thinking questions of memory and temporality. The Twilight Zone's own presentation of the possibilities and limitations of television is an intervention on this very subject. The show meets Derrida and Doane in presenting an argument for television as a medium of the archive, presenting and representing history while simultaneously questioning its own work. In using Doane to illustrate the televisual beneath the surface of Derrida's text, I use Derrida to articulate the claims that The Twilight Zone has been making for almost 50 years.

In doing so, I shift focus away from the print medium, exploring *its* limitations and silences on the television archive (silences, which I believe point back to the medium of television itself). Both Derrida and The Twilight Zone share similar concerns about the use of television, but both believe in its possibilities. In Echographies of Television, a transcript of an interview between Derrida and Bernard Stiegler on the medium of television (literally, as it was broadcast), Derrida discusses the "threat" of television to print (in that it silences or is deaf to print) and repeatedly expresses anxiety about his inability to clearly articulate himself on television (7, 31). While Derrida seems to express doubt about television, he more clearly reveals doubt about the stability of print. Derrida suggests that we are "by and large in a state of quasi-illiteracy with respect to the image" (59). That illiteracy renders us incapable of using images intelligently or communicating with them. Like Hartley, Derrida suggests that we will first need to develop a literacy of television before we can begin to understand its effectiveness as a

medium (for archive or other projects). But both Derrida and Hartley depend perhaps too heavily on print as an analogy for the televisual. Where The Twilight Zone also beckons for television literacy, it does so in order to challenge that literacy and its implications. It asks, for example, what it means for a State to communicate to its masses primarily through that medium. The literacy The Twilight Zone suggests does not come from print, but from a study of television through television (or from watching cameras watch).

Through this need to reconsider the televisual, my argument wraps back to Neil Gaiman's claims in the epigraph. Gaiman writes that DVD is insufficient for the memory of The Twilight Zone, as the mystique of the story is lost to an "unveiling" of the work of television. Where DVD technology has failed, print becomes again the supposed place (physical space) of the archive. But like those print projects, DVD fails to open The Twilight Zone to a future, locating it solidly on the space of the disk and closing it off from the spontaneity of the televisual. Ultimately, Gaiman's faith in print is misplaced. He assumes too little of the show and its ability to question its own medium (and reveals its own purposes) or to inspire new audiences. Like TZ Magazine, he expresses interest in a revival of both Serling and the show through the "legitimate" means established by the stock story the print archive has created. Gaiman, too, wants to recreate Serling (as the television man able to keep the anthology show alive) and the anthology show itself. But rather than desire the show itself, Gaiman rather seems to yearn for the story *of* the show constructed by print—a desire that has little to do with the show as it airs (or as it would have aired).

He is not alone. Stewart Stanyard (who published his own archive of Twilight Zone photos purchased from CBS) has been centrally involved in creating the "Rod

Serling Imaginarium," a museum dedicated to Serling with the goal of "preserv[ing], commemorat[ing], and bring[ing] to life the legacy and genius of Rod Serling" ("Rod Serling Imaginarium" par. 10). This project corresponds to the mission of the Rod Serling Memorial Foundation, which has been designed to "create and maintain a *permanent* Archive of facts, photographs, documents and memorials" ("Foundation Goals," my emphasis). The Foundation's goals include petitioning for a postage stamp in Serling's name, and the foundation credits itself as being responsible for petitioning for a star on the Walk of Fame in Serling's honor.

The attempts by these written (and physical) projects to craft a story of Rod Serling speaks to a disjunction between televisual and print media. Where these stories are able to cast back and create a narrative which weaves together both Serling's life and the failures and successes of the show, the show would seem at a relative disadvantage to correct or control this representation. Though thousands have been involved in these efforts since at least the 1980s, what is striking about the efforts is their relative failure. Serling's name rests on the Walk of Fame, but millions more are exposed to his image in and work on The Twilight Zone on any given day, thanks to extensive syndication. In syndication, the show *is* able to insist (against print's wishes) on the televisual through its uniquely televisual moments (most likely in its popular theme song and the pop-culture-dominating image of Serling smoking that eternally burning cigarette) and by providing access to the temporality of its diegetic world where it realigns with the narrative time of Serling's image.

The print materials surrounding the show have drawn attention to the relationship between television and death and the potential for television as an archival medium.

Ironically, it is also through television that Serling is most alive (a paradox illustrated by Doane's argument), and it is through the failure of other methods of preservation that this success stands out. Gaiman is correct that DVD is not the place of The Twilight Zone (as it offers neither the urgency nor unique temporality of television), but it doesn't seem that print is either. Television, in allowing for the possibility of catastrophe, the possibility of interruption (which is no interruption at all!), and the possibility for resonances with other television "content" preserves best the possibilities of that medium that make it both positive and negative in The Twilight Zone's formulation.

Ultimately, syndication also encourages the access that the show itself requests. The attempts to archive the show have been attempts to open it to viewers—attempts that have largely failed. Where these print materials presume to allow for behind-the-scenes access, they also further distance the reader/viewer from the messages of the show itself. The show continues to allow for new contexts and configurations in reruns, and the supplementary materials begins to collapse the show onto itself, cross-referencing it into oblivion. This is, perhaps, where the show gets it wrong. Where Wordsworth's print was messy and didn't fit the formulae of the State, the print surrounding The Twilight Zone looks to straighten the show up. Given the show's privileging of this "messiness," it is not surprising that the medium itself would provide that in its numerous reairings and new audiences. The show asks us reconsider its work and what it has to say about its own medium—a medium that for too long has been brushed off in favor of the printed text. Where print does succeeds in relation to the show, it expands the narrative world suggested by the vague setting of the twilight zone. Where it fails, it attempts to locate that narrative world and place it on the map—no place at all for The Twilight Zone.

WORKS CITED

Allen, Robert C. "On Reading Soaps: A Semiotic Primer." Kaplan 97-108.

"Announcing TZ's $2000 Story Contest." Rod Serling's "The Twilight Zone" Magazine April 1981: 52.

Benjamin, Walter. "Unpacking My Library." Trans. Harry Zohn. Illuminations. Ed. Hannah Arendt. New York: Schocken, 1968. 59-67.

Brunsdon, Charlotte. "*Crossroads*: Notes on Soap Opera." Kaplan 76-83.

---. "Lifestyling Britain: The 8-9 Slot on British Television." Spigel and Olsson 75-92.

Caldwell, John. "Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration." Spigel and Olsson 41-74.

Caughie, John. "Playing at Being American: Games and Tactics." Mellencamp 44-58.

"Comic Vine: Twilight Zone." www.comicvine.com. <http://www.comicvine.com/comic/twilight-zone/2102/> 23 July 2007.

Curtin, Michael. "Media Capitals: Cultural Geographies of Global TV." Spigel and Olsson 270-302.

Derrida, Jacques. Archive Fever: A Freudian Impression. Trans. Eric Prenowitz. Religion and Postmodernism. Chicago: U Chicago P, 1998.

---, and Bernard Stiegler. Echographies of Television. Trans. Jennifer Bajorek. Malden: Polity-Blackwell, 2002.

Doane, Mary Ann. "Information, Crisis, Catastrophe." Mellencamp 222-39.

---. "Temporality, Storage, Legibility: Freud, Marey, and the Cinema." Critical Inquiry 22.2 (1996): 313-43.

"Dreaming of the Past?" Rod Serling's "The Twilight Zone" Magazine Oct. 1981: 101.

Drummond, Phillip. "Structural and Narrative Constraints and Strategies in The Sweeney." Screen Education 20 (1976): 15-33.

Ellis, John. Seeing Things: Television in the Age of Uncertainty. London: I. B. Tauris, 2000.

---. Visible Fictions. London: Routledge, 1982.

Farber, Stephen, and Marc Green. Outrageous Conduct: Art, Ego, and the Twilight Zone Case. New York: Arbor House, 1988.

Feuer, Jane. "The Concept of Live Television: Ontology as Ideology." Kaplan 12-21.

"Foundation Goals" Rod Serling Memorial Foundation. 2007. <http://www.rodserling.com/FDNgoals.htm> 6 Aug 2007.

Gaiman, Neil. Foreword. Dimensions Behind "The Twilight Zone". By Stewart T. Stanyard. Chicago: ECW, 2007.

Goldsmith, Martin M. "The Encounter." The Twilight Zone. CBS. 1 May 1964. DVD. CBS, 2006.

Grand Comic Book Database. "The Twilight Zone." <www.comics.org> 2004. 26 May 2007.

Hartley, John. "From Republic of Letters to Television Republic." Spigel and Olsson 386-417.

Jenkins, Henry. Fans, Bloggers, and Gamers: Exploring Participatory Culture. New York: New York UP, 2006.

Joyrich, Lynne. Re-Viewing Reception: Television, Gender, and Postmodern Culture. Bloomington: Indiana UP, 1996.

Kaplan, Ann E, ed. Regarding Television. The American Film Institute Monograph Series 2. Los Angeles: University Publications, 1983.

Kraszewski, Jon. "Adapting Scripts in the 1950s: The Economic and Political Incentives for Television Anthology Writers." Journal of Film and Video 58.3 (2006): 3-21.

Labrecque, Ron. Special Effects: Disaster at Twilight Zone : The Tragedy and the Trial. New York: Scribner, 1988.

McCarthy, Anna. "Rhythms of the Reception Area." Spigel and Olsson 183-209.

Mellencamp, Patricia, ed. Logics of Television. Theories of Contemporary Culture 11. Bloomington: Indiana UP, 1990.

Modleski, Tania. "The Rhythms of Reception." Kaplan 67-75.

PBS. "Rod Serling." American Masters 2003. <http://www.pbs.org/wnet/americanmasters/database/serling_r.html> 28 May 2007.

"Preserve the Past." Rod Serling's "The Twilight Zone" Magazine June 1984: 71.

Presnell, Don, and Marty McGee. A Critical History of Television's "The Twilight Zone," 1959-1964. Jefferson: McFarland, 1998.

"Rod Serling Imaginarium." Rod Serling Imaginarium. 2006. <www.rodserling imaginarium.com/brochure-online2.htm> 6 Aug. 2007.

"Save the Future and Preserve the Past." Rod Serling's "The Twilight Zone" Magazine Dec. 1986: 83.

Sconce, Jeffrey. "What If?: Charting Television's New Textual Boundaries." Spigel and Olsson 93-112.

Shaw, Scott. "Oddball Comics: The Twilight Zone." 27 January 2004. comicbookresources.com. <http://www.comicbookresources.com/columns/ oddball/index.cgi?date=2004-01-27> 27 May 2007.

Serling, Carol. "A Personal Message." Rod Serling's *The Twilight Zone* Magazine April 1981: 3.

---. "Publisher's Note." Rod Serling's "The Twilight Zone" Magazine Oct 1981: 5.

Serling, Rod. "Death's-head Revisited." The Twilight Zone. CBS. 10 Nov. 1961. DVD. CBS, 2006.

---."Eye of the Beholder." The Twilight Zone. CBS. 11 Nov. 1960. DVD. CBS, 2006.

---. "He's Alive." The Twilight Zone. CBS. 24 Jan. 1963. DVD. CBS, 2006.

---. "Judgment Night." The Twilight Zone. CBS. 4 Dec. 1959. DVD. CBS, 2006.

---. "*King Nine* Will Not Return." The Twilight Zone. CBS. 30 Sept. 1960. DVD. CBS, 2006.

---. "The Obsolete Man." The Twilight Zone. CBS. 2 June 1961. DVD. CBS, 2006.

---. "The Purple Testament." The Twilight Zone. CBS. 12 Feb. 1960. DVD. CBS, 2006.

---. "A Quality of Mercy." The Twilight Zone. CBS. 29 Dec. 1961. DVD. CBS, 2006.

---. "Time Enough at Last." The Twilight Zone. CBS. 20 Nov. 1959. DVD. CBS, 2006.

Spigel, Lynn. Introduction. Television: Technology and Cultural Form. By Raymond

Williams. Hanover: UP New England, 1974.

---. "Television in the Family Circle." Mellencamp 73-97.

---, and Jan Olsson, eds. Television After TV: Essays on a Medium in Transition. Durham: Duke UP, 2004.

Stanyard, Stewart T. Dimensions Behind "The Twilight Zone". Chicago: ECW, 2007.

Tashiro, Charles S. "The Twilight Zone of Contemporary Hollywood Production." Cinema Journal 41.3 (2002): 27-37.

Uricchio, William. "Television's Next Generation." Spigel and Olsson 164-82.

Williams, Raymond. Television: Technology and Cultural Form. Hanover: UP New England, 1974.

---. Raymond Williams on Television: Selected Writings. Ed. Alan O'Connor. London: Routledge, 1989.

Wolfe, Peter. In the Zone: The Twilight World of Rod Serling. Bowling Green: Bowling Green UP, 1997.

Zicree, Marc Scott. "The Twilight Zone" Companion. 2nd ed. Los Angeles: Silman-James, 1992.