



Detective Drama **GEMS...**

Mid-1940s to the Mid-1980s

Issue #3 February 2021

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

DD Gem #10 — "Molly Keller" — July 17, 1950 From NIGHT BEAT (NBC Radio, 1950 to '52)

"Hi, this is Randy Stone. I cover the night beat for the *Chicago Star*." Opening that way each time, FRANK LOVEJOY narrated and starred in a radio series that lasted 24 and a half months. A journalist in search of unusual stories, Stone functioned in detective-like ways. One example: He made allies in the Police Department. Stone sometimes needed their backstop; they had an interest in certain of his discoveries.

What was different? His voice! Stone's tone is moderate; it shows more curiosity than intensity. Unlike Joe Mannix or Phil Marlowe, he never "beat it out" of anyone.

Two more distinctions: Randy Stone "reported" to a wide readership, and he wasn't allowed to carry a firearm (at least, he couldn't do so on company time).

We'll get to Lovejoy, the Actor, soon enough. Just know that this publication is about **EPISODES**, more than stars. And it's written not for fans but for **PRODUCERS** and **PERFORMERS**. This includes scriptwriters and directors, actors and actresses, drama coaches, mystery writers, and EVERY type of editor (my own profession).

Each GEM is a sparkling episode where events come together, grippingly, and without seeming goofy or impossible. Such a blend is so difficult it takes a fellow producer to appreciate the details. The method here is to analyze and celebrate the first half of each sparkling episode, while saying very little about the second.

"Who's Gonna Scrub the Floors if She Don't Show Up?"

"Tonight I didn't have to LOOK for my story," Stone begins, "it came over the teletype" — the death of Charles Keller in state prison. Back then, jails were called "penitentiaries," with "penance" in part a function of time served. Mr. Keller died having served 14 years of a 20-year sentence. He was convicted of armed robbery.

By Minute Three, we are offered sadness, not action: Turns out Molly, Keller's widow, is a colleague of Stone's. A colleague in what way? She's "a quiet, patient woman who worked here in the building — scrubbing floors." In the annals of radio crime, this is a very calm intro. Things stay that way for the entire first half.

Other reporters have worked like detectives. But each NIGHT BEAT has everything we hear playing out during the dark hours. Therefore the "case" — the story Stone assembles — supposedly reflects a single night's work.

That aspect of this series is hard to swallow. For any of Stone's exploits to reach the publication stage would consume the following day: Quotes, fact-check, etc. And sometimes a few beyond that, given legal hurdles and follow-ups with the police.

Doesn't matter. Not for the listener it doesn't. We don't need to think about time lapses. Stone does all of the worrying. Before his shift wraps up at dawn, he has to pry loose enough of the actors and the factors. This means locating sources that are on second shift, asleep, or in hiding, or just floating through the big-city night.

All the while, Randy Stone has no badge, no gun, and his press card can't be a good substitute for either. As for tonight? It starts with Charles Keller, and then Molly.

Stone's first two encounters seem ordinary enough: The night watchman, who has a geezer's rasp; and an apartment manager. But they also "represent." The manager stands for the slice of humanity that will take money without asking questions; he also displays the rapid mood swings of a person who dozes by installment. And the night watchman, Tim, is a fine example of routine-based obliviousness.

Stone is on his way out of the building. He and Tim make small talk. Tim has also heard of Charles Keller's death in prison. To the end, Keller denied any knowledge of that 1936 payroll robbery; the \$65,000 was never found.

Your Editor and Curator is Frank Gregorsky, a clock-watcher in Northern VA. And his **NEXT** offering of GEMS appears by June 1st, 2021. You will find it via...

<http://www.ExactingEditor.com/Detective-Gems-4.pdf>

Stone needs to talk with Molly. But she didn't come to work tonight. "First night she's missed in 14 years," observes Tim with just a whiff of wonderment. Called in sick? Not that he's heard of, he replies to Stone. "She just ain't here, that's all."

Which means the floors won't be cleaned this evening. To Tim, that's the story. Stone is irked by his unawareness of the human-interest angle taking shape.

"Once a month," Stone further informs us, "she'd go to visit her husband. And then the years passed and Molly" — to the people in the building — "wasn't 'the wife of a convict' any more; she was just a scrubwoman."

Stone's sadness persists. He knows that Molly's husband's death in prison will trigger "awkward attempts to be kind to her." We've gotten this far in just five minutes. Now he's got to find her. Stone obtains Molly's address from Tim.

Her apartment manager — trying to get some sleep, but more engaged than Tim — tells Stone that Molly Keller "ain't here now." He is abrupt. "What's YOUR name?" "Stone, Randy Stone." (He conveys it in this manner years before Sean Connery made "Bond, James Bond" the politely forceful way to self-introduce.)

The manager takes three footsteps — toward some kind of list. "That don't sound like any name she put down." *What?* The manager isn't allowed to say where Molly is, and won't describe the paper he just checked. He has turned from distracted to angry. Doesn't give a damn about Stone's press card.

Stone changes tack: "But I'm a FRIEND of hers, and I've got to see her."

Molly has given this apartment manager 50 bucks — a serious wad back then — to screen for certain names. They're on that piece of paper. "*Mister, you ain't one of the names, so I can't tell ya where she is.*" But he hadn't heard of Charles Keller's death. And the news brings him up short. He lurches again, toward cooperation.

"Well — Molly, uh, know about her husband?" Stone isn't sure she does. The manager then agrees to tell Stone where Molly is. But, "when you SEE her, don't tell her it was me that told ya." Fine; agreed. Now, where? The Lake Drive Hotel. "The Lake Drive?! Are you sure?" The manager just violated a confidence he took money to maintain. You'd be rattled too. "You asked me, I told ya. Now that's all!"

Why did Stone do a double-take upon hearing the hotel's name? Because it's a place where "visiting royalty had to show their CROWNS before they could get in."

The desk clerk — he's the third individual we meet in this late-hours pageant — is officious. As Stone presses on, the clerk's attitude will become disdainful.

Your information is that the woman in question is registered at this grand hotel? Not likely, Stone replies; she's "a scrub lady, one of the great army of working people." Go check the Servants' entrance, he is told. No, you make a simple call, to whoever has the employee roster. Civility is holding, barely. "Hello. This is the desk. Is there a *scrubwoman* working here named Molly Keller? Thank you."

We're hearing yet another ordinary late-night worker dealing with what they take to be a slightly odd request. The roster is scanned. "Well?" NO ONE HERE by that name. (At least we, and Stone, know that Molly Keller didn't change jobs.)

Yet her landlord said she'd be at this hotel, this evening. Did she use the name Mrs. CHARLES Keller? Stone has to repeat it. Yes, a woman by that name is registered here. REGISTERED? Stone is again startled. If you are a detective or a journalist — or an editor expecting consistent formatting (which is lacking in this publication) — the ability to be startled is good. View it as a blessing: You are wide awake.

"Mrs. Charles Keller" is HERE as a GUEST? "Certainly — in the Royal Suite."

The desk clerk is also getting rattled. That's less bothersome than hearing him be smugly elitist. More back and forth. Soon it's Stone who is contemptuous. "Uhhh, your name sir," the desk clerk says. Maybe it will stick the second time. *Stone, Randy Stone*. (Again, the method of introduction that will become famous as a form. Pretty new in 1950; and I doubt Dick Tracy ever said "Tracy, Dick Tracy.")

Turns out the desk clerk has a list — just like the one Molly's apartment manager needed to check. "No one but these three men were to be shown up [to her room] under any circumstances." The clerk has recovered his poise. Stone pressures him to phone up to her room. Will she see him?

"A Succession of Detectives, Street Cops, Reporters, Soldiers..."

The IMDB dot-com [mini-bio of Lovejoy](#) makes slight reference to NIGHT BEAT. (Not a gripe, given that IMDB is about TV and movies, not radio.) "His gritty, authoritative voice was perfect for radio, and he became a staple on such shows as *Gangbusters*, *Night Beat* and *Damon Runyon Theater*."

The profile also cuts against the well-modulated Randy Stone persona cited on Page 1. IMDB tells us: "Square-jawed, intense, no-nonsense Frank Lovejoy played a succession of detectives, street cops, reporters, soldiers and such over his career."

Hard to argue with that characterization, beyond saying that — and maybe it was only as Randy Stone — Lovejoy was firm, yet with a kind of mildness. Not nearly as laid-back as Barrie Craig, but not intense like Phil Marlowe or Steve McGarrett.

Here he is, in 1957, in the glorious black & white of a decade where drama was colorful without needing colors and effective without gorging on "special" effects...



Now let's try the Wikipedia account: "Frank Andrew Lovejoy Jr. (March 28, 1912 – October 2, 1962) was an American actor in radio, film, and television. He is perhaps best remembered for appearing in...*The Hitch-Hiker* and for starring in the radio drama ***Night Beat***... Most episodes leaned towards suspense, crime and thriller themes, but *Night Beat* also featured occasional humorous or sentimental stories..." No amendments to any of that. Wiki continues...

A successful radio actor, Lovejoy [was] heard on the 1930s crime-drama series [*Gang Busters*](#). Lovejoy was a narrator (during the first season) for the show [*This Is Your FBI*](#). In radio soap operas, Lovejoy played Dr. Christopher Ellerbe in *Valiant Lady*, Sam Foster in *This Day Is Ours*, and he had the roles of Brad Forbes on [*Brave Tomorrow*](#) and Larry Halliday in [*Bright Horizon*](#)..."

Then comes this tidbit: "He also starred in two short-run TV series, ***Man Against Crime*** and ***Meet McGraw***." I'm curious about any detective series that survives only in some dusty vault (if it survives at all). The 1979 PRIME-TIME TELEVISION DIRECTORY offered some background, boiled down like so...

- [MAN AGAINST CRIME](#) enjoyed a strong run — October 1949 to July 1954. The lead character was Mike Barnett (one of several Mikes in Detective Fiction Annals), played by [RALPH BELLAMY](#) (1904-91). But Frank Lovejoy didn't take over the Barnett role until two months in 1956; that's when the show's creators and sponsors tried for a series comeback and failed.
- Not counting reruns during 1959, MEET McGRAW lasted from July 1957 to June of '58. Lovejoy was McGraw, a "loner" who "accepted all sorts of dangerous jobs for pay." Viewers never heard his first name. Although "not officially a private detective" — then and now, they had to obtain and maintain a license — "for all intents and purposes he might have been."

But don't go searching. "Episodes of these two series," adds Wiki, "have never been released commercially on DVD or VHS and never aired as reruns."

Frank Lovejoy was just 50 1/2 when he died of heart attack. Had he lived another 20 years, this hard-working and generally impressive actor would be celebrated by baby-boomers as well as the two earlier generations that saw and heard him.

Every Supporting Actor is Handling His or Her Part Well

Back to the tantalizing *Night Beat* of July 17, 1950. Stone does not believe the woman spending \$100 a night at this richly liquefied watering hole is the right Mrs. Charles Keller. But he insists the desk clerk make the call.

The woman on the other end tells the clerk to send him up. "The Royal Suite is 4A. The elevators are in the alcove to your right." Thanks, but "I'll walk up — the air might clear my head." He rings the bell, and a French-speaking maid greets him!

This episode isn't even one-third complete, and..."what do you make of it?" From Sherlock Holmes to the top cop in *The Streets of San Francisco* (he was also named Stone), that question is asked as often as "does this mean anything to you?"

If you're a writer of any type, consider pausing the dot-mp3 file (the link appears on Page 8) in order to imagine different ways this episode could proceed. The most obvious one is that Mrs. Keller somehow has had all or most of the \$65,000 — for years — but could not use it until her husband was either dead or freed.

Okay, but: There isn't one detective script out of 10 where the obvious resolution turns out, during the second half, to be the answer.

MOLLY: [Quietly] How'd you find me, Randy?

STONE: Uh, did I?

MOLLY: But you're —

STONE: [Flustered] Yeah, I KNOW; I'm, I'm here, but uh — are you?

MOLLY: What do you mean?

STONE: What do you think I mean, Molly? Or should I say MADAM Keller.

MOLLY: What do you want?

STONE: I don't know! [Pause] What are you doing HERE?

MOLLY: I live here.

STONE: Since when?

MOLLY: I registered tonight.

He shows her the teletype story. No, she doesn't intend to claim the body. She refers bitterly to the past 14 years. *Why didn't you divorce him?* Stone is moving from dazed to incredulous. "Please go now," she says. "Why are you afraid to have me ask questions?" "Get out," she says in a voice fragile and firm at the same time.



After accusing her of having the stolen money, or at least knowing where part of it can be found, he agrees to leave. "I'm sorry I called on you; I was looking for MOLLY Keller."

She wants to know if he's going to the police. "I won't have to," he replies.

Stone suddenly remembers the list of three names. Just the fact of a list; he has yet to SEE any of the names.

Whoever they are, those three *must be part of the original robbery*, right? "You think they'll stand still and let you get away with this?"

Hard to know the time. Likely not much past Midnight. Then comes the episode's second startler: Molly Keller hands Stone the three names and where those men can be found — right here in Chicago. If that isn't enough, she also recommends a course of action that floors him. And this episode is just 42% complete.

The Web offers us "Molly Keller" in reasonably clean audio. Every guest actor does his or her part well. Don't just play it off the site; download the dot-mp3 and put it in your desktop's jewelry box. When someone you know turns inside out right after a major story or development, you might *need* this episode. Start with...

<https://www.oldtimeradiodownloads.com/crime/nightbeat/night-beat-1950-07-17-molly-keller>

Move down to: "CLICK HERE TO DOWNLOAD THIS MP3 EPISODE TO YOUR COMPUTER." A downward-pointing arrow — white with a yellow rounded backdrop.

What can I say? "Molly Keller" is stunning: Helpfully provocative when you find yourself in the middle of a tortured situation that's coming to a head months or years after you think it should've been — somehow — prevented or "solved."

If you are an actor or actress, or an editor (of any type), or a media historian, or a Fine Arts professor, this publication helps you experience a landmark episode and grasp its appeal **beyond the story lines**.

In each GEM write-up, scenes are floodlighted and structure is respected.

If you decide to absorb the episode, you'll know what to look for and why; you're able to approach it with fairly specific expectations.

Meanwhile, the climax — how each loose end gets clipped, tied, or fried — remains able to impress. Why? Because it avoids saying much about the episode's second half, a GEMS account does not spoil the ending.

DD Gem #11 — "With Intent to Kill" — January 23, 1971 from MANNIX (CBS, 1967 to '75)

Yes, we're returning to Joe Mannix, brought to life with good-guy consistency by [MIKE CONNORS](#) (1925-2017). Detective Drama Gem #6 was also a MANNIX episode: "[Blind Mirror](#)." Its analysis claimed Pages 19 through 30 of [Issue #1](#).

One passage took issue with a longstanding perception, namely that MANNIX was popular primarily because of its violence. A viewer who absorbs ONLY the first season's DVDs might think so. But Joe Mannix left his friend Lew Wickersham's stultifying top-down detective firm after that opening year. The remaining seven seasons (from September '68 on) convey a different feel...

[M]ost MANNIX episodes feature two or three drawn-out scenes; some make use of dream-like techniques. And Mannix's relatively gentle questioning — except when he sensed the other person to be a liar — further cuts against the "brawler" conclusion. The result: A series for people who enjoy subtleties. Unlike [crime series from the mid-1980s on], MANNIX reinforces your attention span. Because the "action" is secondary, you look to be surprised, as opposed to slammed or ka-boomed. That makes these episodes a place to go when you feel thoughtful as well as moody.

"With Intent to Kill" lacks a dream-like sequence. But the episode's tautness and precision are amazing. The primary guest actors are [DANE CLARK](#) (1912-98) and [JOAN HOTCHKIS](#). As "Ira and Evelyn Deegan," they've been married 15 years.

We encounter them at breakfast. Soon to arrive — not to eat but to drive his boss to work — is Lieutenant Deegan's assistant. "Larry Wallach" (not to be confused with potential witness Jill Wallace) is played by [LEE STANLEY](#).

Although 37 when this episode was first broadcast, Wallace is a callow suck-up. That kind of role makes it harder to gain credit for a good performance. The better you are at it, the worse the effect on the viewers; the more authentic an annoying character, the more we pull back. In any case, Lee Stanley deserves high marks.

Breakfast with Ira and Evelyn comes before the theme music. This whole opener is three minutes, 50 seconds (not unusual in those less frantic TV days; some openers took SIX minutes). Lieutenant Deegan has time for only coffee and headlines.

The phone rings; it's someone delivering a death threat. He pretends it's a routine notice from a subordinate: "Okay, Charlie, just leave the file on my desk." Evelyn is sensitive to each change in his mood. We only hear this part later, but: She still resents Ira's emotional unavailability during the slow death of their young son.

"Who was that, Ira?" And why did he check his revolver right after they called? The anonymous caller said to *forget about the Blackburn Job*. (We heard it, but Evelyn didn't.) Ira turns on the charm; it starts to work — right before an explosion in their garage. Joe Mannix will soon be trying to protect this tough cop.

As for the "Blackburn Job"? We'll hear the basics in passing. A "credit company" was robbed of \$85,000 and a watchman killed. Some time later, the chief thief — Nicky Phillips — either jumped out of a window or was thrown.

The Police have booked his death as a suicide. Nobody had to play Phillips for this episode, and the case is here mainly as background. The thing to be clarified is who is hiding, or scheming to acquire, the \$85,000.

Ira Deegan, played resoundingly by Dane Clark, is every bit as self-reliant and professional as Joe Mannix. The interaction between these two seasoned actors and characters is perfect. This screen shot shows Deegan short-circuiting Mannix's back-door escape after the latter interviews a Blackburn source...



So Mannix is going to "protect" Deegan?? Sounds far-fetched. The needs of his client cause Mannix to ask a friend and ally for a look at the Blackburn File. While sharing the file, the friend says don't waste your time. Why? Because Ira Deegan *owns* this case and, if a wolfhound like him hasn't cracked it, no one else will.

That friend is Lieutenant Art Malcolm, played by [WARD WOOD](#) (1924-2001). A native of Los Angeles (which is also the setting for MANNIX), Wood

broke into acting in 1943, but very quickly took a hiatus to enlist as a Marine in World War Two to avenge the death of his brother Charles, who was also an actor and also a Marine. Charles had been killed in action in the Pacific. After the war, Ward Wood returned to acting [and] was active until the early 1980s [quoting from the Wikipedia profile linked above].

From the third through the eighth season, "Art Malcolm" became almost as valuable to Joe Mannix as did series #2 [GAIL FISHER](#) (1935-2000). As "Peggy Fair" and called "secretary," she was a blend of executive assistant and Research Associate (and occasionally a hostage or kidnap victim). Here's a screen shot of Lieutenant Malcolm and the resiliently loyal Peggy visiting Joe in the hospital...



Unlike the Page-10 image, this one isn't from the featured episode. It's here so you can glimpse two excellent supporting regulars. While we're at it...

One more, from the same site — i.pinimg.com — a [similarly evocative image](#) of Ward Wood and Mike Connors during one of their parsings and probings.

"I'll Do What I Can. But...You'd Better TELL Him About Me"

You met Ira Deegan's wife in the opening scene, right before the theme music. It isn't until Minute 15 that we get the second startler (the first one being the garage explosion): EVELYN Deegan is the one who has *hired Joe Mannix*.

Why? She fears her obsessive husband is running extreme risks to find the Blackburn operatives. Over lunch at a restaurant, she and Mannix also discuss Ira's slavishly devoted aide and a presumed case of psychological co-dependence.

MANNIX: What I don't understand is why Larry Wallach is going ALONG with all of this.

EVELYN DEEGAN: [Exasperated but not frantic] He'll do anything Ira asks! He WORSHIPS my husband, and Ira's trained Larry to be just like him: Just plunge ahead, SKIP the rules, get the job done at any cost. Ira won't stop until he breaks that Blackburn Case — unless it breaks him first.

MANNIX: He is a dedicated man.

EVELYN DEEGAN [Quietly intense]: He's not just a cop tryin' to do a job. He's a

man ON FIRE. He's BURNING with fever — a disease. Larry's like a son to him; he's passing it on to Larry.

Then come six seconds of no dialogue, encompassing Evelyn's sigh. Her tone is passing from quietly intense to fragile...

EVELYN DEEGAN: We had our own son once. The night he died [pause] Ira wasn't at the Hospital. Too...busy...working [she is close to a whisper now].

Can you believe that? Too busy running down a suspect. [Another emotion-laden pause...] For years I HATED him for that. And then — I began to realize that work isn't just a passion with Ira; it's a SICKNESS. And now, it could be HIS DEATH. Mr. Mannix, he needs HELP.

MANNIX: I'll do what I can. But I do think you'd better TELL him about me.

EVELYN DEEGAN: I can't.

Mannix doesn't argue, but points out that Ira Deegan will "find out anyway." He does soon enough, and what the Lieutenant does with, and to, his worried wife ingrains the Deegan character into each and every aspect of this Gem episode.

As Mannix leaves the restaurant (Minute 17:35), a suspicious character — more so because he is well-dressed — prepares to follow him out. Later this same individual — we hear he had something to do with the \$85,000 Blackburn heist — will nearly kill Mannix with a properly registered weapon: A car.

Before that happens, Peggy sums up the mess: "Puts you right in the middle, Joe. Between husband and wife... [And] how do you plan to do it? I mean you can't TAIL a man like Deegan... Then how are you gonna help him?"

Paying Attention Reveals Each Layer of Conflict and Choice

In detective or journalistic work, at least one focusing question takes over. If not the key that opens the door to the whole structure of the saga, it at least gets you checking the right windows, and maybe breaking one or two.

In this episode, Mannix has three key inquiries: "Why does Cora Hayden disappear the same day her boyfriend Nikki Phillips jumps out a hotel room [window] — or was he pushed? And what's happened to Cora's roommate Jill Wallace?"

A governmental contact of Peggy's turns up Jill Wallace's address. Mannix leaves the office to drive there. At Minute 19:33, backing out of a garage parking spot, his car is blocked by Deegan's eager-beaver true-believer and (supposedly) replacement son.

WALLACH: The Lieutenant told you to get off his case.

MANNIX: So?

WALLACH: So you do what you're told, Mannix.

MANNIX: Deegan's given you the "get tough with private eye" lesson too, huh?

WALLACH: That's right, I'm working with Ira, and I do things HIS way... You see, I don't ask QUESTIONS, Mannix.

MANNIX: You should, Wallach. You're a good cop.

WALLACH: Well, there's isn't a BETTER cop ANYWHERE than Ira Deegan.

MANNIX: I'm talkin' about YOU — YOUR responsibility.

WALLACH: And my "responsibility" is to Ira. You see, he brought me along —

MANNIX: And if it suits him, he'll drop ya. He doesn't know what flesh and blood is. He only knows arrest and conviction.

They both speak firmly while knowing push can't come to shove. And Mannix's scorn — treating Ira Deegan as a machine whose emotions are programmed rather than felt — is about as black and white as Joe Mannix ever gets about a peer.

Wallach then pitches a curve ball. He says the reason his mentor Ira wasn't at the hospital with Evelyn the night their son died is *because he cared too much*. The boy had been fending off death for a year; Ira was working as a way to dull the pain.

WALLACH: His wife doesn't understand him. She still holds that night against him — when she sat around the hospital, alone... He couldn't face it another night. So he walked the streets. You don't know what it's like, seeing a man like Ira Deegan cry. You let him alone, Mannix.

Now that's TRULY a twist. And it UN-twists fast. From threatening, to sympathy, and right back to threats. The threats seem to be part of Wallach's ultra-loyalty.

As noted, Larry Wallach is played by LEE STANLEY. And Stanley will go on to career and humanitarian pursuits very much unlike the self-conscious strident character who wraps up his car-blocking with: "You forget the Blackburn Case. Be smart. Because somebody COULD get hurt."

After a curt reply, Mannix gets back in his car. Wallach ends his little blockade.

Mannix gets to Jill Wallace's apartment at Minute 21:35. She tries to shield her

friend Cora while denying they *are* friends. Mannix says Cora Hayden could be killed the way some people think Nikki Phillips was. He finally induces an address for Cora, who might be hiding for reasons sentimental, or criminal, or safety.

These scenes and conversations come, one after another, with a pace that doesn't feel rushed. We get the suspense without disorientation and without gimmickry.

One character is partly humorous. He's the first Blackburn source Mannix met with: Former Nicky Phillips confederate Pete Fender, a forger gone straight. He's now a SIGN-painter. Mannix questions him in a spacious room filled with traffic and other signs. A marvelous visual! And Fender speaks clearly...

"You know, just a month ago, I said to Nicky...you better get outta yourself. You better change your habits. Do something creative... I took my own advice! Ya see?" Mannix grunts approvingly. "I also said to Nicky...crime does not pay — especially when ya keep gettin' caught the way Nicky and me used to."

Suicide? Forget it. Fender does not believe Nicky jumped out of that window.

Nicky never showed the slightest interest, I mean none whatsoever, in dying. OPPOSITE: I think he was thinking about how much LIVING he was gonna do, with 85,000 steaming clams in the dish.

Fender is played by [WOODROW PARFREY](#) (1922-84), who "fought at the Battle of the Bulge during World War Two and was wounded and captured by the Germans. When he was released from the Army, testing indicated that he should become an actor, which led to his new profession." Woodrow Parfrey — that's his original name, too — became one of great oddball character actors of the 20th Century.

"You Married a Detective, Remember?"

Anyone paying attention (you'd have to be, given that home video recorders were rare in 1971) can absorb each layer of conflict and mystery. Viewed analytically, here's an inventory as "With Intent to Kill" nears the halfway marker.

- Cora Hayden could be the next victim of...somebody. Or she could be in cahoots with whoever got rid of Nicky, assuming he didn't jump.
- By describing him as "sick," Ira's wife Evelyn might be using Mannix to put a collar on Ira, itself an impossible task. What is her root motivation?
- What caused that explosion in the Deegans' garage? Rotting chemicals?

Or was it an explosive device planted by the anonymous caller who threatened Ira Deegan in this episode's opening half-minute?

- Come to think of it, why didn't the police look for bomb fragments? Because neither Deegan nor the super-loyal Wallach referred to it as more than a chemical fluke: Old fluids, self-igniting, in a garage.
- If Wallach truly values his boss as a human being, why is he so dismissive of Ira's wife? Maybe Wallach — in real life he'll turn 38 during this year of 1971 — has more to him than this character who so far sounds like 24. Whatever this other side is, we're seeing little of it.
- If Wallach is right, does that mean the lovey-dovey interlude at breakfast between Ira and Evelyn — halted by the explosion — was mechanical?

In fact, Ira Deegan is the one person SO well-defined in this episode's first half that it's all the OTHERS who confuse the viewer. They do so by reacting to...Ira.

Right before the garage explosion, we saw Ira and Evelyn Deegan reaffirm their marriage of 15 years. Wallach's retelling aside, the story line gives a viewer little cause to doubt the sincerity of either. Evelyn Deegan enlisted Mannix because she fears for Ira's life.

During Minutes 24 and 25, though, neither of the Deegans is sentimental. Instinct has taken over. After this next burst of compelling dialogue, you'll be on your own, because, as noted, this publication does not "spoil" an ending.

At the Deegans' home, it's another meal scene. She's the only one eating...

IRA: You cashed a check.

EVELYN: I cash checks all the time.

IRA: What'd you do with the money?

EVELYN: Bought a dress.

IRA: For a hundred dollars?

EVELYN: Ira, you're making a federal CASE outta this.

IRA: No, you're makin' the case, not me [pause]. And since when don't you mark the amount of the withdrawal down on the stub?

EVELYN: This is our HOME, Ira, not your Interrogation Room downtown.

IRA: [Longer pause, as he paces] All right, let's see the dress. Let's see it. C'mon, go on, get it.

EVELYN: [Staying focused on her food] It's being altered. Stop playing games with me, Ira.

IRA: Let's BOTH stop playing games — why did you hire Mannix?

EVELYN: What?

IRA: You married a detective, remember? You paid Mannix that hundred bucks, right?!? I checked everywhere else, I was at the BANK today, they told me you were there DAY BEFORE YESTERDAY.

EVELYN: [More exasperated than fearful] All right — but I only did it to PROTECT you, Ira.

IRA: Ohhh, that's beautiful. Isn't that just **BEAUTIFUL**. Mannix? Protect ME?!? My own wife — do you know what you've done to me? You know what they're gonna make of this downtown when they hear about it?

EVELYN: [Determined to stay calm] They won't hear about it from Mannix, you know that.

IRA: [Pacing, six-second silence] You're gonna tell him he's fired.

She goes silent. Deegan then dials Mannix's office. First ring. Peggy picks up.

IRA: Tell him. [She is making her choice...]

EVELYN: Mr. Mannix, please.

Peggy asks who's calling, finds out, tells her she's sorry but Joe isn't in. No message, "just have him call me." Sound of receiver going back onto the phone's base.

Still not reciprocating her husband's intensity: "He's not in." "When he calls," Ira replies, "tell him he can keep the hundred bucks — but he's off the CASE."

Whenever a Mannix client embroils him within a family schism, he'll graciously accept being dismissed, even if the client is reacting to threats. He also reserves the right (quietly) to stay on the case with no assurance of pay. After filling a few gaps, he can go back to the person who fired him and show a couple of good reasons for rehiring. An "honest trick" I've seen from no other detective.

Compelling TV, "With an Occasional Thought Sticking Through"

One of these links should get you to a decent version of "With Intent to Kill"...

<https://trakt.tv/shows/mannix/seasons/4/episodes/17>

<https://archive.org/details/PDTV0226/Mannix+So4E17+With+Intent+to+Kill.mp4>

Or maybe not! I get this feeling that fans upload whole episodes and later an e-mail from a law office says REMOVE THAT FILE. Those fans chose the risk.

As a researcher who believes in Copyright, I chose to build up a collection from for-profit sources. With studio-issued DVD collections being plentiful and for the most part low-cost, you won't go wrong purchasing **Season Four** of MANNIX...

www.barnesandnoble.com/w/dvd-mannix-the-fourth-season/21005831

Scene by scene, "With Intent" feels measured and deliberate — which means the scriptwriters respect us as viewers. By thinking about the whole, they avoid jerking us around by the parts (hmmm, that also works as a pun). Every chapter/scene of a sparkling story ought to carry its weight as opposed to crowding the other components. That standard applies to fiction or nonfiction, TV or radio.

Bravo to Director [NICHOLAS WEBSTER](#) and especially [RICHARD LEVINSON](#) (1934-87) and [WILLIAM LINK](#) (1933-2020), this Gem's scriptwriters. "Bill" Link passed away just two months ago, outliving Levinson by 33 years. The two began collaborating on stories and characters as high-school friends.

They grew into mystery and detective-drama masters. Their scripts shaped the early years of MANNIX. And why not? The very first episode lists Levinson and Link as the series' co-creators. Two years later, they did the same with [Columbo](#). Their final co-creation was the long-running [Murder, She Wrote](#) (12 seasons on CBS).

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

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

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

And don't forget the budget: "Car chases are becoming too expensive to film."

But *that* judgment was a little early. Or maybe the people at NBC were stubborn: A hit series called *Miami Vice* was making it safe to blow up the Accounting Dept.

DD Gem #12 — "Bought and Paid For" — November 29, 1985 — from MIAMI VICE (NBC, 1984 to '90)

MIAMI VICE left us with 121 episodes. The series stretched from September 1984 to January 1990. I heard about it back then, but was too much into partisan political writing to watch. First viewing was November 2020. To represent the 1980s in cop-show terms, VICE and certain other biggies would have to be understood.

The NBC website used to offer this episode at no charge. After the first version of this issue went on-line, the link vanished. **But — issues of this publication can be tightened, and the dud links replaced, for a reload.** No guarantees long-term, you understand. Point is: For this Gem, you'll find a substitute no-charge viewing path on Page 26. It worked as of April 2022, as long as you give it an odd tweak.

"Bought and Paid For" is from Season Two. The TV GUIDE Web summary notes: "Singer El DeBarge has a cameo." One of the two El DeBarge songs here — "The Rhythm of the Night" — is a mid-'80s dance classic. Works for ballroom (salsa or fast rumba, though not mambo) as well as freestyle.

But the real moves are..."Rhythm" being interspersed with an anguishing bargain. Someone — not a hood, not an undercover cop — is given \$10,000 to keep quiet. Who? A poor middle-aged woman flown in from Haiti. The viewer does not hear a word spoken. Just El DeBarge and "Rhythm." This scene is one of several that make "Bought and Paid For" a Gem. With any luck, two minutes of it (the majority) can be seen via <https://www.youtube.com/watch?v=EWhzhHdMeDQ>

Bouyant music, overlaying stark actions, carried out with wordless exchanges. This is one way that VICE sliced and diced — or perhaps the best word is *spliced*.

And the MAIN cause for congratulation is SAUNDRA SANTIAGO. She carries this radioactive episode from start to finish. As Detective Gina Calabrese, she'll grab the initiative from the three male regulars; they will do little more than react.

Calabrese finds herself in a terrible emotional and legal predicament. She resolves the tangle in a way you'll never forget, especially given the implicit after-effects.

"Images, Emotions and Energy" Take Over From ... Seriously?

MIAMI VICE's two male leads are typically reckless, sullen or smart-alecky. DON JOHNSON is Detective James Crockett and PHILIP MICHAEL THOMAS is Detective Ricardo Tubbs. Both actors were born in 1949, and here in '85 each one is very much a mid-thirties baby-boomer: Cocksure, as opposed to Mature.

Where's the depth, idealism or seriousness of 1960s and '70s detectives? Not detectable here. This deficit turns out to be part of a wider design — one which, okay, made sense given the kinetic skew of living-room entertainment during the 1980s.

Two and a half months before this episode, TIME's Richard Zoglin wrote:

If viewers are not sufficiently hopped-up by the credit sequence of NBC's *Miami Vice*, chances are they will be before the hour is over. The plots whiz by with a minimum of exposition, the dialogue is tough and spare, the rock music almost nonstop. Characters may be shot in lyrical long shots or bathed in moody lighting or framed against semi-abstract pastel backdrops.

"Hopped-up" is right. At least half of the [Season Two episodes](#) start with mind-warping drugs and their promoters. These operatives — very much unlike today's — are not portrayed as medical authorities or civil-rights crusaders.

VICE being anti-drug is a plus. But a Gem episode can stand apart from its series, and my early dissatisfactions have to go somewhere. So, with apologies to fans...

Quite often, MIAMI VICE zips by as a spoof of itself. Example: One of the associate detectives is completely covered by beach sand, yet prepared to assist with a mass arrest. The earphone tells him to emerge. This ruggedly suited cop rises out of the soft (and dry) ground. Pretty cool? Not bad at all — for a comic strip.

That sort of other-worldly tactic invades plausible story lines. On the other hand, a different generation was being engaged. "Tough and spare" is how Zoglin heard VICE dialogues. The substitutes? "Points are made through looks, gestures, music, artful composition." One gets the feeling he likes these innovations.

And what does that mix leave out? The answer comes from Director Lee Katzin: "The show is written for an MTV audience, which is more interested in images, emotions and energy than plot and character and words."

Take a slower look at that sentence. It spilled a lot of beans.

Actually, [the entire Zoglin write-up](#) from September 1985 has value. It'll prepare you for a VICE viewing if, like me, you never experienced the series in its gaudy prime. It will also help Millennials understand 1980s entertainment patterns...

Seeking acclaim at a unique historical media moment, the show's actors and producers got it. The most favorable thing I can say is: I get why they got it.

MIAMI VICE's originators achieved ratings by being methodically weak on "plot and character and words." Also helpful to fill those gaps: A dozen or more celebrities each season. Musical figures syncopated the story line for splash and cash.

This series thrived during "500 channels" but before the Internet. Text was slipping and sliding. Op-ed thumb-suckers wrote that writing could become obsolete, in the sense of "mostly not needed by the consuming masses."

As an extrapolation, that wasn't *entirely* goofy. Consider the setting. High-quality video creation and distribution were still under big-studio control. Those companies had the power; the best equipment became more mobile; and both "Napster" and mass e-mail were a decade away.

The Result: Entertainment produced by agile yet well-organized production teams. Researching "Generation X," they found twenty-something TV (as well as movie) consumers wanting faster gulps, bleeding edges, glory daze, and "attitude."

More could be said about "historical setting," and I'd love to engage college professors who teach Media & Cultural History. But that will take a few more years.

For now, stick to the main business: Analyzing and celebrating EPISODES.

Most Gems don't let us walk away thinking we learned everything or that the "moral" is simple. This is THOROUGHLY one that lingers. The genius of "Bought and Paid For" is its mix of Rough Justice with *THEN what happened?* residuals.

My sense is that the writers (more on them on Page 25) left those questions to us not because they were lazy but to make us more insightful, or at least reflective.

Trudy is All-Business; Gina Will Have to Expand the Rule Book

The opening 70 seconds show Detective Calabrese asking a young friend to pick up some groceries and leave them in her apartment. The friend is also encouraged to look for a gift there, and handed the key. The groceries are needed so that, after work, Gina can cook dinner for a "hot date."

The young friend is a legal immigrant from Haiti. Her character is named Odette Ribaud and she is played by [LYNN WHITFIELD](#) (in real life 32, but convincing as more like 22). We're being offered an upbeat opening scene that's also low-key.

Minute 1:10 brings a distraction. Only later will it relate to the main story: Three minutes and change for an entrapment arrest in which the cocaine turns out to be artificial sweetener. This scene might be here for comic relief, given that other parts of this Gem will bring you to deadly earnestness, along with tears.

[OLIVIA BROWN](#) is Detective Trudy Joplin, assisting Gina at various points. Trudy is all-business while Gina is an expander. Both these female detectives avoid cynical

bravado; they skip the clownish humor that two of their male peers thrive on. Like Tubbs and Crockett, Calabrese and Joplin report to "Marty" Castillo. He is played by EDWARD JAMES OLMOS, a slight man who combines intensity with slowness (1980s [photo](#)). Whether conveying a decision, or backing away from one, uttering two sentences sometimes put this fellow in pain.

[Raymond Chandler](#), whose tools were only text, would never have given us such a cop, at least not as chief decision-maker. *Ohhh, the agony of articulation*. Castillo is another case of VICE aiming to telegraph the most by using the least and the fewest. Best thing I can say here is: Castillo doesn't make dumb jokes.

Minute 5:30: The drug bust having been a bust, and the theme music finished, the real story gets underway. The present that Gina left in her apartment for Odette is an orange and black dress. We see her putting it on with girlish delight.

At Minute 6:16, an inner door opens. At 6:48, Odette sees this intruder in the mirror. We saw him a half-minute earlier, stroking Gina's cat. "I told you to leave me alone." So they know each other. And she is petrified: "Oh, please..." in little more than a whisper. The rape is imminent when the scene quits at Minute 8:00.

Gina's hot date having bailed on her, she offered to cook for Crockett. Having no idea what they're about to find, these two arrive at Gina's apartment. When they encounter Odette on the floor, the diffident Crockett springs into action.

He had taken brief note of someone leaving Gina's building. He runs outside and sees a garish hot rod being revved. It's the same guy. Pursuit ensues. Going at least 60 mph, Crockett flashes his badge and motions the other driver to pull over.

The driver puts a knife — it's the one he used to terrify Odette — into the glove compartment. But he doesn't slow down. Another badge-flash and gesture. On VICE, a car chase sets speed records while also elevating the production budget.

The Son of a Former Bolivian General Named Octavio Arroyo

The viewer knows that the guy being pursued is the assailant; but Crockett can't be sure. The suspect floors his Ego-Mobile. Intensive pursuit seems much faster and scarier than the car chases in most cop shows from 10 to 25 years earlier.

Crockett is soon throwing the assailant up against the trunk lid of the latter's car.

THE SUSPECT: It's a hundred GRAND worth of machine. Don't scratch it [pause] — don't scratch it. What's the charge?

CROCKETT: Pick one, buddy. Resisting Arrest. Reckless Driving. Or RAPE.

THE SUSPECT: Rape?!?

CROCKETT: That's right, pal. Rape.

THE SUSPECT: Look at me, amigo. I'm rich. I'm beautiful. The finest señoritas in Miami BEG me for it. Why would I rape?

CROCKETT: I'm not your SHRINK.

Odette is at Biscayne General Hospital with Gina and Trudy. "Let's go over it again. I need more detail on this guy." Subdued reply from the victim: "I can't think of anything else." Gina takes a call from Crockett. Trudy stays with Odette.

"I saw a slick leaving your building when we came in," Crockett tells his colleague. "Chased him halfway across the Causeway before I could catch him. He's been booked right now." She asks Question #1: What does he look like?

CROCKETT: Latin, 25, gold-plated. Name's Nico Arroyo.

GINA: Wrong guy, Sonny. Odette said the rapist was a gringo — BLOND hair.

"Sonny" is Gina's nickname for Crockett. He is deflated. She thanks him for trying. Back at Police Headquarters, Arroyo is already being bailed out...

ARROYO: Hey. You owe me an apology.

CROCKETT: [Face to face, and nearly nose to nose]: I don't owe you spit — [but] I give ya a tip: Lose the cologne. You smell like a cheap pimp.

ARROYO: Hey, whad you know? This stuff costs a hundred bucks an ounce.

CROCKETT: Beat it before I book you for air pollution.

Gina's apartment wreaks of this expensive pollutant. The "lab boys" — they existed long before CSI, and by the '80s had inflated titles — fill in the rest of the blanks: The rapist "left behind a ton of trace evidence, and some really good palm prints." Crockett is now 100% sure his chase was worth it.

Legal name: Roberto Arroyo. His height: Not quite five feet eight. Interestingly, he and his only determined antagonist in this episode — Calabrese — were born within a month of each other in 1957. She'll confront him three separate times. Both are 28 as they personify the electric tension that makes "Bought and Paid For" a Gem.

"Nico" Arroyo is played by Portuguese-born [JOAQUIM de ALMEIDA](#). Tubbs will

later find out that Arroyo is the son of a Bolivian General named Octavio Arroyo. "The General" took root in Miami, going commercial after being "on the short end of a coup" back home, Tubbs tells friend and partner Crockett.

Tubbs prefers the Latin pronunciation: Spelled phonetically it would be *Henner-ALL*. In any case, Arroyo Senior is rendered superbly by [TOMAS MILIAN](#) (1933-2017).

"He got away with his gold-plated threads, and a little change from the Bolivian Treasury," Tubbs says — "about enough to buy a mansion in Key Biscayne, and three or four banks in Miami." End of briefing, and...you know what?

That's actually the *longest* stretch of words (under 60 total) Detective Ricardo Tubbs has during the entire episode. Male cops don't like to talk on MIAMI VICE.

Shouted in a Whisper: "Never...Anything But Trouble to Me"

The NBC-Universal DVD package describes "Bought and Paid For" as follows:

As Gina's friend Odette completes a favor for her, she is raped. When Gina and Crockett investigate, Odette suddenly recants her story, leading them to believe that there are other, stronger forces pressing Odette.

That's wrong in one important way. What Odette "recants" is her initial attempt to mislead. At Biscayne General, she had given a false description of the assailant. We know from the start that she knew him — from somewhere. For good reason, she felt the need to throw Gina and Trudy off of that trail.

Then we see Crockett showing Gina that Odette is being deceptive. Gina wants to believe her friend, but can't. "Odette DID used to work for a Bolivian General," she notes to Crockett. "Does Arroyo live in Key Biscayne?" He nods yes.

Odette is soon being candid with Gina about the young Arroyo: The General's adult brat son "would never leave me alone, always touchin' me, sayin' dirty things, trying to make love to me." The full-time servant, Mrs. Sanchez, had told Odette that her predecessor — "she worked in the house before me" — had been raped.

That revelation is what caused Odette to quit. And the younger Arroyo never got over missing what was to be his next conquest. "File a charge," Gina insists. No! Why not? "He said if I told anyone, he'd have me sent back to Haiti."

Three different exchanges — between Gina and her scared friend — illustrate with crystal clarity what a U.S. cop sees as "legal rights" versus what a younger immigrant has come of age viewing as power and wealth controlling the System.

Reaffirming those realities, "Nico" has been summoned upstairs by his father. We're into Minute 22. The exchange begins with a slap across the son's face.

GENERAL ARROYO: You have never been anything but trouble to me [pause]. I've given you everything. And still you want what you can't have, right?

ROBERTO: Guess where I learned it from.

THE GENERAL: Nooooo. There's a difference. In Bolivia, I started with nothing. And you? With the daughters of the finest families available to you, what do you do? *Whaddyo do?* [voice dropping down to a whisper] **Nothing**. You rape a servant girl. You sicken me.

ROBERTO: [Trying to deflect] It's a minor matter — it's amusing at best.

THE GENERAL: Ooohhhhhh — you find this amusing, hmm? Would 20 years in an American prison amuse you? Listen — I'm a respectable banker in this city. And I don't want any newspapers [saying that] my depraved first-born is on trial for rape. Got that?

ROBERTO: [Finally sounding serious] I'll take care of it.

THE GENERAL: No you won't [pause]. You will do nothing. You won't talk to that girl — and you won't see her again. Okay? [Suddenly smiling]

ROBERTO: Okay.

He utters that "okay" with his eyes averted. Of course — because this piece of inhuman excrement has just lied. With his father, and only with his father, he suspends the brazenness. But it was a suspension lacking in comprehension.

Not once did the General yell. Actor Tomas Milian, who left us four years ago, mastered the technique of shouting in a whisper. His final words to the 28-year-old sociopath are: "I'll take care of it, my son. Don't worry. Now go."

One of many marvelous exchanges! By contrast, none of the displays of emotion and articulation come from Crockett, Tubbs, or Olmos as the brooding Castillo.

Back at the office, Gina and all her colleagues (except Castillo, who wants nothing to do with this case) are trying to figure out how to locate the girl who had Odette's job at the Arroyo Mansion before she did. The idea is to indict "Nico" for rape even if Gina isn't the one to file the charge.

And this is where that failed drug bust — that semi-comic interlude right before the theme music — applies. The leaker who blew that one can be pressured to redeem himself by pumping his connections. A comically chronic conniver, the guy obliges.



The originators of MIAMI VICE sought and achieved ratings with a cop show deliberately weak on "plot and character and words." Seeking viewers at a unique historical media moment, the show's actors and producers got them...

MIAMI VICE thrived during "500 channels" but before the Internet. Text was slipping and sliding; high-quality video remained under big-studio control. They had the power, the equipment kept getting smaller and more powerful, and "Napster" and Web video were years away.

The result was entertainment produced by agile yet well-organized production teams. Researching "Generation X," they found twenty-something TV consumers wanting fewer words, faster gulps, edgier tactics, and "attitude."

MIAMI VICE can deliver power and depth and, above all, Plausibility — which will always be the starting standard for Gem status. Every event and exchange we're shown could have happened. (Well, maybe not the ridiculous Causeway chase.)

But try to appreciate how nearly all of the excellence is coming from a supporting regular, Sandra Santiago, and two of the GUEST actors: Whitfield and Milian.

As for the actor playing Roberto "Nico" Arroyo — *long pause* — okay, he also stands out. But in a different way: He makes some of us wish his character were dead.

"Days When the Rain and the Sun Are Gone..."

At the start, I alluded to one scene — no, make that a mix of concurrent scenes.

- First one: Odette is dancing with Tubbs at a disco as Gina and Crockett sit at the table and El DeBarge performs two of his great songs in the cameo role.
- The parallel views are wordless; we hear only music from the disco. Odette's

And there's one more riveting example of music REPLACING dialogue...

Odette is torn apart by Nico's release combined with Gina's attempt to turn her into a personal-rights crusader. Gina had also given her another dress. In sadness rather than anger, Odette feels it needs to be returned. So she heads back to Gina's place — the place where she was raped — and lays the dress at the doorstep.

We see her arrive, walk up the steps, and deposit the box. What we HEAR is the music and words from a 1975 Fleetwood Mac LP cut: "I'm So Afraid," written and sung by [Lindsey Buckingham](#). I'll get in trouble reproducing his lyrics, but — you really ought to read them, using this link: [Every line of this song](#) applies to this heartbreaking gesture of Odette Ribaud.

At the IMDB dot-com site, the writing of "Bought and Paid For" is credited to MARVIN KUPFER. But that site has only [one sentence worth](#) of bio and credits for him, and Mr. Kupfer has yet to be given an entry on Wikipedia.

IMDB also credits the episode to ANTHONY YERKOVICH. Over on Wikipedia, we find just the basics on him, especially: "He is best known for creating the 1980s cop show MIAMI VICE. The [Wikipedia article](#) says Mr. Yerkovich served as the show's executive producer along with [MICHAEL MANN](#) before handing over full executive responsibilities to Mann after only six episodes."

Another major TV credit is writing for the first two seasons of [HILL STREET BLUES](#). Additionally, Mr. Yerkovich "reunited with Mann to executive-produce the *Miami Vice* [FILM](#), released in 2006." Not one of the regulars from the 1984-90 TV series appeared in that 2006 movie. Probably a good thing all around.

As noted on Page 18, you can watch this Gem at no cost. Probably. On the World Wide Web, nothing is forever (except the Lack of Editing and the relative shortage of Ownership). Now for the weird part: To activate this video link, **copy & paste** its Internet address into your UPDATED browser...

<https://www.dailymotion.com/video/x6v0uz3>

Why copy & paste? Because, every time I inserted that URL in this Adobe file *as a LIVE link*, it would dead-end. It's one you have to be somewhat gentle with.

As for **Sandra Santiago** all these years later...

<https://cdn.amomama.com/d19a8b0a6c08a60ed026539784f09ea1.jpg>

Given my early skepticism about finding more Gems, it's hard to recommend spending money to do more than sample a single season of MIAMI VICE.

I can't escape being part of the generation that tuned in before the Xers, to the extent of avoiding 1980s TV drama. Just couldn't take the extreme special effects, gratuitous gore, and rapid-fire images. They caused **Sensory Overload**.

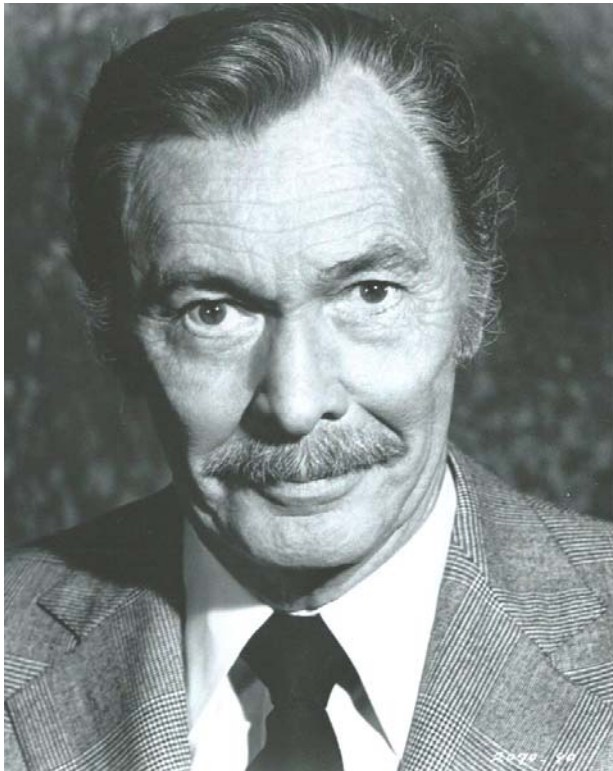
But, if you use the Internet plus the episode guide, you might want to become an owner, of Season Two, and work the DVDs into a longer-term media analysis...

<https://www.barnesandnoble.com/w/dvd-miami-vice-2-ff/35955799>

BONUS CLIP and a Salute to Barry Sullivan (1912-94)

[BARRY SULLIVAN](#) was everywhere in TV drama during the 1960s and '70s, from cop shows to medical dramas. And he's far better known for his movie track record (100+ films over four decades).

It will be worth your while to take him seriously whenever and *wherever* he turns up. Which is what Stuart McMillan did during "[Buried Alive](#)," the McMILLAN & WIFE episode of November 10th, 1974.



The bonus scene is one that nearly all other viewers would treat as a ramble. Actually, it's fundamental, reaching way beyond the story. Even though it's more about spies than about detectives, Barry Sullivan renders it perfectly.

Sullivan plays CIA lifer Walt Harmon, never mind that "CIA" is referred to in the episode only as "the Agency." And "McMillan" is the chief of police in San Francisco, played for six seasons by ROCK HUDSON (1925-85).

The tension between these two starts about a third of the way in and never quits. And the real-life age difference between Sullivan and Hudson is perfect for the characters played by each actor.

Harmon materializes in San Francisco at a ship-christening, a few minutes

after Sally McMillan has dashed the champagne bottle. To prevent all hell from breaking loose back in Washington, Harmon asks his one-time protégé "Mac" to drop a fresh murder case. The request is not subtle.

For an unspecified stretch of time, Mac was #2 to Harmon, career Intelligence operative. Mac left the spy biz, got a law degree, and opted for police work. He lost track of Harmon as the latter rose in "The Agency."

Harmon is only now meeting Sally, the one person Mac has so far asked for help on this same murder case. Its circumstances are so eerie that the Commissioner has held off telling his #2 — Sergeant Charles Enright, played by [JOHN SCHUCK](#) — how sensitive it is. McMillan and Harmon commence a tug of war about whose priorities are more important in that case (national security vs. proper policing).

Now, the setting: Mac and Sally are on Harmon's houseboat — technically IN, not on — for further gear-grind. Seemingly as small talk, Harmon offers an autobiographical perspective. He delivers it while fixing drinks, inside the well-furnished government craft...

I know I don't have to tell you this, Mac.

It's a funny thing: People attach a certain "glamour" to this business. Pretty soon, though, the glamour fades, and it becomes just a tough job, with an element of risk. And after a while you get used to THAT.

And *thennn* you discover that, wonder of wonders, you're thoroughly jaded. You realize there isn't a single decent human being on the face of this Earth — except maybe the guy next to you when you need him.

The next thing you know, 20 years go by — and you make another discovery: You're a professional schizophrenic. You start dividing yourself into Reality [pause] and Fantasy. And Reality is what you've come to accept as "life." Fantasy is what you suddenly LONG to ESCAPE to.

And you know what it is you wanna escape to? What everybody else calls Normal. More than anything else in the world, you wanna be normal. 'Cause it finally hits ya [pause] that you're lonely.

A few more seconds of silence. Sullivan the alienated spy carries over the drinks he has prepared for Mac and Sally. "Nostrovia," he says before their first gulp. "Cheers," reply Mac and Sally, the latter in a near-whisper.

According to [this source](#)...

“Nostrovia” is the English mispronunciation of the Russian word “Na Zdorovie,” meaning “cheers.”

With a different spelling, and a vowel twist at the end, it means the same thing in Polish: CHEERS. Question: Why did Barry Sullivan, in the character of Walt Harmon, select that Russian word for his salute?

If you know, drop me a line — FrankGregorsky@aol.com. If you DO know, you are a fan of a series that, despite its appeal to both of us, banked too heavily on implausibility to become part of the coverage in...

Detective Drama Gems is a no-charge quarterly publication mixing celebration with analysis. While not slighting the series, or its creators or performers, it cares most about the EPISODE. When you quote from it, please mention either [the editor/curator](#) or the name of the publication.

You can forward or otherwise circulate a GEMS pdf file however you like.

The URL for this **third issue** of *Detective Drama Gems* is www.ExactingEditor.com/Detective-Gems-3.pdf

Final Note: The great thing about being in charge of a Publication that has very little relation to current headlines is the ability to plan ahead...

Issue #4 will feature Gems from *Hawaii Five-O*, *77 Sunset Strip*, and *The Streets of San Francisco* — <http://www.ExactingEditor.com/Detective-Gems-4.pdf>