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Demon with a glass hand

(One Of The Ten Best!) STARRING: Robert Culp, Abraham Sofaer, Arline Martel, Rex Holman, Steve Harris, Robert Fortier. A man with a robot hand, (which holds the secrets to mankind's destiny), battles weird time travelers from the future. QUICK SCAN... This is the classic "Outer Limits" episode, which many fans consider as the best episode. Robert "I Spy" Culp delivers a riveting performance as a man fighting for the future of mankind. Arline Martel (Trek's "Amok Time") gives an unforgettable performance. SYNOPSIS... Trent, a man with a robot hand which is missing three fingers, is pursued by black clad men from the future. From the robot hand, Trent learns that he is from the future. From an alien, Trent finds out where his other three robot fingers are. Trent and a woman are pursued, but he does collect the fingers. He finds out that all the people on Earth, 1,000 years in the future, were turned into electronic impulses and put onto a thin piece of wire. With the final finger, the robot hand tells him that the wire is inside him. Trent discovers he's a robot, and he will have to wait 1,200 years, until the humans can be brought back to life. REVIEW... DEMON WITH A GLASS HAND. Directed by Byron Haskin, is considered by many to be the best of the "Outer Limits" episodes. If not the best, it is certainly in the top five. Robert Culp is Trent, a man in contemporary Los Angeles with a robot hand which is missing some fingers. In Trent's own words, "I was born ten days ago. A full grown man born ten days ago." He awoke on the street, has no memory, and people are trying to kill him. Talk about your existential dilemma! Culp, who was soon to be launched to great fame in the "I Spy" television series, gives a performance of colled energy and cat-like grace under Haskin's expert direction. He's fascinating to watch; it's easy to see why he became such a big star of Sixties television. The Teleplay, by acclaimed author Harlan Ellison, is top drawer. While seemingly not derivative of other sources, (ie: not like anything else you've read or seen), it has a mythic, timeless quality, like the legends of the heroes of ancient times. The dialogue is simply terrific. When Trent is killed, then brought back to life, he says, "I was in a dark place. Someone was calling my name over and over." Later, when he leaves to try and find the mirror through which aliens are arriving in our time, Trent's female companion asks him, "What are you going to do?" Trent replies, "Try to beat the devil!" When Trent yanks off an alien's medallion, as he does periodically, we see a film negative image, and a shimmering effect, as the alien disappears. The photographic effects, by Van Der Veer Photo Company, are quite good for the time. The musical score, by Harry Lubin, is appropriately tense. Piano and drum music is used effectively to underscore and highlight the on screen action. The overall score is strange, haunting, and memorable. Director of Photography, Kenneth Peach, makes great use of Los Angeles' historic Bradbury Building, located in the downtown business district, which is the film's principle location. His combination of stark lighting, and low angles, creates an appropriately claustrophobic mood, in which the location acts as one of the films characters. My favorite scene in the film is when Trent allows himself to be killed. His female partner, Consuelo (Arline Martel) brings him back to life following simple instructions from the robot hand. The scene has the mood of a New Testament miracle, and contains a key story clue, for the alert viewer. For fans of "The Outer Limits," DEMON WITH A GLASS HAND will be highly watchable. Robert Culp fans will revel in his tense, athletic, and soulful performance. You'd have to be a robot not to be knocked out by DEMON WITH A GLASS HAND. No offense, with a robot hand which is missing some fingers. 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We know they are minions and are there to provide a high body count. No bodies, though. This is Harlan Ellison's second and final episode. He originally wanted a cross-country chase but when given a tour of the film-famous Bradbury Building -- Double Indemnity (1944), D.O.A. (1950), Blade Runner (1982) -- he saw the benefit of keeping the action confined to the interior of that lovely building, rich with iron work and shadows. Ellison said he wrote the part for Robert Culp, who he found unusually intelligent for an actor. Culp returns from The Architects of Fear and Corpus Earthling. Like Martin Landau and David McCallum, all of his episodes were among the best. Arlene Martel would later play the incandescently beautiful T'Pring, Mr Spock's femme fatale fiancée in Star Trek Amok Time: ...where she lit a torch in the hearts of many adolescents, simultaneously warning them against such fascinations. Notes: The screenplay skillfully front-loads what we need to know and sets up what we need to find out. Much is made of the film noir look of the series, but we also break genre conventions. Trent has no angst, no alienation or sense of "I just can't win". He is direct and unsequeamish, even when instructed to "Let them kill you". And yet his discovery of his true nature gives him pause. His fate will be long and lonely, and he is unable to receive love. It's too much for Consuelo -- she walks away without a word. A moment of supreme weirdness: when Trent first enters the building the disembodied voice of Arch, the alien leader, speaks to him. More strangeness: Trent has no memory but he knows the names of his enemies. They have a sort of community together and the rules of the time-mirror and medallions make it a sort of game. SF touching the boundaries of the spiritual, as in The Day the Earth Stood Still (1951) our hero is brought back to life by advanced technology. For all the deep plot we have plenty of action. Unlike generations of TV heroes, Trent picks up the guns his enemies drop. Like all of the second season, this is photographed by Kenneth Peach. Nicely done, looking much like season one with that star filter. On the Blu-ray Craig Beam provides a light commentary track. He both complains about unexplained plot points and admits that an expanded or rebooted version would not be a better program. 5th episode of the second season of The Outer Limits "Demon with a Glass Hand"The Outer Limits episodeEpisode no.Season 2Episode 5Directed byByron HaskinWritten byHarlan EllisonCinematography byKenneth PeachProduction code41Original air dateOctober 17, 1964Guest appearance(s) Robert Culp as TrentArlene Martel as Consuelo BirosAbraham Sofaer as ArchBill Hart as DurnRex Holman as BattleRobert Fortier as BudgeWally Rose as Kyben #1Fred Krone as Kyben #2 Episode chronology – Previous"Expanding Human" Next --"Cry of Silence" List of The Outer Limits (1963 TV series) episodes "Demon with a Glass Hand" is an episode of the American television series The Outer Limits, the second to be based on a script by Harlan Ellison, which Ellison wrote specifically with actor Robert Culp in mind for the lead role. It originally aired on October 17, 1964, and was the fifth episode of the second season.[1] In 2009, TV Guide ranked "Demon with a Glass Hand" #73 on its list of the 100 Greatest Episodes.[2] Opening narration "Through all the legends of ancient peoples — Assyrian, Babylonian, Sumerian, Semitic — runs the saga of the Eternal Man, the one who never dies, called by various names in various times, but historically known as Gilgamesh, the man who has never tasted death ... the hero who strides through the centuries ..." (Narrator Vic Peral in mistakenly says "Sumerian" instead of "Sumerian") Synopsis Trent (Robert Culp) is a man with no memory of his life before the previous ten days. His left hand has been replaced by an advanced computer shaped like his missing hand and protected by some transparent material. Three fingers are missing; the computer tells him they must be reattached before it can tell Trent what is going on. Trent is being hunted by a handful of humanoid aliens called the Kyben; they have the missing appendages. The action takes place in a large rundown office building (the historic Bradbury Building in downtown Los Angeles) which the Kyben have sealed off from the world. In this deadly game of hide-and-seek, Trent enlists the help of Consuelo Biros (Arlene Martel), a woman who works in the building. For reasons unknown to him, Trent was sent into the past via a "time mirror", located in the building. A captured Kyben tells Trent that both of them are from a thousand years in the future. In that future, Earth has been conquered by the Kyben, but all the surviving humans except Trent have mysteriously vanished. The aliens are being obliterated by a "radioactive plague" that is killing all of the Kyben occupation force, a plague apparently unleashed by the humans in a last-ditch effort to repel the invasion. In a desperate attempt to find a cure for the plague and to extract whatever knowledge is stored in the hand/computer, the Kyben have followed him back in time with the missing fingers. Eventually, Trent defeats all of his Kyben hunters by ripping off the medallion-shaped devices they wear to anchor them in the past. Trent successfully destroys the mirror and recovers the missing fingers, one by one. When the computer is whole, he learns the terrible truth: he is not a man, but a robot. The human survivors have been digitally encoded onto a gold-copper alloy wire wrapped around the solenoid in his thorax. Immune to disease, he must protect his precious cargo for 1,200 years, after the Kyben invasion, by which time the plague will have dissipated. Then he will resurrect the human race. Trent had thought he was a man, as he and Consuelo had begun to develop feelings for each other. With the truth revealed, she leaves him, pity mixed with horror in her eyes. Trent is left to face 1,200 years of lonely vigil. Closing narration "Like the Eternal Man of Babylonian legend, like Gilgamesh, one thousand plus two hundred years stretches before Trent. Without love. Without friendship. Alone; neither man nor machine, waiting. Waiting for the day he will be called to free the humans who gave him mobility. Movement, but not life." Awards The teleplay by Harlan Ellison won several major awards: 1965 Writers Guild of America Awards — Outstanding Script for a Television Anthology 1972 Georges Melies Fantasy Film Award — Outstanding Cinematic Achievement in Science Fiction Television Production Ellison's story outline depicted a sprawling, cross-country chase between the Kyben and Trent (then named Mr. Fish). Because this would have been prohibitively expensive, producer Robert H. Justman suggested that Ellison contain most of the action in a single structure when he went to script. Ellison agreed, realizing that by forcing the plot into an enclosed space, the change from a linear pursuit to a vertical climb — ascending as the action developed — would make for heightened tension. Most of this episode was shot in the Bradbury Building, the same location used for the final scenes of Blade Runner and a closing scene in the 1950 film noir classic, D.O.A. Ellison's 10-page story outline was published in Brain Movies III in 2013.[3] Ellison's friendship with Robert Culp dates from the production of this episode. He found Culp to be very intelligent, quite a contrast to most actors, whom he described as "dips — strictly no compos mentis." When Culp first met Ellison at the Bradbury building location for filming, Ellison introduced himself in a loud voice and told the actor that he had written the episode just for him. Culp also stated that he felt it was one of the best-written episodes of television in the history of the medium. Culp indicated that he felt the success of the series and this episode was due to the fact that it was, essentially, a morality play.[4] Adaptations and unproduced sequel A graphic novel adaptation, illustrated by Marshall Rogers, was published by DC Comics January 1986. It was the fifth title of the DC Science Fiction Graphic Novel series. Ellison's original script was published in Brain Movies Volume One, by Edgeworks Abbey, in 2011.[5] During the run of Babylon 5, series creator J. Michael Straczynski often said that Ellison would write a sequel to this story (possibly called "Demon in the Dust" or "Demon on the Run") as an episode. However, the proposed sequel episode never appeared. Ellison was a creative consultant on the series and said in a behind-the-scenes book about Babylon 5 written during that show's third season:[6] "I want very much to write this script and Joe very much wants it, and I think it probably will get written during this next season, but one never knows. I don't want to promise because if you promise, then all of a sudden transmitted in the United Kingdom on BBC Two on Friday, 28 March 1980. Although the first season had been screened in the UK in 1964 by Granada TV, and a few other ITV regions, it wasn't until the BBC transmitted all 49 episodes, in two seasons between 28 March 1980 and 17 July 1981, that the second-season episodes were first seen in the UK. The BBC chose "Demon With A Glass Hand" as the first episode to be broadcast; none of the episodes were screened in series order, with second-season episodes mixed in with first-season episodes. This was also its last UK terrestrial television broadcast.[10][11][12] Feature film On June 20, 2014, it was announced that the episode would be adapted as a motion picture.[13] Footnotes ^ The Outer Limits: The Official Companion, by David J. Schow and Jeffrey Frentzen, 1986, Ace Science Fiction ^ "TV Guide's Top 100 Episodes". Rev/Views. Retrieved July 4, 2016. ^ "Brain Movies: The Original Teleplays of Harlan Ellison Volume III, pgs 115-124. Edgeworks Abbey, ISBN 978-0-9895257-0-1 ^ ^ "Archived copy". Archived from the original on 2012-03-08. Retrieved 2013-07-22.CS1 maint: archived copy as title (link) ^ Bassom, David (1996). Creating Babylon 5. Boxtree. ISBN 0-7522-0841-1. ^ Ellison, Harlan. "The Ellison Bulletin Board". HarlanEllison.com. ^ Marx, Andy. "IT'S MINE All Very Well and Good, but Don't Hassle the T-1000". Los Angeles Times. Retrieved 2009-08-22. ^ "When Ellison Attacks". James Cameron Online. Retrieved 14 August 2015. ^ A Television Heaven review Archived 2010-09-30 at the Wayback Machine /Radio Times/Shadow Play fanzine No.1, page 16 (1986) article by Terry Doyle ^ Starburst — A Marvel Monthly No.30 Volume 1,number 6 (Jan 1981),page 46 ^ TV Zone article by Tise Vahimagi ^ "Classic sci-f TV show "The Outer Limits" coming to the big screen". Entertainment Weekly's EW.com. 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