

SECOND EDITION

UN-DEAD TV

THE ULTIMATE GUIDE TO VAMPIRE TELEVISION

BRAD MIDDLETON

FOREWORD BY J. GORDON MELTON

*This book is dedicated to my mother, whose strength,
courage and humor continue to inspire.*

UN-DEAD TV

THE ULTIMATE GUIDE TO VAMPIRE TELEVISION

SECOND EDITION



BRAD MIDDLETON

FOREWORD BY J. GORDON MELTON



*By Light Unseen Media
Pepperell, Massachusetts*

Un-Dead TV
The Ultimate Guide to Vampire Television
Second Edition

Copyright © 2012, 2016 by Brad Middleton. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the copyright holder, except for brief quotations in reviews and for academic purposes in accordance with copyright law and principles of Fair Use.

Cover Design by Brad Middleton
Photo Credit: Canadian Broadcasting Corporation (colorized by permission)
Interior design and layout by Vyrdolak, By Light Unseen Media.

Title page photo: Dracula (Norman Welsh) puts the bite on Lucy (Charlotte Blunt) in *Purple Playhouse* - "Dracula"
(CBC Still Photo Collection)

Thirsty for more? Visit <http://un-dead.tv>

Perfect Paperback Edition

ISBN-10: 1-935303-62-7
ISBN-13: 978-1-935303-62-6
LCCN: 2016956181

Published by
By Light Unseen Media
325 Lake View Dr.
Winchendon, Massachusetts 01475

Our Mission:

By Light Unseen Media presents the best of quality fiction and non-fiction on the theme of vampires and vampirism. We offer fictional works with original imagination and style, as well as non-fiction of academic calibre.

For additional information, visit:
<http://bylightunseenmedia.com>

Printed in the United States of America

0 9 8 7 6 5 4 3 2 1

CONTENTS

Foreword by J. Gordon Melton	7
Introduction	10
About This Book	13
Monsters of the Week: Single Episodes	15
Vampires Among Us: The Series	121
Prominent Bite: Telefilms and Pilots	153
Drawn to Vampires: Animation	189
Myths and Truths: Documentaries and Reality TV	271
Artistic Endeavors: Variety Programming and TV Specials	337
What's in a Name? Non-Traditional Vampires	399
Take a Breather: No Vampires Here!	447
Non-English Programming	473
A Trivial Pursuit	515
Appendices and Index	
Appendix 1: Sources Consulted	520
Appendix 2: Country Acronym Legend	523
Appendix 3: Adaptations of Classic Literature and Popular Fiction	524
Appendix 4: Top Rated Productions	526
Appendix 5: Lowest Rated Productions	529
Appendix 6: Yearly Breakdown	532
Appendix 7: Web Series	533
Index of Main Program Titles	534

PHOTOGRAPH AND ILLUSTRATION CREDITS

Images reproduced in this book are done so in the spirit of publicity, and are not meant to create the appearance of a specially licensed or authorized publication. Efforts have been made to correctly identify copyright holders; any errors will be corrected in a future edition.

The photographs and illustrations in this book were reproduced with permission from the following sources:

BearKatt Productions: 304

Brad Middleton Collection: 15, 24, 29, 30, 50, 54, 56, 62, 63, 68, 69, 70, 71, 76, 82, 84, 110, 116, 117, 120, 124, 126, 127, 136, 137, 141, 146, 147, 149, 152, 154, 156, 157, 159, 161, 162, 166, 167, 168, 172, 174, 175, 176, 180, 181, 186, 188, 189, 191, 209, 217, 218, 230, 269, 270, 282, 298, 307, 311, 327, 332, 336, 338, 341, 344, 349, 351, 355, 358, 364, 372, 376, 379, 383, 385, 392, 398, 399, 423, 430, 440, 447, 458, 462, 473, 514

Canadian Broadcasting Corporation: front cover, title page, 342, 371, 375

David Cremasco: 354, 398

Del Valle Archives: 60, 120, 121, 122, 128, 129, 131, 133, 139, 144, 153, 158, 160, 163, 178, 179, 282, 369, 381

Jibber Jabber Entertainment: 228

Quickfire Media: 271, 315, 316

Vonnie Von Helmolt Film: 337

ACKNOWLEDGMENTS

The author also thanks the following individuals and organizations:

Inanna Arthen, Bearkatt Productions (Edmond Buckley); The CBC Library and Archives (Brian Knott, Geoffrey Hopkinson, Michele Melady, Brenda Carroll); Dennis Báthory-Kitsz; Hernan Bouza; Jim Burns; Dan Chambers and David Hodgson; DR Arkiv & Research; Jason Davitt; Documentary.org (Jodi Pais Montgomery, Jon Curry, Tom White); Robert Eighteen-Bisang; Paul Kreppel; Cathy Krusberg; Darío Lavia; José María Marcos and Leandro D'Ambrosio; Janice De La Mare; J. Gordon Melton; The Merrill Collection of Science Fiction, Speculation and Fantasy (Lorna Toolis); Elizabeth Miller; Nina Munteanu; Ted Newsom; Christopher Perry; Andy Reaser; Maria Saracen; Steve Schnier; Rick Vanes; David Del Valle; and Vonnie Von Helmolt Film

FOREWORD

While scholars have, over the last generation, paid significant attention to vampire movies—probing their significance and meaning from a variety of perspectives—the same cannot be said relative to the equally vast presence of vampires on television. Even as Hammer Films was carving out a new and distinctive era for the cinematic vampire, producer/director Dan Curtis was making history with a failing daytime soap opera. His almost flippant introduction of a vampire character not only turned *Dark Shadows* into a daytime media phenomenon, it transformed the many teenagers who rushed home from school to watch it into a huge fan base. They supported the production of numerous books celebrating the series, more than fifty novels utilizing the main characters, and numerous fanzines. Now more than forty years after the show's demise, those same fans continue to gather annually to reminisce about the show, see the stars who brought it to life, and clamor for yet another *Dark Shadows* revival.

Dark Shadows set the stage for the vampire to become a fixture in the nation's living rooms. It provided the inspiration for two *Dark Shadows* films, and led Dan Curtis to produce several made-for-television vampire movies—including the Jack Palance version of Bram Stoker's *Dracula* (1973) and *The Night Stalker* (1972), the latter becoming a pilot show for a new television series. Having come and gone before the rise of the current set of scholars of television, *Dark Shadows* never received the attention its impact suggests it should. But then, neither did any of those that followed it seem worthy of comment.

There is, of course, one exception to the general lack of interest in the television vampire—*Buffy the Vampire Slayer*. In fact, it is the inconvenient truth for vampire scholars that over half of all the scholarly comment on the broad subject of vampires penned through the last century has been directed at *Buffy*, and has been produced in a mere ten years (2003-2012). Interestingly, the attention paid to *Buffy* has not motivated much examination of the vampire in television in general, nor have the many commentators on *Buffy* extended their discussions to include the role played by earlier televised vampires in the development of the *Buffy* series.

Brad Middleton's *Un-Dead TV* addresses the need for a broad overview of the vampire, from the original performance of the live stage production of *Dracula* (1956) starring the legendary John Carradine and the original *Dark Shadows* (1966-1971), to the currently popular prime-time series: *True Blood*, *Being Human*, and *The Vampire Diaries*. The televised vampire, even more than the cinema vampire, documents the rise of the bloodsucking

undead to a key position in popular culture. Over the last half century, screen writers have repeatedly selected the vampire to convey perspectives on a wide spectrum of social issues, from addiction and alienation to sexuality and class warfare.

Television has had a special role in the evolution of the modern vampire. *Dark Shadows*—though not the first vampire television show of note to feature a vampire as a continuing character (remember Grandpa in *The Munsters*)—entered our homes just as two new variant vampire characters were making their appearance. Prior to *Dark Shadows*, the vampire was almost entirely a negative entity, a monster, in whom there dwelt no good, and who possessed little range for development as a character. Few, apart from Dracula, rose to the point of having a name even the most die-hard vampire fan remembered. While some female vampire fans swooned over the bad boy vampires—first, Bela Lugosi and then Christopher Lee—there was little to rally fans to the vampire banner. That situation began to change in 1969 when the comic book introduced the good guy (or good gal) vampire. Vampirella was a survivor from a distant dying planet where blood flowed like water, and once on earth, she appeared as a heroine who melded the comic book super hero with the ancient blood sucker. Having discovered an alternative source for blood that did not require her taking it from human victims, she is transformed into a positive, sexy, and likable character around whom fans could converge and for whom they could cheer as she conquered various foes.

Subsequently, Barnabas Collins, the vampire of *Dark Shadows*, introduced us to the second new vampire type, the conflicted vampire. Barnabas retained enough of his humanity that he understood and agonized over the fact that he had to kill those from whom he took blood in order to stay alive. He continually bemoaned his thirsty condition and pursued any possibility of again becoming human. When not pursuing this quest for his lost humanity, he could participate in a wide variety of alternative activities that allowed him to express the wide range of human emotions.

Long before the movies discovered the potential of the conflicted vampire (*Interview with the Vampire*, 1994) and the good guy vampire (*Underworld*, Blade the Vampire Slayer, *Bloodrayne*, and the *Twilight Saga*), television became the place to nurture the development of both the good guy and the conflicted vampire. Television proved especially hospitable to the heroic vampire, most notably in the person of vampire detective Nick Knight in the *Forever Knight* series. The detective's vocation would prove a popular one for vampires, and Nick Knight would be followed by Henry Fitzroy (*Blood Ties*), Mick St. John (*Moonlight*), and ultimately, of course, Angel from *Buffy the Vampire Slayer*.

The new vampire did not replace the older evil vampire; s/he, if anything, flourished. The new vampire suggested the possibility of a vampire community; the lone vampire could now exist in a world with other vampires—family, lovers, business partners, rivals, friends, and enemies. Far more traditional evil vampires, for example, would appear in *Buffy* (she was, after all, a vampire slayer), than the few good ones that audiences came to

know and love—and week after week for seven seasons she dispatched them. Also, many of the vampires proved evil, not just because they were blood suckers, but because they had infiltrated human society and were engaging in a variety of very human evil pursuits.

The good guy vampire would especially flourish in various series aimed at children and youth (most people finding their initial attraction to the vampire as teenagers). Following the introduction of Count von Count to *Sesame Street* during the 1972-73 season, numerous TV series featuring a vampire (and/or youthful vampire hunters), many in animated format, would be produced for Saturday morning and late-weekday afternoon viewing (*Quacula*, *Count Duckula*, *Mona the Vampire*). They would be supplemented by more than a dozen *anime* series introduced from Japan beginning in the 1990s with *Master of Mosquitos* '99 and *Vampire Princess Miyu*.

The good guy and conflicted vampires allowed for development and evolution in what had been a fairly limited character in the movies by presenting characters that could love, live with ambiguity, and make moral decisions. At the same time, these vampires also came into peoples' intimate living space, and viewers could allow themselves to develop a deeper attachment to the vampire and quietly nurture that relationship over months, even years. Simultaneously, the good guy vampire would jump from the comic book to romance literature, where it would become the subject of numerous novels in series; no single novel was enough to express the potential of these long-lived characters.

Vampire dramatic series are not, of course, the only contribution of television to the flourishing of the vampire in contemporary pop culture. Even a cursory scanning of the list of television shows begins to uncover the ubiquity of the undead. The pre-existence of a growing television audience, for example, justified the production of numerous made-for-television movies featuring vampires. Countless television shows produced their single vampire episode. The great majority of the more than one hundred vampire documentary films were shot for original viewing on television.

Without television, our awareness of the vampire would be vastly different. The need for some guide through this world carved out by the televised bloodsuckers seems evident. Now we have *Un-Dead TV* as a map that will guide us through it. It will become the foundation volume of future study in the field.

J. Gordon Melton
Waco, Texas
2012

INTRODUCTION

Vampires are ubiquitous in our popular culture. From movies to television, in fiction and in art, and even within the hallowed halls of academia, these preternatural creatures of the night are turning up everywhere. But in the not-so-distant past, vampires evoked a sense of extreme terror; they hunted us from the shadows, and were the stuff of nightmares. As these bloodsuckers were being staked in the forests of old, it was Gothic literature that saved them from certain extinction. In his 1897 novel *Dracula*, author Bram Stoker introduced a romantic vampire to the Western world, and our relationship with this once-dreaded revenant has been evolving ever since. As this fear gave way to fascination, the vampire and its nature became a curiosity to be studied, questioned, and understood, which led to an evolution of the myth. The vampire of folklore still exists today, although its modern cousins may turn out to be surprisingly indifferent, if not friendly, while others have become highly sexualized beings. In no other medium has this transformation been so apparent than in television.

By the late 1940s, radio was still the predominant source of entertainment in North American households, although the new medium of television was beginning to take a foothold. Since broadcasters already had an established radio audience, the next logical step was to create television content based on existing radio programming. One of the first televised variety series was *The Texaco Star Theater* on NBC starring comedian Milton Berle, and it was here that the vampire first crossed the threshold into American households. On September 27, 1949, Bela Lugosi, best known for his starring role in *Dracula* (1931), donned the guise of the iconic bloodsucker—heralding an undead presence on television that has ebbed and flowed while steadily increasing over the decades. Both the novel *Dracula* and its undead namesake reappeared on television over the years, beginning with the first televised adaptation of the novel in 1956 starring John Carradine. Bram Stoker's vampire has since been reimagined in countless ways, and although he most often appears in the guise of the Lugosi archetype, his personality, it seems, is ever changing. *Dracula* truly has become the most ubiquitous vampire in the history of television, followed closely by the iconic creature *Vampira*, created by the original horror movie host, Maila Nurmi, for *The Vampira Show* (1954). Although her name may not be as well known, her look definitely is, and has clearly influenced most of the female vampires that followed.

In the 1960s, this genre started to be taken more seriously—beginning with sitcoms. Launched in 1964, both *The Addams Family* and *The Munsters* featured ghoulish characters in a lead role. Morticia Addams, who was based on the beatnik character

from the *New Yorker* cartoons by Charles Addams, was more of a vamp as opposed to a traditional vampire; as such, all references to *The Addams Family* are found in the section “Take a Breather: No Vampires Here.” *The Munsters*, however, had two traditional vampires in the family: Grandpa, a.k.a. Sam Dracula, and his daughter Lily. Despite lasting only two seasons apiece, these shows proved popular enough to spin off several related film and television projects. This decade also gave us the vampire Barnabas Collins, who was introduced to the daytime soap opera *Dark Shadows* as part of a number of supernatural elements added by creator Dan Curtis, in an attempt to prevent the show’s cancelation. The changes were an overnight success, and Barnabas became the archetype for the romantic, and often self-loathing, bloodsucker that is so prevalent today. By 1971, *Dark Shadows* ended its run, and the next twenty years saw an intermittent vampire presence on the airwaves; when they did rise from the coffin, it was most often for comedic effect.

By the 1990s, thanks to a number of popular feature films and book series, the networks were once again ready to give vampires a chance—but finding an audience for their stories would prove to be a struggle. Stoker’s infamous creation kicked off a new resurgence that began with *Dracula: The Series* in 1990. In this version, the Count was a successful businessman living in the modern world as Alexander Lucard, under the ever-watchful eye of his mortal enemy, Gustav Van Helsing. Dan Curtis returned to Collinwood in 1991, but his updated *Dark Shadows* was canceled due to low ratings after only twelve episodes. Fan favorite *Forever Knight* began as a pilot in 1989, which did not go to series, but after the premise was modified and re-launched in 1992, the show managed to eke out three seasons over four years. By 1996, things were not looking too good for the vampire after another series, *Kindred: The Embraced*, was canceled after only eight episodes. But like a phoenix rising from the ashes, what came next was completely unexpected and would take the world by storm. A show about a teenage vampire slayer finally convinced the Network Brass that supernatural series—especially those featuring vampires—deserved to be front and center in their programming lineup.

Buffy the Vampire Slayer debuted in March 1997, and the series has become so significant that one can classify the periods of undead television as pre-*Buffy* and post-*Buffy*. Crossing social and cultural boundaries, the influence of Joss Whedon’s creation has spread outside the confines of the medium, rivaling the impact of Bram Stoker’s work on our popular culture. Airing for seven seasons across two networks, *Buffy* led to an equally successful spin-off, *Angel*, as well as a popular comic book run that continued the story after the series ended. Thanks to the rabid success of *Buffy* and *Angel*, more vampires were unearthed, although the first clutch never matched the popularity of their predecessors. Shows like *Blade: The Series* (2006), *Blood Ties* (2007) and *Moonlight* (2007) were each prematurely canceled by the networks before they could firmly establish an audience. It took HBO’s *True Blood* (2008) to give the genre the boost it so badly needed, while the teen drama *The Vampire Diaries* (2009)—and its spin-off, *The Originals* (2013)—have since added to this growing wave of popularity, as has Showtime’s *Penny Dreadful* (2014). Supporting

these traditional bloodsuckers are their cousins from *Sanctuary* (2008) and *Lost Girl* (2010), both of which add to the ever-expanding role that the vampire plays in telling rich, engaging stories.

Once a two-dimensional monster with no voice of its own, the vampire has evolved into something much greater, and television has played a critical role in the creature's enduring hold on the human psyche. It is through their undead voice that storytellers explore the social mores of society, confronting taboos, fears, and prejudices. The image of the vampire is as diverse as the population that it preys upon, and each new generation creates their own interpretation. They have become a reflection of us and our culture, and there is no limit to the ideas that can be explored through these restless creatures of the night. For over sixty-five years, the vampire has spread its influence on the television airwaves, often showing up where you least expect it. This phenomenon demands further study, and I hope that *Un-Dead TV* is a valuable companion to your own journey into this undead world of television history.

ABOUT THIS BOOK

The content is divided into several categories, based on the nature of the programming, and each is organized alphabetically.

Monsters of the Week: Single Episodes

Individual occurrences of vampire characters in series that do not regularly feature them.

Vampires Among Us: The Series

Series and miniseries that regularly feature vampires.

Prominent Bite: Telefilms and Pilots

Made-for-TV movies, and pilot presentations that are not considered part of a series.

Drawn to Vampires: Animation

Lists all cartoon and anime programming where vampires are found.

Myths and Truths: Documentaries and Reality TV

Factual programming and unscripted television series that feature the undead.

Artistic Endeavors: Variety Programming and TV Specials

Talk shows; sketch comedy; television specials; children's programming.

What's in a Name? Non-Traditional Vampires

Energy drainers, succubi, and other vampire-like creatures (from all categories).

Take a Breather: No Vampires Here!

Catch-all collection of productions thought to feature vampires which do not.

Non-English Programming

The vampire myth is universal; these productions come from several foreign countries.

A Trivial Pursuit

Interesting facts and statistics compiled during the research and review phase.

Appendices

Sources consulted; acronym legend; literary adaptations; best/worst lists; web series.

The Listings


Each entry follows the same basic structure:

Title (includes an episode title, if applicable)

Production Details (broadcast information, cast and crew, etc.)

Synopsis (overview of the production)

Review (if applicable)

Trivia (if applicable, indicated with  icon)

In the production section, Season (S) and Episode (E) numbers are designated as S###E###. If the Director (D) or Writer (W) is not known, then “Anon” is used in lieu of this information; if a credit is shared by many, for the sake of brevity, “Var” is used instead of listing all the names. The Cast (C) list differs based on the nature of the production. For scripted programs, actors are listed, and if a ♀ designation is next to a name, then the person portrayed a vampire. In the case of factual programming, guests and interviewees are listed alongside actors from re-enactments.

If available, the author personally watched and reviewed each entry. Although the synopsis is meant to be spoiler-free, the same cannot be said for the review; it may reveal significant plot details, and possibly give away the ending. Listings that feature a review also include a rating based on the following scale:



Must-see Un-Dead TV (an excellent production)



This story has bite (recommended viewing)



Average fanged fare (easily forgettable)



Toothless mediocrity (for completists only)



Horrendous (avoid it like the plague!)

This rating scale is highly subjective, and reflects an overall impression of the production; it is not solely based on the level of vampire content. The author is well versed in vampire fiction, movies, and television shows, and is intimately familiar with screenwriting and television production. Each of these factors has influenced the ratings applied to the listings.

In general, the top-rated entries are entertaining and/or informative, and focus on vampires. However, noteworthy productions may still be recommended even if the vampire content is minimal. Conversely, if an entry is teeming with vampires, but is barely watchable, then it will land on the lower end of the scale. In a few rare cases, the listing is so horrendous that it's been staked! These productions are so awful that they should be avoided altogether, and not viewed by anyone, ever!

MONSTERS OF THE WEEK

SINGLE EPISODES



Count Sforza (Vincent Price) takes a liking to Wrangler Jane in *F Troop* (Warner Bros. Television)

***Adderly* – “Nina Who?”**

CBS/Global. Nov 12, 1986 (S01E08). Adventure/Comedy. D: Timothy Bond. W: Carl Binder. C: Winston Rekert, Jonathan Welsh, Dixie Seatle, Ken Pogue, David Calderisi, Jennifer Dale, Nigel Bennett. CAN: English/Color/47m. V.H. Productions Inc./Robert Cooper Productions.



Series follows secret agent V.H. Adderly, who was reassigned to a desk job with the Department of Miscellaneous Affairs—but he ignores his mundane duties to investigate crimes that are overlooked by his superiors. In this episode, Adderly reluctantly “babysits” Nina Olin while her husband, the Ambassador of Beziers, is away on business. Nina is an alcoholic who claims that she’s being stalked by a vampire; her husband believes the undead delusion stems from the recent demise of her brother, who bled to death after a car accident. The troubled woman kills herself, but her death doesn’t sit well with Adderly—he thinks she was murdered.

This is a garden variety murder-for-inheritance story; the vampire element is minimal, so when Nigel Bennett shows up—in one of his early television roles—one wishes he was there to put the bite on someone (à la Lacroix from *Forever Knight*). Nina was murdered, but we never actually see her, because she’s been replaced by her husband’s mistress. She’s an actress, and her delusional rants incorporate dialogue from her performance in the play *Bride of the Vampire*. The Ambassador is the true vampire here; he preys on Nina, killing her in order to obtain her wealth; upon his death, he’s suitably shown with a stream of blood running from his mouth.

***Adventure Inc.* – “Legacy of a Pirate”**

Syndicated. Feb 17, 2003 (S01E14). Action/Adventure. D: Mark Roper. W: Larry Molin. C: Michael Biehn, Karen Cliche, Jesse Nilsson, Ian Duncan ♂, Steven Grives ♀. CAN: English/Color/45m. Fireworks Entertainment/Tribune Entertainment/Valhalla Motion Pictures.



Judson Cross and the team search Bristol Harbor for the wreck of the Black Mantis, a ship believed to have sunk over two hundred years ago in a battle with the pirate Captain John “Blood” Roach. After part of the ship’s treasure turns up at auction, Cross traces it back to Krofton Castle, currently occupied by the secretive Baron Pembroke and his son Daniel—both of whom seem to have intimate knowledge of the little-known Captain Blood.

In one of the best entries in this section, this episode features an engaging story with a smart script and some fine British acting. The vampires are a lot of fun to watch; much like humans, they can be either good or bad, and often have conflicting points of view.

***Alfred Hitchcock Presents* – “The Greatest Monster of Them All”**

CBS. Feb 14, 1961 (S06E18). Suspense/Thriller. D: Robert Stevens. W: Robert Bloch. C: William Redfield, Richard Hale ♀, Sam Jaffe, Robert H. Harris, Meri Welles, Charles Carlson, Baruch Lumet, Mike Taylor, Ronnie Sorenson. USA: English/B&W/23m. Shamley Productions.



Film producer Hal Ballew is desperate for a hit, so his writer Fred Logan suggests they make a vampire movie featuring retired actor Ernst von Croft, who was famous in the 1930s for his monster movies. Logan convinces von Croft to come aboard, believing they’ll be making a horror picture in the grand tradition of the silver screen—but hack director Morty Lenton has another idea in mind. When von Croft discovers that the film mocks—rather than celebrates—his former screen persona, he exacts revenge befitting to the creature he most often portrayed in the movies. Hosted by Alfred Hitchcock.

A great tale about a once-celebrated horror actor, who ends up appearing in a low-budget B-movie with disastrous results; certainly reminiscent of the waning careers of both Bela Lugosi and John Carradine. Richard Hale is fantastic as the actor who sees his comeback role turned into an object of ridicule, after his voice is intentionally dubbed with something much more comedic. (Although uncredited, the replacement voice sounds very much like a variation of Bugs Bunny as performed by Mel Blanc.) The story reflects on the lost art of serious horror films, once made with integrity but now reduced to cheap creature features riddled with unintentional laughs.

 Based on the short story of the same title by Bryce Walton, published in the May 1959 issue of *Ellery Queen’s Mystery Magazine* (v. 33 #5, No.186).

***Alfred Hitchcock Presents* – “Night Creatures”**

USA Network. Apr 28, 1989 (Second Series / S04E17). Suspense/Thriller. D: Richard J. Lewis. W: Michael Sloan. C: Brett Cullen, Louise Vallance ♀, Michael Rhoades ♀, Jason Blicher, Ray James. CAN/USA: English/Color/24m. A.H.F. Film Productions Inc./Michael Sloan Productions.



After reporter Holly Sinclair is assigned to cover the record launch of Adam Lust and the Vampires, she ends up in the clutches of the lead singer—who happens to be a real bloodsucker. Hosted by Alfred Hitchcock.

The vampire antagonist is somewhat stereotypical, but it’s still an engaging story that’s left open-ended, and possibly meant as a backdoor pilot for a spin-off series that never came to be. After Holly is abducted by a mysterious man on horseback (a little silly in this contemporary setting), her boyfriend Coop pledges to hunt down all manner of supernatural beings and psychic phenomena, until he finds the stranger who stole his girl. Teaming up with a friend nicknamed “Freak,” a believer who knows all the folklore surrounding such beasts, the episode ends with the two beginning their quest to search for Holly. A similar concept that predates the likes of *The X Files* (1993) and *Supernatural* (2005), which would probably be picked up today thanks to the public’s fascination with all things otherworldly.

***All Saints* – “Lest We Forget”**

Channel Seven. Apr 24, 2001 (S04E12). Drama/Medical. D: Scott Hartford Davis. W: Charlie Strachan. C: Georgie Parker, Jeremy Cumpston, Martin Lynes, Judith McGrath, Libby Tanner, Ben Tari, Steven Rooke ♀. AUS: English/Color/46m. 7 Network Australia/Red Heart.



Australian medical drama set in Sydney, which follows the staff of Ward 17 at the fictional All Saints Western General Hospital. The main story in this episode concerns an aging veteran of the Vietnam war, who despite failing health wants to march in his country’s national day of remembrance (“Anzac Day,” April 25th). One subplot features Gordon Williams, a young man who believes he is a vampire.

The main story arc is rather touching, but the vampire subplot doesn’t have much to offer, aside from bringing a little levity to an otherwise somber episode. Gordon hasn’t seen the light of day for months; he claims he was bitten by a woman, who sucked his blood and “took his soul.” After tests reveal that he’s simply suffering from anemia with a vitamin deficiency, the young man is slowly coaxed back into the daylight by Dr. Stevens, who even gets him to agree to a transfusion—despite the fact that Gordon initially thought the process would result in an insatiable craving for blood.

***All Together Now* – “Bat Out of Hell”**

Channel Nine. Sep 24, 1991 (S02E14). Comedy/Family. D: Pino Amenta. W: Anthony Morris. C: Jon English, Rebecca Gibney, Steve Jacobs, Jane Hall, Garry Who, Bruno Lucia, Kerry Armstrong, David Bradshaw ♀. AUS: English/Color/30m. 9 Network Australia.

Series centers on aging rock star Bobby Rivers as he attempts to maintain a music career after discovering he has fifteen-year-old twins, who move in with him after their mother dies in a plane crash. In this episode, Bobby believes that his peculiar new neighbor is a vampire.

***Angel* – “Corrupt”**

WB (Unproduced). 1999 (S01E02). Drama/Fantasy. D: N/A. W: David Fury. C: David Boreanaz ♀, Charisma Carpenter, J. August Richards, Andy Hallett, Glenn Quinn, Elisabeth Röhm. USA: English/Color/60m. Mutant Enemy Productions/20th Century Fox Television/Kuzui Enterprises.

The original script for the second episode of *Angel* was a little too dark—even for this series. Officer Kate Lockley is introduced as an undercover cop posing as a prostitute; she becomes addicted to crack and ends up sleeping with men for money. The episode was put on hold just two days before the start of production, and a new script was ordered. The original story was largely abandoned, but some scenes were reworked into the revised episode, “Lonely Hearts.”

***A.N.T. Farm* – “MutANT Farm”**

Disney. Oct 7, 2011 (S01E14). Comedy/Family. D: Adam Weissman. W: Jeny Quine, Dan Signer. C: China Anne McClain, Sierra McCormick, Jake Short ♀, Stefanie Scott, Carlon Jeffery, Zach Steel. USA: English/Color/23m. Disney Enterprises/It’s a Laugh Productions/Gravy Boat.



Series follows musical prodigy Chyna Parks, a first year student enrolled in the A.N.T. (Advanced Natural Talents) program at Webster High School in California. In this alternate, Halloween-themed retelling of the pilot episode, Chyna is now a Medusa attending her first day at the M.U.T.A.N.T. program—where she’s befriended by a vampire, a zombie, a mummy and a mad scientist.

Standard Disney fare for teens with an underlying lesson about equality—be you monster or human, under the skin, we all look the same. The episode culminates with the performance of a generic, lifeless pop song, which is much more horrific than any monster in this tale.

***Are You Afraid of the Dark?* – “The Tale of the Nightly Neighbors”**

Nickelodeon/YTV. Oct 3, 1992 (S01E08). Family/Suspense. D: Jacques Payette. W: Chloe Brown. C: Raine Pare-Coull, Jason Alisharan, Rachel Blanchard, Suzanna Schebib, Johnny Morina ♀. CAN/USA: English/Color/25m. Family Channel Canada/YTV Canada Inc./CINAR/Nickelodeon.



Series follows a group of teenagers—“The Midnight Society”—who meet at night once a week to tell each other a scary story. In this episode, Betty Ann recalls the tale of Emma and Dayday, siblings who think their new neighbors, the Brauns, are an odd bunch. Originally from the Ukraine, the family dresses only in black, are very private, and have only been seen at night. After several townspeople begin to get sick, the kids believe the Brauns are actually a family of vampires.

A fun tale with a not-so-happy ending, much to the delight of The Midnight Society members. It’s a different take on the usual “kids think so-and-so is a vampire” tale; here the older and wiser sister has to convince the younger brother (and horror movie lover) that vampires are real and are living right next door.

📺 The magic dust the kids throw onto the fire was a concoction that included Nestlé Coffee Mate.


***Are You Afraid of the Dark?* – “The Tale of the Midnight Madness”**

Nickelodeon/YTV. Jun 26, 1993 (S02E02). Family/Suspense. D: D.J. MacHale. W: Chloe Brown. C: Jason Alisharan, Raine Pare-Coull, Eddie Robinson, Melanie Wiesenthal, Harry Standjofski, Christopher Heyerdahl ♀. CAN/USA: English/Color/25m. YTV/CINAR/Nickelodeon.



As told by Frank: the Rialto, an old marquee theatre, is set to close due to poor attendance. A

mysterious movie director named Dr. Vink claims he can help fill the seats once again—but only if they play his classic silent film *Nosferatu: The Demon Vampire*. It’s a great story that includes a faithful homage to Max Schreck’s iconic bloodsucker, and fans will take great pride in Vink’s take on *Nosferatu*; in his movie, the vampire wins at the end.

 Christopher Heyerdahl (*Nosferatu*) also played Todd the Wraith in the series *Stargate Atlantis* (2004); the dual roles of John DrUITT and Bigfoot in *Sanctuary* (2008); Volturi member Marcus in the *Twilight* films; and the ancient vampire Dieter Braun in Season 5 of *True Blood*.

***Are You Afraid of the Dark?* – “The Tale of the Night Shift”**

Nickelodeon/YTV. Feb 3, 1996 (S05E11). Family/Suspense. D: D.J. MacHale. W: Chloe Brown. C: Joanna Garcia, Ross Hull, Raine Pare-Coull, Emmanuelle Chriqui, Jorge Vargas ♀, Andreas Apergis ♀, Elizabeth Rosen ♀. CAN/USA: English/Color/25m. YTV/CINAR/Nickelodeon.



As told by Sam: A hospital attendant working the night shift notices that her co-workers are beginning to act strange. After one of them turns up dead in the morgue, she discovers the horrible truth behind their change in behavior. This series told vampire stories very well, and this is another wonderful episode that features solid acting with a smart script, and successfully mixes humor and horror.

***Are You Afraid of the Dark?* – “The Tale of Vampire Town”**

Nickelodeon/Family. Apr 24, 1999 (2nd Series / S01E11). Family/Suspense. D: Mark Soulard. W: Alison Lea Bingham. C: Kareem Blackwell, Elisha Cuthbert, Daniel De Santo, Kyle Downes, Richard Jutras ♀. CAN/USA: English/Color/25m. CINAR/Family Channel/Nickelodeon.



As told by Quinn: Adder, a teen obsessed with the undead, convinces his parents to take him to Wisteria, a town fabled to have once been plagued by vampires. But his over-zealous interest in finding the crypt of the legendary bloodsucker Dreyfus leads some locals to believe that Adder is himself a creature of the night. This isn’t as outstanding as previous vampire stories in this series, but it still has a couple of good moments—and features one ugly-looking ancient vampire.

***B.J. and the Bear* – “A Coffin with a View”**


NBC. Mar 10, 1979 (S01E03). Adventure/Drama. D: Ray Austin. W: Michael Sloan. C: Greg Evigan, Pamela Hensley, John Carradine, George Lazenby ♀, Christopher Carroll, Foster Brooks ♀. USA: English/Color/48m. Glen A. Larson Productions/Universal TV.



Star International Pictures hires B.J. to transport two coffins recovered from Dracula’s castle in Poenari, which will be used in a promotional stunt to advertise an upcoming vampire movie. Accompanying him is the elderly caretaker of the castle, who warns of dire consequences if the

coffins are opened—and B.J. wonders if he should have taken the man more seriously, after a homicide victim is found with bite marks on his neck and his body drained of blood.

I had low hopes for this episode going in, but was pleasantly surprised by just how good it was. It's worth watching provided you skip through what must be the worst theme song in television history. George Lazenby is effective as the mysterious Desmond, and Foster Brooks is hilarious as the drunken actor who stars as the vampire from the film-within-the-TV-show (and his busy female companion is straight out of a Hammer horror movie). I won't give away the ending, but as with most stories, the vampire element is eventually explained away—even though the caretaker isn't convinced, and ultimately, neither is the audience.

 John Carradine, who played the caretaker, starred as Dracula on several occasions: in *House of Frankenstein* (1944); *House of Dracula* (1945); the “Dracula” episode of *Matinee Theatre* (1956); *Billy the Kid versus Dracula* (1966); and in *Nocturna: Granddaughter of Dracula* (1979).

***The Basil Brush Show* – “Taste the Blood of Brushcula”**

BBC One. Dec 31, 2003 (2nd Series / S02E09). Comedy/Family. D: Dez McCarthy. W: Dan Tetsell, Danny Robins. C: Michael Windsor, Christopher Pizzey, Georgina Leonidas, Ajay Chabra. UK: English/Color/30m. BBC/Entertainment Rights/Link Entertainment/The Foundation.

Ignoring the warnings of his friends, the mischievous fox Basil Brush eats some old cheese and watches a midnight marathon of horror films just before going to bed. He ends up having a nightmare filled with vampires, Dr. Frankenstein and his assistant Igor.

***Baxter* – “Vampire Movies”**

Family. Oct 10, 2010 (S02E07). Comedy/Family. D: Paul Fox. W: Alex Pugsley. C: Evan Williams, Holly Deveaux, Brittany Bristow, Kyle Mac, Melanie Scrofano, Simon Ahmadi, Addison Holley, Tara Joshi. CAN: English/Color/30m. Shaftesbury Films.

Follows a group of students attending the Northern Star School of the Arts, including slacker Baxter McNab, his best friend Emma Ruby, and his rival Marcus Crombie. In this episode, Baxter avoids writing an essay about vampires; he convinces Ms. Mansfield to let him shoot a video instead. The production is jeopardized after he and Emma argue over which student will play the lead bloodsucker.

***Baywatch* – “Search & Rescue”**

Syndicated. Jan 13, 1997 (S07E10). Action/Adventure. D: Gregory J. Bonann. W: Michael Berk. C: David Hasselhoff, Pamela Lee, Yasmine Bleeth, David Chokachi, Jeremy Jackson, Gena Lee Nolin. USA: English/Color/43m. The Baywatch Company/All American Television.



A huge fire at the pier has the lifeguards and firefighters working side-by-side, and it's such a success that they combine their disciplines to form a new search and rescue unit. Cody, Neely

and Rick are offered the chance to become part of this new elite team, but they must give up lifeguarding if they want to take on these new positions.

The opening rescue effort tries to be overly dramatic, but let's face it, no one is ever in any real danger; it's difficult to believe such a premise, since everyone looks so nicely coifed even after intense rescue efforts. A minor story arc involves Mitch, and alludes to his nocturnal activities from the spin-off series *Baywatch Nights*, which at this point had become a full-blown supernatural drama. He's been investigating someone who thinks they're a vampire; he shows up carrying a cross, smelling of garlic, and sporting a bandage on his neck. (The vampire episode from *Baywatch Nights* is unrelated to this particular scene.)

***Baywatch Nights* – “Night Whispers”**

Syndicated. Nov 23, 1996 (S02E09). Action/Drama. D: Reza Badiyi. W: Donald R. Boyle, Carey W. Hayes, Chad Hayes. C: David Hasselhoff, Angie Harmon, Arthur Taxier, Felicity Waterman ♀. USA: English/Color/43m. Baywatch Nights Production Co./All American Television.



This failed spin-off series, where *Baywatch* meets *The X Files*, sees former lifeguard Mitch Buchannon moonlighting as a private investigator alongside gal pal Ryan McBride. In this episode, Ryan discovers the body of a man with a gaping slash across his chest; he died from massive blood loss, but there is very little of it at the scene. Ryan worries for Mitch's safety after the prime suspect, Francesca Bryce, takes an interest in him—because she may be a real vampire.

This is the story of a beautiful four-hundred-year-old vampire who has been searching all this time for the perfect mate, someone who will continually fascinate and amaze her. Oddly enough, this man of her dreams turns out to be Mitch Buchannon, a middle-aged lifeguard who likes to run around all night playing detective. Really? Is the Hoff that much of a catch?



The first season was a traditional drama, but it had dismal ratings. For season two, supernatural elements were introduced, and it became a monster-of-the-week series. This change of focus worked for Dan Curtis when he added Barnabas Collins to *Dark Shadows*, but here the idea fails miserably.

***Being Erica* – “Erica the Vampire Slayer”**

CBC. Mar 25, 2009 (S01E12). Comedy/Drama. D: Holly Dale. W: Aaron Martin, Jana Sinyor. C: Erin Karpluk, Tyron Leitso, Vinessa Antoine, Reagan Pasternak, Morgan Kelly, Michael Riley, Jessica Huras ♀, Jonas Chernick ♀. CAN: English/Color/46m. Temple Street Productions/CBC.



Erica gets kicked out of a management training program, which puts her recent promotion in jeopardy. She needs to challenge her self-perception, so Dr. Tom sends her back to 2001 and into the arms of a former boyfriend, Ivan Frankel. Back then, Erica learned that Frankel participated in a live-action role playing game—as a vampire. When he created a character for her, Erica wasn't

amused; but rather than express how she really felt, she just abandoned the relationship. This time around, she breaks it off with Frankel face to face—but that isn't enough to send her back to her own time. Erica realizes that she must actually attend the L.A.R.P. to resolve this issue.

Despite being able to go back in time to correct past emotional blunders, the trip often doesn't work out as planned; yet Erica always learns something that helps her confront an issue in the present. In this case, she attends the vampire L.A.R.P., but because she's so worried about the perception others have of her, she ruins the night for Frankel. Erica realizes that the only one judging her is herself, so if she can learn to step outside of the box, she may be surprised at just how capable she is at handling conflict. It's an interesting episode with a strong message, and the roleplaying scenes are very entertaining (the story treats both the L.A.R.P., and those who participate in it, with the utmost respect).

Bette - "Halloween"

CBS. Oct 25, 2000 (S01E03). Comedy/Family. D: Andrew D. Weyman. W: Meg DeLoatch. C: Bette Midler, Kevin Dunn, James Dreyfus, Marina Malota, Joanna Gleason, Dolly Parton, John Farley ♀. USA: English/Color/22m. All Girl Productions/Miss M Productions.



After Bette tapes a TV special with Dolly Parton, she dresses up as the Country Music star and drags Rose out trick-or-treating. After the two get in trouble with the L.A.P.D., they flee back to the studio where police mistakenly arrest the real Dolly Parton in Bette's place.

This painfully unfunny self-promotional sitcom barely lasted one season, and based on this episode it's easy to see why. The vampire component is minor; a homeowner is dressed as Dracula while giving out candy. The best part is seeing his two dogs also dressed for the occasion, each wearing an opera cape—perhaps the canines are fans of *Zoltan, Hound of Dracula* (1978).

Beyond Belief: Fact or Fiction - "Morning Sickness" / "The Curse of Hampton Manor" / "Wax Executioner" / "Blood Bank" / "Ring Toss"

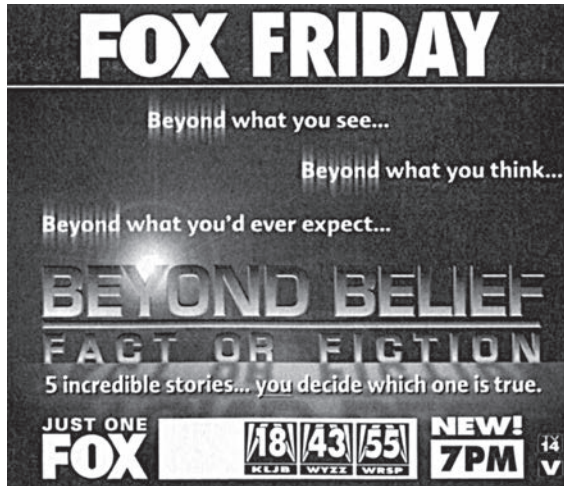
SyFy. Jan 21, 2000 (S03E01). Drama/Mystery. D: Skip Schoolnik. W: Bob Wolterstorff, Mike Scott. C: Michele Lamar, Adam Gierasch ♀, Janet Rotblatt, Andrew Hawtrey. USA: English/Color/44m. Maybe Productions/Dick Clark Productions.



This series presented stories based on true events, alongside others of pure fiction; at the end of the episode, it was revealed which was which. In the segment "Blood Bank," a John Doe is admitted to hospital suffering from severe malnutrition and acute anemia. He's given a series of blood plasma transfusions; surprisingly, less than a day later, he fully recovers. That night, two hundred bags of plasma are stolen from the hospital's blood bank, and a nurse discovers dozens of empty blood bags in the patient's bathroom. Presented by Jonathan Frakes with narration by Campbell Lane.

Before the man can be held for questioning, he leaps out of a sixth story window and runs off into the night. Did the John Doe steal the blood to sell it, or was he really a vampire? It's up for the viewer to decide. The suspect is quite creepy, and this segment gets bonus marks because it's based on a true story: it apparently happened in the 1980s, at a hospital on the East Coast of the United States.

***Beyond Belief: Fact or Fiction* - "Moonstruck Beach" / "Healing Hands" / "Aspen Sunny Side" / "Night Walker" / "Hot Car"**



Promotional advertisement for the FOX paranormal series *Beyond Belief: Fact or Fiction* (Dick Clark Productions/TV Guide)

SyFy. Aug 15, 2002 (S04E10). Drama/Mystery. D: Penelope Buitenhuis. W: Bob Wolterstorff, Mike Scott. C: Michael Rogers ♀, Ona Grauer ♀, Gustavo Moreno ♀, Ulla Friis. USA: English/Color/43m. Maybe Productions/Dick Clark Productions.



In "Night Walker," Wade Harris makes a living through identity theft; he hacks into the bank account of an affluent couple, Stokely and Marta Vradma, and steals hundreds of thousands of dollars. Marta is onto his scheme, but surprisingly, she offers to team up with Wade to steal even more from her husband. Presented by Jonathan Frakes with narration by Campbell Lane.

Even though a story about identity theft is rather timely and most certainly could be true, it's clear from the outset that this is a tale of fiction. Marta transfers twenty-five million dollars into

Wade's account and spends the night at his place. He wakes up the next day alone, penniless, and with a fresh bite mark on his neck. Although we only see her husband in passing, Marta is quite alluring and could certainly pass for a vampire, but the story is too vague to be certain. The ambiguity is likely intentional, but the story would have benefited from a clearer resolution.

***Beyond Reality* - "The Passion"**

USA Network. Feb 6, 1993 (S02E18). Horror/Sci-Fi. D: Bruce Pittman. W: Marc Scott Zicree. C: Shari Belafonte, Carl Marotte, Leon Pownall ♀, Nikki de Boer ♀, Sam Malkin ♀. CAN/USA: English/Color/24m. Paragon Entertainment Corporation.



Series follows Laura Wingate and J.J. Stillman, two university professors who investigate paranormal happenings outside of the classroom. In this episode, a stranger gives J. J. the journal

of his great-grandfather, Jeremiah Baker, a physician who gave up a promising medical career and then fell out of contact with his family. The journal relates a tale from London, 1888: Baker treats Mrs. Winter, who is stricken by a strange blood disease after a man attacks her in the night. A mysterious Caribbean woman believes that the culprit is the same man who killed six prostitutes in the Whitechapel district—and that Mrs. Winter can only be saved *after* she dies.

The majority of the episode takes place in the past, and the three series regulars take on different characters. Shari Belafonte plays Ariel, the Caribbean woman; Carl Marotte plays Jeremiah Baker, the physician; and Nikki de Boer plays Mrs. Winter. Baker and Ariel don't see eye-to-eye on the situation; he wants to cure the vampire, while she wants to kill him. It's an average story with elements of Jack the Ripper, but the plot holes and the actors' inconsistent accents are too distracting.

***The Big Easy* – “Vamps Like Us”**

USA Network. Mar 2, 1997 (S01E20). Crime/Drama. D: Vern Gillum. W: Fred Golan. C: Tony Crane, Susan Walters, Barry Corbin, Fabiana Udenio ♀, Faber Dewar ♀, Michael Cahill, Hunt Scarritt ♀. USA: English/Color/44m. Grosso-Jacobson Productions/ITC Entertainment Gp.



Writer Madeline Knox came to New Orleans to research a local vampire cult called The Nightwings; she turned up dead the day after a secret meeting with their leader, Antoine Matthias. The author's body was found drained of blood, with bite marks on the neck, and she was placed upon the tomb of a local occult practitioner who died in 1894. His name was also Antoine Matthias.

A predictable story with a few twists and turns that are not entirely unforeseen. The killer's identity is obvious from the outset, as is the identity of the real man behind the vampire Matthias. The cult members are a group of stereotypes, but they add a bit of color to an otherwise bland story; the direction and editing is so stagnant that even the major chase scene seems as though it's moving in slow motion.

***Big Wolf on Campus* – “Fangs for the Memories”**


YTV/ABC Family. Jul 23, 1999 (S01E15). Action/Comedy. D: Peter Svatek. W: Peter Knight, Christopher Briggs. C: Brandon Quinn, Danny Smith, Rachele Lefevre, Philip Le Maistre ♀, Shawn Baichoo ♀. CAN: English/Color/22m. CinéGroupe/Telescene Film Group Productions.



High school comedy that follows werewolf Tommy Dawkins and his best friend Merton Dingle, a Goth who helps him protect the town of Pleasantville from supernatural baddies. In this episode, to impress Stacey, Tommy donates to a blood drive—but later realizes that his werewolf blood will kill a normal human being. When he and Merton break into the blood bank to steal it back,

they meet a group of vampires who are also there to make a withdrawal.

A fun episode with a lot of in-jokes relating to various vampire movies. Case in point: Tommy and Merton argue over who was the better actor in *The Lost Boys* (1987)—Corey Feldman or Corey Haim—which foreshadows the fact that both actors appear in later episodes.

 Rachele Lefevre (Stacey) later portrayed the vampire Victoria in the feature films *Twilight* (2008) and *The Twilight Saga: New Moon* (2009).

***Big Wolf on Campus* – “Blaim It on the Haim”**

YTV/ABC Family. Jun 10, 2000 (S02E11). Action/Comedy. D: Peter D. Marshall. W: David Wolkove, Sandy Brown. C: Brandon Quinn, Danny Smith, Aimée Castle, Corey Haim ♀. CAN: English/Color/22m. CinéGroupe/Fox Family Channel/Telescene Film Group Productions.



Tommy, Merton and Lori stop a vampire attack, but the bloodsucker is actually actor Corey Haim, who’s in town shooting his latest movie. Haim starts spending a lot of time with Lori, and Merton discovers that the actor may in fact be a bona fide neck nibbler.

Another great episode with a lot of inside jokes at the expense of Haim, who shows that he can laugh at himself and his former teen-idol status. The ending sets up Corey Feldman’s appearance in season three.

***Big Wolf on Campus* – “Everybody Fang Chung Tonight”**

YTV/ABC Family. Nov 3, 2001 (S03E02). Action/Comedy. D: Daniel Grou. W: Christopher Briggs. C: Brandon Quinn, Danny Smith ♀, Aimée Castle, Erika Rosenbaum ♀, Jennifer Rae Westley ♀. CAN: English/Color/22m. CinéGroupe/Telescene Film Group Productions.



Merton’s late-night radio show draws the unwanted attention of Cassandra, a Goth girl who’s also a vampire; he falls in love with her despite the fact that she only drinks werewolf blood. Fearing for Tommy’s life, Merton tries to hide his friend’s true nature.

Another charming undead entry from this series, and definitely recommended for those who like their vampire tales told through a comedic lens. This story arc continues in episodes #19 and #20.

***Big Wolf on Campus* – “What’s the Story, Mourning Corey”**

YTV/ABC Family. Apr 20, 2002 (S03E19). Action/Comedy. D: Erik Canuel. W: Christopher Briggs. C: Brandon Quinn, Danny Smith, Aimée Castle, Corey Feldman ♀, Jessica Welch. CAN: English/Color/22m. CinéGroupe/Fox Family Channel/Telescene Film Group Productions.



Corey Feldman is in town to enquire about his best friend Corey Haim, who disappeared after

filming a vampire movie two years earlier. He's not surprised when told that Haim was a vampire, and the news of his demise doesn't seem to bother Feldman one bit. This is part one of a two-part story that concludes in the next episode.

***Big Wolf on Campus* - "Thanks"**

YTV/ABC Family. Apr 27, 2002 (S03E20). Action/Comedy. D: Erik Canuel. W: Christopher Briggs, Peter Knight. C: Brandon Quinn, Danny Smith, Aimée Castle, Jessica Welch, Tod Fennell. CAN: English/Color/22m. CinéGroupe/Telescene Film Group Productions.



Although he's equally as smitten with Sloan, Tommy concedes and allows Merton to ask her to the prom. Surprise! She's actually a supernatural bounty hunter, who's been hired by the Werewolf Syndicate to get rid of Tommy and Merton once and for all.

This two-part series finale ties up three story arcs: Cassandra (Merton's former vampire girlfriend), the Werewolf Syndicate, and the actor/vampire Corey Haim. One might also argue that Sloan is a succubus of sorts, for she steals Merton's life by means of a kiss. All are safe by the end, however it turns out that the Resident Advisor at Tommy's new school may be a vampire—a notion that delights Merton immensely. A fitting conclusion to a gem of a TV series.

***Bigfoot and Wildboy* - "Return of the Vampire"**

ABC. Aug 4, 1979 (S02E10). Adventure/Family. D: Leslie H. Martinson. W: Donald R. Boyle. C: Ray Young, Joseph Butcher, Yvonne Regalado, Deborah Ryan ♀, Ken Scott, Mickey Morton. USA: English/Color/25m. Krofft Entertainment.



Series follows the adventures of the legendary Bigfoot and his charge Wildboy, an orphan that the creature raised in the wilds of the Pacific Northwest; the two protect the area from evildoers. In this episode, prospectors unearth a cave filled with gold and treasure, but they accidentally disturb The Countess—a vampire.

This episode is recommended because of its outlandish premise and exceptionally cheesy execution; it's a guilty pleasure that would make Ed Wood proud. The Countess is quite striking, however her prosthetic teeth are so cumbersome that the poor actress has trouble speaking while wearing them. The vampire is not affected by sunlight, but can turn into a bat, which resembles every fake-looking bat that appears in such stories. Bigfoot is essentially a hirsute version of the Six Million Dollar Man; he runs in slow motion, throws around heavy objects, and can jump really high. Wildboy wears clothing made from animal skins, and his short-shorts do not befit a twenty-five-year-old man. Truly a show that must be seen to be believed.

***Blue Murder* – “Asylum”**

Global. Oct 19, 2001 (S02E02). Crime/Drama. D: Tim Southam. W: Michael Melski. C: Maria del Mar, Joel Keller, Jeremy Ratchford, Maurice Dean Wint, Mimi Kuzyk, Geoffrey Pounsett ♀. CAN: English/Color/46m. Blue Murder II Productions Inc./North Bend Film Company.



Canadian drama series that follows a group of police detectives in Toronto. In this episode, Castillo and Sweet investigate the murder of a doctor at a psychiatric hospital, who was strangled and stabbed—and then the killer drank his blood.

Although Renfield’s Syndrome (clinical vampirism) is mentioned in passing, none of the doctor’s patients are blood drinkers. But one of them is the killer; he feared that if the doctor reassessed him, he’d be considered sane and then sent to a real prison. His partner in crime is a security guard, a disturbed man who believes that his blood is turning to sand—and he drank the doctor’s blood because he thought it would cure him.

***Burke’s Law* – “Who Killed Purity Mather?”**

ABC. Dec 6, 1963 (S01E11). Crime/Drama. D: Walter Grauman. W: Harlan Ellison. C: Gene Barry, Gary Conway, Regis Toomey, Leon Lontoc, Telly Savalas, Charlie Ruggles, Wally Cox ♀, Janet Blair, Gloria Swanson, Nancy Kovack. USA: English/B&W/52m. Four Star/Barbety.



Burke investigates the murder of Purity Mather, a self-proclaimed witch who, realizing she would be killed, furnished him with a list of possible suspects upon her death. One of them is Count Carlo Szipesti—“the world’s only living vampire”—who lives in a hearse and makes special appearances at theatres running horror movie marathons.

A delightful story with smart dialogue, a twist ending, and several comedic moments, most of which are centered around the five quirky individuals suspected of murder. Szipesti is a hoot and not at all imposing; he drinks Bloody Marys for image sake, claims to be descended from a long line of Transylvanian royalty, and makes personal appearances at horror movies because “it’s better than collecting unemployment.” An all-around great episode from a series with a film noir feel that starred ridiculously attractive actors dressed to the nines.

📺 Swanson was nominated for a Golden Globe award (“Best TV Star - Female”) for her performance in this episode.

***The Casebook of Sherlock Holmes* – “The Last Vampyre”**

ITV/PBS. Jan 27, 1993 (S01E08). Crime/Drama. D: Tim Sullivan. W: Jeremy Paul. C: Jeremy Brett, Edward Hardwicke, Keith Barron, Roy Marsden ♀, Maurice Denham, Richard Dempsey ♀, Yolanda Vazquez. UK/USA: English/Color/102m. Granada Television/WGBH Boston.



In this story, loosely based on “The Adventure of the Sussex Vampire” by Sir Arthur Conan Doyle,

Holmes and Watson travel to the hamlet of Lamberly to investigate two mysterious deaths. Locals believe the culprit is John Stockton, a descendent of a once-prominent family in town, who were all killed a century earlier after villagers were convinced they were vampires.

A good all-around Sherlock Homes story, with a few scenes that are straight out of a Hammer horror film. As expected, Holmes has no patience for the supernatural angle; he eventually reasons out that Stockton is a delusional man who believes he's a bloodsucker. Fans of vampire stories will find this better than average, while Conan Doyle purists will balk at the liberties it takes with the original text. Interestingly, one scene shows a character reading an edition of *Varney the Vampire*, which began as a series of "penny dreadfuls" in 1845.



Sherlock Holmes (Jeremy Brett) and Dr. Watson (Edward Hardwicke) investigate two mysterious deaths that locals believe were at the hands of a bloodsucker, in "The Last Vampyre" (Granada Television/WGBH Boston)

📺 Considered as S06E03/04 of the umbrella series *The Adventures of Sherlock Holmes* (which aired in the United States under the *Mystery!* banner).

Castle – “Vampire Weekend”

ABC. Oct 26, 2009 (S02E06). Crime/Drama. D: Karen Gaviola. W: Terri Edda Miller. C: Nathan Fillion, Stana Katic, Susan Sullivan, Molly Quinn, Samantha Shelton ♀, Rob Arboast ♀. USA: English/Color/42m. Beacon Pictures/Experimental Pictures/ABC Studios.



Suffering from writer's block, crime novelist Richard Castle shadows Detective Kate Beckett for inspiration, and his unique perspective helps solve various cases. In this episode, Castle and Beckett investigate the murder of a man found in a graveyard with a wooden stake driven through his heart. He was working on a graphic novel called *Blood Everlasting*, which surprisingly contains several clues to the identity of his killer—as well as insight into an unsolved murder committed eighteen years earlier.

A great episode where the sanguinists and vampires aren't the criminals that they are initially assumed to be. The main antagonist, Morlock, actually suffers from acute cutaneous porphyria, a condition that the episode addresses fairly accurately (although the effect of sunlight on his skin is more quickly pronounced for dramatic effect).

📺 Nathan Fillion played Caleb in the seventh season of *Buffy the Vampire Slayer*; his co-star, Stana Katic, played the vampire Simone Renoir in the telefilm *The Librarian: The Curse of the Judas Chalice* (2008).

Charmed – “Bite Me”

WB. Apr 18, 2002 (S04E18). Comedy/Drama. D: John Kretchmer. W: Curtis Kheel. C: Alyssa Milano, Holly Marie Combs, Rose McGowan ♀, Julian McMahon, Elizabeth Gracen ♀, Samuel Ball ♀. USA: English/Color/44m. Spelling Television/Northshore Productions Inc.



Series follows the Halliwell sisters—the “Charmed Ones”—who come from a long line of virtuous, powerful witches. In this episode, after being banished from the Underworld by Cole, an exiled vampire queen seeks to defeat him by biting Paige and turning her into one of the undead.

Not a lot of blood sucking here, but there are some pretty decent human-turns-into-bat effects, and you can’t go wrong with a sexy vampire queen played by Elizabeth Gracen! This episode marks the third appearance of the pseudo-vampires known as the Grimlock, demonic humanoids that live underground (and therefore are sensitive to light), who use their power to steal the eyesight from innocent children. This gives them the temporary ability to see the aura that surrounds good-natured people; the Grimlock then drain this positive energy (aura), killing their victims in the process.



In *The Chronicle* episode “The King is Undead,” a team of tabloid newspaper reporters goes undercover in search of Elvis, but they end up finding vampires (The Greenblatt-Janollari Studio/Stu Segall Productions)

chromiumblue.com – “The Eternal” / “The Eternal II”

Showtime. Sep 6/13, 2002 (S01E06/07). Adult/Drama. D: Zalman King. W: Elise D’Haene, Greg Hittelman. C: Erica Prior, Summer Altice, Ian Abercrombie, Dominic Keating, Lucas Babin ♀, Matt King ♀. LUX/GER: English/Color/120m. ApolloMedia/Carousel Films.



In this two-part story, Maria falls in love for the first time, but there’s a problem: the object of her affection is a vampire named Joe. But things could be worse. Joe is in fact an Eternal—a type of vampire that craves blood, but only takes enough for sustenance and never kills; there is still goodness and mercy deep within his soul. Unfortunately for both of them, his maker—an evil bloodsucker nicknamed The Dutchman—doesn’t tolerate his progeny’s good nature. He sets a plan in motion to finally turn Joe into a malicious vampire, and uses his new lover Maria as bait.

Aimed directly at adult fans of paranormal romance novels, this erotic tale about a self-loathing vampire is cheesy, poorly-acted and overwrought. Joe escapes the “anguish” of immortality by