

The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

Number 275

December 1999

Season's Greetings

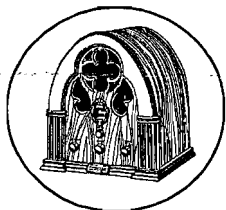


Membership Information

New member processing, \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and a monthly newsletter. Memberships are as follows: if you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets the first Monday of every month at 7:30 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with The Old Time Radio Network.

Club Mailing Address

Old Time Radio Club
56 Christen Ct.
Lancaster, NY 14086



Back issues of *The Illustrated Press* are \$1.50 post-paid. Publications out of print may be borrowed from our Reference Library.

Deadline for *The Illustrated Press* is the 1st of each month prior to publication.

The Illustrated Press is a monthly newsletter of the **Old Time Radio Club**, headquartered in Western New York State. Contents except where noted are copyright © 1999 by the OTRC.

**Send all articles, letters, exchange newsletters, etc. to: *The Illustrated Press*
c/o Ken Krug, Editor (716) 684-5290
49 Regal Street
Depew, New York 14043**

E-Mail address: AnteakEar@aol.com

Club Officers and Librarians

President

Jerry Collins (716) 683-6199
56 Christen Ct.
Lancaster, NY 14086

Vice President & Canadian Branch

Richard Simpson
960 16 Road R.R. 3
Fenwick, Ontario
Canada, L0S 1C0

Treasurer, Back Issues, Videos & Records

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

**Membership Renewals, Change of Address,
Cassette Library - #2000 and up
Illustrated Press Cover Designs**

Peter Bellanca (716) 773-2485
1620 Ferry Road
Grand Island, NY 14072

**Membership Inquires and OTR
Network Related Items**

Richard Olday (716) 684-1604
100 Harvey Dr.
Lancaster, NY 14086.

Tape Libraries

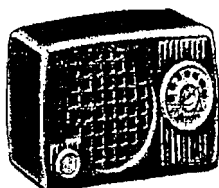
Cassettes - #1 up to 1999

Dan Marafino (716) 684-0733
19 Church Street
Lancaster, NY 14086

Reel-to-Reel and Reference Library

Ed Wanat, Sr. (716) 895-9690
393 George Urban Blvd.
Cheektowaga, NY 14225

Tape Library Rates: All reels and video cassettes are \$1.85 per month; audio cassettes and records are \$0.85 per month. Rates include postage and handling. Canadian rates are the same as above, but in Canadian funds.



SAME TIME, SAME STATION

by JIM COX

INFORMATION PLEASE

In its first full season of broadcasting the nation's newspaper editors—generally some of the hardest critics to be found anywhere—voted *Information Please* “the best radio quiz of 1939 and the fourth best show in all of radio.”

While it may have been egghead-oriented to a few *Information Please* appealed to the masses, raising the level of inquiry a decided notch, giving an air of respectability to serious inquisition it had never enjoyed. Reflecting on the series years later one of its principals allowed: “The program gave the American public new role models beyond those in sports, politics and films. Suddenly, intelligent men and women were looked to and emulated. And most came across as regular guys.’ . . . Maybe we demonstrated that education is worthwhile and can be fun.”

The theory behind *Information Please* stood in opposition to the concept that quiz shows had previously pursued. For most quiz shows players would be enticed from a studio or listening audience, put on the spot, interrogated and compensated for proper responses. Producer Dan Golenpaul's rejoinder was to call forth a team of intellectual heavyweights who would answer questions asked by the audience without benefit of advance insight concerning what would be asked.

He made a demonstration tape of of the proposed series. For the audition he drew two names who would ultimately wind up as mainstays of the long-running series. Golenpaul selected former editor and book critic Clifton Fadiman as panel moderator. For this initial outing of the panel itself Golenpaul chose longtime newspaper columnist Franklin P. Adams, *New York Herald-Tribune* staffer Marcus Duffield, science writer Bernard Jaffe and Columbia University economics professor Louis M. Hacker.

In April 1938 the audition record fell into the hands of NBC Blue's chief of programming Bill Karlin. Karlin accepted it as a summer replacement series, offering Golenpaul a bare bones budget of \$400 weekly for talent and prizes. Overnight success would change all that;

in six months Golenpaul and the others would be splitting decent compensation as the \$400 increased to \$2,500. The show debuted on May 17 at 8:30 p.m. as a sustaining feature.

Over the next few weeks Golenpaul refined his program themes. He had previously determined that there would be a quartet of erudite panelists. Wisely he also concluded that they must not be only intellects but also possess scintillating personalities. To identify with the listeners he affirmed a need to establish some continuity among the aggregate. He would accomplish that by scheduling only two of the four as regulars to appear on every show. That would create ample diversity in casting the remainder of the panel. It would allow him to select from a coterie of distinguished guests who could offer fresh and varied proportions every week.

Ultimately Fadiman would remain as moderator and Adams would continue as a panelist. Adams would be joined by John Kieran, a newspaper sportswriter, and—twice monthly—Oscar Levant, composer and musicologist. The fourth chair would be filled by a wide range of sparkling guest panelists.

Six men would announce the series over its long run: Don Baker, Howard Clancy, Milton Cross, Ed Herlihy, Ben Grauer and Jay Jackson, all veterans from other shows.

Golenpaul has been variously described by biographers as possessive, aloof and arrogant. When the American Tobacco Company purchased *Information Please* on behalf of its Lucky Strike cigarette brand in November 1940 an ongoing feud erupted between Golenpaul and the firm's CEO, George Washington Hill. Golenpaul received a list of names from Hill who weren't to be invited to appear on the show. No less a prestigious publication than *The Saturday Evening Post* noted that the producer was “extremely jealous of his prerogative in choosing guests . . . there would be no interference from his sponsor, the network, or anybody else.” Golenpaul informed the sponsor that there was no way he would abide by such restrictions.

From the standoff that developed the situation escalated. In November 1942 Luckies launched an advertising campaign signifying a major change in packaging. Women were smoking more than ever before, company research indicated. Yet the distaff side preferred the white wrapper of Chesterfields from archrival Liggett & Myers Tobacco Company instead of Luckies' dark green pack. The new campaign suggested that green was being replaced by white due to a tint scarcity, disguising the marketing issue as a humanitarian act. The ad agency contrived the theme “Lucky Strike has gone to

war." That phrase became perpetual, bellowed by announcers between questions and any time dead air occurred, neglectful of established commercial slots.

Golenpaul went into orbit. "You're lousing up my program and I won't stand for it," he told Hill. The latter pointed out that *he* was paying the bills, it was *his* show and Golenpaul could stew all he liked but he couldn't change a thing. Golenpaul finally won the battle by filing a lawsuit to force the issue while journalists had a field day. The petition was dismissed at the hall of justice as Golenpaul won an enormous triumph in the court of public opinion. American Tobacco Company was perceived as surly and stingy while Golenpaul was accepted as battling for honesty and excellence. Undoubtedly the negative tarnish persuaded Hill three months later to release Golenpaul from his contract with the tobacco conglomerate.

Golenpaul sometimes invited guests who were anathema in radio's executive suites. Georgia Governor Ellis Arnall and Harold Ickes, for instance, a pair of FDR New Dealers, prompted strong verbal protests. CBS President William S. Paley was indignant over the matter, threatening to cut Golenpaul's show off the air. He countered that he would fight Paley in the press if he dared censor the show.

Golenpaul clashed with the Parker Pen Company, sponsor in 1946-47, for implanting mentions of its products in questions the panel was asked. When the show lost Parker at the end of the season it forfeited its sponsor exclusivity. From that point on the series was jointly underwritten by participating advertisers. Golenpaul expressed strong displeasure of the concept and again went to court. He smacked his new network, MBS with a \$500,000 suit. That act would finally ring down the curtain on the continuity of broadcasts although there would be a brief reprise three years later plus a summertime fling on TV.

The show eventually appeared on all four networks. Initially in 1938 on NBC Blue, at the peak of its popularity in 1940 it shifted to the more prestigious NBC. When NBC cancelled in 1946 the program transferred to CBS. A year later it moved to MBS and remained there through the end of the run in 1951.

Canada Dry, the first sponsor to underwrite *Information Please*, basked in the show's widespread press coverage (which could have resulted in part by acquiring so many journalists for the panel). It also benefited from the show's high ratings. In 1939 with sales of the firm's ginger ale products up 20 percent the sponsor was satisfied it was receiving a bargain for the \$10,000 it was spending on weekly production costs.

When sponsorship shifted to Mobil Oil in 1945 production costs had risen only \$1,000 per week, an implausible bargain when one considers that 12 million fans were tuning in every week.

After the show ended its radio run Golenpaul tried unsuccessfully to carry it to television. It ran from June 29 to September 21, 1952 as a summer replacement on CBS-TV.

On another score, however, *Information Please* succeeded when a video venture connected with audiences. About 50 programs were developed by Pathe and other filmmakers and shown as short subjects in motion picture theaters before delighted patrons.

In addition to annual editions of the *Information Please Almanac* initially issued in 1948 and edited for years by John Kieran, Golenpaul wrote a book titled *Information Please!* This inside account of the radio show was published by Random House in 1940. He also had a hand in developing several *Information Please* quiz books sold for home consumption.

During its heyday the cast and crew of the program took numerous cross-country tours to encourage Americans to buy U. S. war bonds. Many patriotic-minded programs were conducting similar efforts during World War II.

In December 1942 on its first time out *Information Please* gathered over \$4 million in a single performance at Boston's Symphony Hall. Tickets ranged between \$25 and \$50,000 each. At the Cleveland (Ohio) Music Hall awhile later \$50 million in war bonds was sold.

Other locales bid for the show at the urging of the U. S. Treasury Department. A half-hour warmup usually involved local dignitaries. The live panel program followed with Adams, Fadiman, Kieran and Levant featured, the latter offering at least one piano selection.

On September 27, 1943 *Information Please* raised an astronomical \$277.4 million in war bond sales at a single outing attended by 3,270 fans in Newark's Mosque Theatre. Most of those proceeds were underwritten by several nearby commercial ventures. A big draw on that occasion was the addition of Vice President Henry A. Wallace and Arkansas Congressman James W. Fulbright to the panel.

Information Please holds the distinction of breaking an inflexible rule at NBC. In 1939 the series became the first permitted to air a single broadcast for both east and west coast audiences. The show's spontaneity would be diluted, proponents said, if it had to be dupli-

cated via two performances, one to each coast. NBC Blue affiliates in the Pacific Standard Time zone were given the option of carrying the show live from New York at 5:30 p.m. local time or airing a recording of it later. They chose the recorded version; for the first time listeners were treated to the message "This show has been transcribed from an earlier network presentation for release at this more convenient time." *Time Magazine* inquired if the aberration wouldn't set an objectionable precedent. NBC immediately pooh-poohed the idea asking: "Would you rather kiss a girl or her picture?" The camel's nose was already under the tent, however, and given the benefit of time a large percentage of live programming would evaporate on every network.

Information Please maintained a distinct introduction. There was no identifying musical theme; instead it opened to a crowing rooster and a sprightly announcer's admonition to "wake up, America, its time to stump the experts!" Within two years the audience the program was celebrated by such dissimilar digests as *Hobo News* and *Saturday Review*.

Something in excess of 200 *Information Please* shows are on tape, preserved for ages yet unborn. The run begins with the show's first airing and continues into the mid 1940s. It's extraordinary merriment for any time in which history, mirth and the delectable, unforeseen turn of an excerpt makes a lasting impression on anyone who admires intellect.

Friends of Old Time Radio Convention, 1999

by JERRY COLLINS

Jay Hickerson and his different committees should be given a great deal of credit for running another successful old time radio convention even though the obstacles continue to grow each year. There were few big name stars in attendance. Unfortunately our hobby does not improve as the years go by. Some of the regulars like Fred Foy, Bob Hastings, Ken Roberts and the Boogie Woogie Girls were not in attendance. In addition Jackson Beck, Bob Dryden, Ann DeMarco, Steve Adams, Phil Brito, Mary Small and Earl George were scheduled to attend but failed to appear. Ill health also prevented any of the regular sound effects people from attending.

At 4:45 Thursday afternoon most of us adjourned for the panel on Batman. Tom Powers and his group of Batman experts did a partial re-creation of a Batman show, played excerpts from different *Superman* episodes that featured Batman and Robin as well as an excerpt from the Batman audition show that never aired. Discussion followed the audio portion of the panel.

Following dinner on Thursday we were treated to a very creative panel entitled "A Visit with Relatives and Friends of Eddie Cantor." The panel included Eddie Cantor's daughter and his grandson as well as one of his writers Dave Brown. Seth Winner, the sound technician who is working on the Eddie Cantor collection, Joe Franklin, George Ansbro and Hal Kantor all joined the already enthusiastic panel. The evening came to an end with Richard Herd and Toni Gillman doing a very creditable job as Lamont Cranston and Margo Lane in Arlene Osborne's award winning script of the *Shadow* show.

Friday began with a very interesting panel that included Chuck Shaden, Max Schmid and Gary Yoggy, all three announcers who play old time radio shows on their radio programs. Things like copyright infringements, playing *Amos and Andy* shows and the selection and scheduling of these shows were all discussed.

Later that afternoon, Dave Zwengler, a very talented amateur actor, led us down Allen's Alley in his role as Fred Allen. In a very creative move Robert White, a child singer on the *Fred Allen Show*, was included as a mystery guest on Allen's Alley. The show became quite repetitious after the first fifteen minutes. Next Jordon Young and Hal Kanter discussed their books on radio comedy.

The afternoon ended with John Hart playing the Lone Ranger in the original show broadcast from Detroit. To the surprise of some in the audience Tonto did not have a part in the show and the Lone Ranger made only a brief appearance in the show. Dick Beals provided an excellent introduction to the show that included the origins of the show in Buffalo.

Following dinner Larry Stevens treated us to some of the songs from his recently released CD. Next came a re-creation of *Box 13*. Larry Stevens played Dan Holiday, while Ruth Last did an excellent job as a five year old girl. The convention's pool of good professional actors like Bob Hastings, Bob Dryden, Rosemary Rice and the late Lon Clark does not exist anymore. Consequently this might have been the weakest re-creation of the night. Lines were read by the wrong actors, cues were missed and the sound effects were quite weak.

This was followed by the most pleasant surprise of the convention, *My Client Curley* directed by Arthur Anderson. Will Hutchins and Dick Beals were excellent in the roles in the story.

Saturday began at 9:00 with Gary Yoggy's own list of the top ten radio shows of the Millennium. With each selection on the list, Gary played an excerpt from the show. With a historical background, half of Gary's selections were news shows. Anthony Tollin imposed himself on the group in order to promote Radio Spirit's "The Greatest Old-Time Radio Shows of the 20th Century." Tollin's rationale for some of his selections appeared to be quite arbitrary. Next our good friend and rising star in the advertising industry, Jack French led a discussion of animals that had their own radio shows; *Lassie*, *Rin Tin Tin*, *Champion* and the *Singing Canaries*.

As I mentioned before the pool of quality professional radio stars has greatly declined. At one time the professional re-creations were far superior to the amateur productions. This is not the case anymore. For the second consecutive year the Gotham Radio Players' production was one of the best at the convention. This year they did "The Tenant" from *The Witch's Tale* series.

Beverly Washburn was one of the top child stars on radio in the 1950s. She talked about her many wonderful experiences as a member of the Jack Benny cast. Later that afternoon, a *CBS Radio Theater* panel comprised of Gordon Gould, Catherine Byers, Connie Orr, Russell Horton, Martha Greenhouse, Gil Mack and Teri Keane discussed their relationship with Himan Brown and their remembrances of the *CBS Mystery Theatre*. Unfortunately Jackson Beck and Bob Dryden were unable to attend. Even though more than half of the singing panel did not attend it was still a success for the second consecutive convention. Larry Stevens and Robert White still have marvelous voices and they treated us with songs from their recently released CD's. Paul Evans who wrote "Roses are Red" and other early Rock tunes related his early experiences as a songwriter in New York City. Although he did not sing, Les Paul was a surprise addition to the panel.

The final event of the afternoon was another pleasant surprise at the convention. Pat Hosely, Jay Meredith and Margaret Draper joined us to play the actual roles that they played on *A Brighter Day*. Unlike most television casts we were pleasantly surprised to hear that these three lovely actresses are still very close friends and still communicate on a regular basis.

Following dinner, raffles and awards, Peg Lynch and Jess Cain gave us two more episodes of *Ethel and Albert*. Peg proved to be just as creative as ever although she

was playing with a new partner. Parley Baer has been too sick to attend these past two years and Bob Hastings was unable to attend the convention.

In the final event of the evening Will Jordan impersonated Jack Benny in an episode of *The Jack Benny Show*. Larry Stevens and Beverly Washburn played their original roles on the show. Joan Benny, Jack and Mary Livingston's daughter, played her mother in the show. George Ansbro played Don Wilson as well as the announcers in most of the other re-creations.

For the first time the convention continued into Sunday morning. Following a buffet breakfast, Richard Herd, Toni Gillman, John Hart and Dick Beals discussed their show business careers. The highlight of the panel was Dick Beals stories about his days on the *Lone Ranger* show. I cannot think of a better way of ending the 24th edition of the Friends of Old Time Radio Convention.

✻ ✻ ✻ ✻

The Old Time Radio Club depends upon donations to improve its cassette library. I wish to give special thanks to Leo Gawroniak for his donation of cassettes to our library. If you wish to purchase shows from Leo or if you wish to just contact him his address is:

Leo H. Gawroniak
P.O. Box 248
Glen Gardner, New Jersey 08826



IT'S OVER THE FENCE

* * *

(SPORTS PROGRAMS
DURING
THE GOLDEN ERA)

by Owens L. Pomeroy

(Co-Founder, Golden Radio Buffs of Maryland, Inc.)

FOOTBALL: Fall Saturday afternoons were devoted to broadcasts of College football games. (It wasn't until television became available in the fifties that professional football captured the public interest.)

The first play-by-play of a football game was the Nov. 25, 1920 Texas U./Texas A&M contest on 5XB in Morse

code. The first coast-to-coast voice broadcast was the Princeton/Chicago game on WEAJ (New York) on October 28, 1922. The first coast-to-coast broadcast of a Rose Bowl game was the game between Stanford and Alabama on November 29, 1927. Graham McNamee did the broadcast.

FOOTBALL SPORTSCASTERS: Ted Husing was the first sportscaster to introduce the spotting board, containing a list of names of the players so that an assistant could silently point out the name of the player making a tackle or catching a pass. Husing's board was fancy—it lit up. Not wanting to reveal the tricks of the trade, he kept it concealed from the fans and others.

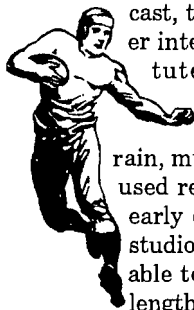
Bill Stern (NBC), was often criticized because (so it was claimed), he was inaccurate. In football, his critics said when Stern erred in identifying the ball carrier, he covered himself by saying the ball was then passed to the correct player. Other sports announcers were Bill Munday, best known for his colorful descriptions of football, and Bill Slater (MBS), a sports announcer who also did *Twenty Questions*.

RADIO FOOTBALL: Football, with its time limits, created a poetic picture in the imagination. Listening to sports programs was somewhat different than listening to other radio shows. For example it was possible to listen to Fantasy or Science Fiction, imagine a world that did not exist and create in your "mind's eye."

In listening to a radio broadcast of a sports event, the listener had to have some idea of the rules of the game, what the playing field looked like, and the rituals of the game. Sports programs were good entertainment because no one could predict or figure out what was likely to happen because chance ruled it all.

There were heroes to follow (Babe Ruth and Joe Louis, for example). Each of the shows had a plot—the favorite team was the protagonist and the opposing team was the anti protagonist; there was a winner and a loser.

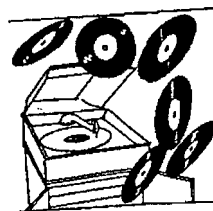
Although sports programs were inexpensive to broadcast, there were problems. For example if weather interfered (and a game was rained out) substitute programming had to be immediately available. (This only applied to baseball, however. Football games were played in rain, mud, hail, sleet and snow!) Stations regularly used recordings for this purpose, although in the early days there was a singer and pianist in the studio to stand by. Too the announcer had to be able to glibly ad-lib, that is, to be able to talk at length on almost anything, but not get too excited, swear or say anything off-color. One famous ann-



ouncer uttered profanity on the air in later years and brought his career to an instant end: . . . "He's got the ball on the twenty yard line, now he's at the thirty, the forty, the fifty, man, he's going all the way! Just look at that son of a bitch run!!"

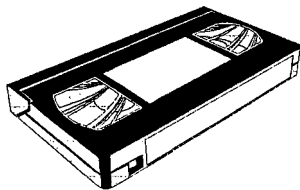
The announcer had to remember that his audience could not see the game and had to describe it clearly. A matter in understanding his audience and their needs, Red Barber used an egg timer to remind him to mention an all-important score every three minutes.

Sports broadcasts on radio created myths. The sports described on radio existed in the listener's imagination—the "minds eye"—thus they were bigger than life.



New Additions to the OTR Record Library

- 249 All Time Great Bloopers - Volume I, (2 Records)
- 250 The Bickersons - with Don Ameche, Frances Langford, 1.) "Breakfast with John & Blanche" 2.) "Bickersons at Sea" 3.) "Later that same evening"
- 251 Sherlock Holmes - "Bruce Partington Plans" Sherlock Holmes - "The Final Problem"
- 252 Sherlock Holmes - "The Dying Detective" Sherlock Holmes - "The Empty House"
- 253 Great Moments in Radio - Volume I
- 254 Great Moments in Radio - Volume II
- 255 Great Moments from OTR - Rudy Vallee, Will Rogers, Bing Crosby, Eddie Cantor, Jimmy Durante, Kate Smith, W. C. Fields, Al Jolson
- 256 Hollywood on the Air - (Lux Radio Theater) "Burlesque" Al Jolson, Ruby Keeler
- 257 Philco Radio Time - with Bing Crosby
3/5/47 Guest Al Jolson
4/2/47 Guest Al Jolson, John Charles Thomas
- 258 The Bing Crosby Program -
12/28/49 Guest Al Jolson
1/4/50 Guest Al Jolson
- 259 The Chesterfield Broadcasts - with The Glenn Miller Orchestra, Volume II
- 260 Laurel & Hardy - Motion Picture Soundtracks
- 261 Those Wonderful Thirties - Stars of Radio, Great Bands, Vocalists - The Performances that made them famous. (2 record set)



NEW VIDEOS

- V-46 Straight Arrow - 6/9/51 with Howard Culver
Honorary Grand Marshall
- V-47 The Night that Panicked America - TV movie
about "The War of the Worlds"
Broadcast 1975
- V-48 Yesteryear Bloopers - Volume 1
- V-49 Yesteryear Bloopers - Volume 2

The Wartime Radio Plays of Norman Corwin

By Lance Hunt

(Continued from the October
Issue)



WE HOLD THESE TRUTHS—Once again Corwin found a work commissioned before Pearl Harbor to be a mover of the national patriotic spirit. In this case, it was a tribute to the 150th anniversary of the Bill of Rights. Written at the invitation of the U.S. Office of Facts and Figures, it was produced in Hollywood on Dec. 15, 1941.

An impressive array of talent donated their energies to the broadcast without compensation. Among them were Edward Arnold, Lionel Barrymore, Walter Brennan, Bob Burns, Walter Houston, Marjorie Main, Edward G. Robinson, James Stewart, Rudy Vallee and Orson Welles. It was broadcast simultaneously over the four networks—CBS—NBC Red—NBC Blue and MBS.

Bernard Herrmann (who together with Alexander Semler were Corwin's favorite composers for his radio plays) composed the score for the dramatic portion, conducting a symphony orchestra in the studio in Hollywood while Leopold Stokowski led the New York Philharmonic Orchestra from New York City in the National Anthem.

President Franklin D. Roosevelt spoke from Washington at the conclusion. It was estimated

that more than 60 million listened to the broadcast.

Corwin complains of the short time (26 days) he had to prepare this script and laments the lack of research. But his writing overcomes this and once again his radio awareness produces an interesting documentary for the ear.

The script revolved around a discussion of how much a constitution is worth without a Bill of Rights.

FARMER: You say this here Constitution gives us order and authority, hm?

CITIZEN: Yes.

FARMER: But we had order and authority under King George before the Revolution. Shecks, the Romans had order and authority under Nero, too—only the wrong kind, and too much of it.

CITIZEN:—Yes, but you can surely trust—

FARMER:—Trust the men who wrote that Constitution? Sure thing, sure thing, I trust them neighbor—but they won't always be around.

CITIZEN: Well, you don't seem to understand. This is our own authority. Now if—

FARMER: Fact it's our own don't make no difference. Constitution's fine far as it goes, but the time to talk authority is after you put it down in black and white that we're all free men, and then we'll give you all the authority you need to keep us that way—and what's more, we'll back it up with guns—that fair enough?

CITIZEN: The way you talk, you'd think it all depends who's handing out authority—whether it's to keep men slaves or keep men free.

A series of exchanges ensues between different Americans who hammer out a Bill of Rights. A citizen speaks to end the program just before President Roosevelt is introduced.

CITIZEN: From men beneath the rocking spars of fishing boats in Gloucester, from the vast tenancy of busy citites roaring with the million mingled sounds of work, from towns spread thinly through the Appalachians, from the assembly lines, the forges spitting flame, the night shifts in the mines, the great flat counties of the prarie states, from the grocers and from salesmen and the tugboat pilots and the motor-makers—affirmation! Yes! United proudly in a solemn day! Knit more strongly than we were a hundred fifty years ago!

Can it be progress if our Bill of Rights is stronger now than when it was conceived? Is that not what you'd call wearing well? The incubation of invincibility? Is not our Bill of Rights more cherished now than ever? The blood more zealous to preserve it whole?

Americans shall answer. For they alone, they know the answer. The people of America: from east, from west, from north, from south.

THIS IS WAR (Excerpts)—“This Is War” was a series of programs directed by Corwin and produced over the four major American networks in the spring of 1942 at the invitation of the White House and in collaboration with the United States government.

Corwin wrote six programs for the 13 week series. Other notable authors who participated were: Maxwell Anderson, *Your Navy*, Stephen Vincent Benet, *Your Army*, and Ranold (cq) MacDougall, *Your Air Force*.

“This Is War’s” producer reported that it reached an average weekly audience of twenty million persons in the U.S. Harold McClinton acknowledged that the programs were a form of propaganda for the American public but said “radio can competently thwart Axis attempts to influence our people, by being clear and above all, true about the particular issues that face our country at any given moment.” Corwin went further and said the series was an out-and-out anti-Fascist series, the “first and (alas!) only one ever done on such a scale in this country.”

EXCERPTS—“How It Was With Us” and “What Is the Enemy?” are from the opening program, February 14, 1942. Lt. Robert Montgomery, U.S. Navy, was the narrator.

“How It Was With Us” was short piece describing Americans, their likes (The Thin Man) and their ire at being attacked. “He who starts avalanche rarely stops same.”—Old Chinese-American proverb.

“What Is the Enemy?” described him in various phases some spectacularly, “the enemy is laughter over the bleeding stump; the cold smile of the officer who stands watching while the hostage digs his own grave; the coarse jokes over the girls just raped; the torture gag, worked out with patience and a kind of humor, officially approved given the nod by the high command, given the go-ahead by the big boss at the big desk at the far end of the long room.”

“The Master Plan” is from “The Enemy.” ninth in the series, April 11, 1942. Clifton Fadiman was the narrator. Music was composed and conducted by Don Voorhees. The program described and sometimes dramatized gruesome incidents in the Nazi plan (taking blood from small Polish school girls for example, to give to German soldiers). NARRATOR: Mistake. This program is not about atrocities. It’s about the master plan: atrocities added up into a permanent world order ruled by Germany and Japan. A complex master plan. And it’s not just in the paper stage . . . it’s in action. It’s been unfolding every day for the past ten years in Germany

and for the past sixty years in Japan. We’ll try to give you a rough idea of the way it works. Now follow us closely, if you please.”

“To The Young” is from the eleventh program, produced under the same title, May 2, 1942. Joseph Julian was Bill. Music was composed and conducted by Johnny Green. The script takes the form of an imagined dialogue between a Russian, a Chinese, a German and an American boy on his way to war. While on a train, his thoughts go from the life he is leaving to speculation of what lies ahead. Bill: And the train goes whistling through the night, the same night that blacks out London and spreads eastward over Europe—the night which would never give way to day in any country anywhere if Fascism should win. And you know that it is all or nothing; youth and freedom or the living death . . . but you feel in your bones that it will be all right; that it will be a long one and a tough one, but it will be all right because of guys like Fred and Hans and Peter and Miss Chen, and guys like you.”

“Yours Received and Contents Noted” is from the thirteenth and concluding program, produced under the same title, May 9, 1942. Raymond Massey was the narrator. Karl Swenson was the Iowan. Music was composed by Tom Bennett and conducted by Dr. Frank Black. Corwin used a familiar theme here—the obligation of the living to the dead . . . “I came out of the dust of Iowa but I am dead tonight of shrapnel in a corner of the Philippines.” The program concluded with a reprimand to those unsupportive of the cause against Fascism and praise for those working against the enemy. “There will be victory if we never for a moment relent against the enemy without and the enemy within—the Fascist wherever he may be. There will be victory and all that victory has ever meant, and more, much more. To work then, and to arms.

“Faithfully yours, THIS IS WAR.”

Thank You

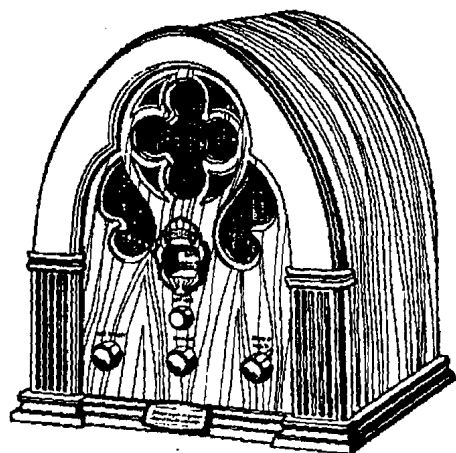
*to Richard Nowack
of Holly, New York
for his generous contribution
to the Tape Library*



Old Time Radio Club

49 Regal Street
Depew, NY 14043

FIRST CLASS MAIL



Margot Stevenson, portrayed "Margo Lane"
opposite Orson Welles on *The Shadow*