

This is Your Life

**Preserving Holocaust Survivor
Testimonies on Early Television**



This Is Your Life

“Hanna Bloch Kohner”

(NBC, 5/27/53)

Producers: Al Paschall,
Axel Gruenberg

Director: Axel Gruenberg

Writer: Axel Gruenberg

“Ilse Stanley”

(NBC, 11/2/55)

Producer: Axel Gruenberg

Director: Axel Gruenberg

Writer: Axel Gruenberg

Host: Ralph Edwards

“Sara Veffler”

(NBC, 3/19/61)

Producer: Axel Gruenberg

Director: Richard Gottlieb

Writer: Axel Gruenberg

Host: Ralph Edwards

Preservation funding by Righteous Persons Foundation and the Ronald T. Shedlo Preservation Fund.

Preserved by the UCLA Film & Television Archive in cooperation with the Library of Congress.



Holocaust survivor Hanna Bloch Kohner surrounded by family and figures from the past on *This is Your Life*, May 1953.

Hollywood and the Holocaust

Jan-Christopher Horak; Director, UCLA Film & Television Archive

By the time the United States officially entered World War II on December 7, 1941, the American government understood that a “psychological war” against the enemy was as important as the war of guns, tanks, and ammunition. In the 1920s, communications theorists such as Harold Laswell had theoretically explicated World War I propaganda, ex post facto. The rise of Fascism in Germany, Spain, and Italy and the concomitant creation of apparently extremely effective, state-controlled propaganda systems, further strengthened the already widely held notion that the mass media was an indispensable tool of war. Total war meant a war of images on all fronts.

In the United States, the production of war propaganda was a task divided between the public sector and private enterprise, government and capital. While the American government in the late 1930s only hesitantly inaugurated the production of documentary, public information films, Hollywood declared itself responsible for the production and dissemination of narrative articulations of the national will. The film industry took this stance, not so much out of patriotism, as out of sense that patriotism might be good box office. As its contribution to “the war effort,” the Hollywood film industry produced over 180 films that can be read as anti-Nazi films, because they reference Nazi Germany either through plot,

character, setting, or analogy. Working independently from the government, but in seeming cooperation with the Office of War Information, the U.S. Army, or other government agencies, the major and minor studios paid lip service to providing "war information," but also kept a sharp eye on profits.

Whether they fulfilled economic expectations or not, anti-Nazi films were a manifestation of a complex array of forces, digesting current political events and newspaper headlines, reflecting stated public policy and the norms of individual and collective efforts within the studio system, while communicating attitudes about German Fascism as normative facts. Immediately prior to the war, the American public's knowledge of events in Europe had been frighteningly negligible. Not without reason had Frank Capra named his famous series of documentaries about the historical origins of World War II, *Why We Fight*. As a liberal democratic tract par excellence, the *Why We Fight* films construct a mythical "we" of nationhood, in order to prepare the citizenry of the United States for battle against an enemy that looks like "us," but had become a direct threat to America's physical existence.

Imaging "us versus them," was much more difficult in the case of Nazi Germany than it was with Japan. The propaganda war against Japan could be executed through the utilization of racial signifiers that marked "them" as different from "us." The Japanese were visually recognizable, their appearance easily subjected to extreme caricature. Like Native Americans in Hollywood westerns, like the Asiatic looking Hun in World War I propaganda posters and films, the Japanese enemy could be signified as "other," as an unknowable and inhuman beast. Thus, Hollywood was able to instrumentalize deep-seated racial stereotypes and nativist American fears of all people of color to portray the enemy across the Pacific. But the Germans were different. They were European and Caucasian. Empirical opinion polls throughout the 1930s substantiated the positive views of Germany held by most Americans, even as Hitler staged Nuremberg rallies, nights of long knives and broken glass. One quarter of the American population traced some portion of their ancestry back to the German Fatherland. If the rationale for war is difference, then the battle against German Fascism had to be fought through another kind of master narrative. Not a battle against an external threat, rather the threat had to come from within. Ideological and moral, rather than racial parameters defined the American propaganda war against German Fascism.

Excluded from this propaganda thrust was any information regarding the plight of European Jewry, because the administration of Franklin Delano Roosevelt had decided that given the ingrained anti-Semitism of most Americans at that time, reference to Jewish persecution would weaken the country's fighting resolve. Indeed, as David Wyman demonstrated in his classic study, *Paper Walls: America*

and the Refugee Crisis, 1938-1941 (1968), Anti-Semites in the State Department ensured that Jewish immigration to the United States to escape Nazi oppression remained far below even legally established quotas. And as Walter Lacquer proved in *The Terrible Secret: The Suppression of the Truth about Hitler's "Final Solution" (1980)*, once news of the Holocaust began to filter out of Eastern Europe in 1941-42, the American government actively worked to suppress that information; moreover, they also steadfastly refused the implorations of Jewish American leaders to target Auschwitz and other death camps for destruction, even though American bombers were bombing the factories adjacent to the camps. The Office of War Information thus directed Hollywood to educate the American people about "the nature of the enemy, his ideology, his objectives, and methods," but specifically excluded any reference to Jewish persecution. More surprisingly, of the hundreds of articles about war propaganda written by historians, social scientists, and politicians during World War II, not a single one mentions the exclusion of the "Jewish problem." Not surprisingly, then, only three Hollywood Anti-Nazi films made during World War II even reference the Holocaust, if only obliquely, and two of them were made before America's entrance in the war.

In 1940 Metro-Goldwyn-Mayer released *The Mortal Storm*, which visualized the plight of a German liberal university professor who is sent to a concentration camp, where he is killed, "because the authorities are not interested in his survival," while his daughter manages to escape to freedom. That MGM should address the subject of Nazi Germany before any other studio except Warner Brothers, is surprising, given that only months before the release of the film, L.B. Mayer was still directing post-production to remove the names of all Jews from the credits, so that their films could be exported to Nazi Germany. While the narrative indicates that Professor Roth is Jewish, he is characterized in the film as a "non-Aryan," a term used to obfuscate, and only a "J" on his camp uniform indicates the truth to those in the know. When Nazi students disrupt the professor's lecture in an earlier scene, they shout he is a member of a "degenerate race," another oblique reference to his Jewish faith. At another point, a Nazi officer comments to the daughter that her "name doesn't sound very well in German ears." A scene in which the professor's son overtly reclaims his Judaism in the face of Nazi persecution was cut out of the film. *The Mortal Storm* thus only references the Holocaust in metaphoric terms, reducing its scope to the murder of individuals, rather than as an act of genocide.

Also released in 1940, Charles Chaplin's independently produced *The Great Dictator*, which pitted Adenoid Hynkel, the dictator of the mythical Tomania, against a little Jewish barber, both roles played by Chaplin's "little tramp." While Hynkel's storm troopers attack the (Jewish) ghetto and ship all the males to a concentration camp, one of a number



The only Hollywood wartime film to visualize the Holocaust, *None Shall Escape* (1944).

of references to Nazi persecution of Jews, the film's black humor turns somewhat sentimental in the final speech, given by the barber (who is mistaken for Hynkel) to the cheering masses. Both films were used by isolationist Senator Gerald Nye in Congressional hearings to prove that "the Jews of Hollywood are driving this nation to war."

On October 5, 1943, President Roosevelt declared that "the ringleaders and their brutal henchmen must be named and apprehended, and tried in accordance with the judicial process of law." In Moscow, the Allies signed the "Moscow Declaration Concerning German Atrocities in Occupied Europe" on October 30, 1943. This document stated clearly that all alleged war criminals would be extradited to the countries in which they had committed war crimes, to be tried by local authorities under national jurisdictions. Less than three months later, Columbia Pictures released *None Shall Escape*, a film in which a war criminal is led to the bar for atrocities committed in occupied Poland.

It is the only Hollywood wartime film to visualize the Holocaust: In one of their first acts, after invading Poland, the Germans shoot a propaganda film, during which a soldier kicks a Jew out of the food line. This is a reference to *Feldzug in Polen* (1940), one of the first Nazi documentaries about the war. Later the occupying Army converts the synagogue to a stable for horses, burning Torah scrolls in a symbolic reference to the so-called Reichskristallnacht. The Jews are treated worse than animals, as a young Polish woman complains.

The film's set piece, however, is the massacre of the town's Jewish population. Herded into cattle cars at the railroad station, for transport to the death camps, the Rabbi calls for

mercy, then when he is rejected, for revolt. The Jewish men, women and children are then gunned down by machine gun fire, as they attempt to fight. Thus, the film not only visualizes the mass murder of Polish Jews, the first and only American film to do so, but also pays tribute to Jewish resistance in Warsaw, Vilna, and other towns in the Shtetl. (According to scriptwriter Lester Cole, Harry Cohen, the Jewish production head at Columbia, wanted to have the scene removed, because he did not believe that Jews could fight.) The image of the Jew as victim, was commonplace in non-Jewish as well as Jewish circles. Hannah Arendt, for example, wrote in an unpublished wartime essay: "Instead of fighting back - or thinking about how to become able to fight back, refugees have got used to wishing death to friends or relatives; if somebody dies, we cheerfully imagine all the trouble he has been saved."

In the aftermath of World War II, Hollywood continued to ignore the historical reality of the genocide of European Jewry, despite the fact that newsreels of the liberation of concentration camps had shocked Americans. In the immediate postwar period, anti-Communism became the order of the day for Hollywood, leading to the production of numerous films that merely substituted Nazis for Communists, e.g. *The Red Danube* (1940).

Not until 1959 was the subject of the Holocaust broached in an American feature film, when Columbia released *The Diary of Anne Frank*, directed by George Stevens. Almost three years later, Stanley Kramer's *Judgment at Nuremberg* (1961) followed, while *The Pawnbroker* (1965) another three years after that. The achievement of Ralph Edwards' *This is Your Life* in broaching the Holocaust on national television in 1953 must therefore be contextualized in the light of this film historical background. ☆

This Is Your Life: Holocaust Stories

Jeffrey Shandler; Author, "*While America Watches: Televising the Holocaust*"

It may come as a surprise to learn that the Holocaust was not ignored on American television in the early postwar years. Original dramas on the topic aired on Sunday mornings on religious television series such as *The Eternal Light* and *Frontiers of Faith* and, during prime time, on anthology series such as *Studio One* and *Playhouse 90*. In New York City, local news programs broadcast reports about the postwar arrival of Displaced Persons, many of whom were Holocaust survivors. In addition, the subject was addressed on some of the most unusual examples of early television: episodes of the entertainment series *This Is Your Life* (NBC, 1952-1961) that paid tribute to people whose lives were caught up in the Holocaust.

The earliest of these, first aired in 1953, told the story of Hanna Bloch Kohner, a young Jewish woman who lived in Los Angeles. Originally from Teplitz-Schönau, Czechoslovakia, Hanna had survived internment in four concentration camps during World War II. Over the course of the telecast, she was reunited with former friends from Europe, a GI who had helped her when she was liberated in Mauthausen, and finally, to her great surprise, her brother, Gottfried, whom she had not seen since before the war. This broadcast may

well mark the first time that the life story of a Holocaust survivor was aired nationally on American television.

Today, viewers of this and the other episodes of *This Is Your Life* that deal with the Holocaust might find them strange, but they are also intriguing. These telecasts challenge some widely held assumptions about how Americans first learned about the Holocaust and about the nature of television during its early years. Indeed, watching these episodes can be an uncanny experience. On one hand, *This Is Your Life* may well seem like a peculiar forum in which to tell the story of a Holocaust survivor's life; it is certainly quite different from how these stories have been presented in more recent documentary films and videotaping projects. On the other hand, these broadcasts can be very engaging, moving—and they are often surprising, even for those familiar with the experiences of Holocaust survivors and those who helped them during the war.

Part of what makes these episodes so unusual is that they follow the distinctive format that *This Is Your Life* developed for presenting the story of someone's life, starting with the show's commitment to keeping the identity of each broadcast's subject a secret—including from the honoree. Each episode



Host Ralph Edwards and actor Jeffrey Hunter reveal that Holocaust survivor Hanna Bloch Kohner is to be the biographical subject on *This Is Your Life*, May 1953.



Holocaust survivor Sara Veffter and family reunite on a Hollywood stage simulation of their wartime hiding place on *This Is Your Life*, March 1961.

centers on a series of surprise reunions with people from the subject's past; in addition, the honoree's story is told with photographs, film clips, music, and, in the case of the program honoring Sara Veffter, an astonishing simulation. In this 1961 broadcast, Mrs. Veffter and her family are invited to inhabit a stage set that replicates the room in a house in Bussum, a suburb of Amsterdam, where they hid for over two years during the war. Ralph Edwards, the host of *This Is Your Life* as well as its producer, devised this extraordinary approach to telling someone's life story, in which the account is given by others in the presence of the honoree, who may actually wind up saying very little. This approach is quite different from the way personal histories have usually been told more recently. As a rule, subjects nowadays are encouraged to speak freely and often with minimal direction from an interviewer.

This difference becomes readily apparent when these episodes of *This Is Your Life* are contrasted with the approach used to document the many thousands of Holocaust survivor testimonies that have been collected by museums or research centers established especially for this purpose since the late 1970s. The contrast also reveals much about how ideas of representing the Holocaust have evolved over the years. Indeed, it is important to note that the word "Holocaust" is never heard in any of these episodes of *This*

Is Your Life. The notion that the Holocaust was a chapter of history to be told separate from other, larger narratives of, say, World War II or the Third Reich, was not yet in place—nor was the idea that the Holocaust was an exceptional event that called for special protocols of representation.

This Is Your Life relates these early narratives of Jews' experiences during the Holocaust—whether trying to survive the genocide (Hanna Kohner, Sara Veffter) or helping other Jews to do so (Ilse Inrator Stanley)—within the rubric that the series had developed for telling the life histories of all its other honorees. These included Hollywood celebrities, war heroes, and accomplished athletes, as well as less famous people who had triumphed over some adversity, such as these three women. The episodes honoring them all emphasize the redemptive outcome of their respective stories. In doing so, these broadcasts sometimes elide the causes of their subjects' suffering. Hanna Kohner, for example, is presented as grateful for her new home in the United States—a country that had, in fact, denied her refuge before the war. Similarly, in 1955, *This Is Your Life* honored the efforts of Reverend Kiyoshi Tanimoto, a survivor of the atomic bomb dropped by the United States on Hiroshima at the end of World War II, who was visiting America to raise funds that would enable Japanese women who had been disfigured by the blast to receive plastic surgery.

Although the episodes honoring Hanna Kohner, Ilse Stanley, and Sara Veffler conform to the series's protocols, each story is distinctive. Much like the original audience of *This Is Your Life*, viewers today can sense the tension between Ralph Edwards's control of the proceedings, following a carefully prepared script, and the spontaneous responses from his subjects. In fact, the expectation that, at some unknown point in the broadcast, the honoree would be overcome with emotion was considered an important part of the show's appeal. Viewers of these three episodes see the honorees' varying degrees of comfort in telling their story. In particular, Ilse Stanley's self-confidence, as a former actress, contrasts with Sara Veffler's shyness and limited English. Whereas Edwards allows Ilse Stanley considerable freedom to relate episodes from her life—no doubt knowing in advance that she was a practiced raconteur—he provides less opportunity for Hanna Kohner to go on at length, and Sara Veffler's story must be coaxed from her and her family with considerable prompting.

Yet it is in their moments of awkwardness and strangeness that these episodes of *This Is Your Life* exemplify what is distinctive about presenting the Holocaust on television. Unlike other possible means for addressing this subject—through history, memoir, print journalism, fiction, theater, photography, feature film, documentary, or radio—television was a new medium in the immediate postwar years. At the same time that television was emerging as an important communications technology in the United States, the Holocaust was beginning to be recognized as a distinct and exceptional episode of history that called for its own remembrance. Throughout these early telecasts, the newness of both medium and subject is apparent, and this double novelty is intriguing. Especially when compared to the testimonies of Holocaust survivors that have been recorded in recent decades, one can see how these episodes of *This Is Your Life* are the product of their time. Most striking is the focus of these stories on uplift and optimism, in contrast with more somber and disturbing stories presented both on television and in other media in more recent years. Even though this distinction reflects Ralph Edwards's general interest in presenting stories of triumph over adversity, it may also respond to survivors' own needs for uplift in the wake of so much loss and displacement.

Each of the three episodes has its own revealing moments as well. Hanna Kohner reminds us that survivors, now more familiar on television as senior citizens, were once young. (Looking very chic, Hanna is described by Edwards as resembling an American college girl.) Like young people generally, many Holocaust survivors were then as interested in romance as with any other pressing concern. Therefore it is not surprising that Hanna's story is told in terms of a romantic reunion with her prewar sweetheart, Walter Kohner, who at the time of the broadcast was a Hollywood talent agent, along with his brother Paul.

Ilse Stanley's story, with its rare on-camera appearance by the great German film director Fritz Lang (she appeared in his 1927 film *Metropolis*), provides a glimpse into Jewish involvement in modern German culture of the pre-Nazi era, when this cosmopolitan milieu of professionals and artists was still fresh in the memories of its former participants. Ilse also tells a remarkable story of rescuing German Jews from concentration camps with the help of a friend who was in the Gestapo, offering this tale as an object lesson in the possibilities for human decency even in the midst of a hellish situation.

The Veffler family's story of a life in hiding during the war—which, after a series of arduous ordeals and suspenseful close calls, ended happily with their survival—contrasts with the tragic and more famous story of Anne Frank. At the time of this telecast, Anne's experience of hiding for over two years with her parents, sister, and four other Jews in a few small rooms in Amsterdam had only recently become widely familiar in America. The film version of *The Diary of Anne Frank* had had its premiere in 1959, after a successful run as a Broadway play in 1955.

As unusual as these programs may seem from the distance of more than half a century, it is important to note that they are part of a larger effort, in the first years after the war, to present the experiences of Holocaust survivors to American audiences. All three of these honorees published memoirs of their wartime experiences either before or after their appearance on *This Is Your Life*. In addition, the series aired another four episodes honoring other survivors, refugees, or rescuers of Jews from Nazi persecution: Benny Hoffman, who appeared on *This Is Your Life* on January 29, 1961, was liberated from Buchenwald by American armed forces. Other Holocaust survivors honored on the series include the cantors Gregor Shelkin (February 17, 1954) and Bela Herzovitz (February 8, 1956). *This Is Your Life* also paid tribute to Dr. Max Nussbaum (April 22, 1959), a rabbi and anti-Nazi activist in prewar Germany, and to Count Felix von Luckner (November 4, 1959), a German World War I hero, whose many exploits included helping rescue a Jewish woman from Nazi persecution. These telecasts' celebrations of their honorees' tenacity was echoed by other early broadcasts, including radio dramas about Holocaust survivors that aired on the NBC religion series *The Eternal Light* during the same years.

Taken together, these telecasts, radio dramas, and memoirs provide an invaluable opportunity to understand the first efforts to comprehend the recent devastation of European Jewry in ways that spoke to an American public, the great majority of whom had no direct connection to the Holocaust. In ensuing decades, this chapter of history has come to loom large in the moral landscape of the United States. Watching these telecasts of *This Is Your Life* provides a fascinating glimpse into the beginnings of Americans' efforts to understand the Holocaust on their own terms, efforts in which the medium of television has proved to play a defining role. ✧

The History of *This Is Your Life*

John Couch and Bianca Pino;
Ralph Edwards Productions

Every Wednesday night, Ralph Edwards stopped America in its tracks as millions of eager viewers tuned in to watch *This Is Your Life*, one of the most popular programs of the Golden Age of television. People from all walks of life were honored - movie and TV stars, musicians, scientists, pioneers, journalists, captains of industry, humanitarians, athletes, educators and heroes. Whoever it was, there was always a good story, filled with heart, laughter and tears, as the honoree and people from the past were reunited onstage.

The origins of *This Is Your Life* date back to the 1940s and Ralph Edwards' innovative radio show, *Truth or Consequences*. Generally associated with zany stunts and elaborate remotes, it also championed civic causes, helped dreams come true, and raised millions of dollars for charities. *Truth or Consequences* featured what were known as "good gesture" acts, which often reunited servicemen and their families.

In the aftermath of World War II, many former soldiers remained in military hospitals and were having difficulty readjusting to civilian life. At the request of the head of the Veterans Administration, Ralph came up with a compelling way to call attention to their need for rehabilitation.

Wounded World War II veteran Lawrence Tranter was selected as a contestant on *Truth or Consequences*. Since he couldn't "tell the truth" (answer a trick question), he had to "pay the consequences" - to explore his past.

In 1946, Ralph Edwards presented Tranter's "life," with friends and family entering one by one as the narrative unfolded. Knowing Tranter had ambitions to be a watch repair technician, the show arranged for him to attend the Bulova School of Watchmaking in New York.

The fan mail poured in, and it was soon apparent that Ralph Edwards had created a whole new entertainment format. *This Is Your Life* premiered live on NBC radio in 1948, and during its two seasons presented the stories of an incredible cross section of Americans - from a 19-year-old Ice Follies skater to a 100-year-old veteran of the Civil War - only a small number of honorees on the radio series were "celebrities" in the modern sense of the word.

The television series debuted on NBC in 1952 and quickly became an icon of popular culture. It aired weekly for the next nine years; syndicated shows, cable airings and

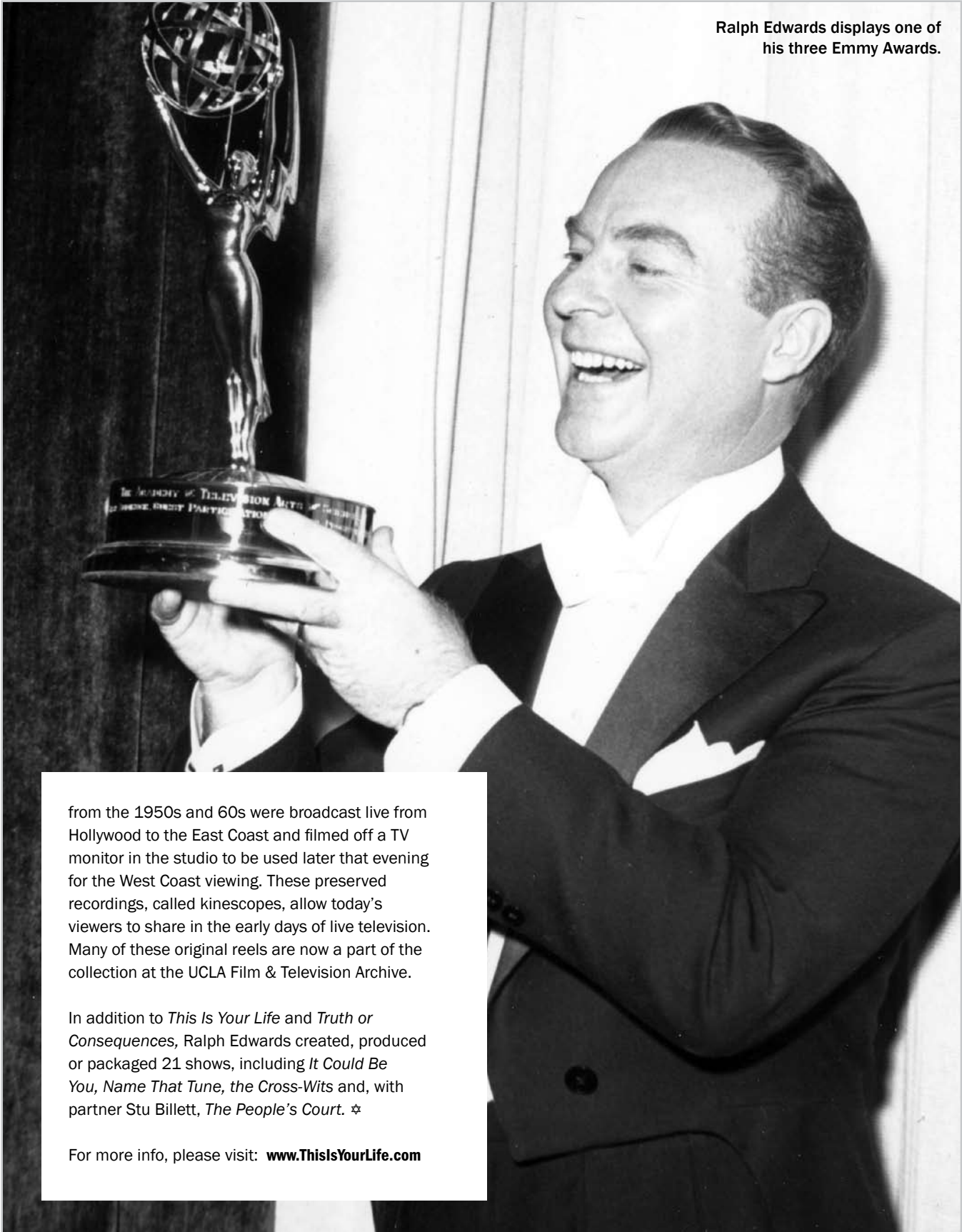


Ralph Edwards, creator, producer and host of *This is Your Life*.

network specials followed. Of over 500 radio and TV episodes that have been produced in the United States, Ralph hosted all but 34 shows - Ronald Reagan filled in twice, Joseph Campanella presided over a syndicated series, and David Frost and Pat Sajak each helmed specials. The format is licensed around the world - in England alone, the show has had an amazing 43-year run.

This Is Your Life presented spontaneous, never-before-seen glimpses into the lives of celebrities, legends and unsung heroes. Other episodes boldly addressed alcoholism, mental illness and world issues like the Holocaust at a time when these subjects were still considered taboo on television.

The legacy of *This Is Your Life* can still be seen today. Ralph's audiences gave generously to numerous worthy causes. They provided the first donations for the USS Arizona Memorial in Pearl Harbor and helped endow schools and build hospitals. The vast majority of *This Is Your Life* programs in the U.S.

A black and white photograph of Ralph Edwards, a man in a dark suit and white shirt, smiling broadly as he holds an Emmy Award trophy. The trophy is a silver figure of a woman holding a globe, mounted on a circular base. The base has an inscription that is partially visible: "THE ACADEMY OF TELEVISION ARTS AND SCIENCES". The background is a light-colored, possibly draped fabric.

Ralph Edwards displays one of his three Emmy Awards.

from the 1950s and 60s were broadcast live from Hollywood to the East Coast and filmed off a TV monitor in the studio to be used later that evening for the West Coast viewing. These preserved recordings, called kinescopes, allow today's viewers to share in the early days of live television. Many of these original reels are now a part of the collection at the UCLA Film & Television Archive.

In addition to *This Is Your Life* and *Truth or Consequences*, Ralph Edwards created, produced or packaged 21 shows, including *It Could Be You*, *Name That Tune*, *the Cross-Wits* and, with partner Stu Billett, *The People's Court*. ☆

For more info, please visit: www.ThisIsYourLife.com

***This Is Your Life* in the UCLA Festival of Preservation**

Dan Einstein; Television Archivist,
UCLA Film & Television Archive

When remembering *This Is Your Life*, most people recall the many Hollywood personalities honored over the years: from Eddie Albert to Ed Wynn and just about everyone in between; in all, 156 actors and actresses; 23 Oscar winners; 15 Emmy winners. But not only movie and television stars received the *This Is Your Life* treatment. Sports figures, songwriters and musicians, war heroes, country doctors, educators, religious leaders, humanitarians, and plain, ordinary people who had overcome tremendous obstacles found themselves subjects of spontaneous biographical journeys which always featured reunions with long-lost friends, relatives and other key figures in their event-filled lives. Among those “regular” people were a 95-year-old woman born a slave; a man who survived the Hiroshima atom bomb blast; a woman who had been on the Lusitania; a man who escaped from Devil’s Island; and three exceptional women, all survivors of the Holocaust, which at the time was still a fresh and horrific memory. It is the lives of these courageous women, whose harrowing yet inspiring stories are vividly related on *This Is Your Life*, that the UCLA Film & Television Archive are proud to present: Hanna Bloch Kohner, the first Holocaust survivor to be interviewed on national television, who as a young woman survived Auschwitz and was reunited with her pre-war fiancé after her liberation; actress Ilse Stanley, who before her forced exit from Germany, effected the release of over 400 people from Nazi concentration camps; and Dutch housewife Sara Veffer, who with her husband and six children, spent 18 months hiding in a 12-by-12 foot Amsterdam attic. ☆

Ralph Edwards Collection at UCLA

The Archive is grateful to have received hundreds of television episodes of *This Is Your Life* (1952-1961; 1971-72; 1983, and occasional specials) from Ralph Edwards Productions. The collection also includes over 60 radio broadcasts of *This Is Your Life* from 1948-1950 as well as game shows and other vintage TV productions from Ralph Edwards, including such series as, *It Could Be You*, *Place the Face*, *Truth or Consequences*, *End of the Rainbow*, *The Ralph Edwards Show* and others. These historic programs are available for research viewing at UCLA by appointment.

For more information about how to access the collection please contact:

Archive Research and Study Center
46 Powell Library
Los Angeles, CA 90095
arsc@ucla.edu or 310.206.5388

For general Archive inquiries please contact:

UCLA Film & Television Archive
302 East Melnitz, Box 951323
Los Angeles, CA 90095-1323
archive@ucla.edu or 310.794.8888



UCLA Film & Television Archive Mission Statement

Moving images constitute an integral part of our diverse national culture as works of fiction, art, social document or historical record, providing knowledge, inspiration and enjoyment to audiences. UCLA Film & Television Archive advocates the robust circulation of all moving images in all formats by collecting, preserving, curating and making accessible these media for research, education and entertainment.

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(REVISED) -3-

RALPH

ZOOM BACK TO TWO SHOT

Hello, Jeff. (HOW ARE YOU, RALPH)
Nice to have you with us, Jeff -- and since you're here, how about having you help us find our principal subject? | 30

(I'LL DO WHAT I CAN) Good. Would you just read for us what it says on the cover of this book, Jeff. | 30

PAN TO CU HANNA

("THIS IS YOUR LIFE -- HANNA BLOCH KOHNER")

Hanna Bloch Kohner! Well -- what do you know? -- THIS IS YOUR LIFE!!

#3 Cam TIYL Book

(APPLAUSE)

MUSIC: (HIT TIYL THEME...HOLD SOFTLY

UNDER:)

ZOOM BACK TO 2 SHOT

((You thought it would be the life of your good friend, Jeff Hunter, the movie star, didn't you? (ANSWER)

145
2

Well, we'll have to do him sometime -- but tonight it's you, Hanna.

PAN UP TO CU HANNA

Thanks, Jeff Hunter, for helping us fool this lovely young lady -- we'll all be

200
2 20

ZOOM BACK TO TWO SHOT

looking for you in "Dancer of the King"
Come up with me to our HAZEL BISHOP

stage, Mrs. Kohner -- and don't worry.

215
2 30

#4 CAM: LS AS THEY COME UP

We haven't kidnapped your husband -- he'll appear at exactly the right moment.

2 30



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