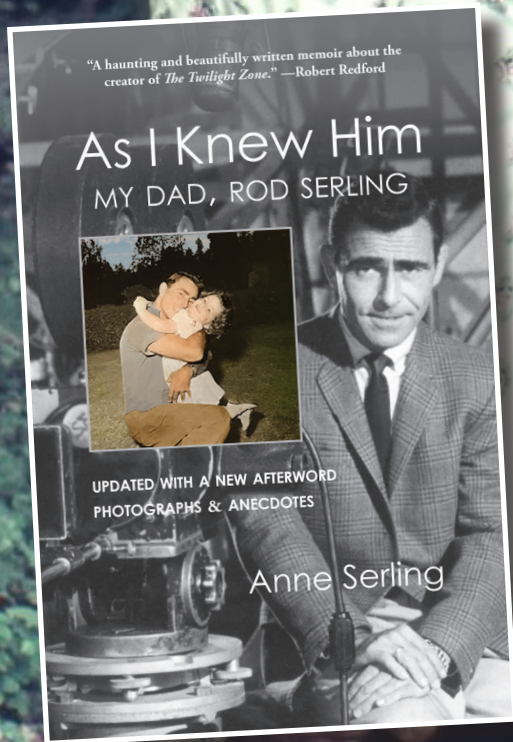


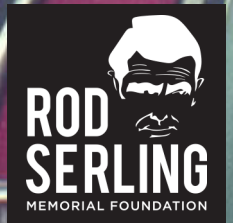
DIMENSIONS OF IMAGINATION

The Official Newsletter of the Rod Serling Memorial Foundation



AS I KNEW HIM UPDATED!
Details inside!

SPRING 2021



FOUNDATION

NOTES FROM NICK

An Update from RSMF President Nick Parisi

Hello everyone and welcome to our spring 2021 newsletter! There's lots going on in our little corner of the Serling-verse to cover this time around.

In our previous issue, we mentioned our plans to erect a statue in Rod Serling's honor in Binghamton, New York. By the time you read this, we will have started or will soon start our online campaign to raise funds for this ambitious project. One of the many fantastic items that we plan to offer in exchange for donations is the first official Rod Serling Memorial Foundation Calendar. Despite popular demand, this calendar will not include glamour shots of Foundation board members. No, our calendar will include all original artwork created by renowned illustrator Guy Dorian, Sr., inspired by Rod's vast body of

work. Guy has been a professional illustrator for over 30 years and has drawn every major character and worked with every big name in the comics industry imaginable. He's also a passionate Rod Serling fan and generously offered to donate his time and talent to us for this project. Thanks, Guy! Check out www.guydorianart.com for samples of Guy's incredible work.

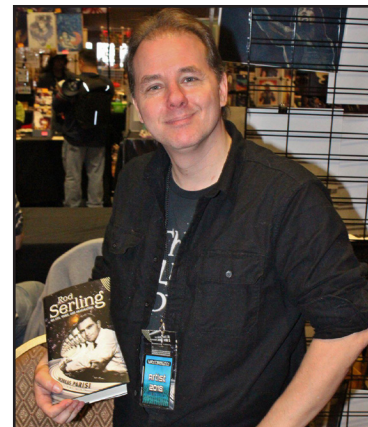
When we initiated this project, one of our newest board members, Shelley McKay Young, put out a call for artwork and several talented artists responded with original pieces of work for us. A huge thank you to Wendy Brydge, Kevin Ennis, Scott Kawczynski, Kevin Yozviak, Michael DeCarlo, and Daniel Cottrell for your generous contributions. Though we will not be able to use your submissions in our calendar, we

hope you will let us utilize your work in other fundraising efforts. We'll be in touch!

Since our prior newsletter, a few interesting Serling items have surfaced:

Season one of Betty White's 1972 series, PET SET, was recently added to Amazon Prime, and episode 20 features a guest appearance from Rod and his adorable "son," Michael, the family's Irish Setter. If you had any doubt of Rod's affection for animals – and dogs specifically – check this out.

For decades, one of the more sought after and mysterious pieces of Rod's voiceover work has been a 1975 radio event called "Fantasy Park." [Rod's demo recordings were recently posted to YouTube](#) and RSMF board member Gail Flug



documents the story behind this project elsewhere in this issue.

That's all for now. Till next time,

Nicholas Parisi
President, The Rod Serling
Memorial Foundation



OUR PLEDGE

Rod Serling's achievements in playwriting, speech making and broadcasting are considerable and important. As members of The Rod Serling Memorial Foundation, we dedicate ourselves to promote and preserve this great man's contributions to the Arts and Humanities.

We pledge to educate the public about Rod Serling's genius and his passion, hoping that they will understand and appreciate his mastery of the creative arts, his unique understanding of human relationships, his esteem as a writer, his generosity as a speaker in and around Binghamton, and his uncompromising commitment to quality.

Rod Serling Memorial Foundation
Box 2101, Binghamton, New York USA 13902-2101

www.RodSerling.com

NON-PROFIT PLEDGE The Rod Serling Memorial Foundation is operated exclusively for the above and other non-profit purposes, and is registered with the IRS as a non-profit entity. No part of any net earnings shall inure to the benefit of any private member.

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RSMF ARCHIVE

A Collection of Items from the Release of the Rod Serling Postage Stamp

by Andrew Polak

After over a decade of campaigning for a Rod Serling postage stamp, in 2009 we were finally rewarded by having Rod included in a collection of 20 commemorative stamps: "Early TV Memories."

In our Archive, we have the framed dedication to the Serling family from the Binghamton Post Office that was presented to Rod's daughters, Anne and Jodi Serling and donated to the Foundation. We also have a giant size poster image of the Rod Serling Twilight Zone stamp that you may have seen on display at many of our functions. In addition to

several panels of the 44 cent first class stamps, we have the rubber stampers for the October 2nd and 3rd stamp cancellation event held during the TZ@50 celebration here in Binghamton. To make them more special, the stamper images were designed by our webmaster, Stephen Schlich! The stamp itself was designed by Carl T. Herrman who has designed over 400 images for the USPS.



ON THE COVER: The last photo of Anne, age 21, and her dad.

RSMF PROFILE

Mark Dawidziak - Board Of Directors, Member

Mark Dawidziak is the author or editor of about 25 books, including three studies of landmark television series: *THE COLUMBO PHILE: A CASEBOOK*, *THE NIGHT STALKER COMPANION*, and *EVERYTHING I NEED TO KNOW I LEARNED IN THE TWILIGHT ZONE*, his lighthearted 2017 tribute to Rod Serling's classic anthology series. He also is an internationally recognized Mark Twain scholar, and five of his books are about the iconic American writer. He has been portraying Twain on stage for more than 40 years. No less an authority than Ken Burns has said, "Nobody gets Mark Twain the way Mark Dawidziak does."

Born in New York, Mark spent 43

years as a television, film and theater critic at such newspapers as the Akron Beacon Journal and the Cleveland Plain Dealer. In 2015, he was inducted into the Press Club of Cleveland Journalism Hall of Fame.

He also is the author of the 1994 horror novel *GRAVE SECRETS*, as well as such non-fiction books as *THE BARTER THEATRE STORY: LOVE MADE VISIBLE*, *THE BEDSIDE BATH-TUB AND ARMCHAIR COMPANION TO DRACULA* and, most recently, *THE SHAWSHANK REDEMPTION REVEALED: HOW ONE STORY KEEPS HOPE ALIVE*, a 2019 deep-dive look at the beloved film based on a novella by Stephen King. He also is the editor of three volumes

of works by celebrated Twilight Zone contributor Richard Matheson, who mentioned Mark in the dedications to two of his books.

In 2002, Mark and his wife, actress Sara Showman, founded the Largely Literary Theater Company, dedicated to promoting literature, literacy and live theater. Their repertoire includes works by Mark Twain and Edgar Allan Poe.

We're pleased to have Mark as one of the newest members of the Serling Foundation's Board of Directors.



Mark poses with his TZ book at the carousel in Recreation Park, Binghamton, NY

SPEAK YOUR MIND

Share Your Serling Scenario

by Steve Schlich

My favorite corner of the Twilight Zone that is this website is our [SPEAK YOUR MIND](#) page, where

fans of Rod Serling reveal how he reached them personally and helped them through life. I love these stories because they let you see the sensitive and caring man

behind the intimidating Twilight Zone icon that we all know so well.

We encourage readers just like you to share their own Serling stories with the world, and we've received some enchanting tales. I'll point you to a few of them below, but please go to the [SPEAK YOUR MIND](#) page and look for yourself. There's lots to like there, and a way for you to tell your own tale. Here's a primer...

[The Twitter Zone:](#)

New York Times columnist Maureen Dowd muses about the Twilight Zone's continuing appeal and relevance, and why she watches the annual July marathon again and again.

[TZ, My Father, and Me:](#)

Scott Sommer tells how the episode "One for the Angels" reminds him of his father's love.

[Spare the Rod Serling and Spoil the Child:](#)

Writer Patrick Timothy Mullikin recalls his "Rod Serling childhood" with fondness, wonder, and wicked humor.

[Long Live My Twilight Zone:](#)

[Refuge:](#) Suzan Alparslan offers a moving account of THE TWILIGHT ZONE helping her through her teens and into adulthood.

[Meeting Rod Serling:](#)

A Thrill and an Education: J.D. Feigelson describes his

wonder and the invaluable guidance he received while creating a short film for the United Fund with Rod Serling.

[Tales Told Twice:](#) My own Rod Serling encounter, as a freshman in a college cafeteria.

YouTube Videos (on our [MEDIA:VIDEO](#) page)

[Twilight Zone in Death Valley:](#) a true labor of love, this video compares sixty-year old shots from the series with the same territory today. Enchanting and spooky!

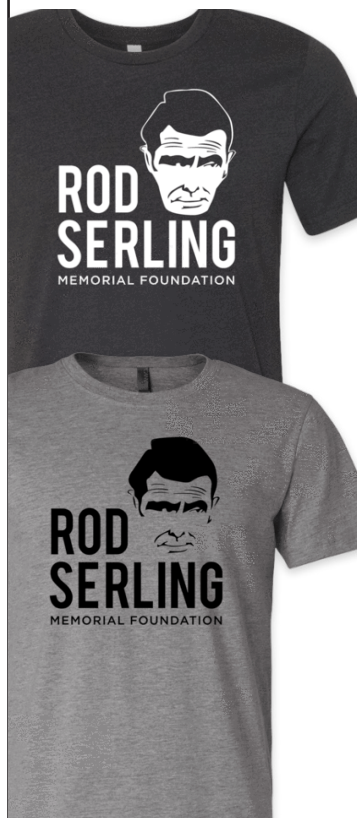
[Blues for Rod Serling:](#) Guitarist Phil deGruy pays musical tribute to the man.

[TFW: That Feeling When](#) ...you realize that you've time-traveled into the Twilight Zone! A mash-up of those magical TZ moments reveals the many ways that actors can drop their jaws.

[Rod Serling Video Festival:](#) All contestants are high school age or younger. Watch the extraordinary winners, from 2008 on.

The Serling Award (on our [AWARDS](#) page): Read about the [2016](#) and [2017](#) winners of our award for film, writing, music, and podcasting —art inspired by Rod Serling and honoring his work.

RSMF MERCHANDISE



The RSMF has teamed up with Muckles Ink - a retail & commercial screen-printed apparel company owned and operated by Binghamton University Alumni - to print and distribute our official shirt! Proceeds will benefit the Rod Serling Memorial Foundation. It's a great conversation starter to meet fellow fans and a rewarding way to show your support for Rod's legacy!

Details:

- 52/48 Airlume combed and ringspun cotton/polyester
- Unisex sizing
- Coverstitched collar and sleeves
- Shoulder-to-shoulder taping
- Retail fit, side seams
- Tear-away label

Available in black with white print or grey with black print; sizes S to 4X - \$22.00 plus shipping.

Muckles also offers a wide range of Binghamton and Binghamton University shirts and tote bags.

Go to www.mucklesu.com, scroll down to the Merch section.

THE COMPLETE COLLECTION OF...

How Prolific Was Rod Serling?

By Nick Parisi

How many home runs did Hank Aaron hit? 755.

How many touchdowns did Peyton Manning throw? 539.

How many scripts did Rod Serling write? Hmmm . . .

Unfortunately, the answer is not so simple.

Totalling the number of Serling's scripts is difficult -- not only because of how prolific he was, and not necessarily because of the often unreliable records of early television broadcasts. Instead, the task is complicated primarily because of another deceptively complex question:

Which scripts should count?

Rod Serling was almost certainly the most prolific writer in television history. He was also, however, a frequent recycler of his own material. And this prompts the question of whether a script that was produced by multiple shows should be counted multiple times. And even this question is not as straightforward as it might seem. The complications begin right at the beginning of Serling's career.

From July 1951 through April 1952, Serling wrote 30 scripts for a dramatic series called THE STORM, which was broadcast over WKRC-TV in Cincinnati, Ohio, and seen only in the Cincinnati area. Because these shows were seen only locally, Serling was able to shop these same scripts to network series. A dozen of Serling's scripts written for THE STORM were later produced nationally, earning Serling a second payday for the same material and allowing this work to be seen by a national audience for the first time.

So, when totaling Serling's scripts, do THE STORM's scripts count? To avoid duplication, should we count only those scripts that were produced on THE STORM but not seen again nationally? Or should even the recycled scripts count twice, given that the network's versions usually differed from the version previously produced on THE STORM?

To simply disregard Serling's work on THE STORM might seem a solution, but the question extends beyond that series. While working for WLW-TV and Radio (also in Cincinnati), Serling created a sitcom, LEAVE IT



A photo still from the PATTERNS TV broadcast.

TO KATHY. The series aired locally in fifteen-minute segments twice weekly, and Serling wrote most if not all the scripts . . . and most if not all of these scripts were then drastically rewritten by others.

Do these scripts count?
We could ignore Cincinnati entirely -- as Serling himself essentially did,

rarely speaking of his work during this period -- but even after one of Serling's Cincinnati scripts had been produced on a network series, he was often able to resell the script to yet another network series (sometimes retitled, sometimes not). One of his earliest scripts, "Mr. Finchley vs. the Bomb," was first produced on THE STORM. It was

then broadcast nationally on LUX VIDEO THEATRE. Both of these were half-hour productions. Several years later, however, Serling expanded "Finchley" from a half-hour to sixty minutes, at which length it aired as an episode of KAISER ALUMINUM HOUR. In the interim, the script was also produced on Canadian television, though the length of that version is unclear.

So, does "Finchley" count once, twice, or four times? Disregarding the version produced on THE STORM does not address how to count a script that was produced at one length and later produced at a different length.

More oddities:

The NIGHT GALLERY "pilot movie" was produced from one script, consisting of three separate stories. Does this count as one, or three?

TWILIGHT ZONE: ROD SERLING'S LOST CLASSICS consisted of two stories -- one produced from a full-length Serling teleplay ("Where the Dead Are"), and one that was adapted by Richard Matheson from a Serling story/outline ("The Theatre"). Does this count as one, or two? And does the fact that Serling received only a "Story By" credit for "The Theatre" influence our count?

How should we treat Serling's feature film scripts? Two of these were adapted by other writers from Serling's television scripts (THE RACK and INCIDENT IN AN ALLEY); two were adapted by Serling himself (PATTERNS and REQUIEM FOR A HEAVYWEIGHT); and one, THE MOVIE MAKER, was produced by taking an episode that Serling had written for THE CHRYSLER THEATRE ("A Slow Fade to Black") and expanding it by filming additional scenes written by another writer -- who happened to be the renowned Stephen Bochco, receiving his first professional credit.

Do these titles each count once, or twice?

In 1972, Serling adapted Irvin Wallace's novel THE MAN as a proposed television movie, but it was ultimately released as a feature film. Does this count as a television production, or as a feature? In 1966, Serling's "The Doomsday Flight" aired as a television movie, but it was later released theatrically in Europe. Same question.

Continued on following page

Rod Serling's Radio Scripts

By Nick Parisi

It's well known that Rod's award from the DR. CHRISTIAN series for the script "To Live a Dream" was a pivotal moment in his writing career. "To Live a Dream," however, was not the first of Rod's radio scripts to be broadcast nationally. That distinction goes to "Hop off the Express and Grab a Local" (originally titled "The Local is a Very Slow Train") which aired on the CBS series GRAND CENTRAL STATION on September 10, 1949. Two more of Rod's scripts would air on this series, "The Impostor" (a/k/a "The Welcome Home") on December 31, 1949, and "The Search" on July 11, 1953.

"To Live a Dream" aired on DR. CHRISTIAN on November 30, 1949. Rod's second script for the series, "The Long Black Night," aired on January 2, 1952.

Rod's first television script to be produced was "Grady Everett for the People," on the series STARS OVER HOLLYWOOD on September 3, 1950. Rod subsequently sold three scripts to the STARS OVER HOLLYWOOD radio program: "Christmas for Sweeney," which aired on

December 23, 1950 (after also airing on the television series three days earlier), "Curtain Call for Carol," which was broadcast on April 21, 1951, and "A Guy Named Johnny O'Neill," which aired on October 25, 1952.

In 1954, Rod wrote and produced a dramatic radio series, IT HAPPENS TO YOU, for WLW in Cincinnati. IT HAPPENS TO YOU was then broadcast nationally on the NBC network on Tuesday nights from July 6 through September 28, 1954. The thirteen episodes of IT HAPPENS TO YOU were: "The Human Comedy" (a/k/a "You Be the Bad Guy"); "And Then Came Jones"; "The Inn of Eagles"; "The Gallant Breed of Men"; "The Gab"; "The Time Element"; "Welcome Home, Lefty"; "Keeper of the Chair"; "Aftermath"; "A Machine to Answer the Question"; "Like Father, Not Son"; "Train West"; and "The Sands of Tom."

Of this total of 21 radio plays, recordings of only four are known to exist: "The Human Comedy" and "The Gallant Breed of Men" from IT HAPPENS TO YOU and "The Impostor" and "Hop off the Express and Grab a Local" from GRAND CENTRAL STATION.

THE COMPLETE COLLECTION OF...

Continued from previous page

Accounting for all these variables, my best answer is this: Rod Serling wrote 229 scripts that were broadcast on network television. This counts NIGHT GALLERY and TWILIGHT ZONE: ROD SERLING'S LOST CLASSICS as one apiece, while "Mr. Finchley vs. the Bomb" counts twice (once at 30 minutes and once at 60). Other scripts that were performed twice at the same length, namely KRAFT THEATRE's "Patterns" and G.E. THEATRE's "Man with a Vengeance," were counted once, as were scripts that were remade, such as TWILIGHT ZONE episodes "Eye of the Beholder" and "Night of the Meek," HALLMARK's "A Storm in Summer," and PLAYHOUSE 90's "In the Presence of Mine Enemies."

Not included in this total are any of the shows that were broadcast only in Cincinnati, including:

- "The Bad Penny": Evidence suggests that in 1949, Serling's script by this name was produced on Cincinnati television, but very little information about it has been uncovered.
- 30 scripts that were produced on THE STORM, 18 of which were not produced elsewhere.
- "Three Stories in Search of an Ending," a fifteen-minute drama that aired on WLW-TV in 1952.
- As many as 16 scripts for LEAVE IT TO KATHY (which are best forgotten altogether).

The total of 229 scripts includes



Theatrical posters for Patterns and The Man

only Serling's television work, and so also excludes:

- THE MIRACLE OF YOHANNAN: In 1953 Serling scripted this Jewish educational film, which was apparently filmed and screened at a temple near Cincinnati, though the film itself appears to be lost.
- LET US CONTINUE, a documentary that Serling wrote at the request of the U.S. Information Agency to promote Lyndon Johnson's presidency after the Kennedy assassination.
- Nine feature films that Serling wrote or co-wrote (including the aforementioned THE MAN and THE MOVIE MAKER)
- Two additional features that were adapted into feature films

by others (THE RACK and INCIDENT IN AN ALLEY)

The total of 229 also does not include the following miscellaneous works:

- "The Smallest Revolution," a produced but unaired pilot that was cowritten by Reginald Rose for a proposed series, THE CHALLENGE.
- "We Two," a spin-off of Serling's acclaimed episode of HALL MARK HALL OF FAME, "A Storm in Summer," which was produced in 1972 but never aired on television.
- The 1976 television movie, "Time Travelers," for which Serling received story credit.
- "Our Selena is Dying," which was

scripted by J. Michael Straczynski for the 1980s incarnation of THE TWILIGHT ZONE from a story/outline by Serling.

- "For All Time," a 2000 television movie that is credited as "Based on The Twilight Zone's 'A Stop at Willoughby' by Rod Serling."

The total including all of the above? 295.

This accounts for only those scripts that were produced, of course. No one can ever say with certainty how many novels, stories, poems, or scripts any writer has written. Even Stephen King could have an unpublished novel or twelve hidden in a trunk somewhere.

Including unproduced scripts, Serling's total approaches 400. Sifting through this material, one wonders how any man could have written so much in such a relatively short period. I am convinced that Rod Serling did not sleep longer than five or ten minutes on any given night between 1950 and 1973.

Oh, and we haven't mentioned 21 scripts produced on national radio programs -- more than half of which were produced only on radio... one book of original fiction... five books of short story adaptations... a novelization... and likely a novel or two which are currently (but hopefully not permanently) lost to time.

Maybe he never slept?

A version of this piece was posted to my "Dimensions of Imagination" Facebook page in 2017.

HAPPY (BELATED) NATIONAL TWILIGHT ZONE DAY

By Nick Parisi

May 11th was National Twilight Zone Day. No one seems to know the significance of this date as it does not have any obvious connection to the series, and whomever established the date has not been identified. Even the folks at nationaldaycalendar.com are clueless, posting: "National Day Calendar continues to research the founder of this day. However, they seem to have slipped into THE TWILIGHT ZONE."

Most who are reading this likely celebrate "Twilight Zone Day" virtually every day. But if we had to pick one specific date, October 2nd, the date of the series' 1959 debut would obviously



Left: TZ Banner from nationaldaycalendar.com Right: April 1, 1964, Rod parachutes from a plane above Fort Bragg, North Carolina with the 82nd Airborne.

make more sense. Even June 19th, the date the final original episode aired in 1964 ("The Bewitchin' Pool") would work.

We're partial to the suggestion that the date 5/11 is in honor Rod's regiment during World War II, the 511th Parachute Infantry.

That may not be the official reason, but it would certainly have pleased Rod if it were the case.

THE BOOKSHELF

As I Knew Him - An Interview With Anne Serling

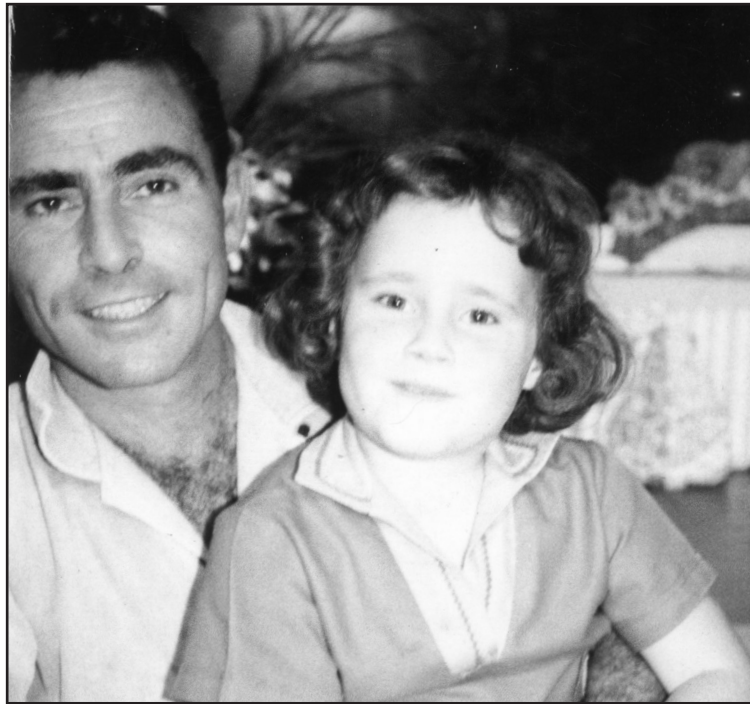
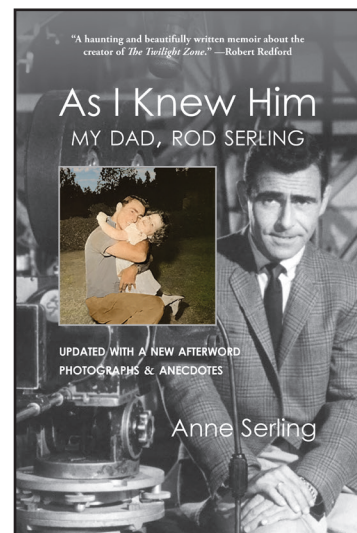
By Gail Flug

Of all the books in one's Rod Serling library, none is as personal and intimate as his daughter's memoir. *AS I KNEW HIM: MY DAD, ROD SERLING* presents Rod as a devoted family man with a mischievous sense of humor and a deep love for animals. Anne also writes of a tormented soul haunted by his time in combat and someone who tried his best not to fall under the pressure of his job demands. Her honesty of his smoking dependence, her awareness of his celebrity and her experience going through the grief process allows the reader an extraordinary connection. It is not only of interest to Serling enthusiasts, it is a heartfelt story of a young woman mourning the loss of her father.

First published in 2013, the book received high acclaim. Anne has written a revised edition with an updated afterword and more personal photos to be published this spring. As honest as her written text, she recounts the personal experience of writing the book and the reaction of those who read it.

What brought on the desire to write the first edition in 2013?

This was a very long process as many books are. Like my dad (and others) I find writing cathartic. When my father died, I felt paralyzed. I did not know how I would/could ever accept his death or exist in a world without him. I wrote and I wrote and I wrote which transformed to a book I titled, "IN HIS ABSENCE," but I couldn't finish it; I hadn't even begun to navigate that whole minefield of grief.



Above: Anne, age 8, on her dad's lap. Below left: Cover of revised edition

AS I KNEW HIM was (at least) seven years in the writing and begun decades after the other book.

How were you able to trace your dad's roots back to your grandparents?

When I was in college I took a class in genealogy. My mother helped me trace the heritage of both her family and my father's. Her side of the family was much better documented than my dad's. A cousin also gave me some material.

I am sure you always hear from fans who have read the book. What are some of the things which they say surprised them about your dad?

I guess the thing I hear most is that they are surprised my father was funny, that he was normal. That he was so prolific and yet always present as a husband and as a father. That he was down to earth and so warm.

What were some of the surprising things you learned about your dad when you were writing the book?

I was surprised to discover the sheer volume of his writing. My dad has been described as "a comet." He was only on this planet for 50 years- 25 or so of those were as a writer and yet what he created in that brief time I find stunning.

It is incredible you found the correspondence your dad had with your grandparents during his time at war. Where did you find it? And who kept it all?

My father kept these letters in a large white box. I have vivid memories of him carrying that box out to the yard, going through the letters and then carefully folding them back up and replacing them in their envelopes. Many, I know, were from his parents and when my dad was done he would just stare off. As I wrote in my memoir: "I see that same inaccessible look I will come to know and, even as a child, understand."

I also kept almost every letter my dad wrote me. I wonder if, like him, I had some prophetic knowledge that I would want (and need) all those words someday.

I love the fact that you continued the book through your mourning process and therapy. I think anyone who has lost a parent can relate to it. Was it hard to re-visit this challenging time in your life for the book?

The difficulty was that I knew of course where I would ultimately have to wind up- at my father's death. In terms of writing about that my editor said, "Your grief is so central to this book; you need to be more open." It was then that I just allowed the floodgates to fly open.

Before I finished the book I did a reading at the Paley Center and a woman came up to me afterward and told me her dad was very ill and that he would be gone any day. She said that after hearing me read she knew she would be ok. That was so unexpected and for her to share that with me was such a profound moment. It brought me tremendous relief that something I had said helped her because I never anticipated that but so many of the letters I have received over the years are from people who tell me about their losses and how they could relate to what I wrote. Grief, is, after-all, something we all share.

What were some of the other memories that you had problems keeping your emotions in check?

This isn't a memory but I would say reading those letters my dad wrote while he was in training camp was particularly difficult. They sounded like he was simply off at summer camp writing his Mom and Dad requesting candy, more mail, a watch. My own son was the same age as my dad when I went through those letters and so it really punctuated just how young these kids are that we send off to these terrible wars.

I knew that my father, like so many, was traumatized by the war. I was also aware that there was no treatment back then. PTSD wasn't even a term and I remember my dad having terrible nightmares. But reading his letters to and from his parents saddened me deeply.

In the book, you recall your parents' engagement in assassinations during the late '60s, politics, and civil rights. Where do you think your dad got that from? It seems he had it since high school.

Certainly from his own parents who were both progressive. His mother used to write letters to the editor about various causes.

Are there any particular teleplays or episodes that stand out to you emotionally, whether it be pride, happiness, or sorrow?

My dad wrote a beautiful story called, "A Storm in Summer." It's about the friendship between an African American fresh-air kid and a cantankerous delicatessen owner in upstate New York.

Continued on following page

THE BOOKSHELF

Continued from previous page

Sometime after my dad died, I watched the show again, listening over and over to the lines about the impact of death on those left behind:

"You feel like your life has ended. That some vital part of your body has been stripped away. That you'll never heal, never smile, never laugh. That the sorrow is just unbearable and that the tears will never end. But they do. Somehow, somehow, the crying does come to an end."

I took great comfort in those words as if they were in a way a message from my dad.

Other teleplays of my dad's that stand out for me are certainly the Twilight Zones about going back in time like "Walking Distance," or the similar episode "They're Tearing Down Tim Riley's Bar" from Night Gallery. But it was his script

"In Praise of Pip" that particularly impacted me. I hadn't watched many of the Twilight Zones until after my father died and when I did, it was mostly to see him. As I wrote in my memoir:

"What was so striking, so personal, (for me) and so moving about that particular story was some of the dialogue.

"Who's your best buddy, Pip?"
"You are, Pop."

Just like the words of my dad's and my routine..."

Watching that episode brought a reconnection with my dad in a most unexpected way.

What made you want to republish the updated version, and how is it different?

The updated edition has new photos, afterward and anecdotes.

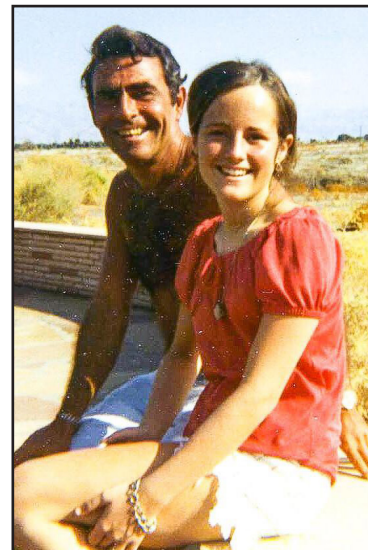
What do you think your dad would think that his legacy is still going strong after 60 years after the Twilight Zone and his other works?

My dad would be so surprised, so honored and humbled. As he said in an interview, he felt his writing was, "momentarily adequate," that it "would not stand the test of time."

He would also be saddened, though, that so many of the themes he wrote about- racism, mob mentality, etc. are still so relevant and prevalent today.

In closing, I want to thank you for this beautiful memoir. You revealed unmeasurable memories and a perspective about your dad - for who I have deep respect and admiration - which otherwise would not be known. It also made me miss my dad even more.

Thank YOU Gail!



Anne, age 15, with her dad in Palm Springs, California

The updated edition of "As I Knew Him" will be available at [Amazon.com](https://www.amazon.com) and [rodserlingbooks.com](https://www.rodserlingbooks.com).

ROD SERLING SAID THIS

"Every writer is a frustrated actor who recites his lines in the hidden auditorium of his skull."

"Being like everybody is the same as being nobody."

"We're developing a new citizenry. One that will be very selective about cereals and automobiles, but won't be able to think."

"Any state, any entity, any ideology that fails to recognize the worth, the dignity, the rights of man, that state is obsolete"

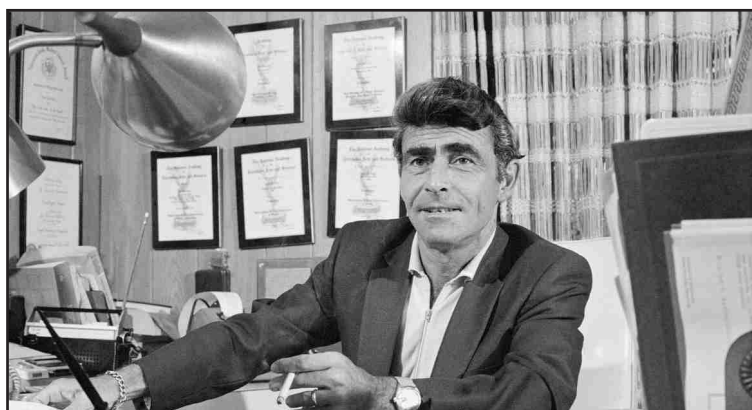
"...the worst aspect of our time is prejudice... In almost everything I've written, there is a thread of this - man's seemingly palpable need to dislike someone other than himself."

"Fantasy is the impossible made probable. Science Fiction is the improbable made possible."

"Coming up with ideas is the easiest thing on earth. Putting them down is the hardest."

"For civilization to survive, the human race has to remain civilized."

"All the Dachaus must remain standing. The Dachaus, the Belsens, the Buchenwalds, the Auschwitzes -all of them. They must remain standing because they are a monument to a moment in time when some men decided to turn



the earth into a graveyard, into it they shoveled all of their reason, their logic, their knowledge, but worst of all their conscience. And the moment we forget this, the moment we cease to be haunted by its remembrance. Then we become the grave diggers."

"If you need drugs to be a good writer, you are not a good writer."

"It is difficult to produce a television documentary that is both incisive and probing when every twelve minutes one is interrupted by twelve dancing rabbits singing about toilet paper."

"Imagination... its limits are only those of the mind itself."

"According to the Bible, God created the heavens and the Earth. It is man's prerogative - and woman's - to create their own particular and private hell."

"If you write, fix pipes, grade papers, lay bricks or drive a taxi - do it with a sense of pride. And do it the best you know how. Be cognizant and sympathetic to the guy alongside, because he wants a place in the sun, too. And always... always look past his color, his creed, his religion and the shape of his ears. Look for the whole person. Judge him as the whole person."

"Some people possess talent, others are possessed by it. When that happens, a talent becomes a curse."

"It has forever been thus: So long as men write what they think, then all of the other freedoms - all of them - may remain intact. And it is then that writing becomes a weapon of truth, an article of faith, an act of courage."

"If in any quest for magic, in any search for sorcery, witchery,

legerdemain, first check the human spirit."

"The ultimate obscenity is not caring, not doing something about what you feel, not feeling! Just drawing back and drawing in, becoming narcissistic."

"Science fiction makes the implausible possible, while science fantasy makes the impossible plausible."

"The writer's role is to menace the public's conscience. He must have a position, a point of view. He must see the arts as a vehicle of social criticism and he must focus on the issues of his time."

"It's simply a national acknowledgment that in any kind of priority, the needs of human beings must come first. Poverty is here and now. Hunger is here and now. Racial tension is here and now. Pollution is here and now. These are the things that scream for a response. And if we don't listen to that scream - and if we don't respond to it - we may well wind up sitting amidst our own rubble, looking for the truck that hit us - or the bomb that pulverized us. Get the license number of whatever it was that destroyed the dream. And I think we will find that the vehicle was registered in our own name." (from a Commencement Address at the University of Southern California; March 17, 1970)

ROD SERLING

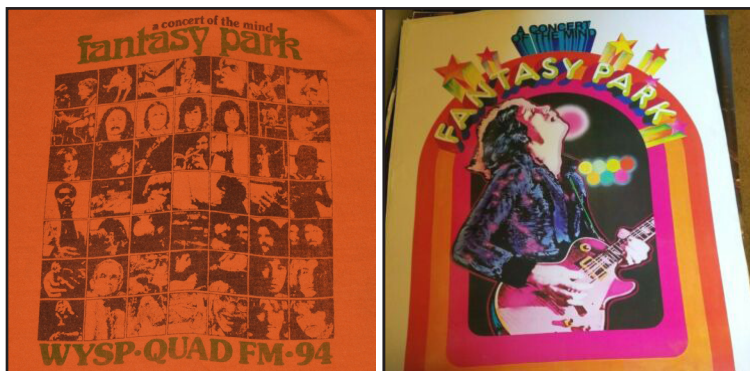
Fantasy Park: The Greatest Concert That Never Was

by Gail Flug

The majority of Rod Serling's legacy is in television as the principal writer, creator, and producer of THE TWILIGHT ZONE. His other TV credits include THE LONER, NIGHT GALLERY, several movie screenplays and some of the most acclaimed shows of the "golden age of live television." Despite his achievements as a writer, Rod focused mostly on voice-over work during his final years. With one of the most recognizable voices of the era, he found countless opportunities doing commercials and narrating exploration films; in fact, his last professional project was a short documentary about aviation titled TAKE-OFF: THE AIRLINE STORY, written by his brother Robert.

Although he made his name in television, Rod's career began in radio. During his years at Antioch College, he managed the campus radio station, WABS, ultimately writing, directing, producing, and acting in much of the station's programming. Through the university's work/study program, Rod gained credits for various paid internships with radio stations on the East coast. After graduating, his first job was as a continuity writer for WLW radio in Cincinnati, Ohio. Rod sold a handful of scripts to national radio series, but within a few years, television had replaced radio as the dominant entertainment medium and Rod left radio behind.

Fast-forward to the mid-1970s and the introduction of AOR -- Album-oriented radio -- with a wide range of rock music played 24/7. This format was a far cry from the radio serials of the 40s and 50s that Rod had grown up with, and which he had produced on WABS. One of the largest broadcasting corporations of the time was the



Some radio stations created their own giveaways.
Right: WYSP - Quad (Philadelphia, PA) t-shirt Left: Fantasy Park poster

McLendon Company, which owned a chain of radio stations across the country and was the syndicator of what is known as "elevator music" on 16 other stations. The Dallas-based main headquarters was located in the same building as their top-40 station KNUS-FM, where owner Gordon McClendon's son, Bart, worked as General Manager.

One Saturday afternoon in 1975, KNUS played a 3-hour block of live music, broadcasting it as if it were one long live concert. Bart, along with National Productions Director, Steve Blackson, took notice and gave the idea to WNOE-AM/FM, their station in New Orleans. The three-hour "live" concert broadcast by KNUS ultimately morphed into the much more ambitious idea of producing a 48-hour syndicated "concert" modeled after Woodstock. Like the three-hour block broadcast by KNUS, this concert would not be real. Persuading the ultimate narrator of the "surreal" to be involved was the final step. Bart got Serling's phone number from a friend of his father in Hollywood and literally cold-called Rod. After Bart described the project, Rod enthusiastically agreed to record the introductory segments, promos,

and television spots. The FANTASY PARK concept was complete.

Rod's promo recorded for WSAI in Cincinnati explains:

Hello, this is Rod Serling. This Friday night, WSAI FM will bring you a rock concert that could never happen, but is happening. Imagine if you will a huge park just south of Cincinnati, filled with more people than you've ever seen before. 750,000, a million, it's impossible to tell. And then imagine their reaction when the Stones are announced, followed by Elton John, Stevie Wonder, and many, many more. Possibly even the Beatles. If you can imagine this, then you too will be a part of the greatest rock festival ever. FANTASY PARK. Where is it? When is it? It begins at six o'clock this Friday night exclusively on WSAI-FM and lasts all weekend. But where? Where is it you say? FANTASY PARK is a state of mind. And you're invited.

To create this "concert of the mind," Steve Blackson mixed pre-recorded music with crowd noise, added on-stage introductions from bootleg recordings, and interspersed old interview clips as segues. Fred Kennedy, the station's

overnight DJ, was chosen to cut all the "reporter on the scene" parts. To mimic the sound of a less than perfect broadcasting situation, these segments were done with a \$40 cassette tape recorder and a \$6 microphone from Radio Shack. Other members of the KNUS staff were also drafted to record various reports on the concert.

According to Steve, once Rod signed on, everyone involved felt the obligation to put in extra effort to make FANTASY PARK perfect. They sent Rod a professional, portable 7-1/2" audio recorder, a microphone, and a dozen rolls of audiotape. He wrote and recorded generic variations of promos that would run before the concert, several updates to use throughout, and a closing voice-over. As more stations would sign on to air the program, he would cut custom promos with their call letters and city. Rod spoke to the program's organizers regularly and seemed to have a lot of fun doing it. Steve recalls out-takes featuring Rod dropping many f-bombs and tripping up the call letters for KQKQ. Rod would often make jokes about the various station call letters.

After 10 solid weeks of production, the show was ready to air in a few markets in time for the October-November ratings period in 1974. Several more stations aired the production during the April-May spring ratings period in 1975. The project required 48 reel-to-reel tapes to cover programming from 6 PM Friday throughout the weekend, with a two-hour "rainstorm delay" Sunday morning, invented so that stations could run any religious or public affairs shows that they were obligated to broadcast. The hosts announced each of the upcoming performances along with reports of various incidents, such as Friday

Continued on following page

FANTASY PARK

A Concert Of The Mind

Let Rod Serling guide you and your listeners to Fantasy Park, the ultimate rock concert. Fantasy Park may well be the most unique weekend promotion ever produced. Can you imagine a concert featuring Chicago, Elton John, The Who, The Rolling Stones, Bob Dylan and over 40 other super rock stars...all in one weekend on your station?

What other weekend promotion could generate as much response as Fantasy Park? (Obviously!) Literally hundreds of people nationwide are looking for the concert, yet couldn't find it. On the second day of the promotion the Internal Revenue Service tried to attach the receipts of the concert. Requests for tickets came from as far as New Mexico and Ohio, far out of broadcast range, yet the word spread.

The McLendon Collection
McLendon Building
Dallas, Texas 75201
(214) 651-1010

Let Rod Serling guide you and your listeners to Fantasy Park, the ultimate rock concert. Fantasy Park may well be the most unique weekend promotion ever produced. Can you imagine a concert featuring Chicago, Elton John, The Who, The Rolling Stones, Bob Dylan and over 40 other super rock stars...all in one weekend on your station?

What other weekend promotion could generate as much response as Fantasy Park did for WNOE in

New Orleans? Literally hundreds of people jammed the highways looking for the concert, yet couldn't find it. On the second day of the promotion the Internal Revenue Service tried to attach the receipts of the concert. Requests for tickets came from as far as New Mexico and Ohio, far out of broadcast range, yet the word spread.

What could generate so much response? Fantasy Park! Fantasy Park is a totally self-contained

weekend concert in full stereo that's so vivid you might find yourself wondering if it's really happening. The concert begins Friday at 6 p.m. and lasts all weekend through late Sunday. For further information, send for your demonstration tape and let Rod Serling guide your station through Fantasy Park. For other information and availability contact:

The McLendon Collection
McLendon Building
Dallas, Texas 75201 (214) 651-1010

Left: Advertisement which appeared in radio trade magazines

Continued from previous page

night's Elton John's arrival by helicopter, fireworks at the end of the Moody Blues set Saturday night, and even the birth of a baby girl on Sunday afternoon!

Throughout the weekend, members of the Beatles were "seen" backstage to tease the grand finale. As if reuniting The Beatles was not incredible enough, Steve used the talk segments from bootleg recordings of their concerts from Shea Stadium and the Hollywood Bowl along with studio tracks to create a two-and-a-half-hour reunion set, even though the band had never performed live much longer than 40 minutes during the height of their popularity.

Rod's disclaimers citing "this is FANTASY PARK, the greatest live concert never held, the crowds here today are unreal" were run at the top of each hour. Still, reminiscent of the WAR OF THE WORLDS hysteria decades earlier, radio station switchboards lit up with calls from listeners demanding to know where the concert was being held and how to get tickets. It was reported that a helicopter was hired to find the concert site when it aired in Los Angeles, and the IRS turned up at the station in New Orleans to make sure they got their cut of the proceeds. One urban legend suggests college students around the country were hitchhiking to try to find it.

Transcript of one of Rod's promos used during the broadcast.

ROD: Good evening. I'm Rod Serling. Welcome to Fantasy Park. I'll be your host this weekend on what has to be the ultimate musical trip. What you'll hear in the coming hours and days, you'll swear could never happen. But then it is happening right here on WSAI-FM. The Stones, Chicago, Bob Dylan, Stevie Wonder, Yes, Led Zeppelin all are here. Before the weekend is over, you'll hear Elton John, Cat Stevens, Crosby, Stills Nash and Young; and many, many more. And maybe even The Beatles. Impossible you say? But it's happening. And you can hear it. Fantasy Park is in your mind.

FANTASY PARK is a state of mind. But let's not talk about it. Let's go over and take a look. You know you take a right up there, the next road. That's it. Now just keep going straight for a mile or so. Now it's up there. See? Have you ever seen that many people? It's unbelievable, impossible to count.

Rod was still recording custom promos up until shortly before his final heart attack and some stations, including WNEW in New York City, aired his narrations even after his death. Later that year, FANTASY PARK won the Billboard International Programming Forum's Best Syndicated Music Special.

Sadly, most of these recordings were never archived. There were only 10 copies of FANTASY PARK that were bicycled from one station to the next when airing it. Sadly, the masters were destroyed years later during a flood in the McClendon home. In the 70s no one realized the significance of this historic event. A few of Rod's promos have since been found and posted to YouTube.

Rod Serling's musical tastes gravitated toward big band swing and jazz, and vocalists like Frank Sinatra and Bing Crosby. He loathed rock n roll and his distaste for it was occasionally apparent in his work. That his last radio appearance would be as host of a fantasy rock concert, one that it instilled in its audience a need to attend even though it was nowhere to be found, is an ironic twist worthy of the best of THE TWILIGHT ZONE.

Special thanks to Steve Blackson for providing some of the information used in this article.

Probably, there must be a million out there. The park itself is 150 some odd acres of grass enclosed by huge oak trees. See way over there, those kids are throwing the frisbees. Now there's a beautiful lake on the other side of the paddleboats. No, you can't see it now. But we'll drop by later. What I can see way over there to the left is a softball game being played. But mostly people just seem to be waiting. Spread out on blankets. I wouldn't have guessed it but a lot of these people brought their kids. Almost everyone is packing lunch and dinner and blankets for the night. Things they're going to need if they plan to stay the weekend. Well, I can see things are about to begin.

So settle back. Take off your shoes. This is all going on in your mind. This is FANTASY PARK. And I'm Rod Serling on WSAI-FM. Get ready to enjoy one of the most unusual weekends of your life.

[YouTube link to hear all promos](#)

FANDOM Fans Beyond The Zone



By Gary Clevenger

I first became a Zoner as a youngster in the 1970s, watching the show at my grandparent's home in Michigan. I was intrigued with the black and white format and the moral lessons of the show, which are still applicable to today's society and that I did not

fully appreciate until I was in my early teenage years.

The Twilight tattoo was a birthday present to myself. It was my way of honoring the show's 60th anniversary and the festivities that took place in Binghamton for the anniversary, which I attended in October 2019.

ROD SERLING WEB SOURCES

[Official RSMF Facebook Page](#)

[Official RSMF YouTube Channel](#)

[The Largest Twilight Zone Facebook Group](#)

[Night Gallery Facebook Page](#)

[Dimensions of Imagination Facebook Page](#)

Official page for the book ROD SERLING: HIS LIFE, WORK, AND IMAGINATION by RSMF President Nick Parisi

[Shadows and Substance](#)

A great Rod Serling blog written by RSMF member Paul Gallagher

[Night Gallery - Art of Darkness Facebook page](#)

Official page for the book ART OF DARKNESS

[Anne Serling Books Facebook Page](#)

[The Twilight Zone Podcast](#)
Hosted by Tom Elliot

[Rod Serling Film Festival](#)
Annual student filmmaker contest sponsored by WSKG of Binghamton, NY

[Television Academy Hall Of Fame](#)
Rod Serling's bio and list of awards

Coming soon...The Official Rod Serling Memorial Foundation Podcast!

CALLING ALL FANS

Do you have a one-of-a-kind item, tattoo, original artwork or an extensive collection of anything Serling-related? Or, do a podcast or blog we should know about? We want to hear from you! Send a photo, web link and information along with your name to gailfug@rodserling.com.

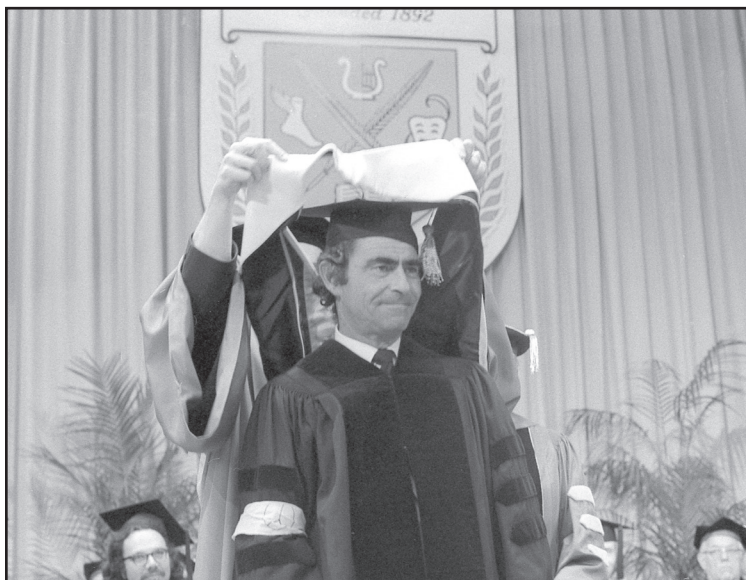
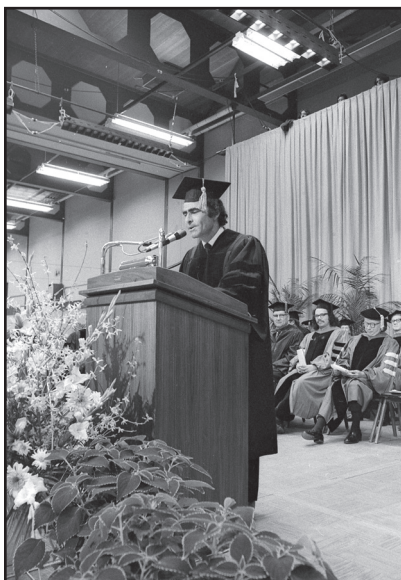
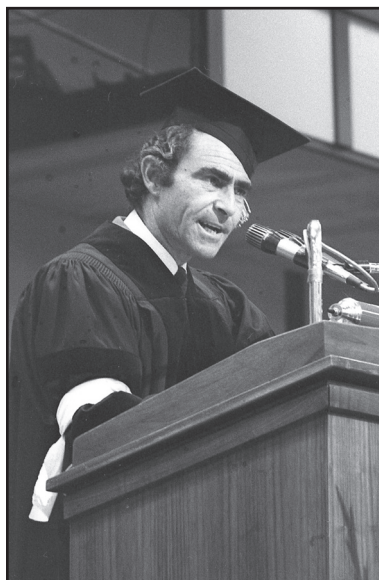
Placement in the newsletter is not guaranteed and will be decided by our board of directors.



Pictured Above:
The legal license plate of RSMF president Nick Parsi.

ROD SERLING

Serling's Commencement Address At Ithaca College



By Gordon Webb

In the late 60s and early 70s, Rod Serling was a familiar face on the Ithaca College campus, teaching his craft there in Advanced Screenwriting Seminars. He was on the upstate New York campus in May 1972 to deliver the college's seventy-seventh commencement address, and his opening words reflect the award-winning writer's cynicism regarding such rituals:

"I'd immediately address myself to the elimination of the following 20th century tribal rites: the expensive wedding, the long funeral, and that portion of the graduation proceedings known as the Commencement Address – that predictable and pretentious intrusion by convenient visiting firemen designated to provide the onward and upward elocution."

By this time, Serling had enjoyed incredible success as a writer, but lived with constant self-doubt, and along the road to stardom he saw his scripts edited, manipulated and censored by the forces that controlled commercial television. As he delivered this address, his NIGHT GALLERY series had just completed its second season – but the writer lacked the control over its content that he had enjoyed with THE TWILIGHT ZONE. In just three years, Serling would suffer an untimely death at the age of 50, and his frustrations with commercial media and the world in general were evident in the words he delivered to the graduating seniors.

"Those robes you sweat under will soon be replaced by lab aprons, business suits, and whatever are the working uniforms of your

chosen professions. And some of these professions will prove to be back-breaking possibilities. For some of you the frustrations are only beginning. For all of you, the world society beyond this campus is going to prove tough, competitive, demanding, unforgiving of error, and full of rebuttals to the things you most earnestly believe."

As students listened to Serling – with proud parents looking on – the U.S. was still fighting a war in Vietnam and 60 percent of Americans were against it. Deadly IRA bombings continued in Great Britain, and the previous year had seen a bloody riot at Attica prison in upstate New York . . . the U.S. Supreme Court had upheld school bussing and the Watergate break-in was only a month away. Serling's words could have been taken from some of his best teleplays, and ring true even today:

"There is in this country unhappily and currently a strange, convoluted sense of morality, and a selective moral outrage that goes with it. We scream out in anger against school bussing – casting votes for self-seeking and simplistic demagogues, and conveniently showing no comparable concern for the fact that there are worse things than the inconvenience of bussing. There are second-rate, shabby, ratty ghetto schools that we know exist, and have done nothing for generations. And there are unwritten codes and laws of social attitude that consign our minorities out to fight in questionable punitive adventures, and thank them profusely for dying for us, but we'll not allow them to put their garbage cans next to ours."



Top: Rod receiving the "hood" which signifies awarding of his honorary "Doctor of Humane Letters" degree. Below: Serling greeting students as they receive their diplomas. On left, the late Dr. John Keshishoglou, then chair of the TV-Radio department and responsible for hiring Serling to teach.

But, a commencement speech is supposed to end on a "high note" – leaving graduates pumped up for the next phase of their lives, and Serling didn't disappoint. He said "...so long as you care, so long as you commit, so long as you concern yourself with the human condition, you have it in your power, perhaps twenty years from now, to be called to deliver a Commencement Address against a background of an infinitely finer world." And finally: "Take your brains, your muscles, your courage, and let's hear from you upon occasion, while you're out there building that much better world with what I'm sure is dedication and passion."

[Read the entire commencement speech at the RSMF website.](#)



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