**Our Secret Weapon**

For the DuMont TV series (1950–51) based on this radio series, see Our Secret Weapon: The Truth.

**Our Secret Weapon** (1942–1943) is a CBS radio series created to counter Axis shortwave radio propaganda broadcasts during World War II. Writer Rex Stout, chairman of the Writers' War Board and representative of Freedom House, would rebut the most entertaining lies of the week. Sponsored by Freedom House and Philco, the 15-minute weekly series was broadcast Sundays at 7 p.m. ET through October 18, 1942, then Fridays at 7:15 p.m. ET through its final broadcast October 8, 1943.[1]:529

"Secret Weapon was designed to whip up and excite the nation to a greater war effort — in industry in buying war bonds, in every avenue toward victory," said series creator Sue Taylor White of Freedom House.[2]

### Contents
- Production
- Reception
- Legacy
- References
- External links

### Production

On August 9, 1942, Rex Stout moderated the first of 62 wartime radio broadcasts of Our Secret Weapon, produced by Freedom House and airing on CBS. The first ten programs were sponsored solely by Freedom House, and in the eleventh week Philco became a co-sponsor.[3]:121–122

"Every Friday Mr. Stout, author of mystery stories, directs Our Secret Weapon over the nationwide network of the Columbia Broadcasting System," reported The Christian Science Monitor in February 1943. "There is no mystery, however, over the secret weapon Mr. Stout talks about — it is the simple thing known as 'plain fact.'"[4]
PHILCO CORPORATION INVITES YOU TO LISTEN TO OUR SECRET WEAPON

Hear Rex Stout Expose AXIS LIES!

WJAS TONIGHT 6:30 P.M.
RECENT ARRIVALS
Re: Axis Propaganda, Variety Shows and Music That Soothes the Anxious Heart

BY JOHN K. HUTCHENS

NOTHING too solemn today, listening to the new programs that have been coming along recently—nothing with the exception of "An American in England" and "Britain to America," noted here last Sunday—you get the notion that the creative wits along Radio Row are marking time, waiting for the Autumn or perhaps only for a good idea. Meanwhile, the adventures of a soul among a few lesser masterpieces. And "lesser" would seem to be the word, because even the best of them is not ambitious but, rather, effective in a quiet kind of way; the best of them, in the opinion of this listener past, being the quarter-hour item which occurs on Sunday at 7 P. M. over WABC-Columbia under the title of "Our Secret Weapon." It is a particularly melodramatic title, for the weapon is no secret to any one who is apt to tune in within the boundaries of the continental United States. The weapon is merely the truth, as opposed to Axis propaganda, and your impression as you hear it is akin to the clinical detachment attending any operation.

The surgeon, or lie-detector, is Rux Root, the author turned radio performer, and the procedure could scarcely be simpler. In Germanic or Japanese accents a voice repeats word for word, some preposterous fabrication that has emanated from Berlin or Tokyo, whereupon Mr. Stout picks it to pieces and steps on it. It is almost too easy—shooting stationary clay pigeons, it is not less amusing and informative because of that. Mr. Stout proceeds excellently over the business at hand, with irony, aplomb and occasionally a touch of rancorous humor, as when he interrupts a Goebbels pronouncement, say, to point out the arrant nonsense in it. The material supplied by the Axis is plentiful and the morose value of its exposure is high, not only as entertainment but in terms of enlightenment. Renowned for its cleverness, Berlin's propaganda is not so clever after all. More often, as Mr. Stout makes clear, it is exceedingly clumsy.

Radio Canteen
Of variety shows there is no end, for the plausible reason that the public likes them very much, and even if this were not true WABC's "Stage Door Canteen" would have found a friendly audience waiting for it on Thursday nights; for it celebrates one of the most original and engaging of home front activities, that haven in West Forty-fourth Street where the stage's great have entertained—and fed—some thousands of service men.

The radio program whose name it bears is considerably less original and, naturally, has no way of feeding the listeners, who have probably had dinner by 9:30 anyway. You are not apt to quarrel violently with a show whose weekly change of bill has found such talent as Harry Wood, Bert Lytell, Helen Hayes, Helen Menken, Burns and Allen, Maurice Evans, Walter O'Keefe, Bill Baker and Ed Wynn taking part; and the beneficiary (the American Theatre Wing) represents a noble cause. What you can regret, in a negative way, is the opportunity it misses to achieve some imaginative form, some idea, as striking in its own terms as the original on which it is based. As it stands, it is a fair vaudeville bill, not bad but certainly not very good. It leaves you with the uneasy feeling that it has failed to capitalize on the head-start with which its name provided it.

On the other hand, expecting nothing much of the Gabby Moore show "White Dawn Without a Name," because very little had been said about it in advance, you may have been surprised by that six-week show when it arrived on WRAF at 9 A. M. last Monday. To a concern apparently expressed in this sector—i.e., how anybody can try to be funny before noon, on or off the air—Mr. Moore and company responded with a reasonably sprightly thirty minutes of songs, dubious puns and kindred foolishness, ever so less reminiscent of "Studio X" and the Blue network's "Breakfast Club." In fact, Mr. Moore used to preside over the latter in Chicago, and so is accustomed to getting up in the morning. Six mornings a week is an arduous schedule, even when you are used to it, and accordingly decision is reserved on this one.

A Little Soft Music, Professor
Obviously, that comes under the heading of escapism, and so do a couple of other recent items which go further with it. To those who find the world too much with them, they proclaim relief by way of hymn and soft music, a formula which automatically precludes a large five-hundred public but has its points for others. Over WJZ-Blue, at 4:30 on Sunday afternoons, Edward MacHugh offers spiritual release in the form of music like "Street and Low" and "Work for the Night Is Coming," assisted by a quartet (and perhaps their slight surprise) Paul Lavalle's orchestra, better known for their presence in such secular matters as "Lower Basin Street." Spiritual release? Mr. MacHugh's ministerial tones are practically hypnotic. Almost certainly his listeners continue in a state of sweet somnolence throughout the rest of the day. But then, it is Sunday, and probably they have not a great deal else to do anyhow.

As for WABC's "Mother and Dad," the department has heard only two sessions, but enough to acquire the general idea. The Columbia Broadcasting System invites you to believe that one of its studies is the parlor of a small town house inhabited by an elderly and amiable couple upon whom the neighbors call five times a week at precisely 5:15 P. M. for songs and sage maxims. "We stop a few minutes in the middle o' the afternoon and take stock o' things," says Parker Penelly ("Dad") in a rustic accent not equaled since "The Old Homestead" and "Way Down East," after which mother and dad and the neighbors proceed to "The Bell in theattenзон," etc. The maxims, of which there are half a dozen on each program, are, like the rest of the show, a bit quaint and the group consisting of "Business and life are too much fun to have anything different connected with them." How are you going to get into an argument about that?

Without the blackface, here are Amos 'n' Andy (Freeman Gosden and Charles Correll), who headline WABC's "Victory Theatre" at 9 P. M. tomorrow. They don't often stray from their own program.
Rex Stout, Creator of Nero Wolfe, Using Our Secret Weapon — Truth

By STEWART HADDON

Washington News Service

New York, N.Y.—In an eighth floor Manhattan office a bespectacled, bearded mystery story writer sat at a paper cluttered desk.

The particular papers that absorb his attention are typewritten yellow sheets, and they are heaped with a date, a time and signed "Home in English," "Detective," "German to..." to the people of the United States.

He composed them in his living room in New York City and then, in his New York office, he typed them into the typewriter. And so, the mystery story writer was one of the people of the United States.

Stout, who is the writer of "The Thin Man," has been using a weapon for some time now, but it is not a gun or a bomb or a poison gas. It is a book, a newspaper article, a radio broadcast, all designed to expose the enemy.

"I am, as you know, a man who has written for newspapers and magazines for years," he said in his New York office. "But I have never been a member of the armed forces. I am a writer, and I believe that my weapon is the pen."

In his office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

Stout's weapons are his words, and he uses them to expose the enemy. He exposes the enemy's lies, and he exposes the enemy's plans.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war.

"I believe," he said, "that every American should be educated about the war. They should know what is happening in Europe, and what is happening in Asia."

In his New York office, he has a bookshelf filled with books on war, politics, and economics. He spends his days writing articles for newspapers and magazines, and his evenings reading about the war. This is the end.
More Football—Rex Stout Show Retires
—and Other Kilicycle Matters

By JACK GOULD

PHIL CARLIN, vice president of the Blue network, came up last week with an idea designed to avoid duplicate broadcasts of the same football game. The shortage of major games in wartime has led most of the networks to concentrate on the obvious-ly outstanding event of Saturday. It is Mr. Carlin's thought that the networks should draw straws on three or four games each week, a procedure which would give the listener more diversified gridiron fare.

The Rex Stout program, "Our Secret Weapon," in its latest addi-

and will be replaced at 7:35 P. M., Friday, by "Eye Witness." The new program will be a dramatiza-

tion of "Salute to Youth," beginning Oct. 19, over NBC.

PHIL CARLIN, vice president of the Blue network, came up last week with an idea designed to avoid duplicate broadcasts of the same football game. The shortage of major games in wartime has led most of the networks to concentrate on the obvi-

cously outstanding event of Saturday. It is Mr. Carlin's thought that the networks should draw straws on three or four games each week, a procedure which would give the listener more diversified gridiron fare.

The Rex Stout program, "Our Secret Weapon," in its latest addi-

and will be replaced at 7:35 P. M., Friday, by "Eye Witness." The new program will be a dramatiza-

tion of "Salute to Youth," beginning Oct. 19, over NBC.

Speaking before the Radio Exec-

utives luncheon last Thursday on free speech and the broadcast-

er's duty to preserve it, James P. Fly, the twin of the FBC, acted as his own censor. Here was an ex-

cept from his talk, the words in brackets being those deleted by Mr. Fly from an advance copy:

"License must become aware that (starting right now) manage-

ment should take stock of itself. Any dodges similar by doggerel and in-

termediate clauses employed in a cor-

porate indenture to enable a trustee to huck his responsibility must be weeded out (fast)."

Take your time, boys.

A nominee for whatever an-

nouncements awards may be made in the future should be Kenneth Brown, who presides at the micro-

phone of the two stations (GNS and ZNS) in Nassau in the Bah-

amas. The other night he was introducing the complicated and

somewhat foolish title of an Amer-

ican swing number and then added this afterthought: "Oh, well, it may not be too bad.

One of the most prolonged "blackouts" of shortwave recep-

tion ended last Monday, at least temporarily. For nearly ten days the European stations were heard only briefly during the daylight hours and after dark even the pow-

erful BBC transmitters were "wiped out."

Department of postponement and change.

"Thanks to the Yanks," with Bob Hawk, is now being heard at

3:30 M. Saturdays over CBS (WABC).

The return of Gracie Fields has been assured to Oct. 18 over Mu-

tual (WOR).

Theodore Grenick's "American Petticoat of the Air" quits this week to a new period: 9:30-10:15 P. M., Tuesdays.

Giff Williams and his orchestra and a chorus next week begin a new program to 5 to 5:30 P. M., Sun-

days over Mutual.