THE POSSIBILITIES OF TEACHING BY RADIO
IN SECONDARY SCHOOLS
WITH PARTICULAR EMPHASIS UPON THE ENGLISH STUDIES

A Thesis Presented for the
Degree of Master of Arts
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Say all you have to say in the fewest possible words, or your reader will be sure to skip them; and in the plainest possible words, or he will certainly misunderstand them.

Ruskin

It is a pleasure and a privilege to acknowledge the genius of a great teacher, whose deep understanding and rare teaching ability discovered and fostered certain tendencies and abilities in the author which otherwise would never have been developed. For his aid in building a philosophy of teaching, of thinking, and partly of life, the author welcomes this opportunity to express her appreciation to Professor Howard Francis Seely, teacher extraordinary, and critic without peer. A lengthy tribute loses its potency. May these few words, then, convey the author's sincere gratitude for the privilege of sitting in his classes and sharing in the inspiration they gave.

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CHAPTER 1

THE PROBLEM

Horatio: O day and night, but this is wondrous strange!
Hamlet: And therefore as a stranger give it welcome. There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy.

Hamlet. Act 1, Scene 1.

Thus spake the wisdom of Shakespeare in the sixteenth century. In the twentieth century we see those words in a new light. Present-day satirists who are attempting to de-saint Washington, Lincoln, and other immortals had best let Shakespeare's glory remain unchallenged, for the twentieth century finds the same freshness and pertinence in his lines that were found over three hundred years ago. The past hundred years have indeed marked discoveries and inventions hitherto "undreamed of in the philosophy of man."

Less than a hundred years ago our steam-heatless grandparents toasted their shins and chilled their backs before an open fire. Women spent long hours over a steaming washtub. After a day occupied with such tasks as milking, churning, washing, cooking, and mending, the busy housewife sat down to her spinning wheel to weave yards of cloth for her family's clothing. She spent many an evening pulling strings through long narrow molds, into which
she poured hot tallow for candles. When there was an accident or sudden illness a member of the family rode for miles on horseback for the doctor, who, as often as not, arrived too late.

Mrs. 1935 puts the laundry in the electric washing machine, the coffee in the percolator, the bread on the toaster, the vitamin-tested oranges in the juicer, the pasteurized milk in the baby's prophylactic bottle, and serves breakfast while the clothes are being washed in the basement. She telephones for groceries for lunch, sweeps her rugs with a sweeper, takes the clothes from the drier, irons them with a mangle, and finds an afternoon of leisure almost unknown in her grandmother's day. As a result of these inventions the modern housewife may read in the afternoon, go to a matinee, play golf, or join some of her friends while they attempt to unravel the mysteries involved in civilization's latest time-killer, contract bridge.

The newness and completeness of the change is seldom fully realized. The very home which is now lighted by electricity often harbors in its attic a curious object of blackened pewter, resembling a cross between a miniature pipe-organ and an instrument of torture from the Spanish Inquisition. Less than a century ago, at the price of infinite pains, this strange device was used to make candles, equaling in power but one-fiftieth of the
light which has recently displaced them.

Of course all this evolution did not apply to house-
hold appliances. Almost everything we do reflects the in-
fluence of the inventions and discoveries of the past hun-
dred years, as attested by the discordant medley of sounds
assailing our ears. During the past few years the Ameri-
can has become accustomed to having his nerves fed by the
shriek of taxi horns, the clang of street cars, the shrill
whistle of mills and factories, and the roar of traffic.
His nerves have been taught to demand the stimulation of
clicking typewriters, mimeographs, adding machines, and
innumerable other ear-splitting sounds which new inven-
tions have given this nation of noise-makers.

It would be an almost endless task to enumerate the
discoveries and inventions made within the last century.
Nevertheless, one of them stands out as a discovery un-
surpassed in the history of man. Countless mysteries of
the earth and sea had been solved when finally that un-
fathomable power, electricity, gave up one of its secrets.
It has revolutionized communication throughout the world.
It has opened up a new world of possibilities which are
just beginning to be realized. It has changed every part
of the world with which it has come into contact.

We have grown so accustomed to the habit of listening
to it, that we seldom think of this strange power we call
radio. Yet none of us can explain it. Even the inventor
of the first receiving set made no attempt to do so. That the human voice can be carried thousands of miles to the most remote parts of the earth can hardly be called less than a miracle.

Every Saturday night explorers and traders in the Far North receive messages from home sent to them by friends and relatives thousands of miles away. When we hear those messages such as, "To Mr. James Brown. We are all well. Love from Mother and the boys," repeated over and over again, we turn the dial and mutter, "Oh, they're sending those tiresome messages again." But with characteristic American carelessness we little realize what it means to be cut off from the civilized world for three years at a time with no communication except the supply ship which comes twice a year. The radio has indeed been a miracle to those men of the North.

With the customary American habit of taking things for granted we seldom think of the invaluable help the radio is to ships in distress. It sends out warnings of fog to aircraft and ocean liners. It delivers directions to the captain of a ship for performing an emergency operation--directions step by step from an eminent surgeon two thousand miles away. And science is now making it possible for Byrd's second expedition to send as well as receive radio messages from the far corners of the earth. Such unparalleled means of long-distance communication
cannot be taken lightly.

Thirty-four years ago Marconi announced the reception of radio signals for the first time across the Atlantic. They spanned the ocean from a station in Southern England to Nova Scotia. Thirty-four years from that day finds the world covered by a vast network of communication truly "never dreamed of in the philosophy of man." It is gradually tightening the world into a more compact unit, acquainting distant peoples with each other, and binding them more and more into a mesh of interdependence. By learning more about their neighbors, their suspicions, hates, and petty differences tend to be burned away, and the Phoenix of Tolerance arises from the ashes.

More than eighteen million homes in our own country are equipped with facilities for catching sounds miles away. By a simple turn of the wrist they can listen to an opera, a play, a market report, or any number of sounds solemnly declared by their makers to be "music."

There was a time when a radio was a toy, an instrument to play with, to experiment with, and arouse childish wonder and curiosity. Now it is accepted as a matter of course. Enterprising men, quick to capitalize the demand for programs, formed companies to produce entertainment for the owners of the new toy. Almost before they knew it, indeed most of them do not yet know it, the listeners found that a small number of men and women was
sorting out what they should hear and what they should not. Accordingly, those millions of homes turn on their radios and listen to advice accompanied by wailing saxophones on the number of times they should brush their teeth, the kind of gasoline to use, and the most fashionable brand of cigarette to smoke. Gay young co-eds of seventy-odd anxiously listen to the latest methods of acquiring a schoolgirl complexion, and old and young become informed on why we should become a nation of gum-chewers, yeast-consumers, and mouth-washers.

The listeners drink in greedily the admonitions of those who declare that certain soaps and mouth washes are all that stand between them and success. They hear the promises of vendors of bath salts, soaps, and gargles which will insure a promotion from the boss, the elimination of the wallflower, and a proposal of marriage from the man who was merely waiting until the light of his life changed her brand of soap and toothpaste. They listen to glowing accounts of the astonishing discovery of a famous Austrian scientist, a solution which can be used equally well as a mouth wash, furniture polish, dandruff remover, nerve tonic, and ink eradicator, sold by all your leading druggists, endorsed by physicians the world over, free samples to the first fifty housewives who request one, if the card is sent in care of the station to which you are listening, and, sotte voce, if these cards are well distributed over various parts of the country.
Lately many of these listeners have openly resented the dictatorship of the program directors and advertisers. A few of them are demanding that more education be brought into their homes by radio. Prominent educators, for the most part, throw up their hands in horror, shake their scholarly heads, and sigh that advertisers have usurped their place---that their time has been taken away and sold to the highest bidder. They accuse the broadcasting companies of a lack of interest in education and a blind worship of Mammon. The broadcasters indignantly deny the charges, and, in turn, accuse the educators of a lack of genuine interest and achievement as well. They admit their inability to plan and execute a series of educational programs for which they have had no preparation or experience. They assert it is the business of educators to provide for this phase of broadcasting, and further assure them that as soon as the educators evolve a feasible program they will cooperate wholeheartedly in providing time for it.

This quarrel of educators versus broadcasting companies and advertisers has gradually been coming to a crisis, the results of which are inevitable. When two opposing forces are unyielding there must be the victory of one over the other, or a compromise. Which of those outcomes is more likely to occur it is one of the purposes of this thesis to determine.
The demand from listeners for education by radio is additional evidence of the widespread interest in education which has sprung up during the last few years. How can we explain this sudden interest? By the fact that thinking men, and women too, have begun to take stock of this country we call a democracy.

Miss Mary Russell made the statement that, "A far-seeing statesman once said, 'A nation cannot exist half slave and half free.' Today were he leading this people he would say, 'A democracy cannot exist half educated and half ignorant.'" During the World War the smug complacency of the American nation received a mighty jolt when statistics disclosed that there were nine million illiterates in the United States. Nine million people in this land of "equal" opportunity who could neither read nor write, constituting a menace to democracy hitherto unrealized. Since Revolutionary days Americans have been proud of "democracy," although most of them knew no more of its meaning than the average citizen of today knows of Einstein's theory.

Just when the word "democracy" had almost breathed its last, a few educators dragged it out into the open and revived it, meanwhile carefully analyzing its makeup and general needs. The meaning of this word was crystallized by Bode, who sets up the democratic ideal in education providing for the maximum sharing of interests and
abilities and the liberation of intelligence. Bode declares, and rightly, that we have been "educating" youth without any unified aim or sense of direction. 1

It is only within the last few years that education has been considered a gigantic problem of national importance. We no longer educate a favored few for law, medicine, or the ministry. With the decline of the Academy came the high school, designed to take care of an ever-increasing number of boys and girls demanding admittance—boys and girls who did not come to prepare for college at all. This astonished the already bewildered guardians of education and they found themselves faced with the problem of the reconstruction of the entire curriculum to meet the needs of a changing society. At first, they turned up an aristocratic nose at the idea of educating the "common herd," but those awe-inspiring schoolmasters have gradually been dying off. Their influence is still felt in the doctrines of those who have been steeped in the tradition of the "faculty" psychology and the theory that training Mary in Latin and Greek makes her pare potatoes faster. Fortunately, a new crop of educators has come on who are more rational in their thinking.

Everyone admits now that an education is the rightful heritage of every American boy and girl. We spend millions of dollars on education, (even though we may

1 Bode, Boyd H.: Modern Educational Theories
spend millions more on cigarettes), and we dream of making
available to every boy and girl the best to be had in edu-
cation.

Nothing in the history of education has ever promised
to fulfill this dream as thoroughly as radio. This modern
miracle, though suffering from a multitude of abuses, nev-
ertheless has potentialities as a force in education be-
yond the fondest hopes of its exponents. It can bring to
every youth the skill and genius of the finest teachers.
It can bring contact with those who have achieved the
heights of success in music, art, drama, and science, in-
deed, in every branch of human endeavor. In the hands of
skillful teachers it can instill desirable habits and de-
velop desirable characteristics in those pupils far better
than the average teacher who sermonizes on the glories of
famous men and women.

Of course, radio instruction can never supplant the
classroom, but it can supplement it in a way that nothing
has ever been able to do before. It would be more than a
thesis to discuss the broad field of all the educational
possibilities of radio. Consequently, this thesis will
deal mainly with the possibilities of radio in the field
of English and allied subjects.

We shall look into the present status of radio in
education---painful as the revelations may be. We shall
then analyze the faults and virtues of our findings in an
attempt to discover the essential techniques necessary for radio teaching, after which these findings will be studied in their relation to their proposed use in the English studies in secondary education.

Obviously, the proposed plan of teaching English by radio requires the sympathy and support of teachers and parents. In recognition of the difficulties to be confronted in launching any kind of project and the cold reception customarily accorded a new venture, whether good or bad, a chapter is devoted to various suggestions for arousing the interest and enlisting the approval and cooperation of parents and teachers. Upon them rests the success or failure of the plan. These suggestions are offered in the form of short dramatizations which were broadcast from Station WOSU, Columbus, Ohio.

On then with the unraveling of the mystery and untapped possibilities in this wonder we call radio, heretofore "undreamed of in our philosophy." The potential power of radio in education is indeed "wondrous strange" and "therefore as a stranger give it welcome."
CHAPTER II
THE PRESENT STATUS OF RADIO IN EDUCATION

Iago: Who steals my purse, steals trash ........
But he that filches from me my good name.
Robbs me of that which not enriches him,
And makes me poor indeed.

Othello: Act I, Scene I.

Radio is beginning to realize that her good name is being stolen away from her. What is wrong with Radio? Why are so many people pointing a finger of shame at her and condemning her to wear the scarlet brand upon her brow? Educators complain that Radio has "gone commercial" and that education has been deprived of its rightful place on the air. They demand their share of programs and scorn the advertiser and sponsored program. But Radio pays no heed to their scorn and lifts her head proudly in spite of her scarlet brand, saying, "Let him who is without sin cast the first stone." "For," says Radio to educators, "you find fault with my programs but, except in rare instances, you offer no better ones to take their place."

Not long ago a man, whose name is familiar to millions in the United States, was delivering a lecture during which he mentioned several times the "peaceful age before the radio." He made several disparaging remarks about radio until the writer was moved to ask him why he
disliked it, to which he quickly rejoined, "Don't you ever listen to it?" He added that it merely reflects the hollowness of American politics. He sees in radio a remarkable discovery, were it not for the "vulgar uses to which it has been put." Such is the challenging statement, from one of our foremost thinkers, who, by the way, is not an educator, and, therefore, not prejudiced toward education. It is provocative of some thought, and it is hoped, some action.

Marshall Kernoohan puts the problem more bluntly by writing an article entitled "The Suicide of Radio" in which he says that educated people are becoming heartily sick of the radio. To quote Mr. Kernoohan:

In the homes where comparatively recently this device was the principal form of amusement the radio set stands dusty and neglected in a corner unless it has been traded in for one combined with a talking machine, the radio merely tolerated for occasional dancing or because its loud speaker is used in playing phonograph records. The reason is the almost total lack of the most elementary intelligence or foresight on the part of the advertiser and broadcaster. He has not merely underestimated his public, he has failed altogether to take it into account. He has consistently catered to those who possess neither brains nor education, a class, which a little thought will convince him, will furnish but a meager market for the wares of the radio set manufacturers except in "boom" times.

The same author further blasphemes the radio by saying that it is a profound truth that whom the gods would

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1 Kernoohan, Marshall; "The Suicide of Radio," Outlook and Independent, P 561 and 574, April 22, 1931, (Vol. 157)
destroy they first make mad. Again we quote from his article:

Thus, not content with the progressive elimination of all material from his programs, which might interest those having even a primary education the broadcaster is now proceeding to alienate even his illiterate moronic auditors, by making his programs consist mainly of advertising matter. The music, which is the bait, being steadily lowered both in quality and quantity, and the advertising talks increased to the point of rousing actual and bitter resentment. As recently as two years ago good music was frequently heard on the air. Today it is rare, and audible only the few minutes which the advertiser feels to be the minimum that will secure attention to his sales talk. There are exceptions. We can still hear Dr. Damrosch's excellent orchestra when Gibbons is not giving breathless expression to his transports of ersatz enthusiasm. Loud-mouthed announcers with their pseudo-cultured voices are ready to break in with absurd and unwanted comments. He is indeed an optimist who believes the broadcaster will ever realize good music may safely be allowed to speak for itself. So when the choice lies between cheap advertising matter, cheaper jazz, and sob stuff is it surprising that the radio is becoming anathema to the music lovers who once expected such great things from it? And their numbers are not few, Mr. Broadcaster! 1

Mr. Kernochan maintains that the only successful solution of the problem has been worked out in European countries where radio owners pay a small tax to pay for the entertainment, but for obvious reasons, he says, that is as yet impractical in this country. He does not advocate the abolition of advertising entirely. It seems to be a financial necessity, but he warns the advertiser and broadcaster to "bear in mind the old saying that he who strives

1 Ibid. P 561 and 574
to grasp everything will presently find himself grasping nothing." 1

An editorial in The New Republic demands to know whether radio can be rescued. It points out the difficulties into which radio has plunged. There hangs over radio the threat of continued government action against monopolistic practices. The depression, alleged to be disappearing under the New Deal, is still keenly felt by the broadcasting companies, some of which are operating at a loss rather than lose their licenses. Many people are dissatisfied with the inferior programs being presented, and especially with the inevitable sales talks. "There is no doubt that the commercial interests are in danger of killing their golden goose. A few minutes of enjoyable music or interesting oratory come too high when, to obtain them, one must listen to the affected and mincing accents of pseudo-culture and rhapsodies about somebody's liver pills or breakfast sawdust." 2

The same article scores a point against Henry Adams Bellows, former member of the Federal Radio Commission and later vice president of the Columbia Broadcasting System, who maintained that the American people like advertising in the newspapers. It is pointed out that the reader may skip the advertising in the paper if he wishes, but the

1 Ibid. P 561 and 574
2 Editorial: "Can Radio Be Rescued?" The New Republic, P 139-140, June 24, 1931, (Vol. 67)
listener cannot do that on the radio because if he turns the dial to another station he either hears the same thing or misses the part he wanted to hear while he changed stations. To quote from the article:

What would Mr. Bellows think if the New York Times, reporting on its front page Colonel Lindbergh's flight to Paris, scattered through its articles, in the same type, a few paragraphs extolling the virtues of Peppo tablets?

Such action would be strictly comparable to what the broadcasts do every day. Even the President of the United States is not exempt from this commercialism; when he appears before the microphone it is all too likely that some Uriah Heep of an announcer will precede and follow him, explaining that the President was enabled to appear "through the courtesy of" some manufacturers of irradiated underwear or humified peanut brittle, who had a contract with the broadcaster for the particular segment of eternity which was employed. It takes a highly commercialized country and a President personally consecrated to business not to resent such a thing as an insult to the office of the Chief Executive. Certainly it would cause a reverberating scandal in Great Britain, which has so long cheerfully accepted the appellation, "a nation of shopkeepers." 1

The article points out that Sir John Reith expressed surprise that Americans had turned over to advertisements this marvelous instrument for communication. In England there is one central broadcasting station controlled by the government for which a tax equivalent to $2.50 is paid each year. This revenue, it is stated, provides far better programs than are generally heard in the United States. The American broadcasters argue that theirs is a different problem, in that the United States is so much larger that

1 Ibid. P 139
one station could not reach all of it, thus necessitating long-distance telephone wires at great expense, which must be paid for by selling time on the air. But this argument is refuted by asserting that it is seldom necessary to broadcast the same thing to the entire nation. The interests behind the radio are accused of being so closely identified with the telephone organization that they make no effort to cut down expenses in that way. It is suggested that programs could be picked up by other stations and re-broadcast, or phonograph records of them could be used. The money thus saved could be spent to advantage on better programs. It is claimed that the British experience is "not the American way." Perhaps, then, one station or chain might be owned and operated by the government through private endowment. The resulting competition might force other stations to cut down on the time given to advertising and improve their programs. "Something will have to be done to rescue radio if its use is not to be confined to invalids, lonely ranchers, and others who will turn to it only in desperation when there is absolutely nothing else to do." 1

Another angle of the criticisms concerns the quality of program, as attested by an amusing commentary on the nature of a large broadcasting company, given by H. Le B. Bercovici. Even though one may accuse him of a somewhat distorted viewpoint, nevertheless we are reminded that

1 Ibid. P 140
where there is smoke there must be at least a spark of fire. We quote in brief:

You are in the reception room of Station B-U-N-K. Fierce lights are blazing, and a man is facing a round piece of metal surmounting a pole, on which you can read the letters B-U-N-K. The room looks like the execution chamber in Sing Sing, and the microphone through which the man is talking seems to be a new kind of killing tool. A lean young man strides through the reception room, gestures to the speaker to finish, and wildly waves his hands. His signal is seen by two youths in a chamber beyond. They deftly manipulate the plugs and buttons, and wave their arms in return. The young man shakes the microphone, thus dislodging the packed carbon, and waves his arms again.

The station gets ten dollars a minute from advertisers. The ten dollars per minute pays only for the bare time; the advertisers have to pay for their own programs. The station itself faces a serious problem. When it doesn't sell enough time to keep its hours full, and they must be full, or it will be taken off the air and its wave-length allocated to some anxiously waiting rival, it must give a fairly decent program at its own expense. Once it was able to get by by playing classical selections on its phonograph, but it knows if it does that too often now the Federal Radio Commission will take it off the air. That is why there is all the feverish activity you see—all the hard hunting for amateurs willing, for the glory of art, to fill in unsold time. The boys and girls of the home talent are always eager for broadcasting, and many of them are repeaters. Even small college boy orchestras and parish choral societies are allowed to indulge in a little restrained free advertising between numbers; anything to fill up the air with "real" music, i.e., any music that does not come from a phonograph record. 1

That is one listener's explanation of the reason for

the quality of programs being given. Some point to the recent war between broadcasters and the American Society of Authors, Composers, and Publishers as further proof of the standard of programs being offered, as far as music is concerned. The Society demanded $1,250,000 for the broadcasting privileges of music controlled by them. The New York Times made this astounding statement, "The upshot may well be a compromise, as the composers have virtually no outlet but radio for their music and the radio does not want to go back to Beethoven and Wagner." 1 Of course not. What a tragedy it would be if they had to resort to such composers! But the Association further confesses that "by starving the United States for popular music it is hoped that the American public will be made music-conscious and mindful of the contribution which Tin Pan Alley makes to the aesthetic and lighter musical tastes of the American people. So, say the music men, let radio either hope for the future, or dig back into the old masters." 2

Lovers of good music welcomed this prediction. The threat augured well for those who had turned away from the radio in disgust. Their hopes were short-lived, for the war was amicably settled and, unfortunately, radio will find no need to inflict the old masters upon the audience.

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1 "Broadcasters and Composers in a Clinch," The Literary Digest, P 14-15, August 20, 1932, (Vol. 114)
2 Ibid. P 14-15
The Literary Digest quotes Variety, which adds the finishing touch by declaring that the music men say that "broadcasting needs this new fund of popular music constantly for the economic survival of its commercial ballyhooing." And more and more radios become silent and gather dust in the corner.

Say what we will of the Five-Year Plan, there is at least one bright spot in it, in that there is a government ban on jazz which prevents the playing of the so-called "hot" music in Russia. Albert Coates, English-Russian conductor of the Philharmonic Symphony Orchestra at Lewisohn Stadium, New York, astonished his hearers by announcing that four hours a day are devoted to symphonic music in the large stations of Russia, and that the finest musicians in the country are heard frequently. It is assumed that the symphony is not interrupted at the end of every tenth measure for a silky-toned announcer to rhapsodize on the merits of a kiss-proof lipstick. Nor are the masterpieces of Tschaikowsky and Wagner punctuated by the suggestion that the listener buy a certain kind of perfume and powder in order to acquire the seductive charm of Cleopatra and the face that launched a thousand ships.

Mr. Jack Woodford presents a delicious bit of satire in an article entitled "Radio -- A Blessing or a Curse?"

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1 "Million-Dollar Melodies," The Literary Digest, P 17, September 17, 1932, (Vol. 114)
2 "No Jazz on Russian Air," The Literary Digest, P 15-16, August 27, 1932, (Vol. 114)
Do you remember, a few years ago, how we all felt a vague sort of elation when the wonder of radio came to our attention? Ah, at last, we said, here is something...something...we were not quite sure what. Something that was going to bring peace on earth and good will to men. Something that was going to do everything but change the actual physical outline of North America.

And now we know definitely what we have got in radio. Just another medium--like the newspapers, the magazines, the billboards, and the mail box--for advertisers to use in pesterling us. Formerly, we still had some leisure time. But radio, God's great gift to man, eliminated that last dangerous chance for Satan to find mischief for idle hands. There is now very little danger that Americans will resort to the vice of thinking.

All the modern host needs is his sixteen-tube Super-sophistication and a ration of gin. The guests...listen to so-called music interspersed with long lists of the bargains to be had at Whosit's Department Store by those who get down early in the morning. If they are feeling particularly loquacious, they nod to each other. Thus dies the art of conversation. Thus rises the wonder of the century--Radio!

I have searched the ether hopelessly trying to find something with some sense in it being broadcast somewhere. During the political campaign I heard Mr. Hoover calling himself the Messiah and Governor Smith calling himself the Redeemer, as they read speeches written for them by "ghost writers." For my patience in listening to "News Flashes" I have gleaned information concerning the thug who slew a cop, the man who scattered his votes in every precinct, the organist who eloped with his sister-in-law, and the man who bit a dog.

If the gods of the monthly book club left off arguing over whether Gabell is a moron or a genius and gave their minds to the matter, they would have little trouble in choosing the fifty most intelligent men in the United States. Why is it, do you suppose, that such men are never heard upon the air? The hypothetical fifty men have no interest in talking to a radio audience, for the obvious reason that a radio audience which enjoys what it is now getting would not know what such men were talking about, nor be interested if they did.
And yet we believed that radio was about to set up a new culture in America. New culture indeed. New nothing! Just the same old brum-magem, with the single difference that it is brought to the home and delivered like certified milk. Advertising agencies go on killing radio.

Americans -- at least ninety per cent of them -- spend the greater part of their waking hours snatching dollars from each other and rushing through their short life-times hell-bent to arrive somewhere with a fist full of money.

Give fifty of the right type of men the microphone for a year and they would take those haunted, worried expressions from the faces of their countrymen. They would induce many of them to cultivate the voluptuous joys of leisure. Indeed, I venture to say that the clear, slow reading of just one essay before every microphone in America would work a miracle -- but probably make business bad for chain stores. I should be ever so much interested in knowing just what the effect would be of reading Emerson's "Apology for Idlers" from every radio station in America.

But, alas, there is no hope of such things being fed to the radio audience. The radio as long as it lasts (and I predict its life will be short) -- will be dedicated, just as are the newspapers, to teaching Americans that there is but one morality -- the slave morality of the Gospels; but one government--the government of Dollar Democracy; and that any attempt to inject new points of view into national thinking is not only a gesture toward the messier forms of anarchy, but also a direct slap at the Holy Ghost. 1

Another article by the same writer further emphasizes a listener's reactions to the radio program of today.

Radio descended upon the populace like unto a visitation of locusts. It was frightful. My little daughter wanted a set badly. I gave way and bought a set for two hundred and fifty dollars. For a year I nursed it carefully. Each

1 Woodford, Jack: "Radio - A Blessing or a Curse?" The Forum, P 169-171, March 1929, (Vol. 81)
evening I tested its faltering "B" batteries and viewed their failing respiration with dismay. At least once a month I bought it an expensive new lung or kidney. It was precisely like having a ninety-year old relative in the house--afflicted with gout, rheumatism, consumption, and other maladies--one who had no money to leave after dying.

I got rid of the darn set with the permission, nay urging, of my good wife and not-so-good daughter. I swore a mighty oath, upon many holy relics, never to become possessed of another. But I did, just recently. It is certainly a miracle of mechanical and scientific achievement. But the sorry purposes to which this miracle is put! I refer to the bright little advertising talks that have become a feature of radio broadcasting. Think of having paid almost as much for one's radio set as for one's car. Think of having sacrificed fingernails and suffered mental anguish in erecting it, in order to sit and listen to some ass trying to coax one out of a comfortable apartment into the rigors of a home in the suburbs.

Moreover, it often happens after one has endured "I Can't Give You Anything but Love, Baby," from one station, and tuned the station out against the barrage of advertising that is sure to follow, the next station secured will be just starting on "I Can't Give You Anything but Love, Baby." In fact, it is entirely possible, as I can sadly testify, to tune out a half dozen stations, one after the other, and find each beginning "I Can't Give You Anything but Love, Baby."

And so, patient reader, though it may mark one as un-American and even impious, I must say I do not share the general enthusiastic opinion of radio. And about a month from today, by which time my wife and daughter will have become thoroughly indifferent toward this new infernal machine, I offer you my handsome "just-turn-on-the-juice" set at practically your own figure. 1

In an article entitled "Hertz to Hertz" Otis C. Ferguson presents his opinions of radio programs gleaned from many

turns around the dial:

And God saw the light, that it was good; and God divided the light from darkness. And God called the light Day, and the darkness He called Night...And that, being as it was in the beginning, settled things. It was simple, I might almost say elemental; but since that time a chap named Hertz discovered an ether wave, and a great many of God's children (the figure for this country is roughly twenty millions) have got a radio.

The time that it is is b.u.i.o.v.a. Hamilton watch time. What is more, it will not be a very long time either. It will not be very long before you are ten to fifteen years younger and so much more vivacious that it will not be at all very long (Miss Charm's spuh-lendid method of drinking Charm Tea will turn the trick—just send one dollar in cash or coin). Yet how can nervous breakdown in adolescents be avoided? Jad (pronounced Jad) salts will break down what's inside you and won't they break it down though. Simple directions how to lose a pound a day. (Still Fels Naptha soap will get ALL the dirt out—it is richer soap, good golden soap, says WJZ's own "Curly-headed Smoothshaven Ladies' Aid.") And yet how can nervous breakdown in adolescents be avoided. Ah that, sir, that...

And from Barney-the-Cut-Rate-Clothing-King (who has been called the king of cut-rate clothing), cut-rate clothes..................or backward turn backward to the Voice of Experience, analyzing your fifty intricate problems of intricate modern life, and all for the mutual benefit of the makers of Musterole and Zemo (spelled z.e.m.o.), respectively. Dear Voice of Experience my aunt which had a severe attack of change heard about Musterole from a friend and now she no longer has any zemo or shooting pains but feels fine. Now at the close of the opening of the mail Professor V.O'Experience will sell you his own book which its proceeds will go to worthy charity. To a certain extent.

Time marches...ON! (Fanfare: sock-cymbal). And now you are in the kiddies' hour, and I do hope God will help you because the Babes in Hollywood, Jack Armstrong (cub-rispy cub-runchy Wheaties), Tom Mix (Ralstons) and Buck Rogers (delicious Gocomalt) certainly won't. Nor Bobby Benson (H-O Oats), nor Ovaltine's adopted Orphan Annie, nor Uncle Don (he, dear old lover of children and Bond Bread, standing in the shadows of life's day and loving Bond Bread and children to beat hell). If I were looking for a weak spot in
radio's armor, I would inspect just this period of the day somehow, for I do not particularly hate the little folk, and yet I am familiar with the workings of Browning automatics, and if it fell out that I should ever come across just one of the several screechy little studio lordfauntleroyes, well, no matter for that.

But here now--Zee wine es strongair, zee keeses last moch longair--we have filtered into the family hour, the big-time. Hear Ed Wynn surmount the insurmountable for Texaco, which puts new life in motor cars and also in Ed Wynn, who surpasses the insuperable, all a-whiny with lousy puns. Or for more real splendor hear Mr. Crosby turning his appassionata pinwheels on a little piggie which it went to market or stayed home, as the case was. Or Bing doing piggle-wiggles on his Old Spinning Wheel. Or his wickywackywickies (the familiarity is not mine) on the new tapioca. Bing gets support from the Mills Brothers; he is given appropriate accompaniment by a band; he is now and then shoed away from the mike for a little pertinent household drama on the part of Mrs. Jones and Mrs. Smith, mothers. And to what end, or, what boots it? We are not told, but it is carelessly let fall every two and one-half minutes that Woodbury's soap can not only be bought in the open market but will serve to wash your face with. (Its beauty is on its way to you. Your fresh new face will look lovely. This is Kenneth Niles speaking.) Peek-a-boo.

For families that are families there are less pretentious things such as the Del Monte Ship of Joy (Ah it is a magic mystic make-believe ship, the Del Monte Ship of Joy), or the Showboat, very homey, very hash, and very praiseful of Maxwell House Coffee, about which the jolly crew weave homey homilies coming so straight from the heart that you could hardly ask for a basis in fact......and dear me could we ever pass by the friend of everyone young or old who having eaten something finds himself at a loss as to what to do with it (the ud-delicious chocolate laxative that keeps you ur-regular; there is un-nothing more PLEASant, un-nothing more GENTul, nothing, in fact, more laxative and yet not too laxative) ....But who can describe it, the family hour? You would have to come and hear for yourself--the personalities, the duos, the trios, the fouros, the orchestras, the--us boys just call them orks.

Or hear Paul (Just Call Me Kraft's Creamed...
Olde English) Whiteman and his orchestra make a noise like an organ and then make a noise like Paul Whiteman’s orchestra..............

If it's orchestras you are after though, you should wait until the last period, when active consumers may be supposed to have got a bit weary and retired to munching their Ex-Lax and Pebece and crispy-crunchies. About twelve is when things loosen up, so to speak, and the sponsoring sugar parents get off the air, and the stations go listlessly around making their pick-ups at the smooth hotels and clubs. In that period you can hear all the jazz bands, including the fifty-four worst ones and also four or perhaps five good compact orchestras with leaders who are willing to stop ogling the debutantes and trying to go Carnegie Hall long enough to play an occasional fast well built number. There is Isham Jones, whom you perhaps know as the Old Maestro, and Ozzie Nelson, who has been called the Old Maestro, and Emil (Emie the Maestro) Coleman, and Claude Hopkins, O.M., and Cab (otherwise The Toff, Sonnyboy, the Old Maestro, etc.) Calloway, and two or three others, not to overlook the Old Maestro.

By this means you will get one of the three good things of radio; the second being its sporadic transmission of operatic, symphonic and chamber music (as provided in open concert; leave Erno Rapee out of this); and the third being the bringing into your home of such personalities as still have a little of the brightness of humor and mortal warmth left about them. Durante comes to mind, for one example, and Deems Taylor, for another, and even Jessel and Ed Whinn; also a young chap by name of Woolcott, who shows enough promise as a radio entertainer to make me apprehensive that the movies or the publishers will come across him, and give him a job somewhere.

.......................... You cannot get anything on the radio that won’t have this spineless emotionalism of the announcer oozing around its edge, and perhaps this is obnoxious to you and perhaps it isn’t.

But if you ever buy a nationally advertised brand afterwards, if there aren’t times when you would rather smoke camel hair than Camel, if you never retch at sight of a toothpaste, and if you can lock an Auburn or a Barbasol or a loaf of Wonder Bread in the face, then you must be the perfect listener, the prop and stay
of an organization so thoroughly given over to
the matter of selling as to surpass any venality
we've been able to cook up yet, including the
American press. You are the prop and stay, all
right, and probably the source of one or more of
the fan letters giving N. B. Center its daily
cue as to how the consumer would like to be
tickle and bilked. And good luck to you as
such, but no thanks. 1

Our radio advertising may even make us ridiculous to
other planets, prophesies The Minnesota Daily:

If the proverbial visitor from Mars should
sit down of an evening to listen to the radio
of his American host, he would soon conclude
that America's greatest trouble is not the
depression, the New Deal, or capitalism, but
120,000,000 "run-down systems."

Every day over the air Americans hear jazz
orchestras sponsored by laxatives, news com-
mentators doing their bit for yeast, opera
singers carrying on for headache remedies, and
pseudo-cowboys yodeling for reducing salts.
Interspersed with this entertainment is matter
of a more serious nature. Testimonies from
farmers who suffered horribly before taking
Dosal, but who since have a new zest for life:
advise to those whose lives are one long head-
ache; and warnings to the mothers of America
not to injure their children's delicate sys-
tems by feeding them adult medicines—all are
part of a constant campaign of relief for
America's tormented insides.

After a day of radio entertainment our Mar-
tian friend could hardly be blamed if he spent
his return journey to Mars writing magazine
articles for the interplanetary news service
on "Stomach and Intestinal Distress, America's
Outstanding Characteristic." For, certainly,
he would conclude that 50,000 laxative manu-
facturers can't be wrong. 2

In the less remote future, there is predicted the
imminent sports review of this nature:

1 Ferguson, Otis: "Nertz to Hertz," The New Republic,
P 210-212, April 4, 1934, (Vol. LXXVIII, No. 1009)
2 Editorial: The Minnesota Daily, P 2, December 4,
1934
This, ladies and gentlemen, is the annual Yale-Harvard game being held under the auspices of the Wiggins Vegetable Soup Company, makers of fine vegetable soups.

The officials are conferring with the two team captains in midfield under the auspices of the Ypsi! Anti Carter Company of North America. Captain Boggs kicked off for Yale by courtesy of the Waddingham Player Piano Company, which invites you to inspect its wonderful showrooms. The ball is recovered by "Tex" Schmidt by arrangement with the Minneapolis Oil Furnace Company, and is run back 23 yards by courtesy of Grodz, Grodz, and Grodz, manufacturers of famous Grodz linoleums.

On the next play the Harvard runner is thrown hard by McCluck, one of Mahatma Cigarette Company entertainers, and is completely knocked out by two Yale guards, by courtesy of the Hazzenback Delicatessen Products Corporation, makers of exquisite potato salads, cheeses, smoked ham and salads. Yale is penalized fifteen yards through the kind cooperation of the National Roofing and Copper Gutters Company.

It is a long forward pass under the direction of the Great Western Soap Powder Company, makers of the world's finest soap powders and cleaning fluids. The pass was caught by Schnapps, the Harvard back, who slipped on the wet ground under the auspices of the Milligatawney Chocolate Works, the world's leading manufacturers of bon bons and almonds. If he had not fallen down he would have scored a sure touch-down by special arrangement with the Shore Acres Tutti Frutti Company of New England, makers of fine chewing gum.

Time is being taken out by Umpire Willie Himp, acting for the National Hair Oil Company, makers of hair oils and dandruff lotions. A Yale man appears to have been knocked unconscious through arrangement with the Atlantic and Pacific Safety Razor Corporation. Kindly stand by, etc. etc. 1

Silly? Perhaps. But, say the critics, it has the familiar ring of daily programs similarly choked with advertising, as Cyrus Fisher views the multi-sponsored

1 Goldsmith, Alfred N., and Lescarbouera, Austin C.: This Thing Called Broadcasting, P 339-340, (Reprinted from The Sun Dial, of the New York Sun, November, 1926)
"Cruise of the Seth Parker," offered by Frigidaire:

The announcer says Mr. Lord is seeking adventure "just as Jack London and Robert Louis Stevenson" did. I'm not certain I heard the "did" but never mind. Nor have I heard that Jack London and Robert Louis Stevenson sought adventure by seeking not alone a sponsor to pay for broadcasting romance on the high seas but also manufacturers of more than fifty products, from silverware and spark plugs to a laxative (you can never tell what may happen to an old salt away from port), willing to provide these essentials of travel free, in return for publicity, as Mr. Lord has done. However, Jack London and Robert Louis Stevenson lived in a simple-minded age. 1

Americans have become "ad-crazy." Our literature, our music, our thinking (?) habits are malevolently influenced by the radio, say the critics, reverently giving thanks that radio cursed not the day of Shakespeare or Thomas Gray. At least we have been spared a brain-child like this flowing from Shakespeare's pen:

Let me have about me men that are fat, sleek-headed men, and such as sleep o' nights with Thanka Coffee.

Yon Cassius has a lean and hungry look. Me-thinks he has not had his Wheaties this morn.

The quality of mercy is not strained; it falleth like the gentle rain from heaven upon the place beneath, like gifts from Ye Olde Giftie Shoppe, 2032 W. Hamilton Drive, it bless-eth he who gives and he who takes.

A Chevrolet! A Chevrolet! My kingdom for a Chevrolet!

Out, damned spot! Out, I say! Will all great Neptune's ocean wash this blood clean from my hand? No, for I forgot to get some Clean-O blood-removing soap, sold at your neighborhood druggist at ten cents the cake. 2

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2 Arizona Kitty-Kat: Reprinted in Education by Radio, P 59, December 6, 1934, (Vol. 4, No. 15)
Or, Heaven help us, this from the pen of Thomas Gray:

Good evening, everybody, this is Thomas Gray, the BBC poet, speaking. We're out in a country churchyard tonight, and we're about to broadcast a line-by-line description of the Elegy of the Century. When the gong sounds it will be the curfew tolling the knell of parting day, and we'll be off in a cloud of dust. (Bong! Bong!) We're off, folks, and here comes the heifers, or, as some have it; the lowing herd winding slowly o'er the lea, or meadow. (Moo-oo, moo-oo, moo-oo!) I believe there's a few cows among the herd. And what's that lone figure I see homeward plodding his weary way? Well, I'll be switched! It's a ploughman—a unidentified ploughman! They ought to number the players the way they do at Harvard and Yale; then maybe I could tell you his name. Still, it's getting so dark I might not be able to read the number from here, even if he had one. It's getting so dark, in fact, that it begins to look as though this ploughman might leave the world to darkness and to me.

Drowsy tinklings also lull the distant folds. Don't ask me what drowsy tinklings are, and don't ask me to illustrate them; the man who makes the sounds has just gone out to get a bite to eat.

.............. Full many a gem of purest ray serene the dark, unfathomed caves of ocean bear. Now doesn't that rather explain why these gems are sometimes seemingly high priced? After all, it costs a lot of money to send men down into the dark, unfathomed caves of the ocean. But please remember, folks, you can get these genuine gems for a very small down payment at Gluecoe's Jewelry Shoppe, 163 East Elegy Street. Just remember the name and number. Gluecoe's, 163 East Elegy Street. And don't forget these are genuine gems of purest ray serene, brought direct to Gluecoe's from the dark, unfathomed caves of the ocean. Gluecoe's (spelled capital G-l-u-e-c-o-e-a-p-o-s-trophe-s) handles only genuine Ocean Cave Gems.

Another point I'd like to make before getting back to our cemetery story is this: Full many a flower is born to blush unseen and waste its sweetness on the desert air. This is not so, however, at Jacobson's the Florist, 2768 Mulvaney Avenue. At Jacobson's you can see the roses blush, and Jacobson's prices are so reasonable you can afford a rose for every buttonhole.

Now, before giving you the name of a good local undertaker, I want to dwell for a moment on the lives of the people rotting away here in this country churchyard. I want to tell you about
the rude forefathers of the hamlet, now each in his narrow cell forever laid. Nice, cheerful subject, eh, folks? Just think: for them no more the blazing hearth shall burn; the cock's shrill clarion, or the echoing horn, no more shall rouse them from their lowly bed. Tough, ain't it? Yet, after all, they had their fun—or so I understand. In a quiet way, that is. I hear that far from the madding crowd's ignoble strife they kept the noiseless tenor of their way. And you know what a job it is to keep a tenor noiseless! Well, I guess my time is up anyway, but I'll be back on the air next week at this same hour, with another curfew tolling the knell of parting day, with another herd winding slowly o'er the lea, with another unidentified ploughman homeward plodding his weary way, and with another great big load of darkness for you to share with the wife and kiddies. So till next Wednesday night, at this time, then, I remain your country churchyard correspondent, Thomas Gray, who has nothing more in the grave at the moment than one iambic foot. YE OULDE AL GRAHAM 1

Many listeners not only protest against the advertising-saturated program but also aver that the advertising frequently is fraudulent, misleading, and often dangerous. Allen Raymond voices that opinion in an article entitled "Static Ahead!" in The New Outlook:

The illusion of the ignorant, so carefully fostered by propaganda of the broadcasters, that listeners escape paying for their radio entertainment because commercial sponsors pay the immediate fees for it, will not stand an instant's thoughtful examination. Consider the testimony of Harold F. Stuart, president of the financial house of Halsey, Stuart and Company, early this year, before a Senate committee. This was the concern which sponsored a program of advice on investments, in the late lamented boom days, and made $56,000,000 in paper profits ballyhooing the

1 Graham, Al: "'Elegy' in Modern Dress," Reprinted by permission of The Conning Tower (New York Herald Tribune), Scholastic, p. 6 and 9, November 17, 1934, (Vol. 25, No. 9)
utilities stocks of the Insull Companies. Halsey, Stuart and Company, acting on the advice of M. H. Aylesworth, president of the National Broadcasting Company, hired a college professor with an "honest sounding" fatherly voice to take the air under the pseudonym of "Old Counsellor," and to "educate the public on investment topics." In other words, "Old Counsellor" was set to work, talking in the homes of the uneducated, warning them of the pitfalls before unwary investors, and counselling them to have faith in the stocks that Halsey, Stuart and Company, as a reputable concern, was handling.

Investigators in Insull securities throughout the country might answer from actual knowledge just how much this radio instruction, or entertainment cost them, even though its sponsor paid to have it sent free into their parlors.

For many months there was a graduate medical student who had never practiced medicine extolling the medicinal qualities of yeast in the popular Rudy Vallee hour, and he may still be doing it, although Ring Lardner exposed his racket. Yeast may indeed be quite as healthful as the fake healer says it is. But all the sales of yeast which have been made to buyers because of their radio-received impression that they were obtaining conscientious medical advice to purchase it have been a swindle and a fraud.

The cost of frauds, then, is part of the tax which radio listeners are paying for commercial broadcasting, or what is known as the "American System." Will not the antipathy of the bilked arise some day to plague the broadcasters, in that day when Congress gets down to serious consideration of what will be done about those air waves which are public property, and not the property of the broadcasters?

For a short time the semi-literate can be exploited for sales purposes by appeal to the ear, through radio, just as their eyes are appealed to by the tabloids and the movies, yet gradually the social attitudes and beliefs of the well-to-do seep downward into the skulls of Nellie, the beautiful manicure, and Izzy, the bill-clerk, her steady boy friend. Once let these humble folk grasp the fact that sophisticates everywhere have turned off their radios, and regard the attention paid by the
masses to broadcasting salesmanship as just another sign of stupid gullibility. Radio advertising will not then have the appeal to national manufacturers that it had in the later twenties. 1

The danger of permitting quack cures to be advertised on the air is apparent. With the added revenue from radio advertising flowing into the pockets of patent medicine vendors the amount of money people spend on self-medication mounts to astonishing figures. A report of the Committee on the Costs of Medical Care discloses that the people of the United States annually spend $525,000,000 for self-medication and only about one-third as much ($190,000,000) for prescriptions or purchases made with the direct advice of medical practitioners. 2

Stormy opposition met the bill prepared at the direction of President Roosevelt by Rexford G. Tugwell to curb false advertising of foods, drugs, cosmetics, etc. As to how such a bill as this would affect radio Dr. Tugwell comments:

Frankly, modern advertising of foods, drugs, and cosmetics does not always merit public confidence...The standards of radio advertising in this field are no higher or lower than those of other advertising media.....................
........ Even if every broadcaster and

1 Raymond, Allen: "Static Ahead!" The New Outlook, P 19, July 1933, (Vol. 162, No.1)
2 "The Drug and Beauty Racket," Education by Radio, P 49, October 26, 1933, (Vol.3, No.13)
publisher in the United States conscientiously tried to accept only truthful advertising in this field, he would not possess the scientific evidence on which to make a decision....Just now consumers have lost faith in a great deal of advertising, and it is going to take a severe jolt of some sort to restore it....It is a primary function of government to provide effective consumer protection....The Department of Agriculture has received abundant evidence that the public wants false and misleading advertising cleaned out of the press and off the air....Radio may discover special reasons for wanting the pending bill passed. Radio, now subject to federal control, is called upon to serve the public interest, convenience, and necessity. It is conceivable that a widespread consumer demand for control of advertising might result, at least temporarily, in restrictions being imposed solely on radio by the licensing authority. Competitively, this would place radio at a disadvantage. It would be more in the public interest, and more to the interest of radio, to have a single, reasonable set of standards applicable to all.

Education by Radio adds:

Forward-looking legislation of this sort will have its opponents. Enormous profits are being made thru the sale of poisonous toothpastes, hair removers, and eye-lash dyes; alleged cures for diabetes, arthritis, tuberculosis, overweight, and high blood pressure; and unnecessary, if not harmful, mouth-washes and health giving crystals. A recent book devoted to an exposure of these "rackets" will give a wealth of evidence for those who desire to secure the facts in the case. 2 Already the powerful manufacturers and distributors of the products which will be affected by the bill have begun lobbying against it. No doubt some of the short-sighted broadcasting stations fearful of losing a large slice of advertising revenue will lend their opposition. On the other hand consumers, as of one accord, will

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1 Tugwell, Rexford G.: "How Food and Drugs Bill Would Affect Radio," Broadcasting, P 5, September 15, 1933, (Vol.5)
2 Kallet, Arthur, and Schlink, F. J.: 100,000,000 Guinea Pigs, Dangers in Everyday Foods, Drugs, and Cosmetics: 1933
give the bill enthusiastic support because of the protection it will give them.

The removal from the air of false health and drug advertising will be a step forward in the improvement of American radio practice. It should be the beginning of a careful scrutiny in this country of many other indefensible types of radio advertising such as financial, liquor, narcotic, and the like. More power to the President and his advisers in their fight! 1

The Herald-Statesman of Yonkers, New York, published this editorial under the title of "Radio--A Quack Doctor."

The moribund Federal Radio Commission, which rises to protest only when some attack upon the national administration is broadcast, might give heed to the resolution adopted by the Westchester County Medical Society at the annual meeting in White Plains.

That resolution strongly condemns the use of the radio for the exploitation of drugs and patent medicines. Every radio listener is familiar with the nauseating practice, interspersed at annoying intervals throughout programs designed to entertain but actually serving as the vocal backdrop for advertising quackery.

"It has been well established," reads the statement from the County Medical Society, "that some of the patent medicines now exploited over the radio are dangerous in the hands of the layman, others are of doubtful value, and in practically all instances their value for relief of the symptoms and conditions for which they are recommended has been overstated and is misleading to the public."

If the Federal Radio Commission cannot interest itself in the health of the public it is paid to protect, why is there any justification for the existence of that expensive governmental bureau? 2

Popular Science joins the list of magazines which are crusading to abolish programs which menace health and

1 Ibid. "The Drug and Beauty Racket," P 49-50
2 "Radio--A Quack Doctor," Education by Radio, P 63
December 20, 1934, (Vol. 4, No. 16) Reprinted from an editorial in The Herald-Statesman, Yonkers, New York
safety. Under the title of "Radio Rackets" Popular Science
brings to light the alarming results of the quack programs
designed to ensnare the gullible.

The air is surcharged with hokum. The turn of
a knob, almost any hour of the day or night, will
bring you the voice of an astrologer warning you
not to get married while the moon is waning. An-
other turn and there is a graphologist offering
to read your character and all your future from
your handwriting. A third twist and a numerolo-
gist fills your living room with a lot of non-
sense about name vibrations. Turn the dial again
and a psycho-analyst gives advice on how to get
along with your mother-in-law. Here is a painful
paradox. Radio, one of the greatest developments
of modern science, is widely exploited to further
pseudo-sciences, either so old they were discr-ed-
ited ages ago or so new that real men of learning
have not yet found time to expose them.

But that is not the worst of it. The long
suffering air is used by a growing number of
quacks to advertise fake medicines and worthless
mechanical appliances supposed to cure all sorts
of diseases. These charlatans are forbidden by
law to hang out their shingles. Their advertise-
ments are barred by self-respecting newspapers
and magazines. Now they have seized the radio to
help peddle their nostrums for complaints ranging
from cancer to chilblains. Where, in print, they
used to talk to thousands, they now talk to mil-
ions. And where they duped hundreds, they now
dupe thousands.

The only way to clear the air of such rubbish
is for the stations themselves to clean house.
This magazine is a proven friend of radio. It
has no quarrel with any broadcasting company.
The contrary is true. Because it is a friend of
radio, Popular Science Monthly urges the stations
to throw the rackets off the air. Only by so
doing will they escape a rigid censorship that is
sure to come if they continue to place their fa-
cilities at the disposal of unscrupulous charla-
tans who victimize the public. 1

Perhaps it need not be a matter of vital importance

1 "Radio Rackets," Popular Science Monthly, P 80,
May 1931, (Vol. 118)
at the moment if a listener wishes to pay a dollar to have his future predicted by a man who knows no more about it than the listener himself. However, it is a matter of more than ordinary concern that thousands are relying upon quack remedies to cure diseases, such as cancer and diabetes, which need the advice of an expert physician and for which these remedies may prove fatal, not from the medicine itself but from the lack of medical care. To be sure, the blame cannot be placed entirely upon broadcasting, but any help which broadcasting gives by selling time to the expounders of "quacks" is a crime against humanity and a blot upon the radio escutcheon.

An anonymous article in The Forum entitled "I'm Signing Off" discloses several astonishing ideas which, its author maintains, prevail in the studio itself. When the author of the article reported for duty he reveals that the manager said:

"Now, B., I know you're a college man." I was -- along with five million others. "Well don't show it! I'm educated myself, but I don't even let the fellows here know it. They don't like it. Public don't like it. Give 'em what they want when you announce. Way to make good."

I should have been prepared for this information, but I wasn't, and it staggered me. I had assumed that my business, since it had to do with English speech, with a wide range of knowledge, and with the entire library of music, would make unlimited demands on my mental furnishings. I was to learn later that the only virtue proper to the great announcer is showmanship.

The children's hour was a ringing and clattering of bells, buzzing of clock-works, mechanical hoots, and the other effects
which, all program directors are convinced, children love. There was an adventure yarn by "Captain Bert"—advertised as drawn from his actual experiences. He was pressed for time so I undertook the writing of true adventures for him to sponsor.

I remember with a little mortification and with great pleasure his exploits in Borneo. Borneo, by the time I had done with it, was as savage and thrilling as a circus poster.

The woman in charge of home economics had the requisite elocution teacher's "vocality" but was otherwise inexperienced and busy. So I stepped into the breach. My first paper—on pies—was interesting if not sound. It was in fact definitely lyric; by hewing closer to Shelley than to Tenny.

Farmer I managed to avoid flare-backs from knowledgeable housewives and at the same time to win the omnipotent business manager's approval.

I learned from my audience that the C-Sharp Minor Prelude was good for a down any time, that the public wanted good music, like "Somewhere in Old Wyoming."

Since radio has made musicianship unnecessary, "artists" were themselves deceived. In the dark outside lay some monstrous primitive carnivore, Our Public, slightly confused with the official who signed the checks, ready to crunch the bones of their reputations if they made a single false step. I say they knew better. But had they done better they would have fared worse.

There was usually a "drama," in which the villain and the English language were struck down simultaneously.

I am forced daily to write English prose that is indescribable, overstate all emotion, violate all laws of restraint, use tritest phrases, most extravagant similes, most drenching sentimentality.

My proud stomach does not revolt too fiercely when as announcer I salt down the jazz programs with excrescences such as:

"With bows for brushes and notes for pigment our instrumentalists paint a picture for you of that old sweetheart of yours, "Somewhere in Old Wyoming."

But I am sickened when I am obliged to ballyhoo Shubert and cheer him on as if he were a famous quarterback doing a broken
field run.

Experience and observation have furnished me with propositions axiomatic:
1. Broadcasting is by its nature inevitably an educational and cultural agent.
2. As long as the present staff of men is in and above the studios any educational or cultural shift must be a downward one.
3. Given the weakness of public protest, radio will not be forced to mend its ways or alter its current methods of milking the public cow.

We may hear a few good programs, but while an hour of excellent entertainment justifies itself, it cannot justify a whole week or month of tripe. An oasis is of no real benefit to a man if he dies in the desert trying to reach it.

The air policy of Something for Everyone threatens to result in Nothing for Anyone.

The blame does not rest entirely with the radio executives. Above them are the advertisers, grimly determined that the public shall desire, shall buy. They flourish a check and the air with its public attached is sold to them. The buyer owns it, and what he says goes! Add public apathy, and the list of evils is complete.

I have imagined an ideal broadcasting station. Its owner (myself) will be a man who does not have to make money every hour of the day. Its announcing and production staff will be men of education who will have undergone special training in the arts of speech, music, and restraint. Its advertisers will have the power of suggestion but must leave the command to those who know more about the business in hand than they do. The programs will make no attempt to present something for everyone---they will be aimed frankly at and above a presumptive upper-middle class; they will accept Broadway standards only in comedy and dance music.

If the quality of these programs cannot be maintained eighteen hours a day, then the station will be on the air half that period. If under these conditions the station cannot be successfully operated, it will be closed. The public and the advertiser will find the tabloids and billboards sufficient to their
cultural and commercial needs. 1

Similarly Merrill Denison writes:

One reason why radio programs are no better than they are is because there is no need for them to be any better. Improvement in quality may easily defeat the very object for which the programs are designed—to attract the mass audience. The taste of the audience is neither cultivated nor discriminating.

The application of factory methods to creation of entertainment has done away with artistic standards and has established an atmosphere in which artistic desire or integrity is impossible. Much of the raw material is done by a staff of continuity writers who are not mentioned. With their ego kept on a starvation diet, and no compensating rewards in the weekly pay envelope, is it surprising that radio writers should regard their work much as they would shovelling snow?

The actor is a reader of lines and is handed a script with dialogue that would make the editor of a penny dreadful wince. He is subject to a production man who is either too indifferent or unskilled to give more than a few perfunctory directions as to where to stand and how loud to speak. Casting can occupy but a few minutes. If a role is miscast, well then it is miscast. The inexorable march of the red second hand in the clock face above the control booth is a continual restraint on artistic procrastination.

Radio simply has no creative capacities whatsoever. One conversant with the processes of broadcasting wonder why psychologists have always limited their investigations of mental ages to the radio audience only.

Perhaps the wonder is not that radio is no better than it is; the mystery may be that it should be as good. Its virtues are the direct outcome of high-pressure competition; its vices lie in the mass production methods such competition has evolved.

The conventional solution is usually done in two ways—either the public is accused of having the intelligence of baby snails or a plea is made to cultural listeners that they become

1 Anonymous: "I'm Signing Off," The Forum, P 108-114, February, 1932 (Vol. 27)
chronic letter writers in order to convince broadcasters, sustaining and commercial, that a vast, eager audience is waiting to appreciate and applaud better programs.

The crux of the matter seems to lie, first, in the position assumed by the advertising agency, and through it, that assumed by the sponsor; second, in the contemptuous attitude which exists throughout the broadcasting industry, both toward the entertainment it provides and toward the public it serves. The fact that the advertiser pays for the support of radio is no reason why he should have been permitted to become the entrepreneur of the country's entertainment. He also supports most of the magazines and newspapers, but he neither writes the editorials, chooses the illustrators, nor decides what fiction and what articles shall be published. No one would pretend that he is fitted either by temperament or experience to discharge these functions capably. He is no more fitted to be the arbiter of radio entertainment. 1

Of the effect upon youth of this radio policy, now and later, Walter L. Bissell says:

Youth today is looking out upon a world of bread lines and soup kitchens....He looks upon a world of shattered ideals, a world disillusioned by war....Little wonder youth doesn't understand. Who does? Society says, "Thou shalt not steal," and straightway society employs its master minds to make us covet our neighbor's possession. They ballyhoo us into wanting automobiles and fur coats and tile bathrooms, and then if we break the rules of the game they tie us down with a ball and chain. And what are the rules of the game? It's wrong for me to slip my hand into your pocket and lift your billfold, but it's all right to take your money by lying about toothpaste to the accompaniment of grand opera or a jazz band. 2

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1 Denison, Merrill: "Why Isn't Radio Better?" Harpers, P 576-586, April, 1934, (Vol. 168, No. 1007)
2 Bissell, Walter L.: "Youth and False Advertising," Address before a joint meeting of four national educational organizations, Cleveland, Ohio, February 26, 1934, Published in Education by Radio, P 39, September 13, 1934, (Vol. 4, No. 10)
Another accusing finger is pointed at Radio in Radio Broadcast, wherein warning is given that advertising must watch its step or run the risk of losing more and more listeners.

Radio advertising irritants, so harmful to digestion and disposition, must give way to American progress! Broadcast programs must be made safe so that women, children, and even infants can enjoy them without irritation! American intelligence will force the removal of poisonous advertising announcements, spelled p-u-t-r-i-d, which are holding back thousands from joining the great American radio family. 1

Arthur J. Hilly predicts the death knell of radio advertising.

Do any of these stations that are so madly scrambling for new channels, more time, change of location, consider the duty and obligation they owe the public to operate a radio broadcasting station? Is this their objective in applying for licenses and renewal of licenses—to satisfy the public, or simply to increase their balances? The question will be very quickly answered when radio advertisers cease air advertising, and the time is not so far distant when this will happen. Then the scramble for new channels, more time, change of location, and the like, will be no more, and those who today are endeavoring to perform a public service will not be brought to Washington to account for time used or time sought. The stations causing all this annoyance and embarrassment to stations which are conscientiously carrying out public duty will no more be interested in broadcasting channels.

It is high time that the value of radio for purposes other than making money for the broadcasting operators, is recognized. To those who really have the public interest,

1 "What Is Right With Broadcasting?" Radio Broadcast, p 90-91, December, 1929, (Vol. 16)
convenience, and necessity at heart should consideration and recognition be given and shown. Long-winded and extravagant sales talks on eye-lash growers, face creams and other advertised articles cannot by any stretch of the imagination be considered in public interest, convenience, and necessity. 1

Dr. Lee de Forest, retired president of the Institute of Radio Engineers, and a scientist whose inventive genius did much to make broadcasting possible, declares that radio is a victim of a disease which may destroy both its usefulness and its prosperity. In his own words:

If any radio listener needs to be told the nature of the malady, let him snap on his instrument. Two minutes of jazz by a tenth-rate orchestra, and then, "This program comes to you through the courtesy of Little Hocus Pocus Marvelous Lime Squeezers, Inc. Ladies and Gentlemen, how many of you own satisfactory, scientific lime squeezer which extract the last luscious, vitamin-filled drop? The Little Hocus Pocus Lime Squeezers, manufactured in our light, airy, one hundred per cent modern laboratories by a special scientific process endorsed by scientists the world over, will----" No one knows what. The irritated listener has spun the dial around and caught a pleasant medley of southern songs. Presently he hears, "Way down South in the land of cotton----Old Black Joe Brake Linings are not forgotten----Look away!" Snap. The radio is off for the evening.

The listening public is becoming more critical of program quality and more lukewarm to what is being offered them. Yet broadcasters are greedily selling more and more time for impudent and undisguised sales talk. This situation can go on--until so few listeners

1 Hilly, J. Arthur: "Consider Publicly-Owned Station First," Education by Radio, P 90, August 18, 1932, (Vol. II, No. 23)
remain that advertisers find their money unprofitably spent. Four or five hours each day of fine entertainment free from sales talk, is the only way to save the radio industry. 1

As for the music broadcast, B. H. Haggin, New York musician, finds a deplorable comparison between English and American musical broadcasts. He declares that in England he can hear a complete symphony broadcast, whereas he can hear but a few minutes of music at a time in this country.

The programs of advertisers take up almost all the evening time of the stations, leaving only a few scattered snippets (time being sold in short periods) which are not suitable for the regular concerts of any of the orchestras, or any program of concert length. And an important by-product of commercialization may be noted here; cutting the evening into little snippets of time results in programs of little snippets of music.

What has been fatal to American broadcasting is not that it has been commercialized, but that commercialization has placed it in the hands of the American commercial class with its ignorance, indifference, or even contempt for anything "high-brow." American broadcasters either don't feel obliged to give classical music; or if they do, they don't know what it is; and then they are sure they give a great deal of it, and become impatient with criticism. The BIG EXECUTIVE of radio, whose tastes incline away from Wagner operas and symphony concerts, and toward "a good singer in a good song," and who thinks that his love of music goes as far as anyone's need go—the BIG EXECUTIVE, looking about him, finds that good, or good enough music is being broadcast, and decides that the people who complain are cranks who deserve no consideration from sensible, busy executives. "Hour for hour, we get more good music here than they do in England," he says to a critic.

1 "Saving the Radio," Outlook and Independent, P 87, January 21, 1931, (Vol. 157)
"All they get over there is religious speeches. Your statements are not based on careful examination of the facts." And in a public address he announces, "We do not need any high-brows to tell us what is good." 1

Granted that many people do not enjoy symphony music, there are many who do, and a demand is being made that more programs of that kind be given for them. Of even greater importance is the fact that people who do not know or care for symphonic music will have an opportunity to become acquainted with it and learn to enjoy it. In no other way will American taste in music be elevated. Whether it shows any need of elevation is evidenced by a poll taken by Variety.

Variety, that peerless journal of the amusement world, recently made a careful poll of 150 cities in the United States and Canada as to the favorite radio program in each community. It was found that the three most popular entertainers, in the eyes of the Americans, were in descending order Eddie Cantor, Ed Wynn, and Jack Pearl. In Canada, according to Variety's listing, they were the New York Philharmonic Orchestra, the Philadelphia Orchestra, and the Metropolitan Opera Company. This must prove something; but on the whole we had better leave it to a Canadian to say just what. 2

Of course there is excellent music broadcast, but these critics claim that the proportion is pitifully small when compared to the time given such songs as "Shuffle Off to Buffalo," shuffled off on the public for several hours

every day from a multitude of stations. Were it not for Dr. Damrosch and a few others, a very few others, the average American ear would be attuned only to the strident musical products of jazz-madness. And that is the advancement of culture which was predicted for radio!

Maurice T. Price reminds his readers that radio interprets American culture—tragically:

In the course of an address over the radio on political and commercial relations with other peoples apropos the Montevideo conference, Secretary of State Cordell Hull suggested that we would do well to share our best art, music, and literature with other peoples and have them do the same with us.

A few hours later we had an excellent opportunity to do it. In celebration of the founding of the Japanese Empire, America and Japan were giving each other a radio program.

The Japanese spent their time in explaining the ceremonies of the day, giving us selections from what appeared to be their best symphony orchestras and sending felicitations.

How was the American time spent? Aside from an introductory and concluding talk by a Japanese gentleman in his language, our treat to the Japanese was: a jazz arrangement of "Swanee River," "Going to Heaven," "Polly-Wolly-Doodle-All-the-Day," selections from the Cotton Club Revue, a blues singer, and a Sousa march! Absolutely true to radio's tradition that the usual radio audience is composed of 8-year-old adults!

If the local Japanese were consulted upon the selections, we suggest that they were either too polite—in true Oriental style—to criticize the material, or else were not familiar with America's creative artists. At any rate, if America's international and musical organizations wish any rapprochement with Japanese musical organizations, they may now know upon what musical level they and American culture may be judged in Japan. 1

Another militant group venting its wrath upon advertisers and broadcasters is that of the parents of children who listen to the "blood and thunder" dramatic offerings. In Pittsburgh, recently, a group of parents and teachers brought front-page notice by its demand that the air be freed of blood-curdling drama.

Hendrik Willem Van Loon writes:

"Und den ve haf someding fery nice for lettle poys. A machine gun dat sounds like de real ardicle. Ra-ta-ta-ta-ta! Und here, most wonderfu uf all, a real military aeroplane dat flies trou de room and drops real lettle bombs vile it ees flyin'."

And that, so help us, came aflyin thru the air last Sunday morning to delight the hearts of our little tots, eager for the moment when they should sing about "Peace on Earth."......

During the last three weeks, for lack of anything better, I have been patiently listen-ing to the terrible stuff that comes over the radio. Here and there a serious piece of music bestowed upon us by Stokowski or our lovable friend, Walter Damrosch. Once in a while a grand and glorious bit of Hungarian music, somewhere a totally unexpected find, like that Carla Romano, about whom I know nothing else but what has come to me over the air.

The rest was terrible. Uncultivated voices, bad enunciation, cheap diction, and cheaper ideas. But it was at least perfectly harmless. The moment, however, that a children's hour was announced, the stuff became positively vicious. Violence and kidnapping and murderous assault and all done with a very cunning understanding of the children's true mentality. But never an attempt to change that mentality from its natural cruelty to-wards something higher and better.

A complete commercial sell-out to the mass mind of nine or ten, from any educational angle, the very worst thing that could possibly be concocted by people who will sacrifice the entire youth of the nation, provided they can make an extra sale of the goods they want to dump upon the market......

I can see only one way out. A rebellion on
the part of the children themselves. For strange things are happening these days in the world of the next generation, and we may see another children's crusade. But this time they will not march upon a Promised Land two thousand miles away. This time they will turn against their elders, who betrayed them. 1

The viewpoint of mothers concerning children's horror programs is expressed by Neita Oviatt Friend, chairman of the radio committee of the Parent-Teacher Association of the Milwaukee State Teachers College:

\[\text{\ldots...This evil comes thru the type of children's radio programs which are sponsored by ignorant or ruthless advertisers--let us hope ignorant, or at least thoughtless rather than ruthless. I use the word ignorant because I mean just that. They argue that the children like the thrillers. Of course they like the thrillers, but so would they like ice cream loaded with arsenic. And, being children, they cannot see the harm in thrillers any more than they can see the good in spinach.}

Anyone who is intelligent enough to be at the head of a large company surely could see what he is doing to our children if only he would give as much consideration to the cultural side of the program as he does to the commercial side. Does he want the fear of being kidnapped so indelibly stamped upon a little girl's mind that she is afraid to go to school? Does he want a little boy's mind to become so filled with the technic of criminals that he loses all taste for stories of any other type? Of course he does not, if he really thinks about it, but the trouble with him is that he leaves the choice of the program to some indiscriminating person who convinces him that a certain program is just what the children want. The poor misguided soul does not know that what the children really want are the coupons which are given with the merchandise. Every child passes thru the collecting craze at some time or other.

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and there are many who never recover from the hope that sometime they will get something for nothing even tho they continue to collect soap wrappers to a ripe old age. The "hook" in the program, not the program itself, is the thing that sells the merchandise. The children are even less interested in the product. In fact, they would urge their mothers to buy excelsior if there were a chance to win a kodak or a puppy.

An occasional thriller would not be harmful, but three consecutive programs of fifteen minutes each, day after day, all winter long, each depicting scenes of head hunters, cruelty, and kidnapping, (rape, insofar as I know, has been mercifully left out) must eventually leave an indelible impression upon the sensitive mind of the growing child.

Parents and teachers everywhere are showing deep concern over the poor radio programs for children. A number of groups have taken definite steps to arouse public interest against this menace. We proceeded to form a radio committee within the Parent Teacher Association of the Milwaukee State Teachers College.

The public can have whatever it wants for its children. To quote from the Milwaukee committee's report: "The mothers hold the purse strings, and if there is a choice of bread sponsoring a thoroughly worthwhile program or a sensational hair-raising 'thriller,' needless to say the mothers, banded together in a common cause for their children, can generally determine the success of the program and of the bread company."

I believe the parent-teacher associations throughout the country can solve the problem, and I am urging them to take up the cause. 1

In an article entitled "Mothers Chasing the Ether Bogeyman" News-Week contributes the following:

Bed-time stories will no longer be punctuated by anguished yelps of fear from young radio listeners, no longer followed by distressing nightmares, if the women of Scarsdale and other well-to-do New York suburbs and towns have anything to say about it.

Mrs. George Ernst, head of a committee of Scarsdale women, bent on banning ether bogeymen, carried the fight last week to Teachers College with the grading of forty radio programs to which children listen. Of these, only five received the approval of the group. The rest in varying degrees were said to "keep the children in emotional suspense and excite them so they can't sleep."

In support of the Scarsdale mothers, the Rev. Dr. Minot Simons, New York minister said: "Broadcasting companies had better wake up before the public wakes them up." 1

Another group armed with suggestions for improving programs is the Women's National Radio Committee, which met in Colorado Springs on July 6, 1935. They will submit a report to the National Association of Broadcasters in the near future. 2

Parents resent the invasion of their homes by programs which, they say, have a harmful effect upon their children. It is not surprising that they are becoming indignant when the alleged sanctity of the home is assaulted by the raucous shrieks of murderers and the death gurgles of their victims. Parents are not only indignant, but are turning off the radio entirely—and silent radios are bad news to broadcasters and advertisers alike.

Upton Sinclair's opinion of radio follows:

The conditions of our radio at the present time constitute a national scandal and disgrace. If they are allowed to continue for another ten years we shall have the most depraved and vulgarized people in the world, and the fault will not rest with the people, who

1 "Mothers Chasing the Ether Bogeyman," News-Week, P 30, March 11, 1933, (Vol. I, No. 4)
2 "Radio Committee Conducts Drive for Betterment," Pittsburgh Post-Gazette, P 8, July 3, 1935
are helpless, and have to take what is handed out to them by exploiters and commercialists of the basest type. I expressed my own opinion of the radio by giving away my set a couple of years ago, and subsequently declining the offer of another set which a friend tried to give me. If those who pay their money for radio advertising knew how many sets are silent in this country, they would reduce the amount of their subsidy of buncomebe and rubbish. 1

Scores of men and women are voicing protests similar to the foregoing articles quoted. They decry the disastrous results of allowing big business to control broadcasting, and they maintain a belligerent attitude toward the advertising-laden program.

The popular denunciation of radio, we have found, centers around several lines of attack. First of all, the quality of the program is under fire. It is claimed that the programs are planned for mass appeal, catering to the lowest level of intelligence, and that they are so inferior that they not only do nothing to advance American culture, but they actually lower the tastes of those who listen. It is asserted that the music broadcast is cheap and vulgar and utterly lacking in refinement and good taste.

Some people go a step further and declare that many programs exert an evil influence upon the listeners. They point out the harmful effects wrought by exponents of quacks and nostrums of doubtful and often

1 Sinclair, Upton. Quoted in Education by Radio, P 156, December 24, 1931, (Vol. I, No. 39)
dangerous content. Many parents are up in arms against certain ghastly drama of crime and horror which reaches the terrified ears of their children.

There is widespread resentment of the superabundance of advertising which fills the air. An ever-increasing number of people is becoming nauseated at the enthusiastic sales talks of advertisers submerging programs which would otherwise have been good. There is bitter antagonism toward the groups which control radio and much speculation as to means of stabilizing the radio industry and fixing its ultimate control.

The foregoing criticisms are but a sample of the many which are being hurled at radio from all sides. There are other serious charges made also. These we shall investigate in the following part of this chapter. Radio, of course, is not without defense. Later, when the indictment is complete, we shall seek to learn the other side of the story.

II

Now that we have brought Radio to trial for her alleged misconduct we find that grave are those offenses with which she has been charged. But a more serious one is to follow. The attack against the quality of program and the tribute it pays to the god of advertising is but
a small part of the indictment against Radio. Suspicion is cast upon the very structure of the broadcasting company itself, as the source of the existent evils in programs. Before presenting the next charge it may be well to familiarize ourselves with a little of the early history of radio. This may throw some light upon the next step in the indictment, the sinister accusation of "monopoly and trust."

Modern educational theory demands that before punishing an incorrigible child his background and environment be studied, in order to discover what influenced him to be what he is. That idea has worked so well in dealing with "problem" children that we may well apply it to the radio problem. Acting upon that principle we shall inquire into the history and growth of Radio in an effort to find reasons for the alleged crimes being perpetrated in her name.

Never has anything sprung from nowhere and progressed as far and in as short a time as radio. When it was first timidly asserted that radio might become one of the ordinary household gods of millions, the "idle dreamers" were assured that the new gawgaw had no practical value. But those who came to scoff remained to listen, and have been listening with varying degrees of pleasure and horror ever since.

Unlike most discoveries and inventions radio did not suffer from years of social ostracism. It was quickly given a place in society not only by the Four Hundred but
soon by four million, even though many of them are sadly wondering now why they admitted it so carelessly into their homes. At any rate, radio's debut contrasts remarkably with that accorded the telephone. Compare radio's reception with the skepticism which greeted the telephone! A prominent Boston newspaper published the following article about sixty years ago:

A man about 46 years of age, giving the name of Joshua Coppersmith, has been arrested in New York for attempting to extort funds from ignorant and superstitious people by exhibiting a device which he says will convey the human voice any distance over metallic wires so that it will be heard by the listener at the other end. He calls the instrument a "telephone" which is obviously intended to imitate the word "telegraph" and win the confidence of those who know of the success of the latter instrument without understanding the principles on which it is based.

Well-informed people know that it is impossible to transmit the human voice over wires as may be done with dots and dashes and signals of the Morse Code, and that, were it possible to do so, the thing would be of no practical value. The authorities who apprehended this criminal are to be congratulated and it is hoped that his punishment will be prompt and fitting, that it may serve as an example to other conscienceless schemers who enrich themselves at the expense of their fellow creatures. 1

Lucky for Mr. Coppersmith that he did not foretell that the human voice would some day even cross great distances without the wires. One might assume from the foregoing that a statement like that would have been punishable by hanging or burning at the stake.

1 Davis, H. P.: "The History of Broadcasting in the United States," Address delivered before the Graduate School of Business Administration, Harvard University, April 21, 1928
The romance of the development of radio from its earliest beginnings is a fascinating story. Radio came upon mankind so swiftly, so unexpectedly, so completely, that it is hard to realize that it has not "just grew," Topsy-like, without painstaking research. Obscure, indeed, are the names of the men who made it possible for millions to listen from great distances to the concord of sweet sounds, as well as the discord of those not so sweet.

Years of struggle, disappointment, and despair marked the progress of men who saw visions and dreamed of the day when the human voice would make itself heard without wires through the magic of their instruments. Radio is not the invention of one person but the accumulation of the efforts of many. An interesting survey of the beginnings of radio is given by Major-General James G. Harbord:

Almost from the discovery of electricity, man dreamed of bending it to his service. Yet a steady, reliable source of current was not found until, early in the nineteenth century, the battery was invented.

Faraday discovered that a current could be generated in a wire by sweeping it through a magnetic field. Steinhell of Germany suggested the transmission of intelligence over a single wire, with the earth as the return circuit, as early as 1838. In 1841 Wheatstone and Cooke set up the first working telegraph in England. The public paid it no attention.

Fortunately---for the telegraph---a murder was committed in a London suburb, the terminus of the first 13-mile telegraph line. The murderer escaped by train to London. But a message flowed along the line, and, as he stepped off the train at London, he was apprehended. Instantly the public realized that a practical
communication system had been devised.

The American artist, Samuel F. B. Morse, returning on the packet ship "Sully" after a discouraging attempt to sell his paintings abroad, whiled away his time by designing an electrical device based on theories he had learned through a youthful interest in electricity. When the slow voyage was over, he had worked out a complete telegraph that printed dots and dashes on a moving paper-tape. Time passed. 1

Then came the telegraph and the experiments in laying a cable undersea, experiments that were successful after much discouraging effort. Next came the telephone. To continue:

At the Centennial Exposition in Philadelphia in 1876, Professor Bell's telephone attracted little attention. It needed an unusual, perhaps cyclonic happening to bring it forcibly to the attention of the judges.

This unusual something arrived in the person of the colorful Emperor of Brazil, who, passing by with his glittering retinue, saw Professor Bell, his old instructor. Bell showed the Emperor his telephone and talked to him from the other end.

The Emperor listened and then ejaculated, "My God! it talks!" That was enough. The telephone became the sensation of the Centennial.

Continents were spanned by wire lines. Yet those who went to sea were still beyond reach of telephones or cable. Something else was needed. 2

In 1865 Clark Maxwell, a British mathematician, found that high-frequency alternating currents, flowing in a circuit, would give rise to electric waves in the surrounding space. In 1887 Heinrich Hertz, a German physicist, first noted the existence of these waves and

2, Ibid. P 96
demonstrated the similarity between electro-magnetic waves and heat and light waves. Hertz little dreamed that his apparatus would be used for measuring radio field intensities, his own equipment having been little more than a ring of wire broken by a gap at which a tiny spark was produced. 1

To continue with Major-General Harbord:

These conclusions made a profound impression upon Guglielmo Marconi, an eighteen-year-old student at the University of Bologna. This youth argued that if electrical energy could be transmitted without wires, why could not these electro-magnetic waves be utilized for wireless communication? He proved that they could.

First it was a few hundred feet, then a few hundred miles in bewildering progression. The English Channel was spanned early in Marconi's career. In 1901 the Atlantic Ocean was spanned, between Cornwall in England and Newfoundland in America. Transoceanic radio was in the making.

Yet again, something startling had to occur before the public became wireless conscious. That event occurred when the steamships Republic and Florida collided off Nantucket. Through the night air came the first distress call from a ship at sea. More than 1,500 lives were saved. Radio had become a vital factor in safety of life at sea. 2

Reginald Fessenden is generally credited with having been the first to adapt telephonic principles to radio communications. He broadcast a program on Christmas Eve,


1906. Then came the World War, proving the ill wind did someone a great deal of good, as usual. It encouraged the United States to cut one more apron-string and do research work in wireless for herself.

The turning point, then, was the World War. Prior to the war Great Britain had built a powerful system of international communications because she depended upon international trade to maintain her position in world affairs. Since Great Britain had a monopoly on gutta percha, the only known material for insulating submarine cable, nearly all the cable lines of the world converged at London in 1914. 1

The other European nations turned to radio. France and Germany envisioned world-wide networks. Great Britain planned an "All-Red Chain" of world-wide networks linking especially the British Empire. With the outbreak of the war, all these plans had to be abandoned by the European countries. Not so with the United States. For the first time the United States was thrown upon her own resources and delved into research and engineering with enthusiasm. 2

Independent development work continued until the close of the war. The countries then turned their attention to the application of radio to military operations, enlisting the aid of large electrical companies. 3

1 Ibid. P 98
2 Ibid. P 99
Westinghouse Electric and Manufacturing Company, by special government license, had built transmitting and receiving stations for experimental purposes. During the war two stations were operated, one at the plant at East Pittsburgh and the other about five miles away at the home of Dr. Frank Conrad, research engineer. The call letters of these stations were 2-WM and 2-WF. 1

The late H. P. Davis, former Vice President of Westinghouse Electric and Manufacturing Company, and long known as the "Father of Radio Broadcasting," made a report of the beginnings of broadcasting from which we quote:

A considerable amount of money was invested in this equipment. At the end of the war, the company found itself with this investment and organization on its hands. The reestablishment of patent restrictions, most of which were adversely held, placed it in a position of considerable difficulty in continuing this work. In casting about for a way to establish itself in the industry, negotiations were undertaken and concluded whereby controlling interest was purchased in the International Radio Telegraph Company, which owned many important fundamental radio patents. This company owned and operated several ship-to-shore stations and was a pioneer in this field. 2

In this period Dr. E. F. W. Alexanderson of the General Electric Research Laboratory developed the high-frequency alternator. During the closing months of the war, the Alexanderson alternator had been used in transatlantic messages. It had helped in carrying President

1 Ibid. P 5
2 Ibid. P 5
Wilson's Fourteen Points to the German people and had sent instructions to our A. E. F. in France. 1

During the war all radio stations in the United States and its possessions, except those under the Army, were turned over to the Navy by proclamation of the President. At that time the United States seized as enemy property the German stations in the United States, and the Navy purchased the Bayville station from the Alien Enemy Property Custodian. The Navy also purchased the Federal Company's stations and patents to protect American national interests in radio. Radio installations on American vessels formerly under rental agreement with the Marconi Company were purchased at the request of the United States Shipping Board. With the exception of the high-power transatlantic and transpacific stations all the shore radio stations of the Marconi Company were purchased. Thus there were only five radio stations in which there was any foreign control. 2

After the war, Major-General Harbord explains, Great Britain again renewed her interest in her "All-Red Chain" and coveted the exclusive rights to the Alexanderson alternator. The American subsidiary of the British Marconi interests began negotiations with the General Electric Company for exclusive rights to it, offering in return

2 Hooper, Captain Stanford C., U. S. N.; "Radio in U. S. Naval Communications," Radio and Its Future, Edited by Martin Codel, 1930, P 175
five million dollars worth of contracts. This would have meant British supremacy in international radio communications. 1

Then, continues Harbord, President Wilson sent Admiral W. H. G. Bullard and Commander S. C. Hooper, U. S. N., to the General Electric Company in New York, requesting them purely on patriotic grounds to reject the British offer, in order to prevent Great Britain from monopolizing the radio field. Accordingly, in 1919 the Radio Corporation of America was formed, consisting of the American Telephone and Telegraph Company, the Western Electric Company, the General Electric Company, the Westinghouse Electric and Manufacturing Company, and the United Fruit Company. 2 It was the connection of President Wilson’s name with the formation of the Radio Corporation of America that has brought such a storm of criticism from the Corporation’s opponents, but more of that later.

In the words of Major-General Harbord:

The property and rights of the British-controlled Marconi Company of America were taken over. Contracts were made with overseas radio organizations for the establishment of radio communications. The necessary financial resources and personnel were mobilized, and the United States launched upon a world-wide communication system. 3

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1 Harbord, Major-General James G.: op. cit. P 98-99
2 Ibid. P 99
3 Ibid. P 100
Vast sums of money were spent and it was readily apparent that a way must be found to develop the new acquisition and earn some return on the investment. In the meantime, let us observe the work of Dr. Conrad, who had been steadily carrying on his experiments and sending out radio programs regularly, consisting mostly of phonograph records, talks, and baseball or football scores. 1

There appeared in a Pittsburgh paper an advertisement by a department store advertising radio receivers for the purpose of listening to Dr. Conrad’s programs. This revealed the possibilities of radio in collective publicity. Upon that innocent advertisement, then, rests the responsibility for the birth of the idea of radio advertising purported by many to be the root of all radio evils today. To quote Mr. Davis:

Right in our grasp, therefore, we had the service we had been groping for. We became convinced that we had in our hands the instrument that would be the greatest and most direct means of mass communication and mass education that had ever appeared. It offered the possibilities of service that could be rendered without favor and without direct cost to millions. The result was my decision to install a broadcasting station at East Pittsburgh to initiate this service. The Westinghouse Electric & Manufacturing Company, on November 2, 1920, put into operation the first permanent radio broadcasting station in the world, now known as KDKA. 2

The first program consisted of the returns of the

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1 Davis, H. P.: op. cit. P 5-6
2 Ibid. P 6-7
election of Warren G. Harding to the office of the presidency. Perhaps fewer than one hundred people were equipped to listen to that broadcast. "Contrast this with the nation-wide and world-wide broadcast of the Hoover election of 1928!" 1 And may we bring this statement more up-to-date by contrasting the broadcast of 1928 with that of the Roosevelt Inauguration of 1933—the most stupendous broadcast of all history. Millions of listeners saw this ceremony through the eyes of reporters who broadcast every movement, every sound, almost every impression that could be gained by an eye-witness, even to the maroon carpet over which the President walked on his way to the rostrum. Some listeners claimed that the ceremony was so clear that they could smell the corsage of violets carried by Mrs. Roosevelt! With television in the offing—-but we are getting ahead of the story.

To go back to the pioneering of 1920, Mr. Davis observes that a broadcasting station is a useless enterprise unless there is someone to listen to it. Here was an innovation to which few, other than amateurs with receiving sets, could listen. "To meet this situation, we had a number of receiving sets manufactured and distributed among officers of the company and friends. Thus was the first broadcast audience drafted." 2

1 Ibid. P 7
2 Ibid. P 7
Honorable Herbert Hoover's first radio broadcast address was transmitted over KDKA. The re-transmission of Arlington time signals became one of the most popular features, a position it still retains. The first theatrical program broadcast in history was from the Davis Theater in Pittsburgh over KDKA. The first pickup or "remote control" service was broadcast from Calvary Episcopal Church in Pittsburgh, during which the Reverend J. J. Van Etten preached the sermon. The broadcasting of church services became one of the most popular features on the radio. 1

Radio broadcasting was no longer skidding on thin ice. It had established solid footing. Americans began to encase their ears in metal ear-muffs and gesticulate for silence when they caught a program of some sort amidst the static and buzzing sounds which usually accompanied it.

Advertising quickly became attached to broadcasting and has stuck to it like a birthmark. Martin Codel writes:

Most stations, however owned, were losing financial propositions until the business of broadcasting was more or less stabilized by the recognition of radio's possibilities as a medium of advertising. Good will for their owners was often the only original reason for being for stations. Now the effort is to capitalize this good will in the form of indirect, and sometimes direct, advertising of products or services. The business that makes perhaps the most

1 Ibid. P 8-9
substantial profits from broadcasting is the manufacture of radio apparatus; the highly developed broadcasting services of today, in fact, largely sprang from recognition of this peculiar feature of the radio industry. 1

The American Telephone and Telegraph Company was among the first broadcast experimenters. It determined to find out the value of the radio telephone and Bell Telephone Service. They were at once confronted by the economic problem of making broadcasting pay. Toll broadcasting was the answer. Thus, in 1924, there came into radio the sponsored program, designed to create good will. Next the telephone organization began to supply programs to other broadcasting stations and the network was born. 2

National broadcasting became possible by linking local broadcasting stations by means of telephone lines. This is known as "chain" broadcasting. When a station has the exclusive use of a wave length for a given period, this is known as "cleared channel" broadcasting. Such channels are the most highly prized.

Mr. Codel continues:

In this country, most broadcasting stations support themselves by "selling time." Like a newspaper, the broadcasting station must seek to attract the greatest possible "circulation." Therefore, its life blood is the day-by-day and hour-by-hour quality of its programs. It

is obvious that certain communities cannot produce enough talent to supply their broadcasting stations with good performance material. The need for additional talent accounts largely for the existence of the great broadcasting chain organizations.

The chains are to local broadcasting what news services like the Associated Press and the United Press are to local newspapers. They syndicate the best program material available. The United States has two chain organizations of national scope, the National Broadcasting Company and the Columbia Broadcasting System. 1

Since the growth of the large broadcasting chains is involved in the next step in the charges made against radio, it may be wise to look into the formation of the giant broadcasting organization.

Radio broadcasting reached a crisis by 1926. Hundreds of millions of dollars had been invested in equipment. Broadcasters were receiving no direct returns. There was no assurance that broadcasting would continue. Then, a plan for a nation-wide service was conceived by Owen D. Young and his associates. 2

The National Broadcasting Company was organized in 1926 at about the time the American Telephone and Telegraph Company, which had developed many radio patents in its research laboratories and owned several stations, had decided to forsake the broadcasting field entirely. Owen D. Young, then chairman of the boards of the General Electric Company and the Radio Corporation of America, is generally

credited with having originated the idea of a great chain
organization. 1

The National Broadcasting Company was formed
with 50 per cent of its stock owned by the R.C.A.,
30 per cent by the General Electric Company, and
20 per cent by the Westinghouse Electric & Manufac-
turing Co. The Columbia Broadcasting System
entered the field about a year later. Having no
such parental backing or patent holdings, its
hope was to profit from the sale of time to
national advertisers. 2

However, broadcasting was heading for a precipice and
there was no railing to stop its fall. No law existed to
handle the situation. Hundreds of broadcasters were de-
manding a license. They continually pirated each other's
wave lengths. A description of this state of affairs is
given in This Thing Called Broadcasting.

Where do they all come from? Who cares?
KDKA started the procession. It was the first
conductor. "My name is Westinghouse and I'm
the leader of the band. Although we're few in
number we're the best band in the land." But
who said few in number? WDY, WBZ, and WJZ
followed. The big parade has begun. It
marches down the street of the country. Jump
in, the ranks are wide open. Who's going to
hop on the band wagon? First come get the
Crowd in. Plenty of room up forward. Let's
get going. Faster. More of us. Hurry!!
"I'm going to open a station."
"No, I am."
"But I have a phonograph."
"Then you open the station."
"Well, you open one too. You can crank my
phonograph."
"And you can lend me your records."
Chorus: "We'll all get a license tomorrow."
Why go on the air? Well, why not? The big

2 Ibid. P 20-21
boys are doing it. And not for nothing.
There must be something in it. Get in on the ground floor. Hey, there! Get off the air. Listen to me. No, Me! NO, Me!! Everybody this way! Step right up and get your license. Come one, come all. A prize of value in each and every station. What is the prize? Who knows? Who cares? Take a chance,— Steve Brody did. 1

By 1927 the air was filled with the jargoning of hundreds of stations. Something had to be done. Gentleman's agreements did not work. The rights of others were trampled and ignored. To meet this crisis the Federal Radio Commission was formed, whose duty it was to bring order out of the chaos of the air.

It must have been this Commission that precipitated the present jigsaw puzzle craze. However, its puzzle was infinitely harder to solve than most of those that are causing headaches these days. Whereas jigsaw fans spend hours in silent deliberation over the assembling of a few small pieces which will ultimately reveal the exquisite art of a cow gazing soulfully at the sunset, the Federal Radio Commission spent months with the problem of sorting hundreds of stations and allocating wave-lengths to fit into a pattern which would help the millions of ether waves to travel along without overlapping each other and drowning each other out.

The Federal Radio Commission not only assigned wave-lengths but saw to it that the station to which it gave

a license used it in "the public interest, convenience, and necessity." The decisions of the Federal Radio Commission on problems arising in connection with the use of the ether were constantly questioned and disputed. Space does not permit a discussion of the various radio laws and their amendments. The evolution of legal standards by which to judge broadcasting stations is taking place rapidly, and each new decision receives a deluge of criticism. The ink will scarcely be dry on these words before new problems will have been presented, new decisions made, and more dissatisfied protests put forth.

Both the Federal Radio Commission, now replaced by the Federal Communications Commission, and the broadcasting companies are subjected to bitter attacks. This brings us to the next point in the indictment of radio. Now that we have unearthed certain facts about Radio's childhood we can proceed further to investigate charges made against her. With a knowledge of the background and development of this erstwhile daughter of science we can better understand her present status in the light of her "case history." The beginning of the second part of this chapter, from which we have digressed, contained the charge that radio is under the control of a dangerous monopoly and unscrupulous trust.

The broadcasting company has been convicted by the courts for violation of the anti-trust laws, and educators, among many others, accuse it of seeking to maintain
a monopoly of the air to the exclusion of the rights of education. Said Mr. Aylesworth in 1929, "Some people seem to have the idea that the National Broadcasting Company is a kind of trust." 1 Indeed they have, as we shall soon see. He asserts that its character and function are simple, that it was incorporated in 1926 for the purpose of promoting the presentation of good radio programs so that people would have a reason for buying radio equipment. The companies involved are interested in the broadcasting of attractive programs in order to sell the radio apparatus manufactured by them. 2

Mr. William Orton, however, finds the explanation of the broadcasting companies not so simple. His attack begins with a quotation of Major-General J. G. Harbord, who said, "Why should not the public be content to accept the character of the directors as a guarantee of the corporation's conformity to law, of its corporate integrity, of its collective patriotism, and sincere desire for the welfare of our country and of our people?" 3 The name of President Wilson was linked with the manner in which the Radio Corporation of America was organized. "But," continues Mr. Orton, "this account of the immaculate conception of the Radio Corporation of America has more than

2 Ibid. P 214-221
once been challenged." 1 There is no evidence to connect
Wilson with the formation of the Radio Corporation. 2

In brief, the original plan for an American-owned
Radio Company, in which the Navy Department should have a
direct interest, failed to materialize. The General Elec-
tric Company went ahead with the flotation of the Radio
Corporation of America, absorbing the American Marconi
Company en route. Westinghouse went ahead also, control-
ling and developing the International Radio Telegraph
Company as a potential competitor of the General Electric
System. By a process of absorption and cross-licensing
agreements the Radio Corporation came to control the use
in broadcasting, transmission, and manufacture of more
than thirty-five hundred patents. It was made the sales
agent of the General Electric Company and Westinghouse,
with interests also in sound-film equipment, the enter-
tainment business, radio telephony and television, music
copyrights, and other incidental activities. A re-group-
ing of its various interests has brought the Radio Cor-
poration into the billion dollar class with the greatly
enlarged control of the two main holders. 3

Dane Yorke, writing for the American Mercury, presents
another curious revelation of the birth of the radio in-
dustry.

1 Ibid. P 195-199
2 Ibid. P 195-199
3 Ibid. P 195-199
If ever an American industry was born with a silver spoon in its mouth, radio was that industry. The early telephone, the laughed-at horseless carriage, and particularly the early phonograph that sounded "like a parrot with a cold in its head," all had to struggle hard against public disbelief and derision. But radio was born as an accepted wonder child.

The official story of the organization of that corporation (Radio Corporation of America) is rather interesting. During the war, it seems, the General Electric Company put into use a very valuable wireless device known as the Alexanderson alternator. After the war, impressed by the device, the British Marconi Company offered General Electric a $5,000,000 contract provided it were given exclusive rights. The deal was nearly closed when President Wilson, then in Paris at the Peace Conference, sent two high officers to the Navy to protest against the granting of exclusive rights to the British Marconi Company. So fundamentally important was the Alexanderson device to wireless transmission that without its use the United States would be effectively barred from the radio field. The cable systems of the world, argued President Wilson's representatives, were already under complete foreign control; to surrender air communication also would be a tragic mistake.

But Owen D. Young and his associates of the General Electric Company pointed out that much money had been spent in developing the Alexanderson apparatus. Save for the Marconi Company there was no real market for it, and thus no seeming hope of any return on General Electric's investment. Here the official story grows vague. Between patriots who could mention quid pro quos? Perhaps there was no mention. But at any rate, when the official story clears again Owen D. Young ("with the sympathetic cooperation of our government") had begun negotiations which ended in October 1919, with the formation of the Radio Corporation of America to pool the patents and wireless interests of General Electric, American Telephone and Telegraph, Western Electric, and the United Fruit Company. Then the property and rights of the American Marconi Company (which had been practically a subsidiary of the British Marconi) were acquired and station-by-station a world network of wireless was begun, centering in the
United States and dominated by American interests. Each station, of course, was equipped with the Alexanderson apparatus. America had control of the air; radio was saved for democracy. General Electric had a market for its product. Everybody seemed happy.

It was the juiciest plum ever handed any business clique by a fond government. It was so beautifully inadvertent and gratuitous! The official anxiety which led to the formation of RCA was over transoceanic wireless communication, and at first that was the corporation's chief source of revenue.

The original main line of effort had become the small side-line and in three years RCA had realized nearly $75,000,000 from a source of income undreamed of in the original organization. 1

Back in 1929 Paul Anderson challenged the operations which led to the establishment of the Radio Corporation of America. This attack appeared in The Nation shortly after an investigation of the corporation had been started.

It has been testified that the Radio Corporation's practical monopoly on the manufacture of receiving sets rests very largely upon its ownership of a certain patent, and that this patent is ante-dated by a patent in the possession of the Navy Department. Yet the Navy Department has made no effort to establish legal priority for its patent, although by so doing it might break the Radio Corporation's control of the industry. The invention of the two German scientists, Schoemiloch and Von Bronck, it was seized during the war by the Alien Property Custodian. While A. Mitchell Palmer was custodian it was sold to the Navy Department, along with a hundred and five other German patents, for the staggering sum of sixteen hundred and ninety dollars. Numerous independent manufacturers compelled to pay tribute in royalties to the Radio

Corporation, have appealed to the Navy Department to establish priority of the Navy patent, but all have fallen on deaf ears.

One navy officer acknowledged that it was the department's policy to do nothing which might disturb the position enjoyed by the Radio Corporation through its patent monopoly, and explained it on the ground that the Radio Corporation was originally organized at the suggestion of two naval officers. Briefly, when the war ended, the Government was left in possession of the radio transmitting stations which it had taken over for military purposes. Their operation was in the hands of Admiral William H. G. Bullard and Commander S. C. Hooper. Early in 1919 it was announced that the General Electric Company was negotiating for the sale to the British Marconi Company of the Alexanderson alternator. Bullard and Hooper, alarmed by the specter of "a British radio monopoly," appealed to the General Electric Company, not to conclude the sale, but retain the invention and establish an American radio communications company. It was as a result of this suggestion that the Radio Corporation was organized by the General Electric Company. Incidentally, this episode constitutes the basis for the Radio Corporation's repeated claims that it was organized at "the Government's request." Subsequently, the American Telephone and Telegraph Company, Westinghouse Electric and Manufacturing Company, and United Fruit Company were taken into the Radio Corporation. They pooled their patents for its use and benefit.

"British monopoly" has been the favorite bugaboo of the Radio Corporation in justifying its own monopolistic tendencies. To hear its officials speak, one might be persuaded that only the gallant R. C. A. stands between the American people and the dark designs of a British wire-and-wireless octopus.

It was shown that the Radio Corporation, by virtue of its patent monopoly, coupled with what a witness described as "pure intimidation," had compelled independent manufacturers to pay a royalty, not only on sets they made, but also on the cabinets in which the sets were placed, and finally on the packing cases in which the cabinets were shipped! "It is," declared Senator Dill, "the most outrageous thing I ever heard of." In the field of communication, it
is evident that the corporation monopoly is even more complete than in the field of manufacturing. It has a total of sixty-five channels, and the rest of us may soon consider ourselves lucky if we can find air to breathe without paying royalties to the R. C. A. Talk about "getting the air" -- this outfit cannot get enough of it! And where is that fine new Department of Justice which Attorney-General Mitchell was to give us? 1

Returning to Mr. Yorke's article we find an account of the full-blown rose which had been so carefully nurtured -- the flower of big business -- "inadvertently" metamorphosed into the animal kingdom as an octopus.

Thus by the close of 1929 the radio octopus stood fully revealed. The original Radio Corporation now served as the sac-like body from which great arms reached out to tap every source of income which had resulted from what the learned federal judge had called "the amazing advance of the radio art." That advance had almost wholly come about since Woodrow Wilson's envoys had begged Owen D. Young and his associates of General Electric to forego a $5,000,000 order, and save radio for democracy. As one result of that patriotic sacrifice the Radio Corporation had for the one year of 1929 a total income from all sources of more than $182,000,000. Virtue sometimes is rewarded.

The year 1929 opened like the answer to a high-pressure salesman's prayer. Set manufacturers doubled their plant capacity and advertising copywriters grew delirious. The New York Times announced a gain of one hundred and ten percent in radio advertising; the public was besought to buy "the radio of the future," "the radio with the human voice," the radio that "sounds like life itself." Alas, they have all departed, along with that set whose manufacturer proclaimed it as "carrying its owners down the heavenly

1 Anderson, Paul Y.: "The Radio Trust Gets the Air!" The Nation, P 758-759, June 26, 1929, (Vol. 128, No. 3338)
high-roads of song." Poetry had entered into radio advertising and plain dam-foolishness into the heads of the majority of radio's merchandisers.

And then came the dark days of October and the stock market collapse. It may be objected that the crash of 1929 was an act of God. But the explanation is somewhat unfair to the Deity. Greedy overreaching had been a continuous factor in the radio industry. Even in 1929 the seeds of disaster were plainly evident and warnings of overproduction, of indiscriminate distribution, of foolishly heavy sales-promotion expenditures, were heard in early summer and continued during the fall, only to be disregarded.

Thus after a decade of unparalleled growth, in which nearly 13,000,000 American homes have been equipped with radio receiving-sets, the radio industry stands today with dissatisfied manufacturers...A revenue during that decade of almost $4,000,000,000 has not brought stability.

Meanwhile the Radio Corporation of America, "founded (to quote one of its own advertisements) at the request of the United States Government, (and) expected to blaze the way in the radio field—scientifically, commercially, and patriotically," has no justified the faith and sympathetic cooperation of a fond government as to be now under attack by that government in a belated attempt to take away the rich plum of its private patent pool—said to control at present more than 4000 patents.

But perhaps the high light of the June hearing was this: To the threat of the possible revocation of broadcasting licenses the Radio Corporation's very eminent, very learned, and very zealous counsel made solemn objection. Their client, they argued, the perhaps found guilty of attempted monopoly, could still not be said to be criminally guilty, since, forsooth, its guilt had been discovered only thru a mere civil case and had not (to use the legal jargon) been determined in a criminal action. It sounds like Alice in Wonderland! Or Amos 'n' Andy! 1

As for the achievements of the Radio Corporation of

As a sales agent, the Radio Corporation's crowning achievement is the formation of the National Broadcasting Company. The fact that the National Broadcasting Company is able to earn a profit on its own operations reveals one of the cleverest feats of salesmanship in all history. Its superb organization placed at the service of advertisers has resulted in the firm establishment of radio advertising as an element in American business; whence it follows that the greater part of the cost of selling radio receiving sets is unloaded on the vendors of toothpaste, ginger ale, shoes, clocks, and all the other 75% of the "time" the National Broadcasting Company has for sale. This happy result, with all its implications for the dissemination of culture in America, is fully concurred in by the Federal Radio Commission.--- "A broadcasting station engaged in general public service has ordinarily a claim to preference over a propaganda station, that is, every school of thought, religious, political, social, and economic. Advertising must be accepted for the present as the sole means of support for broadcasting. Said Hoover to the House Committee on the Gouzena Bill, "Radio communication is not to be considered as merely a business carried on for private gain, for public advertisements, or for entertainment of the curious. It is a public concern impressed with the public trust and to be considered primarily from the standpoint of public interests."

So much for the creation of the demand for radio sets. In its effort to meet that demand the Radio Corporation of America from time to time has encountered a lack of appreciation. Its altruistic and patriotic purposes were impugned as long ago as January 1921, by the Federal Radio Commission. An (alleged) investigation of (alleged) monopolistic practices until 1928, when the Commission somewhat tardily decided that it was without power to investigate Sherman Act violations and turned the matter over to the Department of Justice.

In the reciprocal sale-and-use arrangements concluded with the British interests,
British possessions in the western hemisphere are excluded from British territory. The Radio Corporation of America, in its solicitude for the American people, went so far as to protect themselves against their own government. A common stipulation of the licensing agreements provides that if the Radio Corporation of America be taken over by the government, except during war or national emergency, all the rights and licenses revert automatically to their former owners. Evidently one of them has been reading Marx!

Democracy comes in—or perhaps we should say, goes out—with its tail between its legs, having got itself into a mess from which it cannot see any way of escape. The Radio Act states that the grant of licenses is subject to public interest, convenience, and necessity. But the conception of public interest applied to what comes over the air is avowedly that of the advertising man. Lee de Forest thinks that the popularity of radio is being destroyed by advertising. Mr. Aylesworth insists that the correct analogy for broadcasting is not the public utility—perish the thought!—but that part of the magazine-publishing business in which what the public gets by way of edification and entertainment is what the advertiser is willing to pay for. On the facts of the moment he is right; other nations have shown a different idea of what constitutes progress.

So long as competition is supposed to be the rule, and controlled monopoly the evil thing, regulatory commissions are reduced to the status of terriers yapping at the heels of the vested interests. The basic elements in the problem are: the status of radio-communication concerns, the question of monopoly in manufacturing and market control, and the patent law as the main instrument thereto. The problem is emphatically one which cannot be dealt with by any mere re-shuffling of legal techniques and ideas that have already proved inadequate. It demands new concepts and a new departure in policy. Said Mr. Hoover, "The question of monopoly in radio communication must be squarely met."

1 Orton, William: op. cit. P 195-199
Paul Hutchinson, veteran attacker of the alleged radio trust commented in The Christian Century on an article in the Chicago Daily News which stated that more than one hundred independent stations had agreed to broadcast a phonograph record of former Senator "Jim" Reed's fiery attack against what he described as the "radio trust" and the "march of monopoly," which was interrupted by "what appeared to be a spurious SOS alarm," while it was being delivered over a nation-wide hook-up of the Columbia Broadcasting System in the midst of his vitriolic condemnation of the Radio Corporation of America. 1 Said Senator Reed, "I invite your special attention to the latest piratical development commonly known as the radio trust. It would seem that human cupidity could not reach so far, or human insolence become so gross as to attempt to control and monopolize the very atmosphere we breathe and to withhold from public use the instrumentalities of communication through the air; and yet that is exactly what a group of great capitalists are attempting through the organization of a huge monopoly." 2

"What lies behind this?" demands Mr. Hutchinson, "a dark and sinister plot by certain radio interests against freedom of speech and the right to independent discussion

over the air? Probably not. The chances are that the interruption of Senator Reed's speech—which wasn't much of a speech, it must be admitted, except from the standpoint of its powers of vituperation and condemnation—was the work of mischief-makers without any connection with the so-called 'radio trust.' But the mere occurrence was enough, whatever its explanation, to arouse the already excited suspicions of scores of independent radio broadcasters and link them in this concerted gesture of defiance." 1

However, Mitchell Dawson offers very concrete examples of censorship.

Radio is dedicated to God, the howling demons of statio notwithstanding. When you switch on your receiving set, you may sit back in perfect confidence that no manner of diabolic doctrine, from atheism to zymology, will afflict your ears. The devil in all his more obvious manifestations is banned from the air by a combined official and commercial censorship which begins with the outlawing of obscenity, indecency and profanity, and ends only with the moral, economic, social, religious, political, and sex taboos of the persons who are licensed to use the broadcasting channels.

Congress in its wisdom gave the Federal Radio Commission control over radio transmission, but denied it the power of censorship and forbade it to make any regulations interfering with the right of free speech. Yet for fear that the commissioners might surrender the air to the bawdry and irreverent Congress further provided that "No person within the jurisdiction of the United States shall utter any obscene, indecent, or profane language by means of radio communication.

Then came the fireworks! The Commission forbidden by law to act as censor, nevertheless, has held all the aces and all the trump. Ostensibly it wields no power of censorship but it can, and does, refuse the renewal of a station's license because the programs do not meet with their approval, interpreted under the cloak of the now classic clause of serving the "public interest, convenience and necessity!" Which moves one to ask what's in a name? Censorship under any other name smells as vile.

There is a staggering number of cases to prove the existence of censorship. Among them is the case of Robert Gordon Duncan, the Oregon Wildcat, whose story Mr. Dawson relates. In his attack upon chain stores, monopolies, venal newspapers, and political and business grafters, he called one man "a doggoned thieving, lying, plundering, doggoned corrupt crook, that goes out there and rams a (naming a well-known brand) milk contract through the schools, and has the little children of this town a-drink- ing putrid milk....Doggone his lousy picture. He's not fit for the penitentiary....He is the lowest of the low, the vilest of the vile, the dirtiest thievin' grafter that ever disgraced the school board in any county."

Had he stopped there he would have been safe, but he used the words "damn scoundrel" and "by God!" and threatened to "put on the mantle of the Lord and call down the curse of God" on certain fellow citizens. Rather, it seems, than force the issue of the truth of his accusations by suing him for libel or slander, he was prosecuted and convicted of broadcasting "obscene, indecent, and profane language." And the station over which he spoke was refused renewal of its license because it proved it would not be using its facilities in the public interest. Censorship? No, naively contend the courts by which Duncan's conviction was sustained.

Another example is that of the Rev. Dr. (Fighting Bob) Shuler of Los Angeles. He hurled
his invectives against bootleggers, gamblers, politicians, Jews, Catholics, newspapers, etc., and worst of all the local bar association, the sheriff and certain judges. He purported to "expose certain political machinations which were intended to aid defendants in criminal cases then pending in court." Forthwith he was fined and sentenced to jail for "trying to influence and intimidate judges in pending proceedings."

His enemies avoided any procedure which would give him a chance to prove his charges. The Supreme Court of California, in fact, held that even if Shuler's comments had been true, such truth would not have been a defense against the contempt charges, the offense consisting in the attempt to obstruct justice—which is good law as well as a useful technique for suppressing obstreperous critics.

The Circuit Court of Appeals of the District of Columbia coldly disapproved his plea for freedom of the air, holding, in effect, that the guarantees of freedom of speech and of the press do not apply to radio.

As the Supreme Court of the United States declined to review this decision, it is apparently the law of the land that radio, like the movies and talkies, is not a medium for the free expression of opinion. The provisions of the Radio act enjoining the Federal Radio Commission from interfering with the right of free speech would therefore seem to be just one more of the numerous abortions spawned by a trusting but unsophisticated Congress.

Like the Radio Commission, the commercial broadcasters also feel themselves constantly beleaguered by the devil "armed and accoutred, horns and hoofs and tail." At one whiff of his sulphurous breath they hastily disconnect the sacred mike. The fear of the devil and all his works compels them to a most rigid censorship.

The hypothetical listener whom they fear to offend is twelve years old and bristles with prejudices. Sex is absolutely taboo—or rather, the word "sex" and any honest reference to the reproductive function. Thus an entire series of talks on child welfare was rejected by one station because it included a discussion of legislation on illegitimacy under the title "Children Born out of Wedlock." The objection, of course, is to the direct approach. Innuendo and double entendre (often not so double) usually get by
unscathed. The May Westian invitation, "Come up and see me some time, if you can take it!" is apparently approved as meaning nothing except to the sophisticated. Suggestive songs now and then enter the best regulated households via the radio in spite of Ring Lardner's crusade against them, which only served to tone them down for awhile.

A speech by Devere Allen was cancelled because it dealt a little roughly with public utilities, banking interests and the Buy American movement. The only explanation offered by the National Broadcasting Company was that its rules did not permit anything to go on the air which might undermine "public confidence and faith." In whom or in what was not revealed.

Glenn F. Hoover, of Mills College, California, found his talk deleted in reference to the statement that one must perform socially useful work to get a food card. "No cards are given to salesmen, criminals, advertising men, prostitutes, realtors, financial councelors, racketeers, priests, Christian Science practitioners, chiropractors, solicitors, osteopaths, herb doctors, or night club hostesses. After formulating this list I am again impressed with the profound character of the Russian Revolution." Also cut was the statement that the frequency of bedbugs has been grossly exaggerated.

Many stations will point with pride to the fact that the air has been open (not always, however), to Father Coughlin, to representatives of the U.S.S.R., to every variety of political candidate and even to those enemies of true Americanism, the professors, some of whom have been permitted to criticize over the air the present system of radio control in the United States. It is quite true that the grand satraps of radio are smart enough not to tie the muzzle on too close, but actual instances of real tolerance are extremely rare.

The real devil we have to contend with is not the devil of indecency, profanity and radicalism, so ardently feared by the Federal Radio Commission and the studios, but the devil of despotic control of the radio channels. Rather than succumb to such domination, it would be better to hurl all of our broadcasting apparatus into the deep blue sea. 1

Joy Elmer Morgan dramatically charges:

Democratic civilization in America today is fighting for its very life! The heart and soul of that struggle is in the minds of the people. On the one hand the radio monopolies, dominated by the power trust, lull the people to sleep by granting petty favors to chosen leaders. On the other hand, these same power-trust lobbies, operating secretly in city, state, and nation, attempt to destroy the schools, to deny youth its opportunity and to create in America a caste system based on ignorance. If the money-changers and the political spoilsmen are to determine who shall speak to the people and when and how, the torch of democracy must go out and our proud and mighty race must again begin in the dark the long hard struggle by which the rights of man have been won. Is there not somewhere in this great freedom-loving land, a statesman who will take up the battle for freedom of the air, who will lead the nation to a system of radio broadcasting which shall be of the people, by the people, and for the people? 1

Mr. Hutchinson continues his attack by pointing out that genuine freedom of the air is impossible if radio falls under the control of any monopoly.

In the next half-century the most bitter struggle in American life will be between the new power interests, using political and every other means to enlarge their grip on industry and maintain the profits of their private owners, and the public, seeking by regulation and in other ways to win back some of the values so heedlessly tossed away, or at least to hold the control of these interests within reasonable limits. The monopoly control of radio and its linking with the larger power and utilities monopoly has grown almost too large for successful regulation. 2

According to Mr. Hutchinson it is possible to keep

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the air free if certain changes are made, and it is necessary to keep the air free for the sake of democracy's future:

Can the air be kept free? Yes. But certain things need to be done. First, there is needed a change of policy on the part of the Radio Commission. This will come only in response to the arousing of public opinion. If the radio commissioners can be made to believe that the public is not satisfied with the results of a policy, which, however it may be defended, has as its actual outcome the passing of this industry more and more under monopoly control, they will change their policy.

The Radio Commission could certainly provide more facilities for the independent stations, especially non-commercial stations. It is no longer true that such stations, because of the lack of chain alliances, cannot give superior programs. The Radio Commission could give these stations it has been edging toward the ends of the dial and lowest power ratings an equal chance at the public ear with stations which take their programs from the trust studios.

The Commission could require a better balancing of chain programs and wider spacing of chain stations. In many parts of the country, a swing across the dial will bring in the same program from a half dozen stations. That is pure waste of valuable air facilities.

Can the air be kept free? It can. But the question as to whether it will be kept free is something else again. At the present moment, the air is being lost. The tightest monopoly yet known controls the use of the mechanical devices by which to reach the air. Freedom of the air is rapidly disappearing.

The radio trust—which is an offshoot of the power trust—is rapidly reaching the point where it can say, so far as the national audience is concerned, what goes on the air and by whom. Democracy can function successfully only when the electorate believes itself in possession of dependable information on which to act. Lacking this, convinced that they are being fed on lies, the masses are found eventually to revolt. For the sake of democracy's future,
therefore, the freedom of the air must be maintained.

Speaking of democracy, William Orton declares it hard to find in America. He resents the exploitation of the listener by a monopoly and finds democracy a "will-o'-the-wisp."

The dilemma is that financial incentives do not permit or—let alone encourage—the kind or quality of presentation that would be anything like fair to the group I claim to speak for. The stock answer of the broadcasters is that they are in business like anyone else and must sell their service where there is a demand for it. But they are not in business like anyone else. Hoover insisted, "Radio is not to be considered as merely a business carried on for private gain, for public advertisement, or for the entertainment of the curious. It is a public concern impressed with the public trust." The radio industry did not create, and does not own, the channels over which it operates. It is merely licensed by the government to use them. Their number is so limited as to constitute a monopoly, and that monopoly is being fully exploited. I maintain that Mr. Hoover's "public" includes and has a place for me. That of the advertiser's has not.

In England this week I could obtain one full orchestra program every night, including whole evenings of Bach, Beethoven, Wagner, and modern work, a first-class debate, and a couple of revues (complete) to say nothing of dance music, educational programs, news, sports, humorous features, etc. I do not have to be highbrow if I am not that sort of person; though, even if I am very lowbrow, the chances are that curiosity will lead me to a growing interest in something better than claptrap. But as a member of a not inconsiderable minority I can still get enjoyment from my radio set for some hours of every day. And that is democracy. Where shall I find it in America?

There is no answer. The state has abdicated. There is no obvious reason why the advertisers

Hutchinson, Paul: "Can the Air Be Kept Free?" The Christian Century, P 545-550, April 23, 1931, (Vol. XLVIII)
that support broadcasting should also consider me. The Radio Corporation has my money, but does not need my vote. I am tired of turning the dial. 1

Ira E. Robinson demands action upon the part of the American people.

Radio is intended for a higher use than that now made of it and the enlightened mind of the public will eventually prevail. Radio ought to be devoted largely, halfway anyhow, to the purely educational uplift of the people. It is devoted today by certain large interests to educational purposes of questionable value—an educational view, subtly in behalf of the great public utilities of this country, a fixing of the minds of the boys and girls who are to be future citizens so that when there is an application for increase of rates for electricity and gas, they may not oppose too much. That is plain talk but I shall not retract it. General Electric, Westinghouse, and others are in a situation to do great service by radio but they are in it for private gain, the enhancement of their own big interests.

The American people ought to wake up and protect themselves. I have faith in the common people of America today. They are of the same sturdiness of heart and soul that their fathers were, but they are minding their own business and are not cognizant of the selfish theft going on against their greatest interests. They need awakening before it is too late. We are too rapid in our habits today, and too careless of inheritance, bought for us at great cost by our forefathers. 2

The reason why the public has shown so little interest in the fight between radio "independents" and "trust" has

2 "Who Owns Radio?" Abridged from two addresses by Ira E. Robinson at Columbus, Ohio, July 3, 1930, Journal of the National Education Association, P 286, December 1930, (Vol. XIX)
probably been that it has known so little about it, it is surmised.

Provided he got good reception, the average American citizen cared little who made his radio set, or who sold it, or who provided his programs. Last night some 14,000,000 American families could flip a switch and settle back to blissful contemplation of Mr. Rudy Vallee's crooning celebration of the dietetic and therapeutic values of Fleischmann's yeast. But it is reasonable to expect that, as time passes, there will be a demand for greater differentiation in entertainment offered. 1

That prediction of Mr. Hutchinson has come true. There is a demand now for greater differentiation in the programs offered and that is where education enters our prosecution and trial of radio.

The alarming size and strength of the broadcasting companies has become a topic of much concern among educators. It is the opinion of Joy Elmer Morgan, Editor of The Journal of the National Education Association, that the enormous commercial value of rights to the air has been realized by large financial and industrial groups, interested in dividends and in the control of public opinion, and seeking to obtain permanent rights in this new field. This statement is followed by a quotation from Ira E. Robinson, member of the Radio Commission in 1930:

It cannot be denied that a monopoly of radio is now insistently claimed by a group, and that its power and influence are so subtle and effective as to portend the greatest danger to the fundamentals of our government. No greater issue

1 Hutchinson, Paul; "The Freedom of the Air," op. cit., P 340-343
presents itself to the citizenry. A monopoly is quite a different thing. The doctrine of free speech must be preserved. The use of the air for all, not for a few, must be protected. Shall the big business interests have the air and the average man be denied it? It does not suffice that he may hear what others say to him, he also has the natural right to speak.

That radio has great educational worth goes without saying. Our present broadcasting system was set up before the higher uses to which radio should be put were discovered. Most of the stations are commercially owned and operated. Those owned by educational institutions have not been able to compete with large stations. The greatest problem to be faced in the use of radio for educational purposes is the commercial ownership and operation of radio stations. The time has come for the education and civic forces of the nation to face this situation with vision and courage. The permanent rights of the public in broadcasting channels should not be alienated into private hands. With the general public should rest the control and ownership. Provision must be made to safeguard the educational and civic uses of radio from encroachment by commercial interests.

III

The New Republic compares the educational broadcasting in the United States with that in European countries --a comparison which it terms as "humiliating." The educational broadcasting in England is directed by a distinguished committee, which is careful to check the results accurately. A magazine for listeners is published.

and in some communities they practice "group listening" for adults, where they meet, listen, and discuss what they hear. Accordingly, they not only hear but make a concerted effort to assimilate what they hear, thereby adhering to one of the most important educational principles. There is a popular University of the Air. Last year more than twenty-three hundred schools used radio as a part of their regular instruction. 1

Senator Dill remarks that:

My study of the radio situation in Europe convinces me of one thing, and that is that from the standpoint of general entertainment and general popularity radio in Europe is five years behind America, in fact it is not as good as it was here five years ago, but from the standpoint of information to the people, from the standpoint of actual education, at least four or five European countries are so far ahead of the United States there is no comparison. That comes as a result of the fact that the governments there run radio, they have functional powers and they give over a certain number of hours every day to actual educational work, and for that reason they are doing a service in education that is not being done in this country. 2

Canada is making a valiant effort to use radio for the dissemination of Canadian culture, as a means of developing Canada's contribution toward the culture of the world. The Canadian's aim is to "offer an opportunity for self-expression and the development of our latent

2 "Radio from the Citizen's Point of View," (Excerpts from a hearing before the Federal Radio Commission), Education By Radio, P 111, October 8, 1931, (Vol. 1, No. 28)
possibilities. We must depend upon our own cultural resources and extract the best which broadcasting is capable of giving." 1 An advertiser's paradise is not the ideal Canada is striving to attain.

In Denmark the program director is an author, a royal opera-singer, "whose heart and soul has been in radio from the very start. He has always followed his conviction that listeners should be given the very best in art and entertainment, whether grave or gay." 2

Armstrong Perry, director of the Service Bureau of the National Committee on Education by Radio, was sent to Europe in August, 1931. His purpose was to obtain information concerning radio broadcasting. A detailed report was published in Education by Radio, February 18, 1932. This report is well worth reading to observe the solution worked out in European countries for their broadcasting problems. Mr. Perry summarizes the differences between European and American broadcasting as follows:

(1) Most broadcasting organizations in Europe have assured incomes instead of lawsuits and losses, and many of them are making good profits.
(2) The listeners in Europe have plenty of good programs of the kind they desire and are comparatively free from the advertising

1 Weir, E. A.; "The Prime Purpose of Broadcasting as We See It in Canada," Address before the Fourth Annual Institute of Education By Radio, Ohio State University, Columbus, Ohio, May 5, 1933
2 Holm, Emil; "Broadcasting in Denmark," Annals of the American Academy, P 17-20, 1929, (Vol. 141-142)
nuisance which, in America, has become so obnoxious that commercial broadcasters and government officials are releasing publicity stories stating that they are trying to abate it.

(3) The listeners in Europe pay, thru their governments and in convenient small installments, much less than the American listeners pay indirectly for the programs which they receive.

(4) There is plenty of competition to keep the programs up to high standards but it is based on proper national pride instead of on the desire of commercial broadcasters to secure advertising patronage and exploit the public. 1

Mr. Perry further noted that Hungary broadcasts programs for adults daily. Finland presents complete operas and complete symphony concerts, and language lessons are among the most popular programs. In Spain the government is interested in placing receivers in all schools, such as those already installed in hospitals, sanitariums, asylums, and prisons. In Turkey most secondary schools are equipped with receivers. 2

Protests of European listeners against radio advertising are so vigorous that it is prohibited in twelve countries and limited in seventeen others. Only from five to twenty minutes per day of advertising are permitted in most of these seventeen countries, and it is seldom permitted to interrupt programs. 3

William Orton finds American broadcasting comparing unfavorably with that of Europe.

Broadcasting in America began, and has largely remained, in the almost unchecked

1 Perry, Armstrong: "Radio Administration—At Home and Abroad," Education by Radio, P 1, January 7, 1932, (Vol.II, No.1)
2 Manuscript of a survey in process of completion, by the United States Office of Education under the direction of F. J. Abel and Armstrong Perry, 1933
3 Perry, Armstrong: "Radio Administration—At Home and Abroad," op. cit., P 1
control of the owners of radio patents and the manufacturers of radio receiving sets. If people were to be induced to buy the sets, there must be something on the air for them to listen to. It was at this point that the governments of other countries took hold. But the United States did not manage to get an effective control even of wavelengths until 1927; and by that time the good old dogmas of individualism and non-interference had built a ring fence around the broadcasting business.

No other first-class power has so callously sold its heritage of technique for such a mass of pottage. Compared with other nations on its use of the new means of communication, the land of opportunity looks more like the land of lost opportunities. The current American assumption that every advance in technique is ipso facto an advance in civilization has nowhere had so devastating an exposure. But the blame lies not solely, nor even mainly, with the broadcasting companies. It rests mainly upon the shoulders of the American people. For the number of people who are concerned about the American situation in broadcasting is a small and weak minority.

"What the public demands of radio," said the Vice President of the National Broadcasting Company, "is entertainment. If educators on the air fail to recognize that fact in the development of education by radio, they are merely firing a blank cartridge. Every person entrusted with teaching by radio should be required to pass an examination on his ability as a showman. When education joins hands with radio it enters the show business."Apparently that is the view of the Federal Bureau of Education, to judge from an instruction sheet circulated under its auspices. "Write out your exact wording. Begin with one or more striking statements. Present your specialty on the level of thirteen-year-olds. Do not overrate the intelligence of your listeners. Anecdotes, short and clearly to the point, are good."

1 Orton, William; "The Level of Thirteen-Year-Olds," op. cit., P 1-11
Perhaps this statement by Sir John Reith will be marked as undemocratic:

It is occasionally indicated to us that we are apparently setting out to give the public what we think they need, and not what they want, but few know what they want, and very few what they need. In any case, it is better to overestimate the mentality of the public, than to underestimate it.

Whether this statement is democratic or not, the educators query: Can it be denied that Sir John Reith's principle is designed to and does raise the cultural level of the listener? Do we ask our pupils in school what they need to study? Do we ask if they want to learn English, mathematics, or science? Or do we teach them only how to eat chop suey with chopsticks or how to carve Napoleon out of Ivory soap if that is all they say they want to learn? The educators hope we have not reached the point where education and culture are to be circumscribed by jazz, crime clubs, and crooners.

Mr. Perry notes concerning Holland:

The most remarkable refutation of the American argument that there can be no broadcasting without advertising is found in Holland. With no advertising and no tax on receivers, the broadcasting organizations, supported by voluntary contributions have surpluses as high as half a million dollars.

Mr. Orton continues with:

1 Schubert, Paul: "This is London Calling," Saturday Evening Post, p 16, November 9, 1929, (Vol. 202, No. 19)
The British Broadcasting Company is a public monopoly responsible to the elected representatives of the people in parliament assembled. In contrast to the United States Bureau of Education, it proceeds on the assumption that a people capable of self-government will be largely composed of adults; and its activities provide a striking comment on the thirteen-year-old theory. It broadcasts, for instance, whole operas. Do the people listen? The sales of libretti of broadcast operas run close to one million annually. It publishes two weeklies which bring a half million dollars annually. Apparently the British like being treated as grown-ups.

An editorial in the Saturday Review of Literature comments upon the thirteen-year-old standard in comparison to the standard in Great Britain.

It is not too much to say that except for Sunday afternoon every circuit available is stuffed, most of the time, with mediocrity or plain tripe, with an ever-increasing favor for the tripe.

But they like, the sacred "radio audience," like tripe! Unquestionably, precisely as they like tabloids, and sentimental movies, and canned food. If the air, which used to be called free, and the property of all, is to be sold under government regulation for profit-making, the most saleable goods must be put on it. Schools, on the same bases, would distribute lollipops instead of lessons, and churches I. O. U.'s for salvation instead of penitence and worship (and some of them do). As soon as any enterprise dealing with the masses is put upon a profit-making basis exclusively, it inevitably seeks the lowest common denominator. But should the air be sold for profit only? Is not the wave length, at the least, a public utility and to be guarded and regulated as such?

Only a fanatic would ask that all the music on the air be Bach, all drama witty, all speeches sensible, or that the eternal repetition of the same melodies, same stunts, same

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1 Orton, William: op. cit., P 1-11
silly dialogue, same molasses-dripping un Duterte of announcers describing gypsies in the dawn should be prevented by legislation. But if this is a democracy, then the minority has some rights. If you prick us do we not bleed? If you wrong us, shall we not revenge? The revenge is pury at the moment. Thousands who can well afford an expensive radio are denying themselves because they are sick to death of the hodgepodge and exploitation that even the best circuits will discharge upon them if the householder leaves his knob long enough to sit down in a chair to light his pipe.

In England radio is a public utility. There is plenty of honest tripe for the tripe-hungry available on the English air. But there is at least one circuit which people of reasonable taste and intelligence, more mature than the thirteen-year-old child, who, according to the Atlantic article, is the norm at which American broadcasters aim, one circuit at least which can be counted on to yield varied entertainment and instruction of a civilized character throughout the radio day.

Is it too much to ask an air monopoly which has already confined the much talked-of educational features of the radio to the hours of the day when the fewest number can listen, whether one wave length at least may not be reserved for the anti-tripists? May we gently remind them, that since their business is run for profit-making, that such concession to the taste and welfare of American culture would cost them little, and bring back almost sure rewards. 1

As for the other European countries, Austria gives illustrated lectures on the air by distributing beforehand, by mail, a periodical containing the drawings and photographs to be used. The Scandinavian countries have achieved outstanding success in educational broadcasting.

Moscow reaches the large, illiterate population of Russia

1 "Free Air," Saturday Review of Literature, P 577, February 7, 1931, (Vol. VII)
by radio to report news, general information, and Communist propaganda. The only European countries which have permitted advertising to monopolize the air are Belgium, France, and Spain, in none of which radio plays an important part in the life of the people. 1

Under the title of "Abuses of Radio Broadcasting"

Henry Volkene bittered bitterly condemns the American broadcast.

The greatest hope of all, however, lies in our learning some lessons from Europe, where, despite Mr. Aylesworth's assertion that "the art (of broadcasting) is several years behind its development in America," many countries have developed systems different from ours that deserve serious attention.

Even Holland, Spain, Switzerland and France, where lack of vision, political rivalries and inadequate funds have hitherto made for chaotic situations, are now setting their houses in order with beneficial regulatory legislation. Elsewhere we may envy the progress that has been made in every case without the help of advertisers.

The German stations, by devoting a great deal of attention to classical music and drama, "to please the intelligent one-third," and by allotting approximately 30 per cent of their air time to talks and lectures by well-known paid speakers, have succeeded in elevating the taste of all the people. Call the method autocratic if you like. It has at least been highly effective. America would do well to adopt it and to realize that the public whom we serve so grandly and so badly will never lift itself by its own boot-straps.

The British Broadcasting Corporation, in attempting "to please 75 per cent of the listeners 75 per cent of the time," instead of 90 per cent of the listeners all of the time, has demonstrated what genuinely fine programs an enlightened ideal can produce. The B. B. C. devotes a sensible portion of each day to

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the light popular broadcasts with which we are familiar. The people do not lack diversion. But there the parallel ends. Realizing that it is difficult to draw a line between recreation and education, the directors of the B. B. C. and their advisers have gone ahead with program experimentation and betterment that have won the support of all classes of listeners. 1

There is a growing pessimism in the United States toward education by radio.

From the beginning of radio, ten years ago, high hopes have been held out for its use in education. We were told then, as we are told now, that this marvelous device will prove a mighty tool in teaching old and young. Yet in ten years' time so little progress has been made that it is scarcely visible to the naked eye. Most of the attempts which have been made in the meantime to use the radio in education, in the United States, have failed for one reason or another and have been abandoned. It is ridiculous that into twelve million homes should come, for several hours each evening, information and amusement dictated by the manufacturers of toothpaste, soap, ginger ale, and gasoline, and circumscribed both by their intellectual limitations and greed. When you add to this the ultra-conservatism, timidity, and lack of initiative of the broadcasters themselves, you have a situation which urgently needs reconsideration. Broadly speaking, the radio in America is going to waste. How shall it be salvaged—and by whom? 2

IV

Why is it, then, that education by radio in the

United States has lagged so far behind European countries?

2 "The Radio and Education," op. cit. P 357-358
Is it that a proportionate share of broadcasting time is not being devoted to education? Obviously, radio has great value as an educational medium. Is it the educators' fault? Or is the broadcasting company itself depriving education of its rights on the air? Let us review the testimony of both sides.

Educators and broadcasters blame each other for the lack of educational programs. The educators blame the broadcasters for neglecting to consider education in their programs and the broadcasters reply that it is up to the educators to pave the way and take the initiative in a field in which they (the broadcasters) are unprepared to assume leadership. Dr. Edwin A. Alderman, President of the University of Virginia, says:

Already many of the problems of broadcasting have been solved. Advertisers quickly settled the financial question. Entertainers have achieved fame and fortune by furnishing amusement for millions of homes. Great musicians, freed at last from the limitations of the concert stage, have found in radio a national people's theater, and the works of the immortals belong no longer to the few. Government officials, statesmen, and political candidates have addressed the whole people directly. The church has carried its message of faith far beyond its own doors. A death blow has been dealt to isolation and exclusiveness, whether geographical, cultural or social. Only education has lagged behind. 1

Where lies the blame then? With the broadcaster or educator? Says Mr. Tyson:

1 Tyson, Levering: Education Tunes In, Chap. III, p 27
Instead of taking the commercialism of the broadcasters as a challenge the educators have been easily discouraged and have failed to arouse in the minds of business men associated with broadcasting an appreciation of the enormous business advantages of putting sound education on the air. The educational profession can not shift the blame for its own lapses in this regard to the shoulders of a business which is in business to make its business successful. Broadcasters were ready and willing to use every available means by which they could give their programs universal appeal. The industry can not be blamed for the fact that educators did not provide educational material that was both authoritative and filled with human interest.

The effort is to please the public rather than to guide it. This attitude has been adopted largely because of the intense competition in the industry. From a purely business stand-point it would have been far better for the broadcasters if they had shown in developing educational broadcasts the initiative and commendable activity that have won them success in their other endeavors. 1

Mr. Tyson seeks to allay the dire predictions and hopeless cynicism by assuring us that no matter what has been the attitude of the huge national broadcasting chains in the past, at least they have now begun to realize that the public will demand of broadcasting in the future something more than mere repetition on the air of what already has proved its popularity elsewhere. "An official of the broadcasting industry stated that the organization with which he is connected, would be willing to devote, free of charge, half an hour each night to educational broadcasting, provided that fully qualified representatives of the

1 Ibid. P 27-29
educational world devise the programs." 1 The President of the National Broadcasting Company gave assurance that he hoped many educational programs would be given by them in the future but that these programs should be supervised by experts in the educational field. Said he, "When they are ready we will place our facilities at their disposal without charge." 2

Mr. Tyson says these offers presumably are sincere and not mere gestures.

The failure of members of the educational profession to put this sincerity to the test, or to respond in any other way to the overtures of the broadcasters is entirely the educators' fault. They can not blame others for their own sins of omission. The statements of broadcasting policy that are already on record make it clear that the next move is distinctly up to the educators. 3

Mr. Everett Case admits that little progress has been made in the use of radio in education, but he explains that organized broadcasting has existed for only a few years, i. e., on a large scale. The broadcasters have made their facilities, both physical and technical, available to educators, and left their programs to them. Thus, they have protected themselves as well as education from suspicion of subsidized propaganda and have contributed nation-wide facilities and a national audience. The charge is often made that educational programs in the United States are far

1 Ibid. P 31
2 Ibid. P 32
3 Ibid. P 32
behind those of Great Britain, Austria, or Germany. According to Mr. Case this is not due to the fact that the initiative of the commercial broadcaster has failed, but only because it has been wisely restrained. He adds that religion, politics, music, entertainment, and industry have been quick to take advantage of the radio's facilities, and only education has lagged behind. In comparison with the work done in foreign countries the size of the United States must be considered. In small countries the cost of broadcasting is much less.

Again, radio has developed a technique of its own, in which few educators are skilled. It is not unnatural, then, that educators have felt their way slowly. There are, however, encouraging signs. Secretary Wilbur in calling together his committee, helped to draw things to a focus. The Adult Education Association has taken steps to organize the field for action, under the direction of Mr. Levering Tyson.

And so it seems to me too early to place the seal of failure on private initiative here. Educators and the intelligent public have it in their power to construct programs which will serve as a corrective to the type they criticize. They are beginning to realize it. The broad development is in their hands. The broadcasting companies are waiting, I believe, to provide this time and facilities to educational programs adapted to the radio technique and sponsored by representative educators.

Mr. Merlin H. Aylesworth, President of the National Broadcasting Company, gives assurance of the interest his company has in education. The National Broadcasting

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1 Case, Everett: "Radio Pedagogy," *The New Republic*, p 154, September 24, 1930, (Vol. 64)
2 Ibid. p 154
Company, subsidiary of the Radio Corporation of America, obtains its support through "making available a certain proportion of time or space for the spoken or printed messages of commercial concerns. No one would continue indefinitely the operation of a business which did not show a profit. The difference between the English and the American system is that we are collecting our money painlessly." 1 (Painful though the resulting programs may be, the educators add.) "Just as in the case of the newspaper or magazine, the radio broadcaster must give the public the best possible quality of news, of entertainment, of informative, inspirational and cultural material. Sometimes two or more of these qualities are embodied in the same broadcast." 2 (Rare have been those cases, however, it is asserted.) "Great strides have been made in the last year or two in these phases of broadcasting and yet it is here that the future's greatest opportunity lies, opportunity for initiative, for conscientious effort, for genius." 3

Those who condemn radio agree heartily that there is plenty of opportunity for improving the "quality of entertainment, of informative, inspirational, and cultural material." But they beg to be pardoned a smile at the words

2 Ibid. P 214-221
3 Ibid. P 214-221
"there is opportunity for conscientious effort and genius." In view of some of the programs offered it is surmised that they have been made by putting conscience and conscientious effort out of sight. The educators pray, "May Heaven soon send the genius!"

Mr. Aylesworth says that only a beginning has been made toward adapting the radio to the field of education. That is too tragically true. However, he predicts that in the future every schoolroom in the United States will be equipped with a radio. He feels that "the great teachers of our foremost educational institutions should not confine their efforts to the four walls of their respective classrooms. It is conceivable that someone may organize a foundation to bring these great scholars to hundreds of thousands of students everywhere." 1 He points with pride to the Damrosch programs by the National Broadcasting Company, and with good reason; but why are more such programs not available? Can it be that the advertiser's money has lured the broadcasting stations into selling the rest of the time? Is it greed, or more politely, a good business principle, that has caused the sponsored programs to overbalance so greatly the sustaining ones? We shall discuss that later.

Mr. Bellows declares the broadcasting companies have repeatedly "offered time, free of charge, to educators in

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1 Ibid. P 214-221
the usually vain hope they would make sensible use of it." Just what time and what constitutes sensible use was not mentioned. The educators demand to know whether "sensible use" means a lesson in history or hygiene preceded by an advertisement for indigestible cough drops and followed by one on a cigarette's kindness to the throat.

Thus, laying the blame at the door of the educator, is explained the reason why the vast reservoir of the educational possibilities of radio is still untapped. Let us examine the foregoing statements one by one and hold them up to the light of experience and plain facts.

First, let us inquire into this alleged willingness of the broadcasting companies to provide time free of charge for education. The educators demand to know how these companies explain the sudden decrease in the number of college stations devoted to educational broadcasting. The constant struggle against the aggressiveness of commercial stations against the educational stations. The huge sum of money required for trips to Washington to defend their licenses. They want explained why time "donated" to an educational feature is so often changed to another hour with little or no notice. They demand an explanation of the particular hours assigned to education, hours unfit for education or anything else, hours for which no advertiser could be found to enrich the coffers of the generous and public-spirited company.

The New Republic condemns the Federal Radio Commission
and commercial broadcasters by declaring that they have
treated educational broadcasting with brutal indifference.

The broadcasters have hardly ever donated
time which they could sell to anyone else, and
their educational work has therefore been done
at bad hours, when there are few listeners. All
the brave attempts of a few years ago to broad-
cast whole courses in all sorts of subjects, to
give examinations to listeners, even to extend
college credit to those who passed successfully--
these schemes have come to nothing. 1

Armstrong Perry reports in *Education by Radio:*

Commercial broadcasters have offered educa-
tion magnificent gifts on one hand, and on the
other hand have made a determined effort to
take away from the public schools, colleges,
and universities the fundamental right, left
to them by the Constitution of the United
States, of using any method of education and
keeping education free from any obligation to
promote the interests of particular commercial
groups. They have offered more time on the
air than the educators have accepted. They
have spent more money on educational radio
programs than the educators have, and have
made these programs more widely available than
any that have originated in the halls of
learning. They have given outstanding educa-
tors high positions, attractive titles, and
much publicity for serving, or appearing to
serve, in an advisory capacity to commercial
companies. But they have fought every attempt
to reserve any radio channels and keep them
under control of officials elected by the
citizens of the states to administer public
schools, colleges, and universities. They
have said, by official action of their leading
trade organizations, that the demand of educa-
tors for reservation of radio channels is
based on a totally false conception of the
function of broadcasting stations, and have
revealed that the industry maintains state and
national organizations for the purpose of con-
trolling legislation.

These methods resemble closely those of other industries based on the use of public property. It is natural that they should, for some of the largest public utility corporations are associated with the dominant radio group, and when the first broadcasting chain was organized its first president was a man who had been serving as the public relations director of a public utilities corporation. He had revealed with the utmost frankness his plan for subsidizing educators so that they might shape education to the advantage of public utilities corporations. 1

As to the extreme interest of broadcasting companies in education and their "sincere" desire to educate the great American masses, one of the militant educators points to a statement saying that nobody wants to be educated by radio. Just how that conclusion was reached is not explained.

In hearings before the Federal Radio Commission, commercial broadcasters declare nobody wants to be educated by radio, and officials of the Commission back up the assertion. Ten minutes later the same broadcasters will be arguing for increased time and power, or better channels, on the ground that a large percentage of their time is devoted to educational programs, and the Commission lets them get away with it.

They state publicly that educators fail as broadcasters, and at the same time put forth every effort to make their commercial stations the exclusive radio outlets for state departments of education, and for colleges and universities. The station manager and chain official who spoke so disparagingly of educators at a recent meeting in New York is the same man whose station used its power of censorship with such outrageous

effrontery that a state university discontinued cooperation with the station. And an official of the Federal Radio Commission, yielding to this man's plea that his station was rendering indispensable educational service, recommended that his station be granted an increase of 40,000 watts in power, while the Commission denied the right of a high school in the state to use two watts power to broadcast interesting school events to parents and taxpayers within the district.

College stations have not reached the acme of perfection in putting education on the air, but the reaction of listeners to radio advertising indicates that commercial broadcasters are just as open to criticism. Records of the college stations show they have rendered useful service to large audiences more interested in education than in mere amusement, and that the service is appreciated.

An interesting letter came from Dr. William J. Mayo during the controversy over Station WOI of Iowa State University:

"It has come to my attention that an effort is being made by certain commercial interests to interfere with the radio wave operated by your station.

Personally I greatly enjoy the splendid material that is presented by this station, but I would call especial attention to the great numbers of sick people who are in hospitals in Rochester and elsewhere, as well as in homes, who are accustomed to turn to WOI, not only for entertainment, but for spiritual comfort. It may seem that religious influence is on the wane, but I believe it is rather that methods of expression of religious thought have changed than that there is alteration in faith. At least it is our experience in the hospitals which are under our direction in Rochester that our patients faced with serious illness, perhaps requiring surgical methods of relief, lean for comfort on religious expression.

The programs from Station WOI, beginning in the morning with matins and short sermons"

1 Ibid. P 93-94
by prominent clergymen, followed by the opinions on the topics of the day expressed by editorials in the daily papers of Iowa, and then by good music, without advertising, chosen from the great masters, with explanations regarding the composers and the meaning of the music, have not only inspirational but also great educational value.

I would mention also those listeners who are blind, or confined to bed, or for various other reasons unable to read, who are greatly interested in the readings of Ruth Galvin.

To deprive not only the public, but the sick and the shut-in of these programs which in so many ways are informative and helpful, and to substitute for them the advertising of sometimes good and sometimes indifferent commercial programs, would be a travesty on that which the New Deal is attempting to bring about and foster.

Among the educational stations' struggles for survival Station WCAJ stands out prominently:

Easy assertions are made on all sides of the educational value of radio, but such stations as are actually conducted for educational purposes are finding it hard to survive against the opposition of the program-makers whose standards of education are set by manufacturers of toothpastes, Virginia hams, and oil heaters.

Thus, after an expensive and time-consuming fight, Station WCAJ of the Nebraska Wesleyan University has surrendered and sold out to the commercial station which badgered it off the air. WCAJ was one of the pioneer radio stations of the country, having begun broadcasting in 1920. Shortly after the Federal Radio Commission was organized in 1927, WCAJ was put on the same frequency as WOW in Tulsa, Oklahoma, without division of time. Two months of heterodyning followed, and then a better arrangement was decreed whereby WCAJ received a seventh of the time. Unwilling to concede it even this, WOW early in 1930 demanded all the time. The Radio Commission set a hearing, and WCAJ officials were put to the expense of going to Washington.

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1 Mayo, Dr. William J.; Mayo Clinic, Rochester, Minnesota, Letter addressed to Radio Station WOI, Iowa State University, Ames, Iowa, October 11, 1934
to defend their station. Later a federal examiner reported in favor of WOW's application.

More expense was incurred by Nebraska Wesleyan University in filing exceptions, and in 1931 the Radio Commission reversed its examiner. WOW was not satisfied. It went to the Court of Appeals of the District of Columbia, and again it lost. Now at last one might have thought that WCAJ would have been left alone with its little one-seventh of the time for an educational program, but the subterfuges of the law had not yet been exhausted, nor had the rapacity of WOW. Last May the latter again applied to the Radio Commission for full time. Whereupon the university felt that it could not stand the expense of further fighting and abandoned radio education to the makers of toothpaste, Virginia hams, and oil heaters. 1

Charles A. Culver offers an explanation of the open hand of the broadcasting company:

On the very face of the situation it is inevitable that we cannot mix educational and commercial stations on the same frequency. That isn’t an opinion; it is based upon plenty of evidence. Our good commercial friends tell us they are willing to devote some of their time to educational work. That is probably true, but they do it, of course, not from a missionary point of view, not from a standpoint of education per se, or their interest in it, but because it builds up goodwill and indirectly influences the returns from their commercial work. 2

John Henry MacCracken adds that:

On the basis of the old adage that one should not look a gift-horse in the mouth we were all rather disposed at first to leave programs to the beneficent broadcasters. We see the right of squatters’ sovereignty contested

1 "Nebraska Wesleyan University Badgered off the Air," The Nation, P 339-340, September 27, 1933, (Vol. 137, No. 3560)

in the Supreme Court. We see great nations wrangling over the privileges of the air. We begin to think there must be value in this imperial domain. The heavens which have been set aside as public domain of the hereafter are apparently open to homestead here and now.

The (Federal Radio) Commission in operation, however, takes the view that commercial broadcasting for gain is a universal interest because everybody wants to make money and nobody can make money without satisfying some human desire, but that educational broadcasting is a special interest, directed toward a special and selfish end, because it strives to give what only a minority desire, what the educators think will make better citizens, but which the majority, they suspect, reject because they have no desire to become better citizens. The Commission is willing that commercial broadcasting should graciously concede the minority a proportionate minority share for educational broadcasting, but are not willing that the use of any stated share of broadcasting should be set aside for the use of schools as a government policy. Education is not a federal function anyway, they point out.

The other argument is not a theoretical but a practical one. The reservation of any part for education is not necessary. Colleges and universities are not using to the full what is now available. The commercial station would be glad to distribute anything you have to say, at least anything that meets their rules and passes their censors.

If education is a special interest it is the broadest special interest the government knows. It is not a private interest. The government does not leave it to the father and mother to say whether or how long a child shall go to school. The government can say what education it requires of the father and of the mother for citizenship. So important an interest cannot afford to owe its share of the air domain to favor, not even to political favor. It must possess it of right and by law. Only thus can it be that free agent which the people desire, with no interests to serve save the public good. 1

The question of freedom in what may be broadcast in this "free" offer of time comes up for discussion next.

Has a broadcasting company the right to blue-pencil what goes over the air by educators?

Honorable Harold A. La Fount of the Federal Radio Commission has rendered a valuable service....in conducting a survey to develop the facts concerning programs presented over radio broadcasting stations during the week of January 11-17, inclusive. It shows that the educational stations, attacked constantly by commercial broadcasters on the one hand and unprotected by the Federal Radio Commission on the other, are reduced to a mere handful, with inadequate power and time to make their work effective. The facts....indicate clearly that freedom of speech, so far as radio is concerned, is almost lost.

The owners of commercial stations have and exercise the right of censorship over their programs. The tendency toward monopoly is strong. This places in the hands of small groups of men in New York a large measure of control over public opinion throughout the country.

Closely affiliated with the dominant radio group are other commercial groups whose business also involves the use of the public domain for private profit. Few educators would argue that education of the youth of America, or of the adults, should be placed in the hands of such groups, yet commercial monopoly of the radio channels would mean just that, so far as radio is concerned. It is to be hoped that other states will follow the example of Michigan, Wisconsin, Oregon, and South Dakota, and other leaders and fight for the right of the states to have radio facilities for use in performing educational functions reserved to them by the Constitution of the United States. 1

The National Committee on Education by Radio, in its bulletin of March 10, 1932, sets forth an indictment of the platform of commercial broadcasters. It offers verification of each item by reference to records pertaining to

them.

We demand the control and unlimited use of all of the nation's broadcasting channels.
We deny the right of the state or federal governments to use these channels, except with our permission and thru our stations.
We deny the right of the state or federal governments to grant the use of any broadcasting channel to any person or corporation not engaged in the advertising and amusement business.
We deny the right of the state or federal governments to grant the use of broadcasting channels to state universities, state departments of public instruction, chartered educational institutions, or any institution or organization for any purpose except commercial advertising.
We claim and exercise the right to grant or deny the use of the public broadcasting channels to any person or organization seeking to use our facilities.
We claim and exercise the right to censor any statement of fact or opinion, or other material offered for broadcasting, and the right to separate any speaker or other person from the radio audience, by operating a switch, at any time during any program.
We maintain that the broadcasting of information or instruction by the President of the United States, by a Justice of the Supreme Court, by the governor of a state, a senator, a representative, or any other public official, for the benefit of the public, is interstate commerce, in common with the broadcasting of commercial advertisements.
We claim and exercise the right to make an address by the President of the United States, or by any other official or person, a part of an advertising campaign for the sale of cigarettes, securities or anything else advertised over our facilities.
We claim and exercise the right to attack state-owned broadcasting stations, or other stations operated primarily in the public interest, convenience, and necessity, and to force them to spend, in self-defense, educational funds appropriated by states or received as contributions. We claim and exercise the
right to force them to appear before the Federal Radio Commission, and in court, as often as we please, regardless of their priority on the radio channels belonging to the public and regardless of their record of public service.

We maintain that our business is interstate commerce but that our use of the public broadcasting channels places upon us no obligations as common carriers. We maintain furthermore that neither the Interstate Commerce Commission, nor any other government agency has the power to limit the rates which we charge for our services.

We claim and exercise the right to transmit our advertising programs into foreign countries, regardless of the wishes of their governments or people.

We deny that the conviction of a broadcasting company or its owners or agents for violation of law constitutes a valid reason for limiting or denying the use of public radio channels to such companies or persons, the radio law to the contrary notwithstanding.

We demand that the public radio channels be placed in our hands permanently and exclusively, as our vested property, to have and to hold forever. 1

Mr. Perry meets the objection that commercial stations can take care of education:

The committee is endeavoring to protect educational stations from the encroachments of commercial broadcasters and to have enough broadcasting channels reserved to insure the proper development of stations operated primarily for the benefit of the public. The determined effort of the commercial broadcasters to bring all educational broadcasting under the control of commercial concerns which have and exercise the right of censorship over their programs is not in the public interest, convenience or necessity. It tends rather to monopoly and the exploitation of the public for the profit of commercial concerns operating broadcasting stations.

1 "The Platform of Commercial Broadcasters," Education by Radio, P 37, March 10, 1932, (Vol. II, No. 10)
Members of the Federal Radio Commission have suggested that instead of reserving channels for educational stations, the federal government should compel commercial stations to give part of their time every day for educational broadcasting. An argument to close our schools and colleges and transfer their activities to the theaters and motion picture houses would be just as logical. Either would mean the tying up of education with the show business and with the business of advertising.

Education is not the primary objective of the commercial station. What it is after is profit, gained directly from the sale of advertising time or indirectly thru the building up of prestige for commercial concerns. The only way to insure freedom of speech---intellectual liberty, so far as radio is concerned, is to keep a good percent of the broadcasting stations under the control of the educators and of the elected representatives of the people.

It is not contended that every commercial station is guilty of squeezing education off the air. Of the value of the programs of WMAQ, for instance, there can be no doubt. There are few people, however, who possess the vision, the high-mindedness, and sincerity of Miss Judith C. Waller, Educational Director of WMAQ. It is claimed that with the public should rest the control and ownership.

It is asserted that the state has the right to a certain share of broadcasting facilities to use for educational purposes, a right that has been denied by commercial broadcasters. The educational broadcasting station makes a contribution that no other agency can make. Therefore, it must be freed from commercial interests.

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1 Perry, Armstrong: Education by Radio, P 20, March 12, 1931, (Vol. I, No. 5)
Certainly such a statement as the following makes a reader sit up and take notice.

While the Commission consistently has been of the opinion that the devotion of radio facilities to work in education is important in a consideration of the public interest, nevertheless it has never held that a state has a fundamental right to the use of radio in connection with its educational system. Radio is not essential in the dissemination of education. It has been and may be used as an efficient supplemental means thereof when employment of a particular facility to that end is consistent with the public interest, convenience or necessity. Radio is not education itself, or the means of its dissemination, but at best education is only one use to which radio may be put. And the power to regulate radio, communication as an instrument of commerce has been delegated to the Federal Government. 1

And Education by Radio comments thus:

There is 1931 seen thru medieval spectacles! There is an answer which should silence forever those who contend that the methods of educators are backward. Certainly radio is not essential in the dissemination of education. Neither is printing; neither are books; neither is paper or pencil. Radio is not more essential in the dissemination of education than aviation in the dissemination of mail—the only difference being an enlightened Post Office Department which has encouraged, rather than discouraged, the use of modern transportation methods to serve better the citizens of the United States.

The Commission states it has never held that a state has a fundamental right to the use of radio in connection with its educational system. Why not? The state has a fundamental right to use and has used practically everything else it required in connection with its educational system. Education is a function of the state in this country. Does the Commission maintain that

1 "Radio During May and June," Education by Radio, p. 90, July 16, 1931, (Vol. I, No. 22)
it is a function of the federal government? The Commission itself argues that the power to regulate radio communication as an instrumentality of commerce has been delegated to the federal government. Under what department of commerce does education fall?

The Commission states that "radio is not education itself, or the means of its dissemination, but at best education is only one use to which radio may be put." Neither is the radio entertainment itself; neither is it a new super-salesman, in spite of the fact that an evening before the receiver would convince one to the contrary. It is not denied that education is only one use to which radio may be put. It is contended that commerce also is only one use to which radio may be put. ¹

The education of our youth is the greatest gift we can bestow upon them. Youth is said to be the one hope of our whole civilization. To quote from "The Tenth Generation" by Harry Stillwell Edwards:

We have over one-third the wealth of the world. We are top-heavy with wealth. Philosophers predict a fall. I disagree with them. Absolutely! I denounce the lie! We are not here to fail, because we are building for eternity, for God. The prophets of evil have never heard of a nation where Christian education extended to every individual. No such nation has ever before risen. And back of every ruined nation that history records was always one irresistible, ever-present cause of failure--ignorance.

The ideal toward which we work in this country and which we approach steadily every day is universal education of the highest character. No such nation has ever flourished on earth; but around you is one in the making. The best insurance at last for wealth, personal and national, is Christian education. For wealth can exist only by sufferance of the majority. When that majority is swayed

¹ Ibid. P 90
by knowledge and righteousness the holdings of the individual are safe, the wealth of the nation is safe, then, and then only. 1

Mr. Edwards' belief that education is the best insurance for our personal and national wealth is basically true. In view of that truth, the educators declare they are justified in claiming a share of radio to be used in furthering education.

Joy Elmer Morgan once said, "It is almost impossible to overemphasize the lifting force of rightly conceived, rightly managed education. It is the process by which civilization grows." Yet we find many who doubt the need for educational institutions to maintain broadcasting stations and thus spread the power of this lifting force throughout the nation.

The following question and answer speak for themselves:

"I do not think educational institutions should maintain and operate radio stations," said the editor of one of the radio-broadcasting magazines in a recent letter to the director of Station WCAJ. Other conclusions reached by this spokesman of commercialism in radio were that "None of us has yet found a proper solution of the educational problem......stations should be required to assign specific hours for educational purposes---it is uneconomical for anyone to operate a radio station part time---a greater audience will be available to educational institutions by using the regular established

commercial stations—perhaps stations are overdoing advertising now—so far educational institutions have not been able to make any kind of satisfactory arrangement with stations—sometime or other, the owners of commercial stations will be forced to sacrifice some of the hours which are considered most valuable for advertising."

"Do you know of any institution of higher learning that is being run for profit?" wrote Professor Jensen, director of Station WCAJ, in reply. "Why should a college or university expect to make dividends from its broadcasting station any more than from its department of English or mathematics? Is there any more reason why an educational institution should be prohibited from reaching its constituents thru the radio than for preventing it from publishing 'faculty studies' and research papers over its own name?—What guarantee have you that any better arrangements would be forthcoming once the large commercial stations got a complete monopoly of broadcasting facilities?

"Granting that the legislation was passed requiring each station to set aside a certain number of satisfactory hours for educational purposes, how could you guarantee that rival stations would not vie with each other to obtain schoolroom listeners by injecting cheap humor and cheaper music into their features? Suppose for example that the NBC is putting on one hour of educational programs each morning from 9 to 10 A.M. What guarantee have we that the Columbia system will not put on a competing series with better comedians, but with correspondingly less time given to the serious work in hand? Who will decide for the rural teacher which of these programs her children shall listen to? Granting that both programs were placed in the hands of dry-as-dust pedagogues so as to eliminate nonsense and competition, what will prevent these companies from running up to the very beginning of the nine o'clock period with an attractive tobacco program, and beginning sharply at ten o'clock with a chewing gum advertisement before the teacher can get it turned off?

"Why should the commercial broadcasters insist that they are better prepared to do
educational work than the educators themselves in radio any more than in the work of the classroom? Everyone knows the answer, namely, that radio pays dividends, and the commercial group wants those dividends regardless of the consequences to educational forces."

(It will be recalled that WCAJ has had considerable difficulty with a commercial station with which it shares time, and is hesitant about mixing education with commerce.)

Mr. Perry in his investigations discerned the great need for educational broadcasting stations. He feels that "educational broadcasting should be given a protective and assured standing so that it may be conducted by the school, college, and university officials and officials of state departments of education without fear of withdrawal of the broadcasting facilities from their use or control, the introduction of advertising or unwanted propaganda into educational programs and undue interference of one station with another." He further declared that public education is a function of the state and that the right of the state to use radio in education is fundamental.

Wisconsin presents its views on educational broadcasting as follows:

1. States have a decided need of the radio in connection with their educational systems.
2. Educational broadcasting should have an assured standing and adequate facilities.

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1 "Service or Profit," Education by Radio, P 74, June 9, 1932, (Vol. II, No. 19)
2 Perry, Armstrong: Education by Radio, P 7, February 19, 1931, (Vol. I, No. 2)
3. Sufficient talent is available to most state stations to enable applicants to broadcast high-grade, satisfactory programs.

4. Most of such applicants have the financial resources, engineering and research facilities to enable them to construct and operate the proposed stations according to approved standards.

5. At least some of these states are under quota.

6. The granting of such applications will not result in making the state over quota, neither will it materially increase the quota.

7. It is only fair that recognition be given of the right of the individual states to a fair division of available power and allocation to cover effectively their respective territories. 1

Joseph F. Wright sees the advisability of separate channels for education.

One of the difficulties, of course, has been that most educational stations do not need a full time schedule, they are on the air only part of the day and in some instances perhaps only two or three times a week. To take care of such a station has been difficult. But the fact remains that these educational stations which still exist are on the air and they are using as much of the time as they can. Therefore, they feel, it certainly would mean no greater hardship to the commercial stations if this group of educators were placed on exclusive channels. 2

In order to protect these educational stations, which found themselves gradually being shoved off the dial, a committee was organized as the result of a conference called by Dr. William John Cooper. Prior to that time a committee

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was appointed to study the problem of education by radio. Ray Lyman Wilbur, Secretary of the Interior, called a conference May 24, 1929, to discuss the part the Federal Government should take in furthering radio to supplement the regular courses of study in the schools. Among those present were representatives of the National Broadcasting Company; the Columbia Broadcasting System; Chairman Ira E. Robinson and Commissioner Harold A. LaFount of the Federal Radio Commission; Dr. William John Cooper, United States Commissioner of Education; H. Robinson Shipherd, secretary of the National Education Association; S. D. Shankland, executive secretary of the Department of Superintendence; National Education Association; and others. 1

Dr. Ray Lyman Wilbur stressed the importance of radio as a factor in education. Judge Ira C. Robinson discussed the necessity for some kind of supervision by the Federal Government. He also talked over the advisability of the United States owning its own stations for broadcasting educational material to its schools. It was recommended that a commission be appointed to study the problems involved in the program presented by the Secretary of the Interior. Secretary Wilbur declared he would recommend to the President of the United States that he consider the feasibility of appointing a commission to

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investigate the subject since radio is too useful to be monopolized by commerce. 1

The committee thus appointed to make a thorough and authoritative study of the entire subject consisted of the following members under the chairmanship of Dr. William John Cooper:

Judge Ira E. Robinson, Chairman of the Federal Radio Commission
Dr. John L. Clifton, Director of Education, Ohio Department of Education
Dr. W. W. Charters, bureau of educational research, Ohio State University
Dr. H. Robinson Shipherd, Business Training Corporation
Dr. Frank Cody, superintendent of schools, Detroit
Mr. Merlin H. Aylesworth, National Broadcasting Company
Dr. John H. Finley, the New York Times
Dr. Will G. Chambers, School of Education, Pennsylvania State College
Mr. William S. Paley, Columbia Broadcasting System
Dr. Harold J. Stonier, American Institute of Banking
Mr. James A. Moyer, division of University Extension, Massachusetts Department of Education
Dr. George B. Zehmer, University of Virginia
Mrs. Howell Moorhead, Foreign Policy Association
Miss Alice Keith, Radio Corporation of America 2

The committee met in Chicago, June 13, 1929, at which meeting the following statement was made:

The committee wants any and all facts that pertain in any way to educational broadcasting. It recognizes that as a subsidiary of the government, operating under the authority

1 Ibid. P 189
of the Department of the Interior and the
Bureau of Education, it is expected to be a
depository of all reliable information on
this subject up to the end of 1929. The com-
mittee therefore believes that every part of
the industry will whole-heartedly co-operate
in supplying it with the essential facts,
which will make its findings and its recom-
mendations (to be submitted to Secretary
Wilbur) of the greatest possible value to
the entire radio industry, to the progress
of education, and to every American who is
or ought to be interested either in radio or
education. 1

On October 13, 1930, William John Cooper, United States
Commissioner of Education, called a conference to discuss
the development of an educational program and provide for
research and experiment. This conference adopted a resolu-
tion recommending that:

The Congress of the United States enact
legislation which will permanently and ex-
clusively assign to educational institutions
and to government educational agencies a min-
imum of fifteen per cent of all radio broad-
casting channels, which are, or may become,
available to the United States. The Confer-
ence believed that those channels should be
so chosen as to provide satisfactory educa-
tional service to the general public. 2

The conference also made provision to continue its
work by the creation of a committee to be known as the
National Committee on Education by Radio. The committee
met first on December 30, 1930. This was a momentous
day in the history of education by radio because it
marked the beginning of the struggle to rescue the

1 Ibid, P 269-260
2 Morgan, Joy Elmer: "The Public's Rights in Radio,"
The Journal of the National Education Association, P 285,
December 1930, (Vol. XIX)
broadcasting stations of the land-grant institutions.

The purpose of the Committee is to:

Secure to the people of the United States the use of radio for educational purposes by protecting the rights of educational broadcasting, by promoting and co-ordinating experiments in the use of radio in school and adult education, by maintaining a Service Bureau to assist educational stations in securing licenses and in other technical procedures, by exchange of information through a weekly bulletin, by encouragement of research in education by radio, and by serving as a clearinghouse for the encouragement of research in education by radio.

The members of this Committee were as follows:

J. L. Clifton, Director of Education, Columbus, Ohio, National Council of State Superintendents

Arthur G. Crane, President, the University of Wyoming, Laramie, Wyoming, National Association of State University Presidents

R. C. Higgy, Director, Radio Station WEAO of Ohio State University, Columbus, Ohio, Association of College and University Broadcasting Stations


Charles N. Lischka, 1312 Massachusetts Avenue, Washington, D. C., National Catholic Educational Association

John Henry MacCracken, 744 Jackson Place, Washington, D. C., American Council on Education

Charles A. Robinson, St. Louis University, St. Louis, Missouri, The Jesuit Education Association

H. Umbarger, Kansas State Agricultural College, Manhattan Kansas, Association of Land Grant Colleges and Universities

Joy Elmer Morgan, Chairman 1201 Sixteenth Street, N. W., Washington, D. C., National Education Association

The activities of the Committee are financed by a five-year grant from the Payne Fund. The
Committee maintains an office at 1201 Sixteenth Street, Northwest, Washington, D. C. 1

During the Second Annual Institute for Education by Radio, which met at Ohio State University, Columbus, Ohio, June 8, 1931, Joy Elmer Morgan, Chairman of the Committee, explained its purpose and function.

The National Committee on Education by Radio is an organized effort to conserve and develop radio broadcasting for the most important of all uses to which it could be put—the lifting of the level of our American culture.

The first great task of the National Committee on Education by Radio is conservation. It is endeavoring to save or to recover for the uses of education a fair share of the radio broadcasting frequencies. To accomplish this it had introduced into the Senate of the last Congress Bill S 5589. 2

This bill, presented by Senator Simeon D. Fess of Ohio, on January 8, 1931, read as follows:

Not less than 15 per centum, reckoned with due weight to all factors determining effective service, of the radio broadcasting facilities which are or may become subject to the control of and to allocation by the Federal Radio Commission, shall be reserved for educational broadcasting exclusively and allocating when and if applications are made therefor, to educational agencies of the Federal or State Governments and to educational institutions chartered by the United States or by the respective States or Territories. 3

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1 Morgan, Joy Elmer: "National Committee on Education by Radio," Address before the Second Annual Institute for Education by Radio, Ohio State University, Columbus, Ohio, June 8, 1931, Education by Radio, P 79-80, June 25, 1931, (Vol. I, No. 20)
2 Ibid.
3 Ibid.
To continue Dr. Morgan's address:

As a second protective measure the National Committee on Education by Radio has maintained the service bureau to aid the educational stations. The work of this bureau has been carried on under the able direction of Mr. Armstrong Perry who from the beginning has been an earnest student of our radio problems. Its service has been received with gratitude and appreciation throughout the country.

A second service of the National Committee on Education by Radio is public information. The whole radio field is so new, it is developing so rapidly, and misinformation has been spread so deliberately by selfish and greedy interests that even public officials have found it difficult to get at the facts.

As a means of spreading information the National Committee on Education by Radio has been issuing regularly each week since February 12, 1931, a bulletin containing the most reliable information that could be found on the many aspects of the radio problem. It has sent this bulletin free to persons who are most concerned. It has thus made available a body of fact and policy such as exists nowhere else. This bulletin has come to occupy in the brief space of a few months first place in the American literature of radio.

A third service of the National Committee on Education by Radio is research. The Committee has employed as executive assistant Mr. Tracy F. Tyler of Teachers College, Columbia University, who beginning on June 1 is giving his entire time to the development of its research service.

A fourth field in which the Committee hopes to render service is the field of experiment. It will aid these experiments by calling attention to their importance, through research, through publication, and—whenever feasible—by helping to obtain for them sources of financial support. By serving as a clearinghouse it will make the fruits of experiment quickly available to educational broadcasting stations everywhere.

A fifth field in which the Committee will work is that of organization and co-ordination. Education by radio is a pioneer field. Under such conditions there is always much lost motion and wasted effort. Radio by its
very nature requires new types of organization to protect its development and to make the best use of the opportunities which it offers. The Committee will seek to determine so far as it can and to foster forms of organization suited to this new purpose. 1

At its meeting on January 28, 1931, the National Committee on Education by Radio adopted the following statement.

THE NATIONAL COMMITTEE ON EDUCATION BY RADIO BELIEVES

That colleges and universities with radio broadcasting stations have in their possession one of the most powerful and effective tools for popular education which exists at the present time.

That the broadcasting activities of educational institutions should be looked upon as major educational enterprises within these institutions, comparable in service and importance with other major departments.

That the officers of these institutions, their boards of control, and legislative bodies to which they look for appropriations, should regard their services to individual students and the general public rendered by means of radio as an important and appropriate extension and supplement to similar services rendered within the classrooms of the institution.

That such services have a valid claim to public support and justify expenditure for equipment and personnel.

That the use of radio broadcasting as a constructive educational procedure is in its infancy.

That the radio channels which are now in the possession of institutions are immensely valuable; that they should be retained and their use further developed looking toward the growth of adult education which is now taking place throughout the country.

That this development of programs of adult education by radio stations associated

1 Ibid. P 81-82
with educational institutions will help to offset the present tendency toward centralization and network monopoly.

The National Committee on Education by Radio looks upon the service of radio stations associated with educational institutions as a service of the whole people. Such service is one of the highest uses to which this national resource can be put. Because such service concerns the entire body of citizens it should be given first place when the question of assigning radio channels is before legislative bodies, the Federal Radio Commission, or the courts. 1

The Fess Bill was not passed but the Federal Communications Commission replaced the Federal Radio Commission by an act of Congress approved June 19, 1934. It was organized on July 11, 1934. Judge Eugene O. Sykes was appointed chairman by President Roosevelt. The Act which created this Commission empowered it to regulate interstate and foreign communications by wire or radio and abolished the Federal Radio Commission which was organized March 15, 1927. Three divisions of the Federal Communications Commission have been set up, namely, broadcasting, telegraph, and telephone.

In setting up the three divisions the Commission has provided that the broadcasting division shall have and exercise jurisdiction over all matters related to or connected with broadcasting; the telegraph division, over record communications by wire, radio, or cable and all forms and classes of fixed and mobile radiotelegraph services and amateur service; the telephone division, over telephone communications (other than broadcasting) by wire, radio, or cable, including all forms of fixed and mobile radio telephone service. The whole Commission shall have and exercise

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1 Statement adopted by The National Committee on Education by Radio at its meeting January 28, 1931, at Washington, D. C., Education by Radio, P 36, March 3, 1932, (Vol.II, No.9)
jurisdiction over all matters not specifically allocated to a division, over all matters which fall within the jurisdiction of two or more of the divisions, and over the assignment of bands of frequencies to the various radio services. In any case where conflict arises as to the jurisdiction of any division or where jurisdiction of any matter or service is not allocated to a division, the Commission shall determine whether the whole Commission or a division shall have and exercise jurisdiction and if a division, the one which shall have and exercise such jurisdiction. 1

The Federal Communications Commission began hearings on October 1, 1934, on the proposal that educational, religious, and other nonprofit agencies be allocated fixed percentages of radio broadcasting facilities.

The National Committee on Education by Radio contended for:

(1) The assurance to American listeners of the opportunity to hear a reasonable number of programs of information, instruction, and wholesome entertainment without advertising and free from domination by the advertisers, and;

(2) The protection of the broadcasting privileges of educational stations whose primary purpose is the broadcasting of programs designed to promote public welfare.

The Committee recommended to the Commission:

(1) That existing educational public welfare stations be protected in their present privileges, and;

(2) That provision be made for the improvement of the existing facilities of these educational public welfare stations and for the establishment of additional stations of like character, as need for such stations appears, by allocating for noncommercial broadcasting a reasonable and adequate percentage of desirable channels and privileges, and;

(3) That in determining "public interest, convenience, and necessity" public welfare as a primary purpose of educational stations should be given due and favorable weight. 2

The Federal Communications Commission recommended to the Congress that at this time no fixed

1 "The Federal Communications Commission," Education by Radio, P 35, August 16, 1934, (Vol. 4, No. 9)
2 "New Commission Studies Educational Broadcasting," Education by Radio, P 41, October 11, 1934, (Vol. 4, No. 11)
percentages of radio broadcast facilities be allocated by statute to particular types or kinds of nonprofit radio programs or to persons identified with particular types or kinds of nonprofit activities. 1

The new Commission has not as yet solved the problem, but the National Committee on Education by Radio feels that the Commission arrived at a particularly opportune time. It is hoped the Commission will soon iron out the difficulties besetting education on the air.

There are many other organized efforts to promote education by radio. Among them is the Association of College and University Broadcasting Stations organized for the purpose of "promoting by mutual cooperation and united effort the best interests of those college and university stations which are members of the organization, to the end that both the technical and educational features of broadcasting may be properly safeguarded and extended." 2

There is in Chicago the Society for the Improvement of Children's Programs, whose purpose is to evaluate broadcasts and their effect upon children. The Ohio Radio Education Association was organized April 21, 1933. Its objectives are:

1. To encourage educational broadcasting as a means of improving the cultural opportunities of the people of Ohio, and to integrate the efforts of all agencies interested in this objective.

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1 "Federal Communications Commission Reports to Congress," Education by Radio, P 5, January 31, 1935, (Vol. 5, No. 2)

2. To secure adequate and stable financial support for educational broadcasting.
3. To promote the organization and maintenance of listener groups of adults and children.

Any individual or organization interested in the objectives of the Association shall become a member upon meeting the requirements of the Constitution and those set up by the Board of Trustees. 1

The American Listeners' Society is another of the organizations working for the improvement of radio. It is sponsored by the National Committee on Education by Radio. Its program follows:

1. Development of a nationwide organization of listeners committed to the improvement of radio in America.
2. Publication of a periodical and of other materials which will bind this organization together as an informed and active group.
3. Encouragement of research into the problems of radio broadcasting.
4. Sponsorship of an institute of radio broadcasting for the personnel of educational broadcasting stations.
5. Maintenance of a special library for the service of all who are working in the field of educational broadcasting, including collections of radio addresses, records, and transcriptions.
6. Support of radio broadcasts according to the needs and demands of listener groups.
7. Improvement of laws and governmental administration affecting broadcasting. 2

Under the able guidance of Mr. Levering Tyson the National Advisory Council on Radio in Education came into being in 1930. The purpose of the committee is to assemble

1 Constitution of the Ohio Radio Education Association, as corrected and improved by the members of the Organization Committee from the Suggested Outline submitted by E. H. Darrow, Chairman, Friday, April 21, 1933.
2 The American Listeners Society, 1201 Sixteenth Street, Northwest, Washington, D. C.
and disseminate facts about radio in education, and to induce qualified educators and authorities in various fields to devise radio programs that will be notable contributions to educational broadcasting.

Those attending the first annual assembly of the National Advisory Council on Radio in Education in New York City, May 21 to 23, found it an intellectually stimulating experience. Especially keen interest was manifest and divergent opinions expressed in the discussion concerning the potential values of radio in education; the importance and necessity of developing acceptable educational programs and the difficulties involved in preparing them; methods of determining the effectiveness of programs; the relationship of educators and educational systems to educational programs; the use of commercial and non-commercial radio channels in broadcasting educational programs; whether a program is justified because it draws a large audience and also whether it is justified if it serves only a special group; the present conception of the application of physical laws in the field of radio; and the various points of view as to the most desirable steps to be followed in the development of broadcasting in this country. The serious consideration given to these problems and the earnestness with which they are being studied by various groups gives promise of solutions based on fairness and justice to all concerned. From the apparent attitude of a number of the leaders present, it seems important that disinterested, social-minded leaders participate in the development of the plans for future action.

Mr. James Rorty commented upon the Council as a group which has accepted the existing organization of broadcasting to the extent at least of working with it and through it.

The educational militants charge that this organization is merely a smoke screen for the commercial broadcasters, altho the National

1 Darrow, Ben H.: Radio, The Assistant Teacher, Chapter I, P 55
Council has taken no position regarding the Fess Bill, and in fact officially abstains from legislative activity. Officially it suspends judgment on the question of private versus public ownership and operation of broadcasting facilities, remarking that was yet no one is prepared or competent to say whether this (the announced educational program of the Council) will eventually force the Council to discuss the mechanisms necessary for educational broadcasting, and whether their ownership should be in commercial hands, in the hands of educational institutions, or in the hands of non-profit cooperative federations, or perhaps in all.

This group took no stand on the Fess Bill to set aside fifteen per cent of the broadcasting channels for educational purposes. There are many who criticize the Council on this point. Its conservative viewpoint is not shared by those who, like the National Committee on Education by Radio, demand that Congress enact legislation to secure permanent rights for radio in education.

Among those who have expressed themselves in favor of the legislation was the Honorable Frank R. Reid, Representative of Illinois, who said in 1930:

It is extremely important that the Congress shall enact such legislation as will recover this priceless treasure—radio—from monopolistic control by a few corporations which are using it for a private profit and gain. Sixty million listeners in the United States are keenly interested in all efforts to prevent the air from being monopolized by a few gigantic corporations serving their own selfish ends.

The aim and purpose of the Radio Trust is

to secure vested rights in the air, and when it has been successful in its attempts, goodbye to freedom of the air. It will never be possible, then, to loosen the grip of the monopoly on the radio facilities, and a virtual dictatorship will prevail in the United States in all matters concerning this marvelous new means of communication.

Never in the history of the nation has there been such a bold and brazen attempt to seize control of the means of communication and to dominate public opinion as is now going on in the field of radio broadcasting.

Another advocate of the Fess Bill, Professor James Rorty, wrote a humorous but pertinent defense of the bill.

To quote from The Nation:

Good evening, ladies and gentlemen of the great radio audience: I am speaking to you tonight thru the courtesy of the Universal Food, Candy, Cigarette, and Gadget Company, makers of Cheeryoats, W& Smack Bars, Old Mold Cigarettes, and Sweetie Washing Machines. My subject is education by radio. I shall try to explain to you why the National Committee on Education by Radio, representing nine educational associations, including the National Education Association, is sponsoring the Fess Bill, which is now pending in Congress. The officials of the Planetary Broadcasting Company are opposed to the Fess Bill. Its passage would, they think, affect adversely both their own commercial interests and the interests of other companies with which they are closely affiliated. They are, nevertheless, devoted to the principle of free speech, and loyal to their stewardship of the great national resource of the air. Accordingly they have offered the use of their facilities to me without charge in order that I may place before you the issue which you, representing public opinion, the ultimate authority in a free democratic

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country like ours, must some day decide.

Who and what are these educational broadcasting stations that are claiming 15 percent of the air? Most of you, probably, have never heard them or even heard of them, and I don't blame you. You see, ever since the passage of the Radio Act of 1927, and even before that, the educational broadcasting stations, operated chiefly by the state universities, have been running on flat tires. The air is free, all right, but try and get some of it. 1

Professor Rorty continues by attacking the statement of Harold A. LaFount, federal radio commissioner, who reported that in May 1927, there were ninety-four educational stations licensed to broadcast. The number had been reduced to forty-nine by March, 1931. At present, educational stations occupy only one-sixteenth of the available frequencies. Educational broadcasts, chiefly from commercial stations, rose to nearly a tenth of the time used on the air. Commissioner LaFount added that the forty-nine educational institutions need only one-third of the time made available to them. He further maintained that the number of stations was reduced because the educational stations voluntarily surrendered them, either because of lack of money to finance them, or lack of sufficient program material. 2

Professor Rorty declares that the Federal Radio Commission, appointed to interpret and apply the principle of "public interest, convenience, and necessity,"

2 Ibid.
has regarded "the interests of business as paramount in our civilization."

From this point of view the right and proper disposition of every genie, such as radio, that pops out of the laboratory bottle of modern science is to put him to work making money for whoever happens to hold the neck of the bottle. If he makes enough money for somebody, then, in some mysterious way, "progress" and "civilization" will be served. This, I say, is the point of view of the businessman, and it is the application of this point of view, more or less sympathetically aided by the Federal Radio Commission, which is responsible for the present preposterous and imbecile condition of radio broadcasting in this country. 1

Professor Rorty challenges the "voluntary" surrender of air facilities, mentioned by LaFount, as a departure from the truth. His argument is that educational stations have been given the less desirable frequencies; have been required to purchase new and costly equipment, in response to a regulation which may have been right in itself, but demanded so suddenly that the budget could not be adjusted to meet it; and have been forced to spend a vast sum of money for lawyers' fees and trips to Washington to defend their licenses before the Commission. 2

While, for these and other reasons, the voice of independent education on the air has been fading, the voice of education sponsored by such companies as my host tonight and by the commercial broadcasting companies themselves in sustaining programs has been rapidly swelling in volume. Many of our most eminent educators have, tentatively at least,

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1 Ibid.
2 Ibid.
accepted this substitution. Some of them serve on the Advisory Council of the National Broadcasting Company; others are on the National Advisory Council on Radio in Education. The commercial broadcasters greeted the formation of the National Council with enthusiasm; they have, in fact, repeatedly declared their willingness to give the educators all the free time on the air they can use, when and if the educators come prepared with educational programs which "do not bore too great a proportion of their audiences too much."

What do they mean—"their audiences"? Our national quota of radio frequencies is public property under the law, and these broadcasters are licensed to use assigned frequencies, subject to revocation practically at will by the Federal Radio Commission. I assert that they are using this public property, not in the "public interest, convenience, and necessity," but in their own private commercial interest and that of the commercial advertisers whom they serve. For example, what public interest, convenience, or necessity is served by the disingenuous superlatives which are lavished night after night by my host, the Universal Food, Candy, Cigarette, and Gadget Corporation, on Cheerycots, Wet Smack Bars, Old Mold Cigarettes, and Sweetie Washing Machines? If you really wanted to know the truth about these things you would demand that disinterested government experts from such departments as Public Health and Bureau of Standards broadcast a genuine educational program which would, incidentally, debunk ninetenths of the radio advertising now on the air. 1

The idea that radio programs in the United States are free is absurd, according to Professor Rorty:

Do not imagine that you are not now paying for what you get and paying high. As taxpayers, you are paying directly the $444,179.94 annual budget of the Federal Radio Commission, most of which is spent in

1 Ibid.
futile attempts to "regulate" the existing commercial chaos. As cigarette smokers, gum chewers, gadget users, and antiseptic garglers, you are paying indirectly the total budget of all the broadcasting stations which is estimated to be over $75,000,000 a year. This total is more, far more, than is paid by the radio listeners in all the countries of Europe combined. All you really get free is the efforts of philanthropic organizations like the National Committee and the National Council to inject some sort of civilized decency into the absurd situation which resulted from failure to make representative government represent true interests. 1

It is further pointed out that the ears and minds of the radio audience are offered for sale to the highest bidder, by corporations which have no title to the air, other than squatters' rights. He continues with:

Do you imagine for a moment that education can permanently function as an appendage of toothpaste and cigarette-sponsored jazz and vaudeville? 2

He asserts that educational institutions would not have absolute freedom of the air even if they were able to pay for the facilities because the station would require that the program must interest most of the listeners in order to avoid the competition of other stations. Nor would commercial stations refuse advertisers of importance who wanted the best hours. Worst of all, they would censor a broadcast which might offend their advertisers.

Admittedly, ladies and gentlemen, the Fess Bill, even if passed, would not represent a complete or permanently satisfactory solution

1 Ibid.
2 Ibid.
of the problem of converting broadcasting to intelligent social uses. It would, however, drive a wide breach into the existing system of commercial exploitation, and prepare the ground for the recapture by the people of the free air which they have never legally surrendered. 1

Education by Radio predicts the end of the battle as follows:

The cumulative effect of radio decisions rendered by the courts of the United States during 1931 will act as a powerful weapon against the selfish greediness of commercial entrepreneurs. Already these decisions are building a case for justice which soon will be well-nigh impenetrable even by the high-priced counsel of the commersites—a word formed somewhat of commerce, somewhat of parasites. The regular fall of the bench's gavel is tolling the knell of commercial reign.

In spite of the great good the courts are doing, their work is almost undone by the Federal Radio Commission. Only at this door have the special interests knocked successfully. The highest court in the land held that the Radio Corporation had violated the anti-trust laws of the country. Under the Commission's own statutes such violation should have been punished by denial of further licenses to operate broadcasting stations. Whereupon the Commission, altogether shamelessly, declared the section of its statute did not apply in the case. Thus the work of Congress which had set up the Radio Act of 1927 was totally nullified. Literally thumping its bulbous nose at the Supreme Court, the commersite walked out thru the door, held open by the Commission.

IT CAN'T GO ON FOREVER. As the regular beat of the court gavel falls against the block, another weight is added to that side of the scales which holds the case for justice. In the other side rests the case for commercialism. Can there be any question

1 Ibid.
as to which side will ultimately o'er-balance the other? 1

Others who have expressed their opinion on the proposed legislation are quoted as follows:

John Henry MacCracken:

Just what proportion of the air domain shall be set aside for education is of minor importance. In the taxing of income it is 15% which the government is willing should escape tax if devoted to the public welfare. 15% seems a fair proportion in view of the present utilization and the needs of future expansion. It has been written into the Pess Bill. The opposition is not to the percentage, but to the principle.

If you don't want education yourself, are you willing the other fellow should have his chance at it? Do you think knowledge should be the exclusive possession of the few or should be shared with all, as soon after discovery as possible? Are you willing that your children and the child across the street should know as much as you do? If you are, support the Pess Bill. 2

Edward Bennett of the University of Wisconsin:

The end of the decade finds those educators who early visioned the educational possibilities of radio, gravely concerned over the manner in which the radio stations under the control of the educational forces have gradually been deprived of their place in the sun. 3

Kenneth M. Gepen of the University of Wisconsin:

It is easily seen that legislation is needed to equalize the situation--freedom of radio is needed right along side of

1 "What's Happening in Radio?" Education by Radio, P 123, October 29, 1931, (Vol. I, No. 31)
3 "Radio Notes for Class Study," Journal of the National Education Association, P 97, March 1931, (Vol. XX)
freedom of speech and freedom of press. It would seem that the very right to free speech guaranteed the American public should be expanded to include the use of the radio.

If we are to retain freedom of speech, it would seem desirable and necessary to parallel such right by securing and preserving freedom of radio for the state in which is vested the educational policies of the public and the responsibility of serving the people of the state in an educational way. 1

H. Umberger of the Kansas State Agricultural College:

It seems to me that we must have a distinctly different allocation from commercial stations. I don't believe that the two interests can be harmonized. If somebody is to define the field of education it is not going to be a commercial agency. It is distinctly our burden. I believe we should endeavor to secure preferential privileges for the public educational institutions. 2

Ira E. Robinson:

The doctrine of the present radio law is that no licensee can have a property right in the air, nor has anyone the right to devote a radio license exclusively to his private use. This doctrine is in accord with true democracy and every citizen should see to it that that doctrine is maintained and that no particular group ever dominates radio. 3

Armstrong Perry in his report to the Advisory Committee on Education by Radio:

The control of educational broadcasting at its source appears to be the most important element in education by radio at this time. The officials of public education have not found it possible to control

educational broadcasting completely where they controlled the broadcasting stations from which the broadcasting was done. 1

The Department of Superintendence of the National Education Association:

The radio broadcasting channels belong to the public and should never be alienated into private hands. We believe that there should be assigned permanently and exclusively to educational institutions and departments a sufficient number of these channels to serve the educational and civic interests of the locality, the state, and the nation; and that these channels should be safeguarded by the federal government. The Department of Superintendence indorses the work of the National Committee on Education by Radio in its efforts to protect the rights of educational broadcasting.—Adopted February 26, 1931. 2

The National Congress of Parents and Teachers:

We believe that radio broadcasting is an extension of the home; that it is a form of education; that the broadcasting channels should forever remain in the hands of the public; that the facilities should be fairly divided between national, state, and county governments; that they should be owned and operated at public expense and freed from commercial advertising.—Adopted May 7, 1931. This organization has a membership of more than a million and a half representatives of the best homes and schools. 3

The National Catholic Educational Association:

We favor legislation reserving to education a reasonable share of radio channels. The Association commends the efforts

2 "Education Demands Freedom on the Air," Education by Radio, P 64, April 28, 1932, (Vol. II, No. 16)
3 Ibid. P 64
of the National Committee on Education by
Radio in behalf of the freedom of the air--
Adopted June 25, 1931. 1

The National Education Association:

The National Education Association be-
lieves that legislation should be enacted
which will safeguard for the uses of edu-
cation and government a reasonable share
of the radio broadcasting channels of the
United States.---Adopted July 3, 1931. 2

The Association of Land-Grant Colleges and Universities:

The Association of Land-Grant Colleges
and Universities declares itself in favor
of the principle of reserving, by legis-
lation or regulation, adequate radio chan-
nels for our land-grant institutions and
state-owned universities, for educational
purposes.---Adopted November 16, 1931. 3

The Commonweal urges cooperation on the part of educators:

The thought that listening to such tommy-
rot constitutes a good part of the daily in-
tellectual effort of tens of thousands of
families may well give the educator a kind
of nightmare. Some say government opera-
tion and supervision alone can solve the
problem. Only in this country is adver-
tising permitted to rule supreme over a
great new force for pleasure and instruc-
tion.

Here again the democratic paradox is re-
vealed. Just as bad government is largely
the result of the better citizen's inac-
tivity, the deluge of piffle and tripe
which emanates from popular education media
has for one of its major causes the satiric
and despairing attitude of the better in-
structed groups. Were these to make them-
selves half as vocal as the semi-illiterate
do, affairs would soon change. Radio is

1 Ibid. P 64
2 Ibid. P 64
3 Ibid. P 64
still worth redeeming and quite redeemable. It will develop into a genuine powerful force for betterment not as a result of futile institutionalizing but as a consequence of intelligent cooperation on the educators' part. Of course, the individual can do little; the school as a whole can accomplish much. And woe betide it if it sits back on its haunches and smiles despairingly. 1

An editorial in Education by Radio says:

If the advertiser fails to take appropriate action, the Federal Radio Commission is the next line of defense, since it has the entire responsibility of enforcing the principle of public interest, convenience, and necessity in the administration of radio.

If commercial stations overload the ether waves with sales talks or inappropriate programs, a proper balance can be maintained if a sufficient number of educational stations are provided in each state. As the Iowa Association comments in the Iowa Publisher:

"If the advertiser wants to pay forty or fifty dollars a minute to have cheap stuff broadcast from Boston to San Diego, that's his business. But it is distinctly the public's business when the Federal Radio Commission denies a university the right to broadcast information of real value during the evening hours because the time after 6 P.M. is all needed by commercial stations."

"Ballyhoo interspersed with threadbare jazz and moronic dialog is forced into millions of homes during the evening, to the exclusion of worthwhile entertainment and information of value. It is time that Congress kicks radio out of the morass of commercialism and enables better programs to get on the air."

Joy Elmer Morgan, the indomitable foe of commercialism

1 "Education Through the Air," The Commonweal, P 229-230, June 29, 1932, (Vol. 16)
2 "Should Advertisers Control Radio Programs?" Education by Radio, P 13, March 2, 1933, (Vol. III, No. 4)
in radio, whose work bespeaks rare sincerity and unsurpassed devotion to furthering the best interests of education urges the home, the church, and the school to join in the study of the broadcasting problem.

The time has come for home, church, and school to take hold of this problem, to give it serious study, to understand its profound relation to child life and character. The time has come when the Congress of the United States should make a thorough investigation of the whole subject of radio broadcasting, not primarily as a phase of industry but as one of the major factors in American culture and character. Let every citizen who is a friend of childhood join in demanding that Congress shall make such an investigation and that on the basis of its findings it shall construct a system of broadcasting for America which will protect the finer and nobler elements of our civilization.

Education by Radio appeals to the governor of each state to protect the right of the state in radio:

There is no reason why the federal government should not assign to each state a channel which would reach every home and school in that state. There would still be an abundance of channels to serve every legitimate national purpose. Such a plan would conserve not only the educational freedom of the states, but would encourage that variety and experiment which are the basis of our American progress.

Radio affects home life profoundly. It exposes the very soul and fibre of the home to the disintegrating influence of outside forces more than any other invention. Advertising on the air means that commercial interests go over the heads of parents to determine the lives of their children.

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1 Morgan, Joy Elmer: "Radio and the Home," Education by Radio, P 8, January 19, 1933, (Vol. III, No. 2)
Freedom of speech is the very foundation of democracy. To allow private interests to monopolize the most powerful means of reaching the human mind is to destroy democracy. Without freedom of speech, without the honest presentation of facts by people whose primary interest is not profits, there can be no intelligent basis for the determination of public policy.

Now is the time for each governor to make himself a student of this problem, to encourage Congress to safeguard the rights of the states, and to support educational interests in their effort to secure a place on the air under the auspices of the regularly constituted educational authorities of each state.

A summary of the underlying principles involved in radio broadcasting in any country, according to Joy Elmer Morgan, was given before the Special Committee on Radio Broadcasting of the House of Commons at Ottawa in April, 1932.

(1) The ownership of air channels should remain permanently the property of all the people under complete control of the national government. By the very nature of the situation vested rights in the air should not be given to private parties.

(2) The public interest, convenience, and necessity should be the first consideration in fact as well as in theory. The rights of the listener are supreme.

(3) In the assignment of radio broadcasting channel units to different countries and to different parts of a country due weight should be given (a) population, (b) area, and (c) peculiar natural conditions affecting broadcasting and reception.

(4) The freedom of the air should be preserved so that all groups and interests within

1 "Public Interest, Convenience, and Necessity in a Nutshell," Education by Radio, P 61, April 28, 1932, (Vol. II, No. 16)
the nation have as fair a chance to be heard through the nation at the most favorable times as any other group. The spirit of reform is one of the greatest assets of any nation and is to be encouraged rather than crushed.

(5) Particular care should be given to the rights of states, provinces, and localities. The very existence of a state depends on its ability to reach all its citizens with the most effective means of communication which are available. The presence within the state of commercial stations which may be sold at any time to outsiders does not protect this right of the state. It is not necessary to guarantee that the state shall have a particular channel; the situation may be met satisfactorily by providing that the state shall always have a channel. This allows for the adjustments which will be necessary as a result of new inventions and international agreements.

(6) District channels should be provided for each kind of service in order that the listener may at any hour of the broadcasting period have a choice between several kinds of service. Putting all kinds of service on each channel tends toward monopoly. The advertising and popular programs tend to monopolize the best hours which leaves no time at those hours for people interested in educational and quality programs. Radio programs of various types should be so stabilized at fixed hours and on fixed channels that listeners will remember the type of program to expect.

(7) The educational interest, including universities, colleges, high and elementary schools, should have independent channels under its complete ownership and management. The maximum effectiveness of education by radio requires that it deal with a succession of smaller specific audiences who are prepared and eager to learn definite things, just as the school is subdivided into grades and classes. It cannot and should not be expected to reach the same group as the popular entertainment type of program.

(8) If commercial programs are allowed on the air at all they should be safeguarded so that commercial interests shall not be allowed to make false statements on the air or to go over the heads of parents in an effort
to form habits of the children. Civilization cannot progress by abusing its children.

(9) If radio stations are privately owned, they should not be allowed to ally themselves with other monopolies which have a powerful interest in the control of free speech. Thus it should not be possible for one monopoly to control both newspaper and radio in a given territory. If private monopoly is a social danger in the material field it is an even greater danger in the field of ideas and public information. 1

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Those opposed to a change in our broadcasting system argue that education has done nothing to justify a claim to a portion of the air facilities, as demanded by The National Committee on Education by Radio and its followers. This accusation brings us to the last point in our prosecution of radio.

Is it true that educators fail as broadcasters? That they put radio to no "sensible use?" Have they accomplished anything to justify their demand for fifteen percent of the broadcasting facilities? True it is that education has not lived up to its possibilities. It is true also that many educators are not making full use of the time offered to them (alleged to be censored time at an unfavorable hour, subject to change on a minute's notice). Have all attempts at education failed, then?

What accomplishments justify the claim to a part of the air for education's exclusive use? We shall see.

In spite of the pessimism toward education by radio there are many programs of genuine educational merit. Education has scarcely scratched the surface of what it can do in the field of radio but it can well be proud of many noteworthy achievements. A most conspicuous achievement is that of the Ohio School of the Air. But let us begin at the beginning.

Among the outstanding efforts has been the remarkable work of Dr. Damrosch in music appreciation. This was the first nation-wide broadcast for the especial use of the classroom. "Give me three years," said Dr. Damrosch, "and I will make America the most musical country in the world." 1 After his experimental concerts he received more than twenty-five thousand letters. Graham McNamee tells us that the musical taste of America has already been elevated somewhat, as proved by the fact that when he began announcing, 80% of the music was jazz. Now 75% of the requests are for better music. 2 Long live the 75% then, and perish the other 25%! The splendid achievement of Dr. Damrosch will be discussed in a later chapter. Suffice it to say here that his pioneering in the field has yielded undreamed-of results. Without doubt, this

1 "An Education from the Air," The Literary Digest, P 54-58, February 2, 1929, (Vol. 100)
2 Ibid. P 54-58
program has done much to convince educators and broadcasters of the enormous educational possibilities of radio.

The Ohio School of the Air, under the direction of Mr. B. H. Darrow, has blazed a trail of success and pointed the way for the future development of many of the potentialities of radio. This enterprise was voted state funds and is greatly aided by Station WLW, the Crosley Radio Corporation, of Cincinnati. The Station cooperates generously with the School of the Air. It provides not only free broadcasting of the regular school programs, but also of the Parent-Teacher Meetings, Teacher's Meetings, and other special programs. It provides two hundred dollars per broadcast toward the cost of programs originating in Washington, D. C., and provides organ music and the services of its dramatic casts. In 1931 it was estimated that the broadcasting station contributed services worth $90,000 to the Ohio School of the Air, as compared to $27,140 paid by the State of Ohio. Station WEAO, now WOSU, and the Ohio State University gave free services valued at $10,000, and $2,500 was donated by the Payne Fund. The Ohio School of the Air is said to serve 360,000 pupils. 1

In an early survey forty-six thousand American classrooms showed interest in the possibilities of broadcasting for schools. It was estimated that forty-four per cent would be equipped with receiving sets. Their choice of

1 Report of the Ohio School of the Air, State of Ohio, Department of Education, Columbus, Ohio, May 18, 1931
subject matter in order of preference was: Music appreciation 195, geography 115, literature and English 83, health and hygiene 78, history 75, current events 55, civics and citizenship 39. The first broadcast of the Ohio School of the Air was in January, 1929. More than 100,000 children were listening after the first broadcast. Programs of high caliber were presented by fine teachers, contemporary writers read from their works, and prominent men and women in many fields gave of their time and talent. Mr. Darrow insists that:

"Every boy and girl deserves this contact with genius. They should feel the pulse of progress directly as well as through the medium of cold type. All the world may soon flow through the classroom, not to distract, but to energize study, to motivate, to add joy to the journey. This it can and will do if educators give thoughtful direction."

Education by Radio pays a high tribute to this venture;

"To the Ohio State legislature belongs the honor of being the first state legislative body to provide through public appropriation for a school of the air under the direction of the educational authorities. This pioneer step will assume increasing significance through the years. Already it has brought Ohio to the attention of the entire educational world.

Ohio's project in education by radio has graduated from the experimental state and now presents the most successful undertaking of its kind in the United States. It has brought

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1 Darrow, Ben R., "Ohio School of the Air Certain to Continue Two Years More," School Life, P 198-199, June 1929, (Vol. XIV)
to the young students of Ohio and surrounding states personalities of national and international significance whose messages cannot but make for better citizens of the future. It has done much to make these youngsters realize there is something more worthwhile on the air than monotonous jazz and commercial advertising sales-talks. The influence of these young people will mean a better tomorrow.

On February 1, 1930, The Chicago Daily News heralded the coming of an important event by the announcement that:

One of the most comprehensive measures to establish radio as an educational medium will be launched next Tuesday afternoon when thirty-three stations of the Columbia Broadcasting System will broadcast the first American School of the Air program. More than five million school children will be listening to the educational courses, according to the estimates of the Columbia Broadcasting System, which has secured the cooperation of leading educators in preparing a curriculum that will have definite educational value.

The American School of the Air has a distinguished faculty of sixteen educational leaders, with Dr. William C. Bagley of Teachers College, Columbia University, as dean. The art classes will be under the supervision of Lorado Taft, noted Chicago sculptor, and Henry Turner Bailey, of the Cleveland Museum of Art.

Dr. Harold Rugg and Dr. Julius Klein and many others prominent in the field contributed services in social science courses. Miss Judith C. Waller, director of WMAQ, was invited to assist. Miss Waller's achievement needs

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1 Education by Radio, P 69, June 11, 1931, (Vol. I, No. 18)
3 Ibid. P 481-482
no comment. Her success has been outstanding. 1

The Columbia Broadcasting System and the Grigsby-
Grunow Company financed this undertaking. Miss Alice
Keith, who also needs no introduction to teachers and
pupils alike, supervised the programs. Dr. William C.
Bagley was chairman of the advisory staff. The major
fields covered were history, literature, music, art, and
nature study. One criterion of success was the number of
communications received—more than 35,000. The great
value of these broadcasts to rural schools also must not
be overlooked. At the close of the first series of
broadcasts the Columbia Broadcasting System asked the
forty-eight states if they favored continuance of the
programs. Of the forty who replied, each urged that they
be continued. 2

Of course these splendid offerings of the American
School of the Air, the Damrosch programs, the Ohio School
of the Air, and others did not suddenly spring into being
full-grown and successful, as Minerva from the head of
Jupiter. There lay behind them a struggle, desperate and
bitter, a struggle to develop adequate organization and
financing, and to establish proof of the worth of the
broadcasts.

As far back as 1922 the manual training and science

1 Ibid. P 481-482
2 Bagley, William C.: "Radio in the Schools,"
Elementary School Journal, P 256-258, December 1930,
(Vol. XXXI)
classes of many New Jersey schools built radio sets. Their use was not so successful because of the lack of a regular and definite supply of broadcast programs. The pioneer School of the Air was that used in Haaren High School in New York in 1923. While not wholly successful, this experiment served to point out the problems to be solved in successful school broadcasting.

Under the direction of Dr. Virgil E. Dickson Oakland City, California, in 1924-25, gave programs in English, geography, literature, history, arithmetic, penmanship, guidance, drawing, science, thrift, music, composition, and manual art. It organized what was perhaps the first training school for broadcasting and listening teachers. About twenty teachers who had been chosen to teach by radio, were given instruction in the techniques of broadcasting, methods of preparing the lesson, and other problems. Dr. Dickson reported that "written work prepared in the radio class is not distinguishable from that prepared under the direction of the same teacher giving the lesson in person." 1

Various other cities instituted the use of radio in their schools during this early period. Among these were: Pittsburgh, Pennsylvania; Chicago, Illinois; Dayton, Ohio; Buffalo, New York; Delaware, Ohio; Uniontown, Pennsylvania; Sandusky, Ohio; Salt Lake City, Utah; and others.

1 Dickson, Dr. Virgil E.: "Radio in Education," A Typed Report
Atlanta, Georgia, succeeded, in 1926, in presenting a well-organized set of broadcasts for Atlanta Schools. Willis A. Sutton, then Superintendent of Schools of Atlanta, was one of the first to grasp the educational possibilities of teaching by radio. Every school was equipped with a radio and programs were broadcast for all grades from I to XII, each grade receiving at least one program each week. Faculty meetings were held with the aid of the radio, thus tending to unify the entire educational system. Parental education was also a feature of the work. Parents were informed concerning the work of the school and ways in which they could supplement the work. Atlanta is given credit for having been the first to use radio as a regular part of class instruction for all grades in all of its schools. 1

The first state-wide broadcasts to schools were those of the California State Board of Education in November, 1924. This was done under the direction of Grace C. Stanley, Commissioner of Elementary Schools for California. Outstanding success was achieved in the geography broadcasts which were word-pictures of great rivers in travelogue form. 2

B. H. Darrow began a series of broadcasts over WLS,

Chicago, in 1924. The lessons were designed for high schools, elementary schools, and rural schools, separate-ly. Mr. Darrow broadcast The Little Red Schoolhouse program in 1924-25, which soon reached an audience of 27,000 schoolroom listeners. This was one of the most successful of early experiments in teaching by radio.

Sam Pickard carried on a successful experiment in 1925 over Station KSAC in Kansas. Another series deserving mention was that of Mr. N. Searle Light, Superintendent of Rural Schools of Connecticut. He interested the Connecticut State Board of Education and Station WTIC in a plan for improving music instruction in rural schools. Reports from school administrators and supervisors were enthusiastically in favor of the project. It was discontinued later because of the difficulty of securing receiving sets and because of the lack of funds. 1

Before 1926 none of the attempts at educational broadcasting was permanently successful. Definite organization and financing proved the downfall of most of them. From 1926-28 WTAM in Cleveland, made excellent broadcasts in Music Appreciation, under the direction of Miss Alice Keith. It was she who wrote what is claimed to be the first textbook written for use with a course of radio lessons. It was entitled Listening in on the Masters.

1 Light, N. S.: "Music Appreciation Broadcasts," Connecticut Schools, P 2-6, April 19, 1927 (Vol. VIII, No. 7)
When Miss Keith left Cleveland to assume the direction of the Educational Department of the Radio Corporation of America, a new series of broadcasts was launched in arithmetic by Miss Ida M. Baker. This series met with success. 1

Surveys in Cleveland showed research workers that arithmetic instruction was not yielding satisfactory results. Accordingly, it was decided to teach the subject by radio. It proved to be an excellent subject for experiment because it is a definite subject and can be measured accurately.

Under the superb teaching ability and radio personality of Miss Ida M. Baker the teaching was so successful that thirty-nine out of fifty-two teachers voted for its continuance the first year. Teachers reported that interest was stimulated and the power of concentration developed. One teacher reported she had had no failures since the work began. Judgment and independence in finding one's weaknesses and a desire to correct them were also noted. 2

The incomparable genius of Miss Judith Waller directs educational broadcasts at WMAQ. The Chicago school officials lent their support and the programs have been very successful. This undertaking was developed by a commercial station, owned and operated by a newspaper.

Plans were envisioned for a National School of the Air in 1927. The following year Gifford Pinchot, former Governor of Pennsylvania, gave temporary financial support. Broadcasting companies offered their services free of charge, but educators did not prove their interest. Then the Payne Fund of New York furnished the funds for a survey. A partial summary of the analysis follows:

3,000 questionnaires sent—525 Replies received

Number who would like to have a School of the Air ...................................... 490
Number doubtful .................................................. 19
Number who give no answer to this question .. 16

Subject Matter Desired in Programs as Indicated by Analysis of Replies

Music Appreciation .............................................. 195.27
Geography and Travel ......................................... 115.51
Literature and English ........................................ 83.68
Health and Hygiene ............................................ 78.74
History .......................................................... 73.63
Current Events .................................................. 55.24
Civics and Citizenship ........................................ 39.15
Talks by Prominent People ................................... 33.51
Dramatics ......................................................... 33.25
Holiday Programs ............................................... 26.47
Nature Study and Science .................................... 25.01
Character Building ............................................. 19.52
Art Appreciation ............................................... 14.18
Parent Teachers Programs .................................... 9.60
Games and Physical Education ............................... 7.09
Safety ............................................................ 4.70
Vocational Guidance ........................................... 4.01
Spelling and Grammar ......................................... 3.27
Opening Exercises ............................................... 2.34
Clubs for Boys and Girls ..................................... 2.90
Public Speaking and Parliamentary Practice ............. 1.97
Domestic Science ................................................ 1.08

Estimate of number of schools that will equip: 5714 or 44%
Estimated number of classrooms in above schools 25-28 thousand
Number returned questionnaires that give no estimate 74. 1

The plan for a National School of the Air ended in defeat because of the delay in getting started. The Pacific Coast School of the Air, begun in 1927, was an outgrowth of the broadcasts sponsored by the Standard Oil Company of California. This school has made outstanding contributions in the field of vocational guidance and thrift. Mr. Paul M. Pitman has been the director.

This, then, is a brief account of the pioneer efforts in educational broadcasting which paved the way for the realization of radio as a vital factor in education. From these early struggles grew the Damrosch Series, the American School of the Air, the Ohio School of the Air, and others we discussed earlier in the chapter.

Many state departments of public instruction and non-commercial organizations broadcast educational material. The Wilbur Committee reports that 15.2% of all broadcasting in the United States appears to have an educational purpose. The educational institutions have been confronted by almost insurmountable obstacles. Levering Tyson avers that after the novelty wore off, professors lost interest in presenting programs which added to their already heavily loaded schedule; other reasons for their waning enthusiasm we observed elsewhere in this chapter. Then, according to Mr. Tyson's report, the director

1 Ibid. P 33-34
resorted to entertainment, and "canned music," and very little education, to fill its quota of hours demanded by the Federal Radio Commission. Finally, there came a re-organization of the station under strong leadership, the setting up of standards, more effective organization, and the beginning of real educational service. 1

The broadcasting station, WOSU, of Ohio State University, under the direction of Mr. R. C. Higgy, has become a notable example of the success of a university station. This was one of the pioneer stations, and its continued success is an enviable record for its director and associates. Not only is this station a medium for the dissemination of useful knowledge, but Mr. Higgy provides also a fine array of entertainment features.

Ohio, ever a leader in things educational, has achieved a place in education by radio which serves as an inspiration to educators the world over. To the vision and resourcefulness of Dr. W. W. Charters the first institute for education by radio owed its being. These annual institutes are attended by interested men and women from all over the United States and often from other countries. There problems are presented and discussed and experiences shared. The proceedings are published in book form, thus making the information available to others. This book is entitled Education on the

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1 Tyson, Levering: op. cit., Chap. IV, P 261
Air.

A great deal of research is being done all over the country. Miss Margaret Harrison is directing studies under the Rural Research Bureau of Teachers College, Columbia University. Miss Harrison's work is developing methods for the most fruitful use of radio programs in the schools. Pupils are thereby shown how to evaluate programs and use them effectively.

Much valuable research is being done by the Bureau of Educational Research at Ohio State University under the direction of Dr. W. W. Charters and conducted until recently by the late Dr. Hillis Lumley. The pioneer studies of Dr. Edgar Dale and Miss Josephine MacLatchy are used extensively and add immeasurably to the growing fund of knowledge on radio in education.

We perceive, then, that a definite beginning has been made in the field of education by radio. Our next question is, "What success has it had?" How can we judge? Have any attempts been made to evaluate instruction by radio? The Ohio School of the Air uses printed blanks, which are distributed to listening teachers, to measure the results of a broadcast. For example, a teacher's report on a history dramalog includes the following items: pupil attitude during the broadcast, voice personality of the radio players, subject matter of the radio lesson, method of presenting the
lesson, and suggestions for improving it. In the reference mentioned in the footnote below may be found a copy of the form sent to teachers, and a summary of the results, including the relative number of classes using the broadcasts, the relative value of the different features broadcast, and the characteristics of a successful broadcasting teacher. 1

An investigation was made by the University of Wisconsin, which boasts the world's first educational radio station, for whose successful career the directorship of Harold B. McCarty is largely responsible. The University studied the results of an experiment which it conducted to determine the effectiveness of radio as a medium for instruction. This experiment was conducted by the Radio Research Committee of the University. It was done for the purpose of measuring the effectiveness of the radio in teaching current events and music to pupils of the sixth, seventh, and eighth grades in twenty-five schools in Dane County, Wisconsin. County superintendents chose twenty-five experimental schools and twenty-five control schools that were as nearly alike as possible for the experiment, which was carefully prepared and performed. After the broadcasting had finished, an examination was given and followed shortly by the second one. The results were:

1. A comparison of scores made on the fifty questions taken from the Current Events magazine by the two groups of schools gave a critical ratio of .351 in favor of the non-radio group.

2. A comparison of the scores made on the fifty questions taken from the supplementary material given in the radio broadcast gave a critical ratio of 2.71 in favor of the radio group.

3. A comparison of the total scores made on the examination gave a critical ratio of 2.47 in favor of the radio group.

The results of the second examination were:

1. On the questions taken from the Current Events there was a critical ratio of 2.11 in favor of the radio group.

2. On the supplementary material there was a critical ratio of 3.22 in favor of the radio group.

3. A comparison of the total scores gave a critical ratio of 2.14 in favor of the radio group.

Professor Fowlkes said that the slight advantage of the control group in the test might have been caused by the fact that the pupils were unaccustomed to listening to the radio critically when they first began the lessons.

In music the results were:

Sixth grade: Critical ratio of 10.5 in favor of the radio group.
Seventh grade: Critical ratio of 7.3 in favor of the radio group.
Eighth grade: Critical ratio of 6.16 in favor of the radio group.

All of these critical ratios are well above four, which is accepted by statisticians as denoting certainty, showing (1) that the radio

lessons were highly successful in teaching music when the measure applied indicates progress made by the students during the course; and (2) that they were almost equally successful when compared with whatever other instruction was given to members of the control group during the period of the broadcasts.

The high points of the test are as follows:

1. Reports made weekly by the teachers in the experimental schools indicated that in their opinion the broadcasts were successful in arousing the students' interest and in teaching the subject matter of the course.

2. Members of the radio research committee are convinced that the radio can be used to teach subjects when no qualified teacher is available in the classroom, and that its greatest use will be to supplement the efforts of the classroom teacher.

3. Leonard A. Waehler says:

"So far as the general attitude of pupils and teachers in the various schools was observed these points stood out:

(a) The radio programs expanded immensely the pupils' interest in people, and things, and events. It brought about the fuller reading of newspapers and magazines, of investigation into books and encyclopedias. It brought about discussions with other members of the family, in the homes, and even a sufficient interest to induce other members of the family to 'listen in' in their own homes, during the radio hour.

(b) Particularly in the schools a little distance out of the city, children repeatedly expressed their appreciation of these radio programs as a means of equalizing educational opportunity. 'We don't have a chance to play in school orchestras or bands, or even to have musical instruments or teachers in the use of them,
but this gives us a chance to know about these instruments and music, and to want to learn to play and to take part in musical organizations. We can't all have extra books and maps, and moving pictures whenever we want them, but this is almost as good and brings to us the things we want to know about."

Mr. Virgil E. Dickson, of Oakland, California, directed an experiment "to see if we could develop actual classroom instruction in which pupils in widely distributed centers of the city would participate......to develop demonstration lessons for teachers to observe children in directed activities as nearly as possible parallel to regular classroom procedure. We wanted to know if anything approaching a common classroom lesson could be sent over the air to many classes at once." 2

They began to plan the work in May, 1924. The subjects for the first series of eight demonstration lessons of twenty minutes each were: English, counseling of classes going into high school, geography, literature, history, arithmetic, penmanship, and physical training. Each classroom was visited by a member of the committee while the students were participating in the lesson. The first trials met with success and the work was begun on a

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larger scale. A series of fifty-six broadcasts was given, covering vocational counseling, how to read a book, drawing, penmanship, science, singing, thrift, composition, arithmetic, and manual activities. A careful tabulation of the results was made. Each lesson was adapted for a particular grade, ranging from the fifth to the tenth grade. 1

Mr. Dickson reports that it is perfectly possible to get reception so that a class of any reasonable size can hear every word and every direction of the instructor who is broadcasting. It is also possible, he says, to plan a lesson that will interest, and keep active, any number of classes that have been properly prepared for its reception. The experiment proved that certain lessons taught before the microphone produce class and individual results that cannot be distinguished from those gained by the same instructor teaching in person before the class.

The replies to a recent questionnaire to educators in large school systems indicate that music appreciation and current events are popularly believed to be about the only subjects which are readily adapted to radio teaching. The Oakland experiment, however, shows, unexpectedly enough, that art and arithmetic are among the subjects which lend themselves most readily to successful treatment in radio lessons. These facts lead one irresistibly to the conclusions that radio instruction has not even begun to develop, and that subjects will not be restricted to the narrow fields which have generally been considered necessary. 2

Mr. Dickson noted an intense concentration by the listening pupils with a negligible need of discipline during the time of the radio lesson. Incidentally a very desirable but unlooked-for result was the reaction upon parents and patrons who curiously

1 Ibid. P 71-77
2 Ibid. P 71-77
"tuned in" on receivers at home and were brought to a new appreciation and understanding of school work. Also it was discovered that many alert teachers in remote and inaccessible rural districts also "tuned in" and received the benefit of supervision by the highly trained experts of the metropolitan school system.

California has given to the educational world another example of how radio can be used in classroom work. Under the direction of Miss Grace Stanley, State Commissioner of Elementary Education, a series of lectures on California geography and history is being broadcast by various speakers of note from three scattered stations of the state each Monday morning at nine o'clock. An immediate result was the cutting of Monday morning tardiness to a minimum in those schools of the state that were fortunate enough to be equipped with receiving sets. In Los Angeles County every primary school now has been equipped to receive these lectures as well as Tuesday morning lectures from a local station on similar topics. 1

Mr. Tigert declares that the great difficulty to date has been that no one has given attention to the scientific development of the lessons or to the definite checking of results. Until such attention is given, schools will not install receiving sets. "The public schools and universities must get together on a co-operative plan for satisfactory experimental work." 2

One of the most recent and most interesting experiments has been that of Long Beach, scene of the recent terrific earthquake.

Educational radio broadcasts are supplementing classroom work in Long Beach, California.

1 Wienand, C. Marcus: Education, P 483-8, April, 1925, (Vol. 45)
These radio programs began April 1, 1933. The programs now being given are intended for the pupils of the city's seven junior high schools and their parents. All schools are again in operation, but the condition of many buildings is such that half-day sessions are necessary, each child receiving four hours' instruction. An audience of three thousand junior high pupils is thus free to listen to the radio talks over KGER from 10:30 to 11 A.M., and an equal number to the program broadcast over KFOX from 2:30 to 3 P.M. The pupils listen in their homes or, if they have no radio, in the homes of friends or at KGER which has a large room available for this purpose.

In general, the results have been gratifying. The children appreciate that this radio material is of an informal nature and this has aroused a new spirit. They realize that education is something they need to equip them for life and are striving to carry on and make good without supervision.

The Secretary of the Interior appointed a committee to study the status of radio as an educational tool. A long and detailed analysis was made. It was published in School Life, in December, 1930, in the form of questions put to Mr. Armstrong Perry, one of the chief investigators for the commission. Of course, this study was made several years ago, but the questions and answers quoted have changed little, if any. It would be an impossibility to quote all of the article here, but anyone interested in the subject will find it a useful reference. Excerpts from this report may furnish a survey with which to conclude our discussion of the present status of radio in education:

4. What is the reaction of educators to the educational programs already put on?

Mr. Perry: Comparatively few educators appear to be adequately informed concerning educational programs.

Those who have participated in experiments in the use of radio in formal education usually express themselves as satisfied with the results but desirous of better facilities for developing such work. Some who have observed, but not participated in such experiments, have shown reactions ranging from lack of conviction to lack of interest, and many reserve judgment. Most educators express high appreciation of certain informal educational programs which they have heard, including talks by leaders in various fields of knowledge, concerts by musicians, and drama of literary or historical value. The courses in Music Appreciation by Dr. Damrosch are the most widely known and approved courses available to public schools.

6. What methods have been developed for measuring the effectiveness of education by radio?

Mr. Perry: In Ohio the State Department of Education conducts the Ohio School of the Air, broadcasting educational programs which are received in approximately 8000 schoolrooms. Under the direction of Dr. John L. Clifton, Mr. B. H. Darrow, and Dr. W. W. Charters, head of the bureau of educational research of Ohio State University, many teachers, principals and superintendents observe and report the results of these programs. The reports are studied, checked, tabulated, and charted. The effectiveness of this education by radio is measured as the effectiveness of other means of education is measured.

Professor Mabel Carnay and Miss Margaret Harrison are conducting experiments at Teachers College, Columbia University.

In California a state-wide committee is determining the values of education by radio, grading the values, cooperating with broadcasting agencies to see that school
radio programs are carried on without any noxious advertising approaches, and finding out what kind of radio equipment is best for schools.

The state of Wisconsin is making plans for more extensive experiments.

8. What is the attitude of commercial broadcasters and the radio industry generally toward educational broadcasting?

Mr. Perry: Almost unanimously, commercial broadcasters favor educational broadcasting. The time given free of charge for educational programs is a part of their large contribution to education.

One broadcasting chain is reported as spending $500,000 a year on a program for schools which occupies one period per week. Another offered to place a daily period, for which advertisers would pay $333,000, in the hands of any group of educators that would provide suitable programs. After a long and unsuccessful search for an educational organization willing to use this time, this company found a commercial sponsor for the school program.

Formal instruction is less heartily welcomed by commercial broadcasters than educational programs more adaptable to a general radio audience. One station manager expressed the attitude of many when he said, "We are for education but it must be education with a show. We cannot afford to lose our audience by putting on programs that appeal only to special groups. We see no place on the air for classroom instruction."

In some instances periods given for years for educational programs have been sold to advertisers as soon as purchasers were found, as in the case of WBZ and the programs of the Massachusetts Division of Extension. In other instances commercial broadcasters have continued to give time-faded programs after such time became salable at high prices as in the case of WLW and the Ohio School of the Air. Some have stated that it was necessary in
order to maintain the prestige of the station and hold an audience of value to advertisers, to give the audience a fair proportion of programs of educational value. This is the attitude of practically all the commercial broadcasting stations, whose licenses from the Federal Radio Commission require them to operate in the public interest, convenience, and necessity.

Some commercial stations place no restrictions on educators who provide talks on other programs. Others specify the types of programs and talent desired. Some insist that educators using their stations shall study the special technique of broadcasting in order that their programs may be successful from every point of view, as in the case of KMOX of St. Louis.

9. What is the relation of the educational broadcasters to the commercial broadcasters?

Mr. Perry: The relation of the educational broadcaster to the commercial broadcaster whose time he accepts free of charge is that of a guest to his host. When station WTIC found that the programs broadcast by the state department of education the second year of its experiment did not attract as large audiences as the musical programs of the first year and that the legislature was unwilling to appropriate money for better programs it made it clear that it did not wish to continue making time available on the same basis to the department of education.

The relation of an educational broadcaster to a commercial broadcaster whose facilities he uses at a price is that of a customer to the business concern which he patronizes. Hamlin University pays for some of the time used on Station WCCO. The Utah State Department of Education pays for some time on a station in Salt Lake City, and prefers to do so rather than accept the time free of charge.

The relation of an educational broadcaster who owns and controls his own station to a commercial broadcaster who also operates a station in the same territory is that of a competitor for the radio audience.
Practically all of the college and university stations share time with commercial stations because they are said not to reach as large audiences as the amusement stations.

11. What are the requisites of successful educational broadcasting?

   b. Radio personality, including a pleasing voice, clear enunciation, sympathy, naturalness, and humor.
   c. Knowledge of and experience in the technique of radio broadcasting.
   d. Standing in the field of education on the part of stations and talent.
   e. Continuity—radio audiences have to be "built up" by providing interesting programs at regular periods for a considerable length of time.
   f. Newspaper and magazine publicity.

17. What has been the success of broadcasting for schools?

Mr. Perry: Connecticut reported an audience of 125,000 in five states for its first state school program, and a regular audience of 25,000 during the first year. The second year with talks by teachers untrained in the technique of radio taking the place of music appreciation the audience was reduced in about the same proportion found in changing from any musical program to an ordinary talking program. The experiment was discontinued when an effort to secure an appropriation from the state legislature failed. In Oakland, California, experiments were conducted for several years by the city school department.
In California the "Standard School Broadcast on the Pacific Coast" is financed by the Standard Oil Company of California. The weekly program of music appreciation is reported as being received by an increasing audience in five or more states.

The Ohio School of the Air is the most complete, the best organized, and the most successful effort to provide instruction by radio for the public schools of a state in our country.

The Damrosch course in music appreciation, sponsored by NBC, reaches an audience estimated at 2,000,000 to 8,000,000 throughout the United States. It has been of great importance to education demonstrating the practicability of broadcasting school programs on a national basis in America.

19. What is the relation of broadcasting in schools, so far as it has been developed, to school programs and to school instruction?

Mr. Perry: The relation of broadcasting in schools so far as it has been developed to school programs has been that of supplementary instruction, offered free of charge or obligation. The period of the day devoted to school broadcasting usually has been determined by the suggestions of teachers and principals and superintendents, and no executive pressure has been brought to bear to compel schools to listen to programs.

Radio brings a good course in music appreciation to many schools that otherwise would have a poor one or none. It brings lessons in geography, given by an authority on the subject to schools whose teachers never were beyond the borders of their own states, and therefore lack the inspiration that travel gives. It enables students of civics to hear problems of government discussed by public officials who are handling them. It enabled millions of pupils who never before had an opportunity to participate in an important event in our country's history, to listen to the
inaugural ceremonies of the President of the United States.

20. What appears to be likely to be the relation of broadcasting to schools, as it may be expected to develop, to school programs, and to school instruction?

Mr. Perry: There appears to be no prospect of an immediate change in the relation of school broadcasting to school program or school instruction. The vision of a school taught entirely by radio is of journalistic and not of educational origin. The use of radio is increasing in schools. Television, which it is announced will be on a practical basis in a year or two, suggests possibilities not yet reached even by the talking motion-pictures. But educators continue to regard radio as a supplementary agency which will be used when it can provide, for a short period, instruction and inspiration of an order not otherwise available in most classrooms. 1

The worth of radio to the schools of America is estimated at one hundred million dollars a year. The Journal of the National Education Association explains that this is a very conservative estimate.

It is based on a simple assumption which each one can verify for himself. Let us assume that by the use of master teachers radio can be made to increase the effectiveness of the common school by at least 5%, and the possibilities are that it can contribute much more than that. This 5% of the entire educational budget of the United States would amount to more than one hundred million dollars a year. This widespread use of the radio in school instruction would not only enrich the work of the classroom, as has been abundantly proved in connection with the

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Ohio School of the Air, it would make a large contribution to the education of adults who listen to the material which is broadcast to the school classrooms. They are thus able to learn anew the things which they studied in school days, or if their school opportunities were limited, to enjoy some of the advantages which are now given to the children. No one can estimate the value of this incidental learning on the part of the adults. Our education in America has developed so rapidly that more than one half of our grown-up population had less educational opportunities during their childhood than are now given to a child in an average elementary school. It would be plain stupid from the point of view of national well-being and advance not to use this new and powerful tool for the purpose of systematic education of the entire population, both children and adults. 1

A panoramic glance at the whole of the United States in the field of educational broadcasting reveals the definite and successful work of the Damrosch Music Appreciation broadcasts, the American School of the Air, the Ohio School of the Air, the Pacific Coast School of the Air, the WMAQ broadcasts, the university stations such as WOSU at Ohio State University, WHA at the University of Wisconsin, and many others which are doing a splendid piece of work.

Research is conducted by the National Advisory Council on Radio in Education, the National Committee on Education by Radio, the Radio Division of the United States Office of Education, the Department of Rural

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1 "Radio, the Home, and the School," Journal of the National Education Association, P 351, December 1931, (Vol. XX)
Education at Teachers College, the Bureau of Educational Research at Ohio State University, and various other places. Individual investigators prominent in the field include Dr. W. W. Charters, Miss Margaret Harrison, Dr. Edgar Dale, Miss Josephine MacLatchy, the late Dr. Hillis Lumley, and many others.

In addition to the achievements of stations previously mentioned, notable progress in educational broadcasting is being made by The Tennessee School of the Air, The Rochester School of the Air, Iowa State College, The University of Kentucky, The Ohio Emergency Junior Radio College, The University of Michigan, Cleveland College, and others.

Evaluation of educational broadcasts points to the fact that the use of radio in instruction has been successful and is destined to become an increasingly potent factor in the educational field with each succeeding year.

As the last count in its indictment against Radio the prosecution presents the foregoing as indisputable evidence that education by radio has been very successful, and for that reason deserves a share of the broadcasting facilities for exclusive use.

Let us now permit the much-maligned and persecuted defendant, Radio, to take the witness stand in her own defense.
PART II

I

It is apparent from the foregoing that many of the attempts at education by radio have been highly successful. It is equally noticeable that only a slight beginning has been made in the field of education by radio. Upon whose shoulders should rest the blame for that? The broadcasters? The advertisers? The educators?

The indictment against Radio is complete. The other side of the story will occupy the spotlight for the remainder of the chapter. But first let us review briefly the arguments of the prosecution. In acquainting ourselves with the contentions of those who condemn the present system of radio we find that their platform is built of the following planks: First, that radio programs are totally lacking in interest, refinement, and taste, and that the prevalence of advertising is disgusting and appalling; second, that radio is in the hands of an unscrupulous trust seeking to monopolize the control of public opinion; third, that broadcasting in Europe far excels that in the United States; fourth, that under the leadership of The National Council for Radio in Education efforts are being made to demand a certain percentage of the broadcasting facilities for the exclusive use of education; fifth, that the success of educational broadcasts, both from commercial and educational sources, is indicative of the need for the percentage of broadcasting facilities demanded.

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Admittedly, there are two sides to every question. Let us consider, now, the broadcaster’s side of the question. Is the radio a cheap and degrading influence, controlled by unscrupulous men and women whose evil designs are to amass great fortunes, control public opinion, and make mockery of the educational and cultural needs of their listening audience? Are these broadcasters oblivious to the need for the use of radio in education? Are they speaking one word for education and two for themselves when they present educational programs free of charge? Is their offer to give time to education a cloak to blind the audience to their nefarious business practices? Are Americans starved for worthwhile programs while European audiences bask in the radiance of programs free of advertising and exuding culture and refinement? Is such an attack as the following, for instance, justified?

The whole great commercial system of broadcasting has brought us programs that for the most part tickle the tastes of the mentally deficient. No wonder the officers and advisers of the networks, perhaps a little dazed by this huge intellectual waste, have been inviting free educational experiments, saying they were eager to cooperate in every way to raise the quality of programs. But an incredible complacency characterizes most of their trite and stilted speeches and there is an aura of ultimate dividends about them all. So far there is not much room for optimism except in the field of music, and even here a casual examination of programs will show that an overwhelming majority are superficial and educationally worthless. To date radio broadcasting in America has principally its gargantuan size to be proud of. Most of its other
pretensions to progress come to nothing upon analysis. 1

In all the trash and nonsense purported to be broadcast by the advertising-supported program is there a dearth of educational material? Does the listener derive no educational benefits from current programs?

In order to answer these questions it is necessary to define or attempt to define the term "educational broadcasting." No one has yet done so to the satisfaction of everyone. Therefore, we can merely review a few of the opinions of authorities and thus derive a basis for discussion.

Curtis Edmunds Lakeman, assistant director of the National Advisory Council on Radio in Education made a survey of educational broadcasting in which was the statement that "all broadcasting is educational, whether good or bad, since it cannot fail to influence public thinking, public taste, and public interests, much as reading does." 2

Mr. Lakeman cites a series, entitled Philosophers in Hades, broadcast from Station WMAL by Professor T. V. Smith of the Department of Philosophy of the University of Chicago. He imagined himself in an airplane wreck and transported to Hades where he broadcasts dialogues with Aristotle, Plato, etc.


In the Preface we find Pluto and Plato in an anxious discussion as to what this "Earthling" is doing and wondering whether they should allow the interviews to be published. Pluto thinks it is all right because they have been broadcast anyway. "Yes," says Plato, "thanks to that device of yours—the Plutophone, as he calls it. Did you consider carefully the wisdom of putting that instrument in his hands?"

Pluto answers, "I admit you have the vantage of a wider view; but I am rather proud of Hades myself—being as it is the only home I've ever had—and I don't see that whatever goes out from here is likely to injure anybody on earth."

Perhaps the broadcasting companies feel, and no doubt the Federal Radio Commission sees to it, that whatever goes out on the air injures nobody on earth. The question still remains how much of it is educational. For my part I hold that anything that adversely affects the level of knowledge or taste or action cannot be regarded as educational without doing violence to a respectable word.

The "Cuckoo Hour", writes Mr. Lakeland, would scarcely be called educational.

But wait a minute! Is a good satirical newspaper cartoon educational? And when Mrs. Pennyfeather caricatures the accents of those who offer "helpful hints to perturbed people" and manages to suggest over the air the exact intelligence quotient of the nostrum-loving section of the population, is all this educational or is it not? 1

It would seem, then, that the term "educational broadcasting" is a provocative will-o'-the-wisp, too elusive for definition. Dr. C. M. Koon suggests that the effectiveness of broadcasting be measured in terms of its influence on human behavior. "If it motivates worthy activity, the broadcasting is educationally desirable

1 Ibid. p 107-108
whether or not it is labeled as an educational feature." 1

Dr. W. W. Charters, of Ohio State University, proposed a definition which has met with approval. "An educational program is one which purposes to raise standards of taste, to increase range of valuable information, or to stimulate audiences to undertake worth-while activities." 2

Thus, in addition to the presentations of the learned professor a feature such as the satires of Mrs. Penny-feather may tip the scales on the educational side. Nevertheless, for the sake of argument, the latter will be excluded for the moment, and only the strictly educational programs considered. Let us see, then, what the commercial stations offer in the way of education.

As major educational features the commercial companies present such programs as the Damrosch series, the American School of the Air, International programs, the National Advisory Council, to say nothing of the many musical and dramatic offerings of the finest artists, the Magic of Speech programs, plays by the Radio Guild, the Religious Hour of the National Broadcasting Company, to mention only a few.

In the face of those many programs devoted to education and culture can broadcasting in the United States, then, be accused of being in the hands of selfish and

1 Ibid.P 124
2 Ibid.P 108
unprincipled people who exploit the public in order to fill their own pockets with gold? Can they be indicted on the grounds that they ignore the educational opportunities that lie in radio and that they take no interest at all in the cultural and educational uplift of the people?

Perhaps an answer can be found to these questions by observing the activities of one whose work does not seem to merit an affirmative answer. That all radio executives are not a selfish, malicious, self-aggrandizing lot to be scorned and flayed is attested by Miss Judith C. Waller of the Midwest Division of the National Broadcasting Company.

An admiring press once said of her:

If Judith Waller ever acquires a nickname it probably will be "Scoops." And she would come by that nickname honestly for there are few people, in radio, who have accomplished more "firsts" and sensational beats than the clear-eyed unassuming Educational Director of the Midwest Division of the National Broadcasting Company.

When Station WGU opened in 1922, and presented Sophie Braslau, who was on that day singing with the Symphony Orchestra in Chicago, it was Miss Waller's first scoop for no one believed that Miss Braslau would broadcast. In 1922 the first connection was made between the University of Chicago and WMAQ. WMAQ put on the first football game in 1925, was the first station to broadcast baseball--in 1925--the first to put the Chicago Symphony orchestra on the air, the first to present an international broadcast and the first to adapt radio to education. 1

1 Personal Interview with Miss Waller's Secretary
In the latter field Miss Waller has become a national authority. The Ohio school-radio idea and that of Wisconsin were adapted from the system Miss Waller mapped out. She was called to New York to outline the American School of the Air for Columbia. But more of that later.

On April 19, 1932, before the Parent-Teacher Association at Rockford, Illinois, Miss Waller said concerning the history of the development of educational programs by commercial stations:

When radio broadcasting was in its infancy, program directors clung tenaciously to the idea that the vast radio audience wanted to be entertained solely by dance music, the light, popular jazz of the day. Nothing more serious or highbrow than a blues number would be tolerated. After all wasn't radio merely the small boy's plaything? Perhaps a grown-up small boy but still a plaything. It could not be taken seriously. The plaything age passed. The toy grew up, came out of the attic corner into the drawing room and in so doing, programs challenged their right to a drawing room public. Something besides dance music had to justify their new position, so program-building became a definite function at most of the radio stations.

Into this new order came radio education. It came through the universities, the colleges, and the commercial stations. Universities experimented. They asked for permission of the Government to erect transmitters and they launched a definite broadcasting policy. However, they soon came to see that to defend their position in the radio world, larger equipment would be needed continually—tremendous sums would have to be spent yearly—it was hard for them to keep up with the rapid strides commercial stations were making. They did not have the money to finance the continually-needed changes, which the manufacturers were offering to the owners of radio equipment. Each year saw amazing strides in the industry itself, and where most of the commercial
stations were in a position to avail themselves of these improvements, few university or college-owned stations could afford to make the most of these new inventions. What was to be the answer? That still is a question, but it has been partly solved, through many of the so-called commercial stations. Because these stations saw that education must find a place on their programs if they were to retain the favor of a great part of their audience. Connections were gradually made with various universities that did not have radio stations of their own and courses and lectures were and are still being broadcast regularly in this way. Foreign languages also came into the picture and are being presented most successfully over many of the stations, French, Spanish, German and Italian.

Then came broadcasting for the public schools. WMAQ early saw the possibilities of broadcasting suitable programs for the schools.

It was in the fall of 1926 that Miss Fanny Smith, then principal of the Goudy elementary public school, first came to me and said "I have a radio set in my school that has been given to us by the Parent-Teacher Association. Don't you think that WMAQ might broadcast programs once or twice a week for the school children?" A year prior to that time I had tried to interest the Board of Education in radio, but without success. They maintained that they would never recommend equipping the Chicago Public Schools with radio sets until such a time as the Chicago radio stations built and broadcast programs of sufficient worth to merit their being made available for the pupils. While the broadcasting stations in turn had been just as adamant in their stand that they would not bother to build programs for the school children until there were radio sets in the schools to receive them. And so everyone argued back and forth, going around in one continuous circle, no one getting anywhere, both equally right. You can appreciate then, I am sure, with what open arms I received Miss Smith when she walked into my office that day and made the statement quoted. Would we cooperate - we would! I had such a definite feeling that radio had come to stay, but to become an important asset in any community, it must justify its existence, which it could not do unless something besides cheap
music and hit or miss programs were put on the air. There was a place for education, all kinds for all people, children and adults as well. We were already broadcasting university lectures and many interesting features for adults—I had been wanting a chance to bring something constructive to the children. Miss Smith and the Goudy school opened the way. That first year our school program was very crude—and I do not know how much real value it had—but it was a start. 1

All was not clear sailing for this enterprise. The Chicago Board of Education looked upon it as a passing fad. Few schools owned receiving sets. Teachers were untrained in the art of teaching by radio. Gradually more and more schools installed radio equipment. The Board of Education appointed a radio committee and took over the operation of the program and the career of education on the air began. From a short program three days a week, steeped in experimentation with small successes and failures, the WMAQ School of the Air weathered the storms and embarked upon tranquil waters, oiled by Miss Waller with the early reluctant support of the Board of Education.

Education by Radio carried this comment concerning the WMAQ School of the Air:

WMAQ, a Chicago commercial radio station furnishes the free use of its facilities for the broadcasts, but the program itself, as it should be, is in charge of members of the staff of the Chicago public schools. G.P. Drueck, principal of the Curtis Junior High School, is chairman of the committee in charge of the broadcasts. The excellent cooperation which has existed between the schools and the radio station is due in no

1 Address before the Parent-Teacher Association at Rockford, Illinois, April 19, 1932
small measure to the foresight and vision of Miss Judith C. Waller, vicepresident and general manager of WMAQ.

The school broadcast period is from 1:30 to 2 PM each school day. During each half hour, two fifteen-minute lessons are given. Programs are so arranged that some material is provided for pupils in all grades from the first to the ninth inclusive. The subjects for which supplementary material is given by radio include: music, social studies, geography, history, household science, science, stories in mathematics, poetry, art, guidance, current events, character inspiration, health, book club, prominent citizens series, primary story hour, and a series on the Century of Progress intended to give both pupils and teachers a better idea of this exposition.

Excellent material for school use is being broadcast in these programs, it was discovered by the research director of the National Committee on Education by Radio on a recent visit to Chicago. Pupils in classrooms he visited were intensely interested in the broadcasts and seemed to be profiting by what they heard. Not all schools are equipped to receive radio programs, nor are they required to use them, even if they do have radios, but the evidence school authorities have collected concerning the use of the programs convinces them of the desirability of their continuance.

Concerning the experiment's outcome Miss Waller continues:

I do feel that any community can work out a similar program through its board of education and radio station. The director of any broadcasting station will be glad to cooperate when a definite and worthwhile program is presented and they know there is an audience waiting to receive it.

Radio education has come to stay. Each year will see an expansion of facilities. I am sure, and the development of more constructive and worthwhile programs. Experiments in various subjects are constantly being made; those that are difficult to handle outside of the classroom are being dropped and others substituted. Where visual aids

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1 "Broadcasts for Chicago Schools," *Education by Radio*, p. 16, March 2, 1933, (Vol. 3, No.4)
are possible, such as slides, films, lesson leaves, etc., they are being employed. Children are becoming accustomed to listening to the voice of an unseen speaker. Radio in the classroom is developing concentration and it is bringing outside material into the schools that could not be obtained in any other manner.

There are infinite possibilities both in elementary and adult education possible through this new medium. Time alone will prove to us what can be accomplished. In the meantime, we at WMAQ, firmly believe our experiment has justified the faith we had in education as a teacher as well as an entertainer. 1

A few summers ago Miss Waller turned her attention to directed teaching, when she instituted the WMAQ Summer School of the Air. An eight-week course was attempted, based on the Chicago course of study and conducted on academic standing. Over three thousand persons took the work and were given certificates showing they had satisfactorily completed the various courses. Upon presenting these certificates many pupils were advanced in their classes at school the following fall, after requesting that they be given an examination to prove their qualifications for advanced standing.

Miss Waller handled, for the National Broadcasting Company, the broadcasts for the Chicago Century of Progress Exposition. Her Summer School of the Air was such a popular feature that teachers from all over the world crowded the auditorium to listen to the lessons as they were broadcast.

For the future Miss Waller promises:

We are eager for constructive criticisms and assure you we shall always be glad to cooperate with you in any way possible within our power. I can assure you of one thing, and that is, that if this

1 Personal Interview with Miss Judith C. Waller
experiment continues to make as much progress each year as it has in the past, those educational programs shall never be interfered with in any way. We shall never permit them to be sponsored, nor shall the time allotted to them be sold for commercial programs. 1

Of the success of Miss Waller's work there is not the slightest doubt. Hers has been a stupendous step forward in educational broadcasting. Next for consideration is the American School of the Air.

Under the able direction of Miss Helen Johnson the American School of the Air publishes a beautifully illustrated Teachers Manual and Classroom Guide. An examination of its pages reveals an admirably organized series of lessons prepared and executed by experts in the field. In the book are references and suggestions to teachers for preparing the pupils before the broadcast and providing the proper follow-up work afterwards. The wide scope of the lessons, the careful editing of the manual, the diversification of study treatment, all point to a remarkable achievement in education by radio, which has been made possible through the efforts of the Columbia Broadcasting System.

Miss Johnson, young, energetic, resourceful, keeps herself well informed of the needs of pupils and teachers and presents a well-rounded series of broadcasts, providing an intellectual stimulus which at once broadens pupil horizons, fires the imagination, and provides an opportunity for creative thinking.

1 Address by Miss Waller; Op. cit.
Glancing over the Teachers Manual, one finds history lifted from cold print into vivid, living people and events, geography breathing life into strange places, and literature dramatized with thrilling romance, all of which brings to the classroom an enriching experience far beyond the realm of the school child of the pre-radio era. The programs reflect the youth and charm of an earnest young woman who is always to be seen at educational conventions studying the problems of education in her efforts to discover how radio can best serve teachers and pupils.

The Music Appreciation Hour presented by the National Broadcasting Company is one of the greatest cultural influences radio has yet presented. Under the direction of Dr. Walter Damrosch, over six million children throughout the country develop their knowledge of the world's greatest compositions. A student's notebook, giving the themes of the numbers played in each broadcast, and an instructor's manual to assist in interpreting the courses are distributed from the NBC studio in Radio City. In 1933 more than 17,000 copies of these manuals and approximately 105,000 notebooks were sold.

Not only do millions of children hear these broadcasts but millions of adults as well, for the programs combine both entertainment and instruction. Foreign countries likewise listen to these programs. Requests for manuals and notebooks were received from cities in Brazil, China, Hawaii, the Philippines, Chile, France, and Arabia. The course has been duplicated during the past summer in South
Africa, where several thousand of the notebooks were distributed to school children in Natal. 1

One of the finest services of the National Broadcasting Company is the Educational Bulletin which it publishes. A glance through its pages also seems to belie the accusation that education is neglected on radio programs. An issue, chosen at random, concerns the announcement of the Music Appreciation Hour by Walter Damrosch; a lecture by C. M. Tremaine on the National Opera Company; a concert by the Chicago A Cappella Choir; an address by the Secretary of State; an address by President Roosevelt, one by Deems Taylor, American composer; a broadcast from the National Congress of Parents and Teachers; programs by the American Red Cross; the Drama League, and other dramatic organizations; scenes from current shows; French lessons; a Cambridge-Yale debate; a program by the Metropolitan Opera Company, and many others.

Another issue forecast the presentation of the annual Sunrise Service at Walter Reed Hospital; the Sistine Choir, singing from the Sistine Chapel, St. Peter's in Rome, in the presence of the Pope; Maeterlinck's "Mary Magdalen" by the Radio Guild; an address by the Pope; the Magic of Speech programs, and others designed to improve the atrocious speech of Americans; six chamber music concerts, celebrating the centenary of the birth of Johannes Brahms; outstanding speakers presented by the Joint Commission of the National

Education Association on the Emergency in Education; addresses by President Roosevelt's Cabinet, a description of the "Stratosphere" flight of the Piccard brothers; broadcasts from the annual convention of the National Education Association; a picturization of the National Intercollegiate Boat Regatta; an address by John Erskine; and a host of other programs of similar merit. 1

The National Broadcasting Company gives, free of charge, time for the broadcasts of the National Advisory Council on Radio in Education. The Council, in addition to the many splendid programs which it sponsors, publishes Radio and Education, the proceedings of the annual assembly, containing valuable addresses by leaders in radio. It also publishes a variety of bulletins which are rapidly becoming one of the most valuable collections of radio literature.

The Council was the first organization to provide on a comprehensive scale programs of national scope by prominent educators on subjects of public interest and educational importance. Working on the theory that "from an educational viewpoint, assuming an adequate follow-up, the stimulation induced by a program is more important than the information conveyed by it," it has enlisted the assistance of libraries and museums in preparing reading lists and exhibits to be used in conjunction with the broadcasts. It is the central

1 Educational Bulletin, Published by the National Broadcasting Company, April, May, and July, 1933, (Vol. III, Nos. 8, 9, and 11)
agency for many associated organizations, as well as a representative agency for foreign connections. It has instigated several local councils which have aided materially in the effectiveness of the broadcasts. An assembly is held each year to discuss the problems of educational broadcasting. 1

The Council is becoming an important factor in the collection and distribution of disinterested information about broadcasting, in stimulating qualified persons to devise authoritative programs, and in helping to bring educators, public officials, and broadcasters into such a relationship as will ultimately insure a satisfactory system of educational broadcasting in this country. 2

The National Broadcasting Company presented eighteen weekly programs on "Trends in Government," in the "You and Your Government" series. Among the speakers were Dr. Charles A. Beard, economist and historian; Dr. Charles E. Merriam, professor of political science in the University of Chicago, and a member of the Advisory Committee of the Federal Public Works Administration of the National Planning Board; and Thomas H. Reed, professor of political science at the University of Michigan and chairman of the Committee on Civic Education by Radio which is responsible for these productions.

1 National Advisory Council on Radio in Education, Incorporated: Personal report by Levering Tyson, Secretary and Director, P 3, 1933
2 Ibid. P 9
The Committee on Civic Education by Radio includes George S. Counts, of Columbia University; Norman H. Davis; John A. Lapp; Katherine Ludington; Joseph D. McGoldrick, comptroller of New York City; Albert B. Meredith, of New York University; Harold G. Moulton, of the Brookings Institution; Bessie L. Pierce, of the University of Chicago; Frederic A. Ogg, of the University of Wisconsin, editor of the American Political Science Review; and Chester H. Rewell, editor of the San Francisco Chronicle. This committee was formed by the National Advisory Council on Radio in Education, of which Robert A. Millikan is president and Levering Tyson, director, in cooperation with the American Political Science Association, for the purpose of presenting impartial non-partisan discussions of important governmental subjects. The National Municipal League, a leading organization in the field of local government reform, is cooperating in the presentation of the series.

Broadcasting facilities were provided free of charge for a series of Public Health programs, entitled "Doctors, Dollars and Disease," sponsored by the National Advisory Council on Radio in Education. During this series Sir Arthur Newsholme, formerly head of the public health service in England, spoke from London over a WABC-Columbia network, on "Medical Care for All." "The problem," according to the committees, "is to bring doctors and dollars and diseases into such helpful and continuous contact with each other that the practice of medicine can keep pace with the science of medicine."

In contradiction to the caustic criticisms of the broadcasting industry appears this expression of

gratitude by Levering Tyson:

The radio industry itself, represented in the membership of the Council by four out of a total sixty-five, has given constant evidence of its practical willingness to assist in carrying forward the work of the Council. Individual and independent stations have given whole-hearted aid. The two major networks, the National Broadcasting Company and the Columbia Broadcasting System, have donated generous amounts of valuable time for Council use. The Radio Manufacturers Association and the National Association of Broadcasters have been equally cooperative.  

The National Broadcasting Company provided free of charge its staff and facilities for the broadcasts of the National Education Association entitled "Our American Schools," a weekly broadcast on Sunday evenings. Miss Florence Hale, President of the National Education Association, expressed her appreciation to Mr. John W. Elwood, Vice President of the National Broadcasting Company, and Mr. Franklin Dunham, educational director of the National Broadcasting Company for their personal services in furthering the work.  

In January, 1934, it was announced that President Roosevelt had spoken over the National Broadcasting hook-up twenty-four times since he entered the White House on March 4, last. On March 12, May 7, July 24 and October 22 he made what he calls "reports to the nation." These totaled ninety-seven and one-half minutes, or

roughly 12,200 words, as the President's average speed over the air is 125 words a minute. In addition he has spoken in company with others on March 4 and 5, April 12, June 1 and 14, July 17 and 25, October 2, 4, 7, 13, 15 and 21, November 18, 22 and 24, December 6, 24 and 28, and January 3. A modest estimate of the number of words spoken in these twenty addresses would be in the neighborhood of 26,000. 1

As a result it is declared:

The American public is undoubtedly better informed, more keenly interested in serious matters, quicker to see through trickery and buncombe than ever before. It is asking for interpretations from those it feels are justified to give them, whether they come from politicians or editorial writers or news writers, but beyond all this it is seeking first-hand news—and it is intelligent enough to know when it is colored by political partisanship, self-interest or anything which might give a distorted picture of the problems the individual faces. 2

Other unsponsored programs presented by the broadcasting companies include the Voters Service programs, the American Taxpayers' League programs, the National Farm and Home Hour, the National Radio Forum, religious broadcasts, sporting events, the Metropolitan Opera, Nominating Conventions since 1924, campaign speeches, election returns, talks on care of the home and children,

1 "President Employs the Air," The Literary Digest, p 9, January 27, 1934, (Vol. 117, No. 4)
2 Ibid.
market reports, stock reports, crop reports, weather reports, and a host of other programs.

The foregoing are but a few of the excellent programs presented, free of charge, by the commercial broadcasting companies. In spite of blistering criticism by the self-styled "anti-tripists," these programs of music, drama, and national and international affairs bring to vast numbers of people education and enjoyment far beyond anything they ever received before. The broadcasters protest that radio's critics are strangely silent when faced with the programs of highest caliber offered gratis to thousands of people who would never in their whole lives have had an opportunity to hear the great artists presented to them.

It is true that some stations abuse their privileges; but it can also be said that stations affiliated with networks, and many other leading stations, have voluntarily established a code of ethics which has been responsible for the wonderful development of radio broadcasting in this country. The broadcasters remind the critics that all station operators recognize that it is their responsibility to keep available a good percentage of their time to be used on a non-commercial basis for broadcasts which will be of definite service value to their communities.

Statistics are available concerning the number of hours devoted by the broadcasting chains to educational and advertising programs:
Both commercial and sustaining programs contain much that is of an informational and educational character. Of the total hours used by 582 stations during the period of the survey 12.52 per cent was used to broadcast educational programs of which 80.04 per cent was contained in sustaining programs—(58.42 per cent local and 21.62 per cent chain)—and 19.96 per cent was contained in commercial programs—(10.33 per cent local and 9.63 per cent chain).

The National Broadcasting Company broadcast, during the year 1931, 2,461 hours 59 minutes of sustaining educational programs, a total of 4,336 hours 53 minutes.

In addition to the above, the National Broadcasting Company used 430 hours, without compensation to broadcast speeches by Government, State, or city officials. Of these, 370 hours appeared between 6 a.m. and 6 p.m. and 60 hours appeared between 6 p.m. and 1 a.m. The following tabulation shows the use made of National Broadcasting Company facilities by Federal Government officials:

<table>
<thead>
<tr>
<th>Office or Position</th>
<th>Hours</th>
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<tbody>
<tr>
<td>The President of the United States</td>
<td>28</td>
</tr>
<tr>
<td>The Vice President of the United States</td>
<td>3</td>
</tr>
<tr>
<td>The Chief Justice of the United States Supreme Court</td>
<td>4</td>
</tr>
<tr>
<td>All members of the President’s Cabinet</td>
<td>37</td>
</tr>
<tr>
<td>42 United States Senators</td>
<td>79</td>
</tr>
<tr>
<td>25 Members of the House of Representatives</td>
<td>40</td>
</tr>
<tr>
<td>30 Government officials, including assistant Cabinet officers, heads of independent establishments and large bureaus</td>
<td>31</td>
</tr>
</tbody>
</table>

At regular rates these 430 hours were worth approximately $2,000,000:

<table>
<thead>
<tr>
<th>Time Frame</th>
<th>Hours</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>370 hours, 6 a.m. to 6 p.m.</td>
<td>370</td>
<td>$1,807,200</td>
<td></td>
</tr>
<tr>
<td>60 hours, 6 p.m. to 1 p.m.</td>
<td>60</td>
<td>$240,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>2,047,200</strong></td>
<td></td>
</tr>
</tbody>
</table>

The National Broadcasting Company also broadcast 159 incoming international programs from 34 points of origin and 24 outgoing international programs to 11 points of reception which represent 73 hours 25 minutes and 11 hours 39 minutes, respectively, a total of 85 hours 4 minutes of broadcast time.

The National Broadcasting Company also broadcast 256 special events. These broadcasts may be defined to include (a) events which were special in themselves, such as the formal reception of Marshal Petain of France, on October 15, 1931; the broadcast of the Arlington Cup Race on July
25, 1931; and the annual Navy day celebration on October 27, 1931; and (b) events which become "special events" by virtue of being broadcast, such as the American Red Cross program to raise money for the drought-stricken areas in Oklahoma on January 22, 1931; a broadcast description of submarine rescue chamber in operation from the steamship Falcon off Block Island on July 16, 1931; and programs for the President's Organization on Unemployment Relief on October 18, 1931. These special events are accounted for in the following tabulation by classification and networks:

The National Broadcasting Company paid for talent during 1931, $7,645,058.40, and it estimates that an additional sum of approximately $4,000,000 was paid by advertisers for the same purpose in the same period.

The National Broadcasting Company paid for wire or line charges during 1931 the sum of $2,799,916.71.

The National Broadcasting Company employed during the year 1931 an average of 1,359 employees other than talent. As of December 31, 1931, the number was 1,488. Exact figures on total number employed for talent are not available. The company employs many artists who are also in the theater, concert hall, opera, or motion pictures, sometimes on the same day. Information shows there were 402,886 microphone appearances during 1931. A microphone appearance is defined as the participation of one person in one individual program and the figure submitted, of course, includes appearances by the same person upon different programs.

The Columbia Broadcasting System buys time from, sells or provides program service to 95 stations, 87 of which are connected by permanent network wires and 8 by temporary network wires.

The Columbia Broadcasting System operates only one network of radio stations. This is known as the Columbia Network. Certain stations on that network are grouped regionally into smaller networks over which special programs, keyed to the territory which these stations serve, are broadcast. Although these arbitrary groupings are variously designated as the "Dixie Network," "New England Network," "Farm Community Network," "Chicago Northwest Network," and "Kansas City West Network," they have no exclusive identity of
their own. Certain stations included in one of these groupings are likewise included in one or more other groupings. They function as special groups within the Columbia Network for a relatively small part of their network broadcasting schedule. The 95 stations are identified in Appendix F.

The Columbia Broadcasting System made available to its network during the year 1931, 6,550 hours 30 minutes of program material, of which 1,437 hours 15 minutes (21.94 per cent) were commercial and 5,113 hours 15 minutes (78.06 per cent) were sustaining.

The total cost of sustaining programs including talent and proportionate share of expenses, including wire or line charges, amounted to $3,357,731 for the year.

The Columbia Broadcasting System broadcast during the year 1931 1,034 hours 39 minutes of sustaining educational programs and 191 hours 15 minutes of commercial educational programs—a total of 1,225 hours 54 minutes. A detailed description of these programs appears in the answer to question 14.

In addition to the above, the Columbia Broadcasting System used 98 hours 15 minutes, without compensation, to broadcast speeches by Government, State, or city officials. Of these, 49 hours 15 minutes appeared between 6 a.m. and 6 p.m. and 49 hours appeared between 6 p.m. and 1 a.m. The following tabulation shows the use made of Columbia Broadcasting System facilities by Federal Government officials:

<table>
<thead>
<tr>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>The President of the United States ------- 26</td>
</tr>
<tr>
<td>The Vice President of the United States -- 2</td>
</tr>
<tr>
<td>All members of the President's Cabinet --- 24</td>
</tr>
<tr>
<td>27 United States Senators ------------------ 52</td>
</tr>
<tr>
<td>11 Members of the House of Representatives 13</td>
</tr>
<tr>
<td>77 Government officials, including the Chief Justice of the Supreme Court of the United States, assistant Cabinet officials, heads of independent establishments, and large bureaus ------------------ 139</td>
</tr>
</tbody>
</table>

At regular rates these 98 hours 15 minutes were worth $1,407,586 based on use of total network or $844,171.50 based on average hook-up of 45 stations.

The Columbia Broadcasting System broadcast 97 international programs from 19 points of
origin, representing 40 hours 2 minutes of broadcast time.

The Columbia Broadcasting System also broadcast 415 special events. These broadcasts may be defined to include (a) events which were special in themselves such as the first flight of the Akron, the launching of the U. S. S. Constitution, The World Series baseball games, the Kentucky Derby, the opening of Congress, the reception of Colonel Lindbergh on his arrival at Tokyo, and the Army-Navy football game. (b) Events which were special by virtue of their being broadcast, such as the Chicago Harvard Radio debate, broadcast simultaneously from Boston and Chicago; the broadcasts from Europe by such men as Premier Laval, of France; Sir Herbert Samuel, of England; Chancellor Breuning, of Germany; and Mahatma Gandhi, of India. These special events are accounted for in the following tabulation by classification:

**Classification of special events**

<table>
<thead>
<tr>
<th>Sporting events</th>
<th>Number of broadcasts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Football</td>
<td>18</td>
</tr>
<tr>
<td>Baseball</td>
<td>7</td>
</tr>
<tr>
<td>Golf</td>
<td>13</td>
</tr>
<tr>
<td>Tennis</td>
<td>16</td>
</tr>
<tr>
<td>Equestrian</td>
<td>14</td>
</tr>
<tr>
<td>Marine</td>
<td>4</td>
</tr>
<tr>
<td>Polo</td>
<td>7</td>
</tr>
<tr>
<td>Track Meets</td>
<td>6</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>9</td>
</tr>
<tr>
<td>Patriotic celebrations</td>
<td>10</td>
</tr>
<tr>
<td>Holiday celebrations</td>
<td>14</td>
</tr>
<tr>
<td>Religious events</td>
<td>12</td>
</tr>
<tr>
<td>Public receptions to celebrities</td>
<td>13</td>
</tr>
<tr>
<td>Receptions</td>
<td>13</td>
</tr>
<tr>
<td>Banquets</td>
<td>18</td>
</tr>
<tr>
<td>Awards</td>
<td>2</td>
</tr>
<tr>
<td>Memorial programs</td>
<td>12</td>
</tr>
<tr>
<td>Aviation</td>
<td>11</td>
</tr>
<tr>
<td>Shows, pageants, spectacles, etc</td>
<td>17</td>
</tr>
<tr>
<td>Scientific events</td>
<td>4</td>
</tr>
<tr>
<td>Special news events</td>
<td>6</td>
</tr>
<tr>
<td>Special charity program events</td>
<td>8</td>
</tr>
<tr>
<td>President Hoover's Emergency Employment Program</td>
<td>36</td>
</tr>
<tr>
<td>Special instructional and educational</td>
<td>34</td>
</tr>
<tr>
<td>Miscellaneous conventions and association gatherings</td>
<td>18</td>
</tr>
<tr>
<td>Special international broadcasts not elsewhere classified</td>
<td>76</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>60</td>
</tr>
<tr>
<td><strong>Total (415 special events)</strong></td>
<td><strong>445</strong></td>
</tr>
</tbody>
</table>
The Columbia Broadcasting System paid for talent during 1931, $1,821,003.31 and estimates that an additional sum of approximately $1,523,848.66 was paid by advertisers for the same purpose during the same period.

The Columbia Broadcasting System paid for wire or line charges during 1931 the sum of $1,964,655.68.

The Columbia Broadcasting System had in its employ as of December 31, 1931, 408 employees for other than talent and 968 for talent.

The following illustrations indicate the type of educational programs broadcast by the National Broadcasting Company and how they are received by listeners.

1. The Music Appreciation Hour conducted by Doctor Damrosch has been broadcast one hour each week over a nationwide network of 72 stations. Supplementing the broadcast of this program during 1931, the National Broadcasting Company distributed 65,000 instructor's manuals upon request of members of school and college faculties. Investigation made by the company in 68 cities throughout the country showed that there were more than 100 pupils taking the radio course for each instructor's manual. On this basis it is estimated that 6,500,000 pupils regularly listened to this program.

2. In the field of adult education, the National Advisory Council on Radio in Education, supported by representative educational groups, after 18 months of preliminary work in various fields of education, inaugurated on October 17, 1931, a series of weekly programs broadcast over 50 stations from coast to coast and from the Lakes to the Gulf; through the cooperation of the University of Chicago Press and the American Library Association interested listeners have been provided with reading lists, reprints of addresses, and lesson notebooks, free of charge or at a purely nominal price. Within the period of 10 weeks from the first lecture to the end of the year nearly 100,000 requests for reading material had been received. A typical example of the recognition accorded these programs by educational institutions is that of the extension division of the Massachusetts State Education Department which has granted credit and warranted a special certificate for the successful completion of this course including the secondary reading provided in the listeners' notebooks.

3. During 1931, programs entitled "Keys to
Happiness" and "Music in the Air" conducted respectively by Dr. Sigmund Spaeth and Dr. Osborne MacOnathy, both designed to encourage the study of piano, have been broadcast. Between March 31 and December 31, 1931, 314,000 listeners' charts were distributed on request.

4. A weekly program called "Magic of Speech" directed by Vida Ravenscroft Sutton has also been inaugurated under the stimulation of the American Academy of Arts and Letters for the improvement of speech. The number of lesson outlines distributed during the past year has increased during each succeeding month until in the month of December 1,800 copies of the lesson outlines were mailed.

5. During the year 1931 the National Broadcasting Company Radio Guild weekly presented one of the plays prescribed or suggested in the reading lists of the literature classes in high schools and colleges. In the eastern time zone these programs are presented as an extra curriculum activity but in many sections farther west they are used as a regular part of the curriculum. Although primarily designed for the student, this type of program has a wide appeal for the general radio audience.

6. During the year 1931 the National Broadcasting Company cooperated with the University of California, University of Colorado, University of Denver, University of Chicago, Chicago Board of Education, and the Cleveland Board of Education, among others. The presidents of Yale, Columbia, and Chicago Universities, the California Institute of Technology and the president of the National Education Association, among others used National Broadcasting Company facilities.

The Columbia Broadcasting System broadcast during the year 1931, 1,034 hours 39 minutes of sustaining educational programs and 191 hours 15 minutes of commercial educational programs, a total of 1,225 hours 54 minutes which are accounted for as follows:

Sustaining educational programs
A. GENERAL EDUCATION

<table>
<thead>
<tr>
<th>Program</th>
<th>H</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>American School of the Air</td>
<td>59</td>
<td>00</td>
</tr>
<tr>
<td>National Student Federation</td>
<td>10</td>
<td>00</td>
</tr>
<tr>
<td>Adventures in Words</td>
<td>9</td>
<td>00</td>
</tr>
<tr>
<td>Political Situation in Washington</td>
<td>8</td>
<td>00</td>
</tr>
<tr>
<td>American Educational Week Program</td>
<td>3</td>
<td>00</td>
</tr>
<tr>
<td>Program</td>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Wharton School Program</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>Columbia Farm Community</td>
<td>127:00</td>
<td></td>
</tr>
<tr>
<td>Radio Home Makers</td>
<td>106:50</td>
<td></td>
</tr>
<tr>
<td>Character Education (Harry McKenna)</td>
<td>30.00</td>
<td></td>
</tr>
<tr>
<td>Columbia Educational Features</td>
<td>41:15</td>
<td></td>
</tr>
<tr>
<td>National Unemployment Committee</td>
<td>2:25</td>
<td></td>
</tr>
<tr>
<td>Land of Make Believe</td>
<td>37:20</td>
<td></td>
</tr>
<tr>
<td>London Broadcasts</td>
<td>20:14</td>
<td></td>
</tr>
<tr>
<td>Other International Broadcasts</td>
<td>7:00</td>
<td></td>
</tr>
<tr>
<td>National Child Health</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>Conclave of Nations</td>
<td>5:00</td>
<td></td>
</tr>
<tr>
<td>American Red Cross</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Columbia Radio Column</td>
<td>2:45</td>
<td></td>
</tr>
<tr>
<td>Between Book Ends</td>
<td>2:45</td>
<td></td>
</tr>
<tr>
<td>Early Book Worm (Alexander Woollcott)</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>Trails of a Journalist</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Pratt Experimental Farm</td>
<td>1:45</td>
<td></td>
</tr>
<tr>
<td>National Tuberculosis Association</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>National Security League</td>
<td>4:00</td>
<td></td>
</tr>
<tr>
<td>Wingate Athletic Education Programs</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Community Center Faculty</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>National Life Insurance Program</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>National Safe Investment</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Home Efficiency Program</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Helps for Poultry and Stock</td>
<td>2:20</td>
<td></td>
</tr>
<tr>
<td>Forgotten Frontiers</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>National Democratic Club Forum</td>
<td>2:30</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous Educational Addresses</td>
<td>23:15</td>
<td></td>
</tr>
<tr>
<td>New York Academy of Medicine</td>
<td>5:15</td>
<td></td>
</tr>
<tr>
<td>My Bookhouse Story Time</td>
<td>3:15</td>
<td></td>
</tr>
<tr>
<td>Lighthouse for Blind</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>United States Chamber of Commerce</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>&quot;Going to Press&quot;</td>
<td>10:15</td>
<td></td>
</tr>
<tr>
<td>National Radio Forum</td>
<td>6:45</td>
<td></td>
</tr>
<tr>
<td>American Child Health Association</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>Washington Birthday Program</td>
<td>3:30</td>
<td></td>
</tr>
<tr>
<td>Keeping Fit</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>Care and Feeding of Men</td>
<td>1:45</td>
<td></td>
</tr>
<tr>
<td>National Education Association Byrd Talk</td>
<td>1:00</td>
<td></td>
</tr>
<tr>
<td>National Advisory Committee on Illiteracy</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Bird Migration (Doctor Witmore)</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Child Recreation (Mrs. Breckenridge)</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Infantile Paralysis</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>World's Business (Dr. Julius Klein)</td>
<td>6:45</td>
<td></td>
</tr>
</tbody>
</table>

**B. RELIGIOUS EDUCATION**

<table>
<thead>
<tr>
<th>Service</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heroes of the Church</td>
<td>36:00</td>
</tr>
<tr>
<td>Morning Devotions</td>
<td>76:15</td>
</tr>
<tr>
<td>New Year's Service</td>
<td>1:00</td>
</tr>
<tr>
<td>Washington Cathedral</td>
<td>3:45</td>
</tr>
<tr>
<td>Event/Program</td>
<td>H.</td>
</tr>
<tr>
<td>--------------------------------------------------------------</td>
<td>----</td>
</tr>
<tr>
<td>West End Presbyterian Church</td>
<td></td>
</tr>
<tr>
<td>Jewish Art Program</td>
<td></td>
</tr>
<tr>
<td>Back Home Hour from Buffalo</td>
<td></td>
</tr>
<tr>
<td>Columbia Church of the Air</td>
<td></td>
</tr>
</tbody>
</table>

C. MUSICAL EDUCATION

<table>
<thead>
<tr>
<th>Event/Program</th>
<th>H.</th>
<th>m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia Symphony Orchestra</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>German &quot;Lieder&quot;</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Hutcheson Piano Recitals</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Cathedral Hour</td>
<td></td>
<td>52</td>
</tr>
<tr>
<td>New York Philharmonic Sunday Concerts</td>
<td></td>
<td>51</td>
</tr>
<tr>
<td>Schelling Symphony Concerts for Children</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>Roxy Symphony Orchestra</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Curtis Institute of Music</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Lewisohn Stadium Concerts</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>New England Conservatory Program</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>London Broadcasts (Musical)</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>International Broadcasts (Musical)</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Columbia Symphony Orchestra</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Columbia Artists Recital</td>
<td></td>
<td>87</td>
</tr>
<tr>
<td>Columbia Concerts Corporation</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Savino Tone Pictures</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Musical Americana</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

Total: 1034.39

Commercial educational programs

A. GENERAL EDUCATION

<table>
<thead>
<tr>
<th>Event/Program</th>
<th>H.</th>
<th>m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Digest Topics</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>Your Child--Angelo Patri</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Dr. Haggard's Talks—Devils, Drugs and Doctors</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>Mouth Health (Cotwell)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Kaltenborn Edits the News</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Care and Feeding of Men</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Junior Literary Guild</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Mrs. Reilly Educational Talks</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Talks by Emily Post</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Dr. Copeland's Health Talks</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Radio Home Makers</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>American School of the Air</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Carborundum Hour</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>&quot;Lone Wolf&quot;</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>Fortune Builders</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>March of Time (Time News Magazine)</td>
<td></td>
<td>14</td>
</tr>
</tbody>
</table>

Total: 144.45
B. RELIGIOUS EDUCATION

Lutheran Hour --------------------- 13 30
Reverend Barnhouse Sermons ---------- 16 30
Golden Hour of the Little Flower ------ 14 00

44 00

C. MUSICAL EDUCATION

United States School of Music -------- 2 30

Total ----------------------------- 191 15

The following illustrations and examples are descriptive of the type of sustaining educational programs broadcast by Columbia Broadcasting System and are indicative of how they are received by listeners.

1. The American School of the Air.--The broadcasts of the American School of the Air are currently presented 5 days a week, over a network of 78 Columbia stations, and are an official part of the curriculum of primary and junior high schools all over the country. In response to generous demand by educational officials, school-teachers, parent-teacher associations, and school children, the number of these broadcasts was more than doubled in 1931—more than doubled in total hours on the air, and increased 50 per cent in the size of the hook up which carried these broadcasts.

Such subjects as history, music, literature, drama, art appreciation, elementary science, and vocational guidance are vitalized for the classroom through dramatic sketches, intimate talks by leading authorities, and music specially arranged and interpreted for the school children. A hint of the scope of a single phase of this educational activity is revealed in the mere names of some of the orchestras who have broadcast on the American School of the Air programs, including the Rochester Symphony Orchestra, and St. Louis Symphony Orchestra, the Chicago Symphony Orchestra, the Detroit Symphony Orchestra, and the Minneapolis Symphony Orchestra.

The audience of the American School of the Air is conservatively estimated to consist, first, of some 5,000,000 pupils in 40,000 schools throughout the United States; secondly as correspondence and investigation shows, of hundreds
of industrial and commercial executives, parents, doctors, engineers, professional men and women, club women, patriotic societies, etc.

The American School of the Air staff consists of a permanent group who undertake the broadcasting, direction, and production of programs, the necessary contact with the educational field, and publicity. The dean of the school is Prof. William S. Bagley, professor of education, Teachers' College, Columbia University. An Advisory Faculty of 32 members, each an authority in his field, cooperates with the staff of the school in sending out programs. A large advisory committee representing educational interests all over the country, assists in the promotion of the broadcasts.

In connection with the course, an illustrated teachers' manual and classroom guide of 64 pages, and three illustrated music books, designated as visual aids for the pupils, are published.

Some of the prominent men who have spoken on the Vocational Guidance Series of Friday programs of the American School of the Air are: Henry L. Stimson, Secretary of State; Joseph E. Sheedy, operating head of the United States Lines; Dr. Shirley D. Wynne, Health Commissioner of New York City; William C. Redfield, Secretary of Commerce in President Wilson's Cabinet; Col. William A. Starrett, constructor of the Empire State Building; Col. Frederick A. Molitor, president of the American Institute of Consulting Engineers; Charles C. Faulding, vice president of the New York Central Lines; Samuel Reyburn, president of Lord & Taylor; James W. Gerard, former United States ambassador to Germany; Daniel Frohman; William F. McCracken; and Colby M. Chester, president of General Foods (Inc.).

2. Schelling symphony concerts for children.--Extending its services in behalf of school children still further during 1931, the Columbia Broadcasting System instituted the series of Ernest Schelling concerts for children. While these were not a part of the curriculum of the American School of the Air, they were broadcast on Saturdays to supplement and round out a full six days of education for children of primary and junior high school ages.

3. The National Student Federation.--Among the developments in educational broadcasting during 1931 were the series of broadcasts of the National Student Federation representing the student bodies of 250 universities throughout
the country. These programs were consecrated to the promotion of intelligent thought and activity on subjects of national and international importance among university students, as well as adults in all walks of life. This series brought to the microphone many of the foremost exponents of international good will and understanding. Sir Rabindranath Tagore; the great East Indian poet and educator; Dr. Karl Becker, former minister of education in Prussia; Agnes MacPhail, first woman member of the Canadian Parliament are typical of the individuals who helped to make these programs among the most outstanding of the year.

4. Columbia Educational Features.—Under this heading have been included miscellaneous talks by prominent speakers on important subjects of national life, education, science, etc., as well as various series of educational programs which merit special identification.

Thus do the commercial stations answer the allegation that they ignore the rights of education and culture and present an over-abundance of advertising programs totally out of proportion to educational ones.

II

In reply to the charge that the broadcasters should provide more educational programs, they aver that they are giving the public what the public wants. The listening public is the judge. The broadcasters declare that the public is the final censor.

1 "Commercial Radio Advertising," Document No. 137, Letter from the Chairman of the Federal Radio Commission transmitting in response to Senate Resolution No. 129, a report relative to the use of radio facilities for commercial-advertising purposes, together with a list showing the educational institutions which have been licensed; June 8, 1932, P 14 to 22, and 90-91, and 94 to 98.
Stations are quite naturally influenced to a great extent by the letters written to them about their programs. If the public is dissatisfied with what it is now getting the broadcasters must be so informed. Broadcasting stations would never continue programs they felt were unpopular with the listening audience. They are eager to present what the public wants, but, apparently, the public does not care for the educational program.

Deems Taylor takes the stand that one should not be too hasty in blaming the broadcasters because "American radio programs today are a reflection of the will of the American radio listener, so far as he can be induced to make that will known." 1

The only way by which the radio performer, producer, or advertiser can have any notion of what his hearers like or dislike is through the fan mail he receives.

Now we self-styled cultivated listeners regard the fan letter with great scorn. Roughly speaking, we put it in the category of mash notes. We should as soon think of writing to a broadcaster about his program as we should of writing to a movie star for his picture, or to an actor for his autograph. Meanwhile, all the people who do write to actors and movie stars write also to the broadcasters. They write, in numbers that you would find unbelievable, to express their approval or withhold it; and you can hardly blame the broadcasters for heeding the only definite expressions of opinion that reach them.

It is an axiom in radio circles that the better your program the scantier your fan mail. You may think that the Metropolitan

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Opera broadcasts are a great cultural contribution, and that Amos 'n' Andy are not. The fact remains that one broadcast of the latter may bring in eight times as many letters as the entire twenty-five broadcasts of the former. The fan letter is a ballot; and if you are above casting yours you must be above complaining if the election goes against your party.

Three years ago one of the large broadcasting companies decided to try putting chamber music on the air. Let a vice-president of the company tell the history of that experiment. "We engaged a first-class string quartet and put them on for two fifteen-minute programs a week, for a period of a month. At the end of that time our total response was three letters of complaint. We waited six months, then tried again. This time we got about a dozen letters each of complaint and approval. We waited another six months. After a month's broadcasts the quartet's fan mail comprised about fifty letters of approval and about twenty-five of complaint. It wasn't much of a response, but we decided to call the experiment a success. We now broadcast chamber music as a regular feature of the station, and while we don't get much applause mail, even now, at least we don't get many complaints."

The point of that story is the fact that if the new broadcast had been a vaudeville bill sponsored by some manufacturer of stove-lids, featuring a celebrated Jewish comedian and somebody's dance orchestra, the first week's mail would have elicited from five thousand to twenty thousand fan letters (a single popular broadcast has been known to bring in two hundred thousand responses). The highbrow radio public is, comparatively speaking, wholly inert. It writes an occasional letter of objection or correction. Its approval of even the finest things the air has to offer is expressed in a thin trickle of rather grudging letters, most of them written far too late to be of any use as an index of popularity.

Be very sure that any program that holds the air longer than a week or two, no matter how dull, vulgar, rauous, and cheap it may seem to you, is there because thousands of people have taken the trouble to write that they like it. When the announcer says, at the end of the Goody Grits Hour, "And now,
folks, won't you write to the makers of Goody Grits and tell us how you liked our program?—do you write? You do not. You turn off the radio in disgust, remarking that if Goody Grits are anything like their program, no mouthful of them shall ever pass your lips, and that there is nothing but bilge on the air nowadays, anyhow, and why isn't something done about it? Your cook, meanwhile, has just written and mailed a post card to the makers of Goody Grits, assuring them that their program was wonderful. Later in the evening you try again. The makers of Handy Hankies are on the air, with a program that their advertising agency has persuaded them, after interminable pleadings and arguments, to try. There is a good orchestra, an excellent program of good music, and a famous soloist. The announcer sounds intelligent, and the advertising announcement that he reads is brief, dignified, and restrained, and is so placed as to break in upon the mood of the concert as little as possible. "Not bad at all," you remark, and go to bed serene in the knowledge that you are one of those who support the Better Things in life. That cook of yours, meanwhile, having endured ten minutes of the program, has shut off the radio and written another post card, to tell the makers of Handy Hankies her exact opinion of people who will inflict such stupid stuff on the public. Six months later, that is, four months after the Handy Hankies Symphony Hour has been withdrawn in favor of the Handy Hankies Harmony Boys, you meet the head of the advertising agency.

"Why did they ever stop that symphony series?" you ask aggrieved. "I thought it was one of the best things I ever heard over the radio, and I often thought of writing to the station to say so. But then," you add, with a light laugh, "I'm really not a dyed-in-the-wool radio fan." If he does not spring at your throat with a maddened yell, it is only because he is used to hearing that remark.

If the vast bulk of the fan mail comes to the broadcasting stations written on ruled paper, in pencil, by correspondents who stick out their tongues when they write; if radio programs are put on for the amusement of people who take the trouble to say what they like and don't like, instead of for the edification of listeners who seem to believe that
broadcasting is somehow connected with mind-reading, if these things are so, do not be too hasty in placing the blame. How many times have you written to a broadcaster to criticize his excessive advertising ballyhoo, or the bad taste of his offering? How often—and how promptly—do you take the trouble to thank a broadcasting station for an excellent sustaining program, or to reassure some enlightened commercial sponsor that his interesting and intelligent offering is being heard by people who appreciate it?

American radio programs to-day are a reflection of the will of the American radio listener, so far as he can be induced to make that will known. The fact that they represent the taste of the majority does not mean that the minority need go unrepresented. The broadcasters are no fools. Their response to a minority report would not be based upon numerical considerations alone. Only, the minority must take the trouble to write it. 1

According to their requests it is entertainment, not education, that people want to hear on the radio. In addition to the fan mail method, there is another way of testing the public likes and dislikes, the Crosley survey, which is conducted by telephone. The investigators merely call homes and ask to what programs they listen. Obviously, this method is not infallible, but it is of value in checking listener reaction. It is interesting to note that the Maxwell House Showboat claimed radio’s largest audience according to a recent survey reported by The News-Week:

Forty per cent of all sets tuned in are tuned for the Showboat Hour....Running close behind the paddle wheels of Showboat, according to Crosley figures, come Chase & Sanborn’s

1 Ibid. 561-563
penguin-nosed Jimmy Durante, Fleischmann's ex-crooner Rudy Vallee, and Texaco's Fire Chief, Ed Wynn. The Explorer radio star, Admiral Byrd, from his home in Antarctica, is selling Grape-Nuts to more thousands each week. 1

Another check on listeners' preferences was made by The Literary Digest. Since only "Digest" readers were included, the test is far from a reliable index. The Literary Digest conducted a poll of listeners' likes and dislikes. 16,400 readers expressed their preferences in that poll. It should be noted that likes outnumbered dislikes 124,065 to 81,271. There is a great difference of opinion as to whether the poll can, in any sense, be considered a true cross-section of public opinion. People are inclined to complain about things they do not like and express little appreciation for what they do like. In addition, the listeners voted only on what they heard, disregarding many programs to which they did not chance to tune in. Since the poll cannot be accepted as a controlled experiment, the reader may make his own deductions from the following data:

<table>
<thead>
<tr>
<th>Favorite</th>
<th>Dislike</th>
<th>Like</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter Damrosch, Music</td>
<td>14</td>
<td>1,370</td>
</tr>
<tr>
<td>Appreciation Hour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jessica Dragonette</td>
<td>34</td>
<td>916</td>
</tr>
<tr>
<td>John McCormack</td>
<td>10</td>
<td>498</td>
</tr>
<tr>
<td>Lawrence Tibbett</td>
<td></td>
<td>446</td>
</tr>
<tr>
<td>Goldman Band</td>
<td></td>
<td>248</td>
</tr>
</tbody>
</table>

### Dislike Likes in the Radio Test

#### Music

<table>
<thead>
<tr>
<th>Category</th>
<th>Dislike</th>
<th>Like</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symphony orchestras</td>
<td>320</td>
<td>5,458</td>
</tr>
<tr>
<td>Bands</td>
<td>122</td>
<td>4,522</td>
</tr>
<tr>
<td>Operas</td>
<td>236</td>
<td>3,490</td>
</tr>
<tr>
<td>Light opera, operettas</td>
<td>22</td>
<td>1,190</td>
</tr>
<tr>
<td>Classical music</td>
<td>132</td>
<td>2,606</td>
</tr>
<tr>
<td>Organ music</td>
<td>224</td>
<td>2,492</td>
</tr>
<tr>
<td>Dance orchestras</td>
<td>200</td>
<td>1,996</td>
</tr>
<tr>
<td>Dance music, if good, without any</td>
<td></td>
<td></td>
</tr>
<tr>
<td>singers</td>
<td></td>
<td>718</td>
</tr>
<tr>
<td>Old-time songs and music</td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>Music</td>
<td>Dislike</td>
<td>Like</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>Jazz</td>
<td>10,376</td>
<td>518</td>
</tr>
<tr>
<td>Jazz orchestra singers</td>
<td>726</td>
<td>78</td>
</tr>
<tr>
<td>Crooners</td>
<td>9,636</td>
<td>64</td>
</tr>
<tr>
<td>Sob songs</td>
<td>2,442</td>
<td>58</td>
</tr>
<tr>
<td>Blues singing and singers</td>
<td>1,352</td>
<td>38</td>
</tr>
<tr>
<td>Torch singers</td>
<td>396</td>
<td>8</td>
</tr>
<tr>
<td>Sopranos</td>
<td>748</td>
<td>68</td>
</tr>
<tr>
<td>Hill billys, mountain music</td>
<td>684</td>
<td>232</td>
</tr>
<tr>
<td>Dance music if bad</td>
<td>396</td>
<td></td>
</tr>
<tr>
<td>Harmony sisters, sister singing acts</td>
<td>314</td>
<td>68</td>
</tr>
</tbody>
</table>

1 "What Digest Readers Like on Radio," The Literary Digest, P 8, December 23, 1933, (Vol. 116, No. 26)
<table>
<thead>
<tr>
<th>Category</th>
<th>Dislike</th>
<th>Like</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad music</td>
<td>382</td>
<td></td>
</tr>
<tr>
<td>Saxophones</td>
<td>252</td>
<td>12</td>
</tr>
<tr>
<td>Nasty or vulgar songs</td>
<td>192</td>
<td></td>
</tr>
<tr>
<td><strong>Advertising</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excessive, too long, cheap,</td>
<td>7,374</td>
<td></td>
</tr>
<tr>
<td>superfluous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsors' claims that are false,</td>
<td>750</td>
<td></td>
</tr>
<tr>
<td>absurd, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Too insistent and emphatic</td>
<td>232</td>
<td></td>
</tr>
<tr>
<td>Sunday advertising and jazz</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Advertising, if short</td>
<td></td>
<td>372</td>
</tr>
<tr>
<td><strong>Announcers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trashy, coy, cute, patronizing,</td>
<td>488</td>
<td></td>
</tr>
<tr>
<td>wise-cracking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Too emphatic</td>
<td>264</td>
<td></td>
</tr>
<tr>
<td>Female announcers</td>
<td>126</td>
<td></td>
</tr>
<tr>
<td>Using incorrect pronunciation</td>
<td></td>
<td>110</td>
</tr>
<tr>
<td><strong>Comedy</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comedians who are not funny, cheap,</td>
<td>5,010</td>
<td>128</td>
</tr>
<tr>
<td>humor, stale jokes, wise-crackers,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>smart-aleck comedians who</td>
<td></td>
<td></td>
</tr>
<tr>
<td>laugh at own jokes, poor humorous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>skits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imitators, impersonations, Negro and</td>
<td>658</td>
<td></td>
</tr>
<tr>
<td>others</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Talking</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Political speeches and propaganda</td>
<td>833</td>
<td>1,002</td>
</tr>
<tr>
<td>Dialogs</td>
<td>110</td>
<td>530</td>
</tr>
<tr>
<td>Women speakers</td>
<td>54</td>
<td>416</td>
</tr>
<tr>
<td>Beauty talks</td>
<td>14</td>
<td>258</td>
</tr>
<tr>
<td>Cooking talks</td>
<td>54</td>
<td>176</td>
</tr>
<tr>
<td>Bridge talks</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>Rapid-fire talkers</td>
<td>26</td>
<td>162</td>
</tr>
<tr>
<td>NRA propaganda</td>
<td>26</td>
<td>156</td>
</tr>
<tr>
<td><strong>Stories</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mystery stories</td>
<td>336</td>
<td>488</td>
</tr>
<tr>
<td>Continued stories</td>
<td>90</td>
<td>256</td>
</tr>
<tr>
<td>Spy, ghost, murder, gangster stories,</td>
<td>26</td>
<td>140</td>
</tr>
<tr>
<td>thrillers bad for children</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Children</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children's hours</td>
<td>426</td>
<td>640</td>
</tr>
<tr>
<td></td>
<td>Dislike</td>
<td>Like</td>
</tr>
<tr>
<td>----------------</td>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>Children trying to sing, jazz, sex songs</td>
<td>290</td>
<td>52</td>
</tr>
</tbody>
</table>

**DISAGREEMENTS IN THE RADIO TEST**

<table>
<thead>
<tr>
<th></th>
<th>Dislike</th>
<th>Like</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crime and gangster plays, melodrama</td>
<td>1,540</td>
<td>1,998</td>
</tr>
<tr>
<td>Detective stories</td>
<td>248</td>
<td>252</td>
</tr>
<tr>
<td>Adventure stories</td>
<td>122</td>
<td>106</td>
</tr>
<tr>
<td>Stories and story telling, prison, sob, love, fairy and true</td>
<td>58</td>
<td>60</td>
</tr>
<tr>
<td>Cowboy songs</td>
<td>344</td>
<td>266</td>
</tr>
<tr>
<td>Myrt and Marge</td>
<td>278</td>
<td>272</td>
</tr>
<tr>
<td>Bing Crosby</td>
<td>234</td>
<td>286</td>
</tr>
<tr>
<td>Negro spirituals and choirs</td>
<td>182</td>
<td>178</td>
</tr>
<tr>
<td>Negro church meetings</td>
<td>168</td>
<td>198</td>
</tr>
<tr>
<td>Barn dance music</td>
<td>108</td>
<td>134</td>
</tr>
<tr>
<td>Tenors</td>
<td>73</td>
<td>46</td>
</tr>
<tr>
<td>Yodeling</td>
<td>72</td>
<td>44</td>
</tr>
<tr>
<td>Old-time fiddlers</td>
<td>40</td>
<td>22</td>
</tr>
<tr>
<td>Psychology</td>
<td>26</td>
<td>38</td>
</tr>
<tr>
<td>Potash and Perlmutter</td>
<td>34</td>
<td>32</td>
</tr>
<tr>
<td>Elmer Yess</td>
<td>23</td>
<td>30</td>
</tr>
</tbody>
</table>

The above data is offered without comment, other than the observation that the likes far outnumber the dislikes, and that Amos 'n' Andy lead in favor with the section of the radio audience from which the poll was taken. If Amos 'n' Andy receive such overwhelming favor, does it prove anything or nothing about feeling the public pulse and whether the public grinds its collective teeth in rage over what is being offered them?

WIBW goes on record with the announcement that other stations may follow the "Digest" poll but WIBW refuses to

1 "What Digest Readers Dislike on Radio," The Literary Digest, P 9, December 16, 1933, (Vol. 116, No. 26)
2 "When Radio Listeners Disagree," The Literary Digest, P 10, December 30, 1933, (Vol. 116, No. 27)
be high-hat—refuses to opera, symphony and classic-to-death countless multitudes who prefer naturalness, simplicity, and the pleasure of restful radio enjoyment. WIBW will continue to give appreciative home-folks what they want—what they will listen to, not what "Digest" readers and uplifters think they should have.

The Portland Oregonian rises in protest to the effect that "Digest readers are by no means typical. If the practice had been followed of selecting representatives of the public at random—which is the practice when "The Digest" conducts a political poll—then conclusions might be drawn. Under the present system, it is obvious that the average person is overlooked entirely. In fact, the gray-haired elders are permitted to turn thumbs down on a long list of programs intended for a variety of people, ranging from small children, to lovelorn youths, to the great talkie-going public."

Travis Hoke insists it is sheer fatuousness to suppose the public wants education by radio. The radio is a medium for entertainment, and education should be kept in its place.

The whole system of education needs an overhauling, Hoke asserts. His vitriolic attack is, of course, not applicable to the whole field of education. Nevertheless, many agree with his views and demand that education be rescued from some of the absurdities to which it has fallen victim.
Hoke assures his readers that if Joy Elmer Morgan and his followers make education the chief end of broadcasting the result will be grotesque. While admitting that there has been some genuine education in America he declares that much has been shoddy, worthless, and beneath contempt. As an example of what he considers our wanton extravagance in education he cites the "absurdities in education--such as a School of Hotel Management and the acceptance of a thesis entitled 'A Time and Motion Comparison of Four Methods of Dishwashing.'" Says Mr. Hoke, "there appears a suspicion that we might better educate those with intelligence and teach the others how to remain comfortably in ignorance. But the radio is here, and there is the awful possibility that the educators may try to half-bake America all over again." 1

Where do educators get the idea that radio is a promising educational medium? There is no proof, except in important events as they occur, that radio is any better in education than phonograph records would be. Education by radio will do anything but discipline the mind. We have done our best to sugarcoat ideas already. 2

He scorns the whole idea of education by radio by insisting that all radio can do for education is to sugarcoat and standardize it further. People will listen to half-witted broadcasts; the sugared education already given them makes them like it. Must we sweeten it further

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2 Ibid. P 467-474
with more treacle and syllabub? He adds that the radio is suited for diversion and for the communication of news and speeches, not for the spewing of predigested culture. He repeats that it is ridiculous to suppose the public wants education by radio.

Let broadcasters frankly and for money improve the quality of their entertainment. Let the educators keep to book and blackboard. Let them remember that the Mass in B Minor was not written to teach counterpoint, nor "Oedipus" to set forth a complex. Let them educate with the means we have given them, until their flocks are ready for the best that radio can bring—the music, the mirth, the poetry—whatever new it may be that radio shall have created with illimitable sound.

Hoke remarks that radio is going educational because the public seems to want culture, "being tired of the moon coming over the mountain and satisfied that only God can make a tree." He visualizes the future of education by radio as a time when classrooms will be empty and all education will be by air. The broadcasters will soon learn that the 'radio' will not listen to big words nor listen long to anything but will turn to another station. It will be necessary to sell education to the listener. The same author makes some amusing if exaggerated statements on the use of condensation in radio by reminding us that the "Scale of the Solar System" was broadcast in fifteen minutes. He adds that "doubtless the day will soon be close at hand when five minutes will be enough for Einstein, theme song and all." 2

1 Ibid.
2 Ibid.
(The radio educator) no longer tries to foist on his clients the unpalatable educational messes of the past. The day may not be far off when the repulsive person in arithmetic who was always stacking wood in cords will doubtless become a radiant hero in the Funny Fraction Hour, and higher mathematics may come easier when imbied with the burnt-cork adventures of Sine and Cosine and Madame Surd. Imagination seems no morsel of education escaping the confectioner's art: the Ablative Boys impart First Month Latin, and gerund becomes distinguished from gerundive when one sings tenor and the other bass.

The new culture will descend unaware on those least expecting it...without even listening. It has been said Americans do not listen; they hear. They work against a background of typewriters, telephones, flat wheels, back-fires, and cut-outs. They eat amid baby cries and leave the radio turned on at all times. They like noise; it is a drug, their nerves demand its stimulation; the more noise they hear, the more of it their nerves demand, and though they do not listen, what they hear...stays in the Unconscious, and the Unconscious never forgets, and thus they provide themselves with culture without knowing it. As more radios are turned on for more hours, this capacity for hearing many sounds at once will be enlarged until the last earminded "radiots" can play backgammon, converse, and absorb "Mighty Lak a Rose" as the background to a dramalog on sheep-dip, all at the same time.

If we are to prevent such a preposterous outcome we had better be prepared to acknowledge some bitter truth,.....a thing can go by the name of education and still be worthless. Education has become our great save-all, solve-all, cure-all. If we leave it money when we die, it will shrive our souls. At the name of Education every knee shall bow.

The total now spent on public and private education is three billion dollars a year. We have heaped so much gold on our idol that its clay feet crack. We have given more money to education than it could use, and to employ the rest we have dragged in all sorts of extravagant absurdities.....such as, "Photographic Studies on Boiled Icing," and a monograph on "the origin and nature of common annoyances."
If such balderdash has already received the blessing of our supposedly academic institutions, what, in all honesty, may we not expect from education when it reaches the radio? Drivel in education is like drivel in anything else—worthless. 1

Less drastic commentators feel that education should have a place in the radio sun, but declare that it is not demanded by the radio audience because educators have not made it sufficiently attractive to motivate the listeners' interest for more.

The commercial stations also put forth the claim that it is the fault of the educators that their product is not more in demand. The public, at least the majority of it, does not want more education by radio, but it can be made to want it, if the educators make their programs sufficiently attractive to develop a taste for them. If the educators presented programs with popular appeal, broadcasters and educators alike would compete with each other to get them and education would receive a prominent place on the radio calendar. After all, one cannot blame the broadcasters for not wanting to broadcast a lecture on the hyperacidity of fatty acids in milk or the geometrical wanderings of white rats through a maze.

Miss Hale compliments the excellent work of the radio companies, particularly in adult education. These companies, she points out, are bringing grand opera and the voices of great poets and statesmen to homes all over

1 Ibid.
the country in which such advantages were seldom-enjoyed luxuries.

As regards the silly or objectionable programs about which we hear, and which we ourselves criticize, we have as great a responsibility as the radio people, because, after all, the public gets what the public, in the majority wants. If the majority wants fine music and fine literature, it will get them if it makes known its wants. If the majority wants cheap performances, either on the stage or over the radio, it is rather likely to get them, because radio is a business, as the stage is a business, and the law of supply and demand will be observed. It is clearly up to us educators to do our part in creating a taste for worthwhile things, as it is up to the broadcasting companies to give us these fine things over the air. 1

John W. Elwood claims that educators must equip themselves more carefully in the art of teaching by radio before they can compete with non-educational programs.

Radio is a show business. If the educator is going to educate by radio, he must grasp the essential fact, and very few educators have yet been able to do so, that he must use showmanship to do the job effectively. You could gather all the presidents of all the universities in the country, all the best minds in all our educational institutions, into one body and turn them loose on the problem of educating by radio, and I doubt whether they would be able to do a job that would be satisfactory to themselves.

They (the educators) know that without getting and holding attention their work is ineffective. Therefore, when I say that education must be sold, and you say that the educator must have the personality and manner of presentation that will win the vigorous attention of the pupil, we are saying the same thing. Every person intrusted with an important educational post will succeed or fail according to his ability or lack of it in what

1 Radio and Education, op. cit., P 140
I would call salesmanship. The difference in terminology is not important, for we mean the same thing, and we understand each other.

When education joins hands with radio it enters the show business, a show business with a wealth of experience of its own. If education by radio is to reach its highest degree of value, it must conform to the practices of the show business.

The average human being would like well to be well educated and would be, if it were not for the effort involved in getting the education and the humiliation of admitting he does not have it already. We know, of course, that there is a group which eagerly seeks information, which is highly desirous of self-improvement, and which is proud to be identified with the activity of receiving an education. But this group is small.

It consists in the main of what have sometimes been referred to as the "little group of serious thinkers." There is an inhibition in most of the rest of us toward receiving instruction labeled as such. We like to feel that we know it all, anyway.

I believe that a large proportion of the radio audience—a cross section of all our people—does not eagerly seek education, and yet this audience can be reached and can be held. It is a sad commentary on our people that so many of us are unaware of the desirability of possessing worth-while information. Perhaps it is a blow to the pride of the educator to feel that his product is not in universal demand; nevertheless, there is no use dodging the fact, because it is true. If we are to increase interest in reception of education, we must recognize this condition and devise means to intrigue and hold the attention of persons not primarily interested in their own education.

In radio there is no compulsion. The listener is not assigned to a schoolroom seat, nor bound by courtesy to listen to a presentation. Every program must compete with several other programs for the attention of the listener. Obviously, educational programs must have entertainment value to hold the average audience. We must use salesmanship to bring the product pleasingly and forcibly to the attention of the consumer.

We in radio are eager to do our part in
educational work. In our own lumbering, stumbling way, perhaps, we have contributed a bit. But we are not educators; we do not know what should be taught or to whom, except in a vague, general way. It is the responsibility of those who are skilled in education, with their background of knowledge, to tell us the things they want taught, and to show us the audience they want to reach. It is then up to us in radio to suggest how we think they may best do the job.

If you will come to radio with a program designed for radio, attuned to the spirit of radio, adapted to the technique of radio, sympathetic with the problems, cognizant of the limitations, aware of the potentialities of radio, I am sure that you will find both broadcasters and listeners eager to greet you. Give programs of which the broadcasters may be proud, which conform to ideals and standards of showmanship. After all, "the play's the thing!"

Perhaps there are many who disagree with me. Undoubtedly many of you sincerely believe that I have overemphasized the display in the show case and have disregarded the intrinsic value of the goods. If so, may I submit three questions for you to ask the average person? These questions, I think, epitomize the theme which I have attempted to lay before you. Ask him: Who was Disraeli? What did George Arliss do for him? And how? 1

The next point of criticism hurled at radio concerns the alleged practice of squeezing educational stations off the dial. In reply to the arguments that the rights of educational stations have been usurped by commercial stations the Senate Report discloses:

SINCE EDUCATION IS A PUBLIC SERVICE PAID FOR BY THE TAXES OF THE PEOPLE, AND THEREFORE THE PEOPLE HAVE A RIGHT TO HAVE COMPLETE CONTROL OF ALL THE FACILITIES OF PUBLIC EDUCATION, WHAT RECOGNITION HAS THE COMMISSION GIVEN TO THE APPLICATION OF PUBLIC EDUCATIONAL INSTITUTIONS?

1 Elwood, John W., Radio and the Three R's, (Pamphlet Published by the National Broadcasting Company), 1930
ANSWER. In the period from February 23, 1927, to January 1, 1932, the commission granted radio station licenses to 95 educational institutions, 51 of which have been classified as public educational institutions, and 44 as private educational institutions.

44 of these stations were in operation as of January 1, 1932; the licenses of 23 had been assigned voluntarily at the request of the educational institution to a person or corporation engaged in commercial enterprise; 18 had been deleted by reason of voluntary abandonment; and 10 had been deleted for cause.

WHAT APPLICATIONS BY PUBLIC EDUCATIONAL INSTITUTIONS FOR INCREASED POWER AND MORE EFFECTIVE FREQUENCIES HAVE BEEN GRANTED SINCE THE COMMISSION'S ORGANIZATION? WHAT REFUSED?

ANSWER. In the period from February 23, 1927, to January 1, 1932, the commission considered 81 applications from educational institutions for additional and more effective radio facilities, 52 of which were from public educational institutions, and 29 from private educational institutions.

32 of these applications were granted in full; 27 were granted in part; 10 were denied after having been designated for public hearing; 10 were dismissed at request of applicant after having been designated for public hearing; and 2 were retired to files for lack of prosecution after having been designated for public hearing.

WHAT EDUCATIONAL STATIONS HAVE BEEN GRANTED CLEARED CHANNELS? WHAT CLEARED CHANNELS ARE NOT USED BY CHAIN BROADCASTING SYSTEMS?

ANSWER. In no case has the exclusive use of a clear channel been granted to an educational station. However, three educational stations are authorized to share time on clear channels, and, in addition, four educational stations are authorized to operate on clear channels during certain hours specified in the licenses, viz.: Station KOB. The New Mexico College of Agriculture and Mechanic Arts, located at State College, N. Mex., is authorized to operate on the frequency 1,180 kilocycles (a clear channel) with power of 20 kilowatts, without restriction during daytime (6 a.m. local standard time to the average hour of sunset at Portland, Oreg.) and to share time during nighttime with Station KEX located at Portland,
Oreg. The nighttime hours are divided thus: KOB one-third and KEX two-thirds.

Station WWL. The Loyola University, located at New Orleans, La., is authorized to operate on the frequency 850 kilocycles (a clear channel) with power of 5 kilowatts (a construction permit to build a 10-kilowatt transmitter was granted December 4, 1931), to share time equally with station KKKH, located at Shreveport, La.

Station WAPI. The Alabama Polytechnic Institute, University of Alabama, and Alabama College, located at Birmingham, Ala., is authorized to operate on the frequency 1,140 kilocycles (a clear channel) with power of 5 kilowatts (a construction permit to build a 25-kilowatt transmitter was granted November 17, 1931), simultaneously during daytime (6 a.m. local standard time to the average hour of sunset at Tulsa, Okla.) and to share time equally during nighttime with station KVOO at Tulsa, Okla.

Station WKAR. The Michigan State College, located at East Lansing, Mich., is authorized to operate on the frequency 1,040 kilocycles (a clear channel) with power of 1 kilowatt during the hours between 6 a.m. local standard time and the average hour of sunset at East Lansing, Mich.

Station WRUF. The University of Florida, located at Gainesville, Fla., is authorized to operate on the frequency 830 kilocycles (a clear channel) with power of 5 kilowatts during the hours between 6 a.m. local standard time and the average hour of sunset at Denver, Colo.

Station WOI. The Iowa State College of Agriculture and Mechanic Arts, located at Ames, Iowa, is authorized to operate on the frequency 640 kilocycles (a clear channel) with power of 3½ kilowatts (1½ kilowatts additional experimental) during the hours between the hour of sunrise and the average hour of sunset at Ames, Iowa.

Station WEW. The St. Louis University, located at St. Louis, Mo., is authorized to operate on the frequency 760 kilocycles (a clear channel) with power of 1 kilowatt during the hours between 6 a.m. local standard time and the average hour of sunset at St. Louis, Mo.

ANSWER. The frequencies 710 kilocycles and 850 kilocycles are the only clear channels not used by chain broadcasting systems.
Station WOR. The frequency 710 kilocycles is licensed to the Bamberger Broadcasting Service (Inc.), Newark, N. J. Station WOR is authorized to operate with power of 5 kilowatts (a construction permit to build a 50-kilowatt transmitter was granted November 17, 1931), without limitation as to hours of operation.

Station KNMC. R. S. MacMillan, Beverly Hills, Calif., is licensed to operate a station on the frequency 710 kilocycles. The terms of the license authorize the operation of station KNMC with power of 500 watts during the hours between 6 a. m. local standard time and the average hour of sunset at Newark, N. J.

Station WWL and station KWKH. The frequency 850 kilocycles is licensed to Loyola University, New Orleans, La., and the Hello World Broadcasting Corporation, Shreveport, La. The terms of the license authorize the operation of station WWL with power of 5 kilowatts and of station KWKH with power of 10 kilowatts with an equal division of time between the two stations.

HOW MANY QUOTA UNITS ARE ASSIGNED TO THE NATIONAL BROADCASTING CO. AND THE OTHER STATIONS IT USES?

ANSWER. During the period covered by the survey (November 8 to 14, inclusive, 1931), there were charged to stations owned, controlled, and/or operated by the National Broadcasting Co. (NBC) 44.27 units and to the other stations it was using 140.63 units, a total of 184.90 units. Of the 44.27 units charged to the NBC, chain programs represented 31.93 units, local programs represented 10.75 units, and 1.59 units represented unused facilities. Of the 140.63 units charged to the other stations used by the NBC, chain programs represented 66.51 units, local programs represented 63.68 units, and 10.439 units represented unused facilities.

HOW MANY QUOTA UNITS ARE ASSIGNED TO THE COLUMBIA BROADCASTING SYSTEM AND OTHER STATIONS IT USES?

ANSWER. During the period covered by the survey (November 8 to 14, inclusive, 1931), there were charged to stations owned, controlled and/or operated by the Columbia Broadcasting System (CBS) 25.07 units and to the other stations it was using 85.03 units, a total of 114.10 units.
Of the 29.07 units charged to the CBS, chain programs represented 16.19 units, local programs represented 11.16 units; and 1.72 units represented unused facilities. Of the 85.03 units charged to the other stations used by the CBS, chain programs represented 40.892 units, local programs represented 38.26 units; and 5.878 units represented unused facilities.

HOW MANY QUOTA UNITS ARE ASSIGNED TO STATIONS UNDER CONTROL OF EDUCATIONAL INSTITUTIONS?

ANSWER. During the period covered by the survey (November 8 to 14, inclusive, 1931), there were charged to stations under control of educational institutions 24.14 units, of which 18.33 units were charged to publicly controlled educational institutions. Of the 18.33 units charged to publicly controlled educational institutions, chain programs represented 1.79 units, local programs represented 9.35 units, and 7.19 units represented unused facilities. Of the 5.81 units charged to privately controlled educational institutions, local programs represented 4.064 units and 1.746 units represented unused facilities.

IN WHAT CASES HAS THE COMMISSION GIVEN LICENSES TO COMMERCIAL STATIONS FOR FACILITIES APPLIED FOR BY EDUCATIONAL INSTITUTIONS?

ANSWER. There are two instances in which the commission did, in the manner indicated below, grant licenses to commercial stations for facilities applied for by educational institutions:

1. On June 16, 1930, the commission adopted an amendment to its general order No. 42, the effect of which was to make provision, inter alia, for two additional 50-kilowatt stations in the third zone. Six applications were received by the commission for the two vacancies thus created and one of these was filed by Alabama Polytechnic Institute, University of Alabama, and Alabama College, Birmingham, Ala. (station WAPI). Upon evidence adduced at a public hearing the commission granted the application of the Alabama Polytechnic Institute, University of Alabama, and Alabama College in part, by authorizing an increase of power from 5 to 25
kilowatts instead of from 5 to 50 kilowatts, as requested; and it granted in full the applications of National Life & Accident Insurance Co., Nashville, Tenn. (station WSM) and Atlanta Journal Co., Atlanta, Ga. (station WSB) to increase power from 5 to 50 kilowatts. To this extent the commission authorized a commercial station to use facilities applied for by an educational institution.

2. The Mississippi Agricultural and Mechanical College, A. and M. College, Miss., under date of June 16, 1928, filed an application for construction permit to erect a new broadcast station to operate on the frequency 1,270 kilocycles with power of 250 watts and with unlimited hours of operation. The application did not show the institution was financially able to build and operate a station. Moreover, the records of the commission show the application was predicated upon the belief the State would decide to own and operate a station and that it would be located at this institution. The commission designated the application for a public hearing (minutes, June 17, 1929); when the hearing was called, on October 16, 1929, as scheduled, the applicant failed to appear, and consistent with its rules of practice and procedure the commission denied the application as in cases of default (minutes, October 23, 1929).

During the pendency of this application, the Lamar Life Insurance Co., Jackson, Miss., filed an application dated April 24, 1929, for construction permit to erect a new broadcast station to operate on the frequency 1,270 kilocycles with power of 1 kilowatt and with unlimited hours of operation. The application was granted in part by authorizing the use of the frequency 1,270 kilocycles, unlimited hours of operation with power of 500 watts nighttime and 1 kilowatt day instead of 1 kilowatt for both day and night as requested (minutes, May 10, 1929). In this manner did the commission license a commercial station to use facilities applied for by an educational institution.

HAS THE COMMISSION GRANTED ANY APPLICATIONS BY EDUCATIONAL STATIONS FOR RADIO FACILITIES PREVIOUSLY USED BY COMMERCIAL STATIONS? IF SO, IN WHAT CASES?

ANSWER. In the following cases, four in number, the commission granted applications filed on behalf of educational stations for facilities used by commercial stations:
Station WCAC. The Connecticut Agricultural College, Storrs, Conn., a public institution, under date of November 30, 1928, filed with the commission an application for modification of license to change frequency from 1,330 kilocycles to 600 kilocycles, decrease power from 500 watts to 250 watts and to change hours of operation from sharing with station WDRC (a commercial station) to sharing specified hours with station WTIC, operated by the Travelers' Broadcasting Service Corporation, Hartford, Conn. The commission, on November 23, 1928, granted the application, the effect of which was to reduce the hours of operation of station WTIC (a commercial station) from unlimited time to sharing specified hours with WCAC.

Station WSVS. The Seneca Vocational High School, Buffalo, N. Y., a public institution, under date of June 28, 1927, requested a more effective frequency and an increase in power. The station at that time was operating on the frequency 1,460 kilocycles with power of 50 watts and unlimited time. The commission on November 14, 1927, granted a modification of license authorizing the use of the frequency 1,470 kilocycles with power of 50 watts and to share time with station WKEN (a commercial station). The effect of the grant was to reduce the hours of operation of station WKEN (a commercial station) from unlimited time to sharing time with an educational station (WSVS).

Station WGST. The Georgia School of Technology, Atlanta, Ga., a public institution, under date of December 14, 1929, filed with the commission an application for construction permit to increase power from 250 watts nighttime, 500 watts daytime, to 600 watts both day and night, and to increase the hours of operation from sharing time with station WMNZ (a commercial station) to unlimited time, and to move the transmitter locally. Upon evidence adduced at a public hearing (docket No. 874), the commission in an opinion filed May 15, 1931, granted the application in part by authorizing unlimited hours of operation on the frequency 890 kilocycles. The effect of this grant was to displace a commercial station (WMNZ) which had operated one-half time on the frequency 890 kilocycles, by a station owned by a public educational institution (WGST). The commercial station (WMNZ) was assigned limited hours of operation on the frequency 1,180 kilocycles.
Station WJTL. Oglethorpe University, Oglethorpe University, Ga., a private institution, was authorized (minutes, June 26, 1931), to change frequency from 1,310 kilocycles to 1,370 kilocycles and to increase the hours of operation from one-half time to unlimited time. To make this grant, the commission transferred station WFDV, a commercial station at Rome, Ga., from the frequency 1,370 kilocycles to the frequency 1,310 kilocycles and reduced its hours of operation from unlimited time to daytime (6 a.m. local standard time to the average hour of sunset at Rome, Ga.).

IN WHAT CASES HAVE SUCH APPLICATIONS BEEN REFUSED? WHY REFUSED?

ANSWER. In the following cases, six in number, the commission in the manner indicated below, denied applications filed on behalf of educational stations for facilities used by commercial stations:

Station WEAQ. The Ohio State University, Columbus, Ohio, a public institution, under date of October 25, 1928, filed an application requesting modification of license to change frequency from 550 kilocycles to the frequency 940 kilocycles and to change hours of operation from sharing with station WKRC (a commercial station) to sharing with station WFIW (a commercial station). This application was designated for a public hearing (minutes, June 13, 1929). When the hearing was called, as scheduled, the applicant failed to appear and the commission, consistent with its rules of practice and procedure denied the application as in cases of default (minutes, November 15, 1929).

Station WWL. The Loyola University, New Orleans, La., a private institution, under date of January 26, 1931, filed with the commission an application for construction permit to increase power from 5 kilowatts to 10 kilowatts, increase hours of operation from sharing time with station KWKH (a commercial station) to unlimited time and move transmitter from New Orleans to near Kenner, La. This application was designated for a public hearing (minutes, February 17, 1931). The commission upon evidence adduced at the hearing granted the application in part, authorizing the change in location of transmitter from New Orleans to near Kenner, La., and an increase in power from 5
kilowatts to 10 kilowatts, thus denying the request from an increase in hours of operation (minutes, December 4, 1931).

Station KFJR. Stephens College, Columbia, Mo., a private institution, under date of June 6, 1929, filed with the commission an application for modification of license to provide for a more equitable arrangement of hours of operation. The commission found that to grant the application would adversely affect station WOS, Jefferson City, Mo. (a station operated by the State of Missouri), and station WGBF, Evansville, Ind. (a commercial station). For these reasons the application was designated for a public hearing (minutes, November 25, 1929), and upon evidence adduced at the hearing the commission denied the application (minutes, February 14, 1930).

Station KFUM. The University of North Dakota, Grand Forks, N. Dak., a public institution, under date of June 9, 1930, filed with the commission an application for construction permit to change frequency from 1,370 kilocycles to the frequency 1,230 kilocycles and to increase power from 100 to 500 watts. The State of North Dakota and the fourth zone in which the State of North Dakota is situated already had their share of radio facilities as defined in the act of March 28, 1928 (Davis amendment).

Moreover, if the application were granted it would have caused heterodyne interference between the educational station and two commercial stations, WSMT, South Bend, Ind., and WFBM, Indianapolis, Ind. The application was designated for a public hearing (minutes, August 29, 1930). Upon evidence adduced at the hearing, the commission denied the application (minutes, April 17, 1931).

Station WHAD: Marquette University, Milwaukee, Wis., a private institution, under date of December 3, 1929, filed with the commission an application for modification of license to change frequency from 1,120 to 900 kilocycles and to increase power from 250 to 500 watts. The commission found that to grant the application would adversely affect stations WLB, Stevens Point, Wis., WMAK, Buffalo, N. Y.; WKY, Oklahoma City, Okla.; and WRDA, Buffalo, N. Y., each a commercial station. For these reasons the application was designated for a public hearing (minutes,
March 10, 1930) and upon evidence adduced at the
hearing the commission denied the application
(minutes, June 9, 1930). The case was appealed
to the Court of Appeals of the District of Colum-
bia where the commission's decision was affirmed.

Station KFKA: Colorado State Teachers College,
Greeley, Colo., a public institution, under date
of January 12, 1929, filed with the commission
an application for modification of license to
change frequency from 880 kilocycles to 600 kilo-
cycles, and to share time with station KFBU,
Laramie, Wyo., instead of station KPOF, Denver,
Colo. Because the granting of the application
would have amounted to a reduction in the hours
of operation of the only station in the State of
Wyoming (KFBU) the commission designated the
application of station KFKA for a public hearing
(minutes, February 4, 1929) and because the ap-
licant failed to indicate a desire to be heard,
the application subsequently was denied as in
cases of default (minutes, May 13, 1929).

TO WHAT EXTENT ARE COMMERCIAL STATIONS ALLOW-
ING FREE USE OF THEIR FACILITIES FOR BROADCAST-
ING PROGRAMS FOR USE IN SCHOOLS AND PUBLIC IN-
STITUTIONS?

ANSWER. Of 533 stations that submitted re-
ports, exclusive of stations that are operated
by educational institutions, 521 (97.75 per
cent) reported that they had offered their
facilities to local educational institutions
and 12 (2.25 per cent) reported that they had
not offered their facilities to local educational
institutions. Of the 521 that offered the
facilities to local educational institutions
444 (85.22 per cent) reported that their
facilities were offered free; 21 (4.03 per cent)
reported that their facilities were offered
free except for the cost of remote-control
equipment; 38 (7.29 per cent) reported that
their facilities were offered free but that
they specified the programs must be merito-
rious, of high quality, and in the public in-
terest; 4 (0.77 per cent) reported that their
facilities were offered free but that they specified the programs be restricted to talks
or that programs be presented according to a
regular schedule; 6 (1.15 per cent) reported
that their facilities were offered free but that they restricted their use to meet the
convenience of the station; 2 (0.385 per cent)
reported that their facilities were offered at
actual cost of operation; 2 (0.385 per cent) reported that their facilities were offered at regular rates and 4 (0.77 per cent) failed to state any term or condition. The 444 stations that have offered their facilities free and without qualification include all but one of the authorized amounts of power and are well distributed geographically.

TO WHAT EXTENT ARE SUCH PROGRAMS SPONSORED BY COMMERCIAL INTERESTS? BY CHAIN SYSTEMS?

ANSWER. Of 5,390 hours 14 minutes used by 582 stations during the second week of November, 1931, to broadcast educational programs, 1,076 hours 8 minutes (19.96 per cent) were sponsored by commercial interests. Of the 5,390 hours 14 minutes, 519 hours 9 minutes (9.63 per cent) were chain commercial and 556 hours 59 minutes (10.33 per cent) were local commercial.

Because the period of time named in the commission's questionnaire (November 8 to 14, inclusive) covered National Educational Week, a supplemental questionnaire was addressed to the stations requesting identical information concerning educational programs for the week November 1 to 7, inclusive. Five hundred and twenty-eight stations that answered the supplemental questionnaire reported a total of 4,783 hours 51 minutes were used to broadcast educational programs during the week November 1 to 7, inclusive. Of these, 1,078 hours 55 minutes (22.55 per cent) were sponsored by commercial interests. Of the 4,783 hours 51 minutes, 493 hours 14 minutes (10.31 per cent) were chain commercial and 535 hours 41 minutes (12.24 per cent) were local commercial. The average amount of educational time per station for the first week in November was 9 hours 4 minutes and for the second week 9 hours 16 minutes.

During the calendar year 1931 the two major chain companies used a total of 5,562 hours 47 minutes to broadcast educational programs. Of these, 3,496 hours 38 minutes (62.86 per cent) were sustaining and 2,066 hours 9 minutes (37.14 per cent) were commercial.

DOES THE COMMISSION BELIEVE THAT EDUCATIONAL PROGRAMS CAN BE SAFELY LEFT TO THE VOLUNTARY GIFT OF THE USE OF FACILITIES BY COMMERCIAL STATIONS?
ANSWER: The present attitude of broadcasters, as indicated herein, justifies the commission in believing that educational programs can be safely left to the voluntary gift of the use of facilities by commercial stations.

To enable the commission to answer this question the following questions were addressed to all radio-broadcasting stations:

1. Have you offered your facilities to local schools, colleges, and universities? If so, what were the terms and conditions?

2. Has the use of your facilities been requested by local schools, colleges, and universities? If so, under what terms and conditions?

3. To what extent have your local schools, colleges, and universities used your station? Give number of hours per week.

4. Are you now broadcasting for any of them? If so, during how many hours per week and under what conditions?

5. Do local educational institutions use all the time you are willing to provide?

The answers received to these questions make available the following data which are exclusive of all stations operated by educational institutions:

1. HAVE YOU OFFERED YOUR FACILITIES TO LOCAL SCHOOLS, COLLEGES, AND UNIVERSITIES? IF SO, WHAT WERE THE TERMS AND CONDITIONS?

Of 533 stations that answered this question 521 (97.75 per cent) answered "yes" and 12 (2.25 per cent) answered "no." Of the 521 that have offered their facilities to local educational institutions 444 (85.22 per cent) reported that their facilities were offered free, 21 (4.03 per cent) reported that their facilities were offered free except for the cost of remote-control equipment, 38 (7.29 per cent) reported that their facilities were offered free but that they specified the programs must be meritorious, of high quality, and in the public interest, 4 (0.77 per cent) reported that their facilities were offered free but that they specified the programs be restricted to talks or that programs be presented according to a regular schedule, 6 (1.15 per cent) reported that their facilities were offered free but that they restricted their use to meet the convenience of the station, 2 (0.385 per cent) reported that their facilities were offered at actual cost of operation, 2 (0.385 per cent) reported that their facilities
were offered at regular rates, and 4 (0.77 per cent) failed to state any term or condition.

2. HAS THE USE OF YOUR FACILITIES BEEN REQUESTED BY LOCAL SCHOOLS, COLLEGES, AND UNIVERSITIES? IF SO, UNDER WHAT TERMS AND CONDITIONS?

Of 540 stations that answered this question, 367 (67.96 per cent) answered "yes" and 173 (32.04 per cent) answered "no." Of the 367 that answered "yes" 43 qualified their answer by such remarks as "little," "varies," "occasionally," "rarely," "not lately," or "only once."

3. TO WHAT EXTENT HAVE YOUR LOCAL SCHOOLS, COLLEGES AND UNIVERSITIES USED YOUR STATION?

Give number of hours per week.

Of 538 stations that answered this question, 343 (63.75 per cent) reported the use of 698 hours 33 minutes per week, 103 (19.15 per cent) reported the use of their facilities "occasionally," "irregularly," or "seldom," 92 (17.10 per cent) reported their facilities were not used by local educational institutions.

4. ARE YOU NOW BROADCASTING FOR ANY LOCAL SCHOOLS, COLLEGES, AND UNIVERSITIES? IF SO, DURING HOW MANY HOURS PER WEEK AND UNDER WHAT CONDITIONS?

Of 534 stations that answered this question, 298 (55.81 per cent) reported they were broadcasting for local educational institutions 1,118 hours 3 minutes per week, 40 (7.49 per cent) reported they were broadcasting for local educational institutions but did not indicate the amount of time used, and 196 (36.70 per cent) reported they were not broadcasting for local educational institutions.

5. DO LOCAL EDUCATIONAL INSTITUTIONS USE ALL THE TIME YOU ARE WILLING TO PROVIDE?

Of the 525 stations that answered this question, 496 (94.48 per cent) answered "no," and 29 (5.52 per cent) answered "yes." 1

The broadcasters submit the foregoing report as

1 Senate Report, Document No. 137, op. cit., P 50, 55, 64-66, 71, 79-80, 84-89, and 101-105
evidence that they have not forced the educational stations off the air, but that those which were not granted license renewals were refused for reasons other than avaricious demands of broadcasting companies, as charged by the National Committee on Education by Radio.

According to the reports of the Federal Radio Commission, fifty-one of the ninety-five educational stations which existed in 1927, had been discontinued by January 1, 1932. Of these fifty-one stations only ten were forced by the commission to give up their licenses. Eighteen were abandoned and twenty-three were sold to private companies or to individuals. In the case of forty-one, no force whatever was used. They chose to quit broadcasting or to sell their stations. In the case of ten stations, Federal law had been violated.

We have already noted the broadcasting companies' answer to the charge that education is neglected in their programs. Levering Tyson asserts that the educators have failed to take advantage of the time offered them. Merlin H. Aylesworth, President of the National Broadcasting Company, goes on record to the effect that the broadcasters are ready and willing to lay their facilities free of charge at the disposal of educators if fully qualified educators devise the programs.

There have been many instances of friendly cooperation between commercial stations and educational institutions or organizations, such as that of Station WHAS
and the University of Kentucky, or station WMAQ and the University of Chicago, (given strictly uncensored time). Each year the latter station contributes $120,000 in time alone to education. At the same point, a large broadcasting company refused an offer from a Brazilian Coffee Company of from three to four hundred thousand dollars for the time given, free of charge, to the National Education Association programs. The broadcasting company could have given the National Educational Association a less desirable hour but would not do so, and thereby lost the coffee company's account.

C. M. Jansky, consulting radio engineer, does not share the belligerent air of condemnation toward broadcasters. He reminds his audience that while educators were asking themselves whether there was a field in education for radio broadcasting and whether educational institutions should operate broadcasting stations at all, commercial radio stations were saying that while they did not know who ultimately would own the stations or pay for the programs, facilities were limited and they were determined to get in on the ground floor. The result was inevitable. 1

I cannot avoid the conclusion that the Commission has given every consideration to the educational station which could be justified on the basis of the record before it. Indeed, there are instances where it has seemed to me that even where the educational station has

1 Radio and Education, op. cit., P 213-219
been negligent in supplying the facts to which the Commission is entitled, everything possible has been done to protect its rights. By this I do not mean that educational stations have not lost desirable facilities to commercial stations. The reverse is true. The point I wish to emphasize, however, is that the prime reason for the loss of ground by the educational station is due to the fact that, with few exceptions, if any, our leading educators and administrators have to date never looked upon their broadcasting stations as major activities worthy of promotion and of defense with every ounce of resource against all comers. In the life-and-death struggle for existence which has been going on in the broadcasting field it is difficult to win even with an umpire who at heart wants you to, when you yourself are not certain that you have any business in the field at all.

In answer to the argument that education be given a certain percentage of the broadcasting facilities for exclusive use, one observes the statement of John Erskine, musician and novelist, who declared at a hearing before the Federal Communications Commission that "if twenty-five per cent of the broadcasting facilities were allotted to this purpose it would mean that twenty-five per cent of the country's radio time would not be listened to." And opines the *News-Week*:

Radio apologists enjoyed even better the letter from Henry L. Mencken, critic and scormer of religion. "The pedagogues," he wrote, "now have all the time they can fill profitably—and more. Their programs in the main are puerile and dull. There is no evidence that they would do any better if they had all day.

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1 Ibid.
2 "Air Uplift; Radio Men Say Fans Desire to Laugh, Not Learn," *News-Week*, October 27, 1934, P 36, (Vol. IV, No. 17)
If theologians had control of the matter the more raucous and cocksure among them would soon be making bitter war upon the rest, and the air would be given over to a wholesale disturbance of the peace." 1

Many feel that the educational possibilities have not been demonstrated clearly enough to warrant a definite policy on the part of the Federal Communications Commission. They contend that educators have not agreed as to what is suitable for educational broadcasting—some even doubting the advisability of formal education by radio at all! The educational station must prove itself operating in the public interest and better able to serve the public than the commercial station. It would be most unwise to give educational stations facilities which could be used more in the public interest, convenience, and necessity by a commercial station.

Ben H. Darrow, who serenely straddles the fence between the broadcasters and educators, suggests that more time be given to education as it demonstrates its ability to satisfy a popular audience or to build a special audience for broadcasts of less popular appeal.

*Let educators say: "We are now ready to pay the price and play the game. We do not expect time on the air for poorly conceived, too academic, dull, or indifferently managed broadcasts. But we do expect daytime and evening periods for teaching both old and young, both classroom and home listeners. We pledge to develop organized listening that will more than offset any loss of listeners who want only the 'hotcha' program."

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1 Ibid.
Let radio stations say: "We welcome the proffered educational broadcasts as a valuable service to the more substantial type of citizen (who, after all, does most of the buying). We welcome educational broadcasts as a needed element of variety. We welcome such programs for use without advertising sponsorship because we know that, like a newspaper, we cannot hold our circulation with nothing but ads. We pledge to hold education's schedule as inviolate as that of the best paid commercial programs. We plan, with the cooperation of educators, to arrange with other stations in our area to avoid using continually the same type of program on all stations at the same time, and, instead, to arrange so that the dial spinner may at all times have variety from which to choose. Thus each station, in rotation, in consecutive evening periods, might carry worthy educational material, so that people desiring such broadcasts could be served at all times from at least one station."

Let increasing time on the air be given to education as it demonstrates its ability to satisfy a popular audience or to build a special audience for broadcasts of less popular appeal. To set aside the time in advance of such assurance would result in unwise use of it and the loss of audience which would defeat the cause of education by radio. 1

Miss Judith Waller does not agree with Joy Elmer Morgan and those who want Congress or the Federal Communications Commission to set aside a certain percentage of the broadcasting facilities for the exclusive use of education. She disagrees, not because of the resultant decrease in revenue paid by advertisers, but because she feels that such legislation would defeat its own purpose, in that educational institutions have failed to prove they

can use adequately the ten per cent of the broadcasting facilities which they now control.

If the time should come when they (educational institutions) could go to Congress or the Federal Communications Commission and say, "Here is the record of what we have done, a worth-while job from every standpoint as attested by these documents; our listeners are demanding a larger and more comprehensive service; we have used every available facility assigned to us to the best of our ability; please give us more time," I would be one of the first to urge that their petition be seriously considered. But they have not done an adequate job, or even a good job. There are 49 purely educational radio stations on the air today with a total of 3,669 broadcasting hours assigned to them, out of which they are using 1,229 hours, and out of that number only 286 hours are devoted to so-called "educational" programs.

Recently, I requested the weekly schedule of each educational radio station in the United States with the purpose of checking the number of actual hours devoted to real educational programs, by which I mean college or university courses, language lessons, material of any kind that could be called educational in the straight academic sense. The returns were pitiful. Instead of courses, what did I find? Recitals by music students, phonograph records, commercial programs of all kinds, news flashes, children's hours, and the like, the same program presented by the majority of our commercial stations. There were one or two exceptions, of course, but the majority of these stations devote five or ten minutes to a talk by some professor and claim they are devoting a majority of time to disseminating education. The record proves that few so-called "educational stations" are rendering any service of importance even to small communities. They attempt to excuse this condition on the grounds that they have not the funds, that they cannot get the professors to increase their working hours without some means of compensation, that they cannot get high power, and so forth. No station needs high power to render an adequate service to a limited community.

If the colleges or universities would take the
hours assigned them and use them to broadcast the best their institutions afford, make themselves of invaluable importance to the community which they are able to serve, the rest would follow.... 1

Miss Waller contends that there are few radio stations owned or operated by educational institutions that are giving much that is worthwhile in the way of actual academic learning. In contrast, commercial stations give ten per cent of their time to educational programs. WMAQ, in particular, devotes between fifteen and twenty per cent to straight educational programs, to say nothing of the educational programs sponsored by advertisers, programs of unquestioned authenticity in historical or scientific detail, presented by those who can afford to hire the finest talent for writing and production. 2

So I contend that if the radio public is to be educated, and we seem possessed to educate it, whether or not, there will be more chance of accomplishing our purpose on a large scale through the commercial broadcaster who has the confidence of that public, the means and the art of putting education across, plus the willingness to cooperate, than through the straight educational channel. Do not think, please, that I am disparaging the educational station. I am not. I believe in its service to the community. I am merely setting forth the assets of the commercial broadcaster. 3

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1 Education on the Air, Second Yearbook of the Institute for Education by Radio, edited by Josephine MacLatchy, P 74-75
2 Ibid. P80-81
3 Ibid. P 80-82
III

Those who condemn radio and demand a change in the present system bitterly indict what they term the prevalence of "nauseating and blatant" advertising. But the broadcasters maintain that many fine programs are sponsored by advertisers and that some of the finest talent in the country is brought, free of charge, to thousands of American families who would otherwise never have had an opportunity to hear it.

Many of the advertisers offer programs of unquestioned refinement and taste. In contrast to the cheap and tawdry programs presented by some of the advertisers, we find the Metropolitan Opera Company sponsored by the American Tobacco Company's Lucky Strike Cigarettes, and later by the Lambert Pharmacal Company. The opera, full-length, is presented each Saturday afternoon during the Opera season, and is one of the most popular programs on the air. Cyrus Fisher remarks that Milton J. Cross, the announcer, delivers the "unobtrusive, short advertisements with a quaint dignity, that, somehow, is rather likeable." 1

Another excellent program is the Philadelphia Symphonic Orchestra sponsored by Liggett and Myers and directed by Leopold Stokowski, who presents entire symphonies, one movement each night. Concerning this program, Mr. Fisher observes, "It is an ambitious attempt by

a sponsor to provide the national audience with unsurpassed value in symphonic music, and I, for one, am all for it to the hilt."

He describes the Cadillac Concert as "the prodigious flow of superb sponsored music which makes March a month to go down in the annals for your grandchildren. It is a sixty-piece orchestra of character and spirit, adaptable enough to accent the leadership of a sequence of notable conductors. The guest stars, the champagne fin offered between courses of a dinner of great seduction, are of proven brands and need no praise to estimate their savor. The guest stars usually have from two to four selections. Milton J. Cross labors quickly and happily on the commercials." 2 Lawrence P. Fisher, President of the Cadillac Motor Car Company expressed the hope that General Motors concerts "would build a new appreciation of fine music." The program costs General Motors about $12,000 a week. Half of this is paid to guest stars and conductors. 3

The Radio Theater, sponsored by Lux Toilet Soap, offers each week a play which is well chosen and superbly acted.

"Most radio dramas are slipshod," said lithe Antony Stanford, Lux Soap's ether-wave stage director. "There is no timing. They're either loud or soft. I try to paint an oral picture

1 Ibid.
2 Ibid.
3 "Sponsors: Luxury Motors Pay to Keep Harmony on the Air," News-Week, P 29-30, October 20, 1934, (Vol. IV, No. 16)
of what people have seen, so that to their ears
the spacing and tempo are of vital interest."

Last week the 34-year-old Texan, whose pierc-
ing eyes sparkled behind horn-rimmed glasses,
tried to show what he meant. He directed Helen
Hayes, Kenneth MacKenna, and five other veteran
actors in What Every Woman Knows.

Instead of the usually sketchy 30-minute
radio-drama rehearsals, this company practiced
two weeks in a bare studio. Often one rehears-
al would last five hours. Mr. Stanford wanted
his 55-minute air adaptation of Sir James
Barrie's play to be up to Broadway standards.

Before Lux signed a 26-week contract with
NBC-WJZ to present famous stage hits, they made
sure that their program would be high class.
Ivory Soap, Lux's big rival, had spent
$1,000,000 sponsoring "The Gibson Family," an
original radio musical comedy. Public response
was only moderate. Lux wanted to make a better
showing.

Lux bought twenty plays, including The Barker,
Smilin' Through, The Late Christopher Bean,
Lightnin', and Seventh Heaven.

The Lux Theater has presented many fine plays star-
ring popular celebrities of the stage and screen. Among
the stars presented have been Helen Hayes, Ethel Barrymore,
Jane Cowl, Leslie Howard, and a score or more of other
scintillating Broadway lights. This program has drawn a
huge audience of eager listeners throughout the United
States.

Then there are the admirable broadcasts of the
Carborundum Company, containing Indian legends, stories
of the industry, and other entertainment features which
make these programs intensely interesting as well as in-
structive.

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1 "Drama: Lengthy Rehearsals Precede Lux's Air Stage
Hits," News-Week, P 36-38, October 27, 1934, (Vol. IV, No. 17)
The advertising in these programs (and many other equally fine ones) is kept at a minimum and the listeners raise little, if any, objection. "And why should they?" demands F. C. Brokaw in The Forum:

Much ado is made over the fact that a sales message is slipped into radio programs, suggesting that the listener try the sponsor's product. This, to average critic number three, is sheer effrontery. It does not seem within his comprehension that the advertiser, having paid thousands of dollars for time and talent, might be entitled to a modest line in his own behalf. An analysis of the average radio program will show that from one to three minutes out of fifteen are devoted to advertising.

As a matter of fact there is nothing to prevent an irate listener from tuning out all commercial matter, so I should say that he has the last word, if he wants it. Yet the advertiser, God help him, is regarded as a fearful wet blanket when he dares to interrupt his own show long enough to ask (very politely, too) that you just give him a break and invest a quarter in a tube of his toothpaste. 1

Merlin H. Aylesworth says the public, in general, is not hostile to commercial advertisements made in good taste:

The American public is not hostile to commercial announcements if made in good taste. The radio audience realizes that much excellent broadcasting is sponsored by industrial institutions. It also understands that advertising revenue permits broadcasters to present other programs, not commercially sponsored, which would be prohibitive in cost if the stations had no assured income from advertising.

The public usually recognizes that the radio structure of America must be financed by advertising, government subsidy or contributions from owners of radio sets. It is content to

let the advertiser do it.

The writer recently made a first-hand study of broadcasting in Europe. The art there is several years behind its development in America. This tardiness may be largely attributed to lack of adequate finances, combined with governmental limitations.

Radio interests abroad, although fearing to inject advertising into their own programs, generally agree that the American method of operation is basically sound and creative of great progress. The writer is inclined to believe that the European public would not generally resent commercial announcements if it received programs of the quality presented in the United States. 

Frank A. Arnold adds:

The reaction of the American public to the sponsored or advertising program is enthusiastically favorable. A year ago, there was still some question as to the final word on the part of the public regarding this type of program. The public was interested, but interest as we may all know, may come from curiosity, which once satisfied, ceases and needs no renewal. On the other hand, this interest might result from appreciation, which has proved to be the case—-with the result, that the American public today, in my judgment, would demand the restoration of the sponsored program should it be withdrawn for any reason.

I have obtained from the field the very definite reaction that the sponsored program has been, for the most part, so successfully handled as to lend zest, variety, and a feeling of the unexpected, to the more or less formal sustaining program. Instead of objecting to the advertising portions or continuity, as it is called; the average listener has grown to enjoy it, unless it is overdone, or transgresses some special point, in which event, the morning's mail brings in the objections, which lead to an immediate

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1 Aylesworth, Merlin Hall: The Listener Rules Broadcasting, Pamphlet No. 11, Published by the National Broadcasting Company, P 16-17, 1929
adjustment. 1

The trend in radio advertising is definitely toward the short, tactful, and courteous announcement. For example, the National Sugar Refining Company of New Jersey, eliminated all commercial announcements and identified the program only as "Jack Frost Melody Moments," briefly mentioning to listeners that if they were interested they could get detailed information from the grocer or the newspaper. The blah! blah! of advertising of five years ago is becoming the conservative statement that "this program is sponsored by So and So makers of Such and Such a product." "What is wrong with that?" demand the broadcasters.

Of course, there are still some advertisers that overdo the announcement. As Roy S. Durstine says:

But still some advertisers, in their anxiety to squeeze out every ounce of value, lose their sense of balance, their sense of taste, and their sense of the ridiculous. They over-advertise. They rub it in. Their number is small, but they make a lot of trouble. One over-reaching program harms a dozen others produced with taste and restraint. 2

In addition to the over-zealous advertiser there is another pest which station managers are trying to weed out.

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1 Arnold, Frank A.; *Popular Reactions to Radio Broadcasting*, Pamphlet No. 7, Published by the National Broadcasting Company, P 19-20, 1928

A few programs suffer intermittently from what Jane Hamilton, radio critic of the Pittsburgh Sun Telegraph, calls "client-itage," a disease which is the despair of broadcasters.

You can always tell a program that's got client-itage.
And client-itage is probably the most disastrous, fatal and annoying malady that radio suffers.
Client-itage is a malady which becomes quickly apparent to the listener....reflects on the talent, the artistes....and pretty near always kills the patient deader than last year's slang.

There are various ways of managing a radio program. The most customary way is for an advertiser to go to his agency and say, "Here you are, my friends. Spend this fifty thousand dollars in radio advertising."

The agency gets together with networks or "work" as the case may be, and they decide upon the time, the character of the program, etc., etc. Since the agency's business is advertising, or should be, to put it mildly; and since the radio man's business is radio, or should be; it is assumed that together they will work out a suitable radio show.

Maybe the agency has a radio department....and they write and produce the show. Maybe they turn it over to the network. Everything comes out about even sooner or later.

UNLESS THE PROGRAM GETS CLIENT-ITICE!

The most common form of this radio ill, is the sponsor who has a wife who sings. If by dint of brute force, the agency men manage to keep her from singing "One Fine Day" on the "Comfy Hour," she will everlastingly blast the program over the dinner table.

Another form of client-itage, is the one which strikes quickly after about three broadcasts. Frequently it is the sponsor's first program and he has had visions of expansion like a little boy's idea of the certain returns from the lemon-ade business in the summer time.

If the build-up is slow, client-itage strikes in the form of new talent....

Or maybe a new program form....Client-itage may result in a major operation during which all
drama is removed.

You can tell the programs that are having Client trouble. And if the Client only knew it, he’s cutting off his nose to spite his radio program. The programs that remain consistently good are those that have been singularly free from meddling. 1

The broadcasters contend that there is no cause for worry about programs afflicted with an overdose of advertising blurbs or "client-itive" because the life of those programs is short. The idea that the short announcement is most graciously received by the public has slowly but definitely been seeping into the alleged brain of the advertiser with the sales complex. The public automatically acts as a check, in that distasteful advertising creates ill will and decreases the sale of the product. It is so easy to turn the dial that the listener will not tolerate the lengthy sales talk and deliberately refuses to patronize the sponsor who arouses his resentment by over-commercialism.

It has been suggested that only the announcement of sponsorship be permitted. This could be brought about either by government regulation or station ruling. In the Senate investigation the question was asked "whether it would be practicable and satisfactory to permit only the announcement of sponsorship of programs by persons or corporations." Numerous letters were received from

1 Hamilton, Jane: "Do Meddling Sponsors Ruin Their Shows by Many Changes?" Pittsburgh Sun Telegraph, February 16, 1935
advertising agencies questioned. The agencies overwhelmingly vetoed the idea on the grounds that the advertisers would withdraw from the air. Typical of their answers are the following quotations:

EMIL BRISACHER & STAFF, SAN FRANCISCO, CALIF.

In reply to your letter, I believe that the limitation of radio sponsorship to a mere announcement of the firm name would ultimately result in the withdrawal of fully 90 per cent of those firms who are now using radio broadcasting.

The mere building of good will through the sponsorship of a program is too expensive a luxury to be enjoyed by most corporations, and the small value that the mention of a product made would have without the inclusion of a selling talk would hardly justify the expense of broadcasting.

I believe that such a policy would result in the eventual lowering of the present quality of radio programs, until ultimately the public would be complaining. While it is true that some programs are overdoing the advertising, most of the programs have a good balance, and when you consider the vast amount of entertainment that is supplied and the small amount of advertising that is injected, the public is more than getting its money's worth.

To place radio advertising in the category of mere announcements of sponsorship, to our minds, would be a blow that radio could not withstand.

BROOKE, SMITH & FRENCH (INC.), DETROIT, MICH.

While it would be practical to permit only the announcement of sponsorship of programs, it most certainly would not be satisfactory.

Perhaps a comparison will better explain the reason for the amount of sales talk injected into radio programs. As an illustration, you may take a newspaper and you will find that the editorial content represents about 50 per cent of the total space and advertising the other 50 per cent. The same is true in magazines.

However, when it comes to radio, you will find that the entertainment features, which are comparable to the editorial contents of
newspapers and magazines, will take on an average of between 75 and 80 per cent of the actual times on the air.

To place radio advertising in a position whereby we could only announce sponsorship, would drive practically all advertisers off the air. They must be in a position to tell something of their merchandise, its uses, and the service it has to offer to the public.

Perhaps another helpful viewpoint is that more radios are being sold every day. If a purchaser is not satisfied that he is getting a great deal more than he is paying for, there is very little likelihood that he will make the investment.

Few people, if any, have refused to listen to radio, and despite all criticism, immediately their radio develops inability to receive programs, they are after a repair man, thereby indicating their interest and willingness to pay for what broadcasting offers them.

CAMPBELL-EWALD CO., DETROIT, MICH.

This would have the immediate tendency to hurt radio advertising. Such a restriction is going too far in the other direction because many of our finest sponsors have proved that it is possible to give an adequate advertising message without being boresome. A quick review of the finest programs on the air will show that almost without exception these fine programs do a real advertising job as well as a real entertaining job.

As far as the amount of copy is concerned, it seems that the greatest offenders are those who are new to radio. It is our experience that when a client first goes into radio he wants a great deal of commercial copy because he is used to it in space advertising. As soon as he hears a few programs it is possible to get his permission to cut down the amount of copy. In other words, as he gets "airminded" he begins to learn the technique of radio and to realize there is a fine balance between entertainment and commercial plugs.

We feel that the agitation in Washington at this time will have a very good effect in that it will make it possible for advertising agencies to influence advertisers to hold down the commercial part of their programs. The very fact that there is so much discussion in the air impresses the advertiser and makes him
more conscious of his own faults in this direction.

Let us repeat again that we believe no arbitrary limit can be put on the amount of advertising copy in a program because it is purely a matter of skill whether or not the advertising is offensive to the radio audience. Amos and Andy is not only the most popular feature on the air, but it has the most advertising of any big feature, with 25 per cent of its time devoted to its commercial plug. On the other hand, there are some programs with only 1 or 2 per cent of their time devoted to commercial plugs, but the manner in which they are handled is so unskillfully planned that the result is objectionable advertising. The old Lucky Strike hour with Edward Thorgerson shouting to the audience about Lucky Strikes was an example of very limited time being devoted to the advertising appeal, but still objectionable from the audience's standpoint.

CECIL, WARWICK & CECIL (INC.), NEW YORK, N. Y.

Our experience also shows us that when the advertising is brought in skilfully, tactfully, and in good taste, the public not only does not object but is entertained by it. We received last year from listeners to the adventures of Sherlock Holmes something like 300,000 letters. More than half of these listeners wrote in their letters that they enjoyed the cleverness of the advertising almost as much as the play itself. The advertising in the Sherlock Holmes program is not done by a station announcer but is cleverly worked in by the actors in the play at the end of the play itself, and the transition is made in such a way that those who do not care to listen can tune out without losing any part of the play.

C. P. CLARK (INC.), NASHVILLE, TENN.

The advertiser now pays for America's radio entertainment. If the listener does not like the type of program broadcast, there is nothing in the world to prevent him from tuning in another station or closing his radio. The advertiser finds the money to pay for the program, according to sound advertising theory, in developing more sales of his product through this advertising, with resultant decrease in production costs, which may be retained by the
company as profits, or passed along to the consumer in a constantly improving product. Both good American doctrines.

The advertisers are quick to sense public disfavor of advertising, and certainly they have detected the resentment of long sales speeches. Therefore, the tendency has quite naturally developed to reduce sales talk to a minimum, in an adroit, inoffensive manner. The brains of all advertising men and women concerned with radio have this purpose in mind when they write for radio. Time and experience will improve their skill.

HAMMAN-LESAN CO., SAN FRANCISCO, CALIF.

It would seem that this is subject to review from two standpoints, namely: (1) From the standpoint of commercial sponsors; and (2) from the standpoint of the listening public.

Perhaps the best way of reviewing it from both of these standpoints would be to compare it with magazine advertising which has proven successful with both commercial interests and the public over a long period of time.

For example: A black and white page in the Saturday Evening Post costs $8,000; a nationwide half-hour radio program (evening time, not talent, costs on one chain), $7,950. The cost of a page in the Saturday Evening Post or a half hour of broadcasting throughout the country can be justified (from a commercial standpoint) only in relation to the amount of merchandise that this page or half hour of broadcasting sells to the public.

In other words, if we spend $8,000 in the Saturday Evening Post to simply say, "This page is sponsored by the Blank Company," its cost could not be justified in relation to the merchandise it would sell. The same principle applies to a radio program. If we spend $7,950 to simply say to the public, "This program is sponsored by Blank Company," while it might build some good will, it would scarcely justify its cost in relation to the amount of merchandise it would sell.

Viewing this situation from the standpoint of the public, this example still holds good. Due to the fact that the Curtis Publishing Co. receives $8,000 a page for a large number of pages of advertising, they have been able to constantly improve the editorial content of
the Post so that it is constantly delivering a greater service to its readers.

If the Curtis Publishing Co. was forced to say to its advertisers, "Your advertising can only say that you sponsor the page in the Saturday Evening Post," obviously the advertiser would not continue to buy pages because they would cease to sell his merchandise. Consequently, the Curtis Publishing Co. (without this revenue) would not be able to publish a magazine which would be of as much service to its readers as the Post now is.

Does not this same principle apply to radio? If the advertiser is only allowed to state that he sponsors a program, obviously this program would not contain enough information about the produce advertised to enable radio to continue as an economical form of selling merchandise.

Without the revenue that advertising produces, the broadcasting companies would be in very much the same position that the Curtis Publishing Co. would be in. They would have to produce programs that cost less and consequently would be of less value in interesting, educating, and serving the public.

In the last analysis, will not the question of commercial credits on radio programs be solved by the public without the necessity of any legislative regulation?

If advertising pages in the Saturday Evening Post are not interesting and informative to the public, the public will not read them. Unless they are read, the cost of these pages can not be justified by the advertiser who pays for them. If the commercial credits of a radio program do not interest or inform the public, the public will not listen to them. Unless they are listened to, the cost of these radio programs can not be justified by the advertiser who pays for them.

Certainly the broadcasting companies and advertisers should have close enough contact with the public to sense the public's reactions to the commercial part of a radio program. The self-interest of both broadcasting companies and advertisers should force them to regulate the length and character of commercial announcements, so that the public's response will be favorable and produce desired results.
In other words, as the experience, technique, and art of broadcasting progresses, this question should be automatically ironed out by the approval or disapproval of the public. Any regulation, at this time, would seem to be an unnecessary move to control or direct a part of broadcasting which the public, itself, will automatically control or direct by the simple action of dialing out if it does not approve.

We trust that our viewpoint, as expressed in this letter, covers the points you had in mind and that it will be helpful to you.¹

Radio is so new that it is but natural that many phases of it have not been adjusted and stabilized satisfactorily. However, those who defend the present system assert that obnoxious advertising will soon vanish of its own accord without government regulation. The broadcasters are learning how to make a reliable check on listener reaction and the advertiser is also finding out what the public will listen to and what will arouse its ire.

Says Howard Angus optimistically:

I would like you to remember that everybody in the world learns by experience and I will be surprised if broadcast programs do not continually get better in quality of entertainment. .......... Sometimes we all get discouraged about the taste of the public, for we often find it likes a program we do not think is very good. Often we find some advertiser who we think is coarse, uncouth, and even untruthful, reaping the greatest profits, because millions of listeners enjoy his program and believe what he says. But such a program cannot last very long, and in the end there is always a boomerang to that kind of advertising which brings the advertiser's own downfall. It

¹ Senate Report, Document No. 137, op. cit., p. 169, 171-173, and 187
may be a little slower than some of us would like, but it is nevertheless sure. 1

An outstanding example of the assertion that radio programs are improving is the reduction in the number of crime programs. The indignant protests of parents and broadcasters against this type of program have succeeded in reducing glorified crime on the air.

A depression has overtaken the business of crime in children's radio programs. The practice of emphasizing major misdemeanors and general skulduggery in juvenile air entertainment has not been eradicated completely, but it has declined sharply in volume during the past year, and millions of parents are breathing a little easier.

A few of the old offenders are still filling the air with palpitating episodes of gun play, thievery, attempted homicide, and the heinous crimes of crack-brained scientists, but only two of them have been able to hold their sponsors. Other crime-laden continuities have either coaxed a different sponsor, or dropped from the air completely. None, it may be noted, has been retained on a sustaining basis by either of the broadcasting networks. 2

The broadcasters testify that they have been unjustly accused of being responsible for the evils attributed to broadcasting and accordingly deserve commendation for their help rather than condemnation for alleged shortcomings. They assert that they are not to blame for the over-anxious advertiser and that they are doing everything humanly possible to eradicate this nuisance who continually blackens Radio's character.

1 Radio and Education, op. cit. P 271
2 Mann, Arthur: "Children's Crime Programs; 1934." Scribner's, P 244, October, 1934, (Vol. XCVI, No. 4)
The broadcasting companies complain that they have been on the receiving end of so many vile epithets that the critics now hurl their bitter invectives indiscriminately and unjustly. The broadcasters are making every effort to produce fine programs with a minimum of advertising, and far from concurring in those "sickening and audacious" sales talks, they urge their advertisers to reduce the advertising message to as few words as possible.

It must be remembered that a broadcasting station is not an endowed institution and its sole source of revenue comes from the sale of time on the air. The company sells the time to the advertiser but does not tell him what to do with it, any more than a department store demands that a customer use the material he buys to make a pleated skirt rather than a ruffled blouse.

The National Association of Broadcasters formulated a Code of Ethics designed to maintain a high standard of excellence and prevent abuse of the air channels.

(1) Recognizing that the Radio Audience includes persons of all ages and all types of political, social and religious belief, every broadcaster will endeavor to prevent the broadcasting of any matter which would commonly be regarded as offensive.

(2) When the facilities of a broadcaster are used by others than the owner, the broadcaster shall ascertain the financial responsibility and character of such client, that no dishonest, fraudulent, or dangerous person, firm or organization may gain access to the Radio Audience.

(3) Matter which is barred from the mails as fraudulent, deceptive or obscene shall not be broadcast.
(4) Every broadcaster shall exercise great caution in accepting any advertising matter which regards products or services which may be injurious to health.

(5) No broadcaster shall permit the broadcasting of advertising statements or claims which he knows or believes to be false, deceptive or grossly exaggerated.

(6) Every broadcaster shall strictly follow the provisions of the Radio Law of 1927 regarding the clear identification of sponsored or paid-for material.

(7) Care shall be taken to prevent the broadcasting of statements derogatory to other stations, to individuals or to competing products or services, except where the law specifically provides that the station has no right of censorship.

For the guidance of member stations the following recommendations will be used to determine the acceptability of contracts for broadcast advertising:

(1) SUPERLATIVE AND UNPROVEN STATEMENTS: Unwarranted superlatives, exaggerations and unproven statements shall be considered as not acceptable.

(2) AMBIGUOUS STATEMENTS: No statement capable of misunderstanding shall be acceptable. This is to avoid the possibility of deception.

(3) INFRINGEMENTS: No program will be accepted which, through plagiarism or imitation, will have a tendency to deceive or confuse the Radio Audience.

(4) DISPARAGING STATEMENTS: No broadcast will be accepted which disparages or reflects on advertisers or their products in any manner.

(5) OFFENSIVE STATEMENTS: No program or announcement will be accepted that is slanderous, obscene, profane, vulgar, repulsive, or offensive in either theme or treatment.

(6) BAIT: No bait broadcasts will be acceptable. (Baiting is the practice of offering at a low price merchandise which the advertiser does not intend to sell but uses as come-on to sell higher priced goods. An example would be the use of well-known brands or trade names when only a very limited quantity in undesirable patterns is available.)

(7) SECONDS, NOT FIRST QUALITY, REBUILT: Seconds, reconditioned, or merchandise of
imperfect quality shall be so designated in all broadcasts.

(8) GUARANTEES: All statements relative to guarantees shall be direct, qualified as to the exact meaning and without subterfuge of any nature.

(9) TIME LIMIT: When "Time Limits" are accepted in broadcasts, such as "from 9:00 to 12:00 Monday Morning," the advertiser should understand that the sale must be discontinued at that time. Otherwise the "Time Limit" ceases to be of value.

(10) DIRECT FROM FACTORY: No claims, such as "Direct from Factory to You," or other statement creating a factory appeal, will be considered as acceptable unless supported by proof of their accuracy from the advertiser.

(11) WHOLESALE: No claims of selling at wholesale to the public will be acceptable unless positive proof is given of the accuracy by the advertiser.

(12) GOING OUT OF BUSINESS--BANKRUPT: Going Out of Business Sales, Closing Out Sales, Fire and Bankrupt Sales, and others covered by the Illinois Statute regulating distressed goods sales, will be considered as not acceptable until proven bona fide and a license to conduct such a sale obtained from the City Clerk, by the advertiser.

(13) COMPARATIVE PRICES: Comparative prices are susceptible to misunderstanding and, if employed, should never be used to deceive or mislead the public.

(14) OVERLOADING: This station will not permit the overloading of a program with advertising matter either through announcements or by too frequent mention of trade names and products.

(15) REPUTATION: No advertising matter, announcement or program will be accepted by this station which may, in its opinion, be injurious or prejudicial to its reputation or to honest advertising and the good will of its audience.

It is apparent that this code represents a sincere desire on the part of the broadcasters to use their

1 Standards of Practice, adopted by the National Association of Broadcasters, on March 25th, 1929, (Pamphlet)
channels in the "public interest, convenience, and necessity." In spite of this code there have always been offenders. There always will be. There are always a few who put a slug in the telephone or a button in the collection plate.

The broadcasters' code has been augmented by a cooperative arrangement between the broadcasting companies and the Federal Trade Commission which will subject radio advertising to the same careful scrutiny as newspaper and magazine advertising. Copies of commercial continuities, other than network programs and electrical transcriptions, will be furnished by the broadcasting station. If any statement is found to be unfair, false, or misleading, the offender will be warned against a second offense, and if the warning goes unheeded "the case will be assigned for trial looking towards entry of an order requiring the advertiser to cease and desist, and the station must agree to abide by the commission's decision." 1 The commission anticipates that the broadcasting industry will display the same cooperative spirit as the publishing industry. This cooperative agreement is another bit of evidence offered by the broadcasters as proof of their sincerity in trying to protect the listeners from the advertising menace.

In defense of the present system of broadcasting supported by advertising Miss Waller gives a panoramic view of the industry and defends the desirability of continuing this method of support. She shows how the sale of advertising makes possible the numerous sustaining programs presented by the broadcasting companies and also offers statistics to prove that in spite of the great hue and cry raised over radio there is a very small percentage of time devoted to advertising announcements. She points out that it is most unlikely that private funds can be secured, especially during this period of history, to develop a well-rounded program of education. Educational programs require huge sums of money to make them good as to content and technique as well. The enormous costs of this service, says Miss Waller, can best be met by selling time on the air.

I wonder if radio and radio stations are not being blamed unjustly for over-commercialization? We have been accused so often of thinking only of the dollar sign and not of the "interest, convenience and necessity" of our listening public—we are not willing to plan programs for that public but only for ourselves—in fact, we are accused of scarcely ever thinking of that public at all, we are in the business of broadcasting only for the money which we can make out of it. I wonder how many of you here have ever visited a broadcasting station and spent enough time there to watch the wheels go around, to sit in on one conference after another as the executives arrange and plan program after program to try and find a feature which they think will interest the largest number of people, that will have a universal appeal, that will bring some pleasure, some joy, something worthwhile to some group of people during a particular day or evening.
Can you have any conception of what it means to try to instruct, entertain, amuse or interest millions of people anywhere from ten to twenty hours every day in the week, fifty-two weeks in the year?

I sincerely wish that all of you might come with me tomorrow, or any other morning, to the radio studios of the National Broadcasting Company and spend a day, or better still a week, and watch the wheels go round. The wheels that make possible the programs that come through the loud speaker to you eighteen hours every day in the week, every week in the month and every month in the year. Down in New York where producers work and slave to bring forth the hit of Broadway for the coming season, every attention is focused on the play that is finally decided upon. Days are spent in casting and rehearsing, that no fine point may be over-looked, that no laugh may fail to get across, that when the final curtain goes down on the opening night, the critics might with one accord proclaim the show a hit, and assure the producer that he can settle back in his comfortable chair, collect his "box" and know that unless something very unforeseen happens, he has nothing to worry about for two months, three months or perhaps a year. Some member of the cast may be forced to drop out or be replaced as the run progresses, which of necessity means additional rehearsals—but that is all, the show goes on—and the producer knows that when eight-thirty comes tonight or tomorrow night the curtain will go up on a show that has taken the town by storm and all is well with the world.

What a far cry from radio. Just as much care must be given to selecting the show, but instead of it remaining for any length of time, the program director has to have an entirely different one ready, not tomorrow, but the next fifteen minutes and the next half hour. And those shows must each be built to entertain or amuse or instruct, not a few hundred people who have come to the theatre with no other thought but to watch the play, but thousands who are sitting at home with a dozen or two other interests to distract their attention, if the loud speaker cannot hold it. Just stop to think what that means, a new show every quarter or half hour, eighteen hours a day, fifty-two weeks a year! Do you agree with me that the legitimate theater is simple in comparison? How much easier it would be to say, "The time is ripe
for a good melodrama--there are comedies, dramas, sex plays galore, running on Broadway, the public is now ready for a melodrama."

Then to proceed at once to find the right yarn and exert every influence to produce the best melodrama in years. No other thought enters your head, your every attention is centered on that one subject. But in radio, we must plan for a melodrama one hour, a comedy the next, a musical program, a children's hour, and so on throughout the entire gamut of the entertainment field, day in and day out, and do them all well enough to keep the station's habitual listeners happy and we must try continually to add new ones.

Perhaps many of you would think the task fairly easy, and under certain circumstances it might not be so terrifically difficult--what circumstances? Well, the first one that comes to my mind is one of finances. If I came to you and said, "Here are five hundred dollars. Go and buy an entire new wardrobe," not many of you would have to spend much time on thinking where you would go or what you would buy. Without having to worry about the cost, you could go to any number of good places and know that you would find numerous coats, and hats and dresses and shoes and gloves and all the things that you have been longing for. But if I said, "Here is ten dollars, you will have to get your entire wardrobe this spring out of that--I haven't any more, so do the best you can," would it be quite so simple to buy all the things that you are longing for? But being a good sport, you go about it to make the funds do as much for you as possible. Then along comes a rich relative who offers to give you enough money to buy the new coat, provided you will get a blue one--blue being his favorite color. You are not averse to blue and it would certainly help out the rest of the wardrobe if the uncle paid for the coat, so you accept the offer, get yourself a nice blue coat, maybe not just what you would have bought if there had been no strings tied to the gift, but nevertheless a satisfactory and good-looking garment.

What has all this to do with radio you ask--a good deal, in fact, the simile is almost perfect. Most all of you have undoubtedly heard me say before that running a radio station costs a great deal of money, far more than any one organization could possibly afford to put into it, therefore
if different and unusual programs are to be broadcast, programs that you and your family will look forward to hearing day after day, some additional means must be found to finance them. Years ago when radio first came onto the horizon, you were content to hear any sound that came out of a loud speaker,—you were not particular—and naturally program costs were small, but today you demand symphonies and international broadcasts, not thinking that those demands mean thousands of dollars out of someone's pocket. We cannot afford to buy all the frills unless part of the daily wants are supplied by someone else. Of course, there are all kinds of ways and methods and schemes to make this possible. There is the tax method, the Government-control method and the commercial method. Frankly, having digested most of them rather thoroughly, I am convinced that up to the present time at least, the commercial method is far and away the best of any that has as yet been devised. Many factors enter into my reason for thinking so, one being, that given a broadminded, public-spirited organization, anxious to try and present programs which will appeal to the vast majority of its audience and still never to lose sight of a certain discriminating minority, you will, generally speaking, be more certain of being able to receive what you are hoping to hear than if the Government and its party affiliates controlled the ether waves.

So going on my premise that the commercial method is so far the best devised, how can the necessary funds be secured to put on this diversified program that we all feel is imperative? There is only one way, through the sale of time to industry. Now isn't it just as logical to assume that industry is as anxious to get and retain the good will of the public, as is the radio station which has sold him the time? His life depends on your good will, as that must be secured before you will purchase the products which he has to offer, which will in turn make it possible for more time to be bought and more programs broadcast to entertain you.

A radio station in selling time to a manufacturer for the purpose of sponsoring a program insures the financing of other types of programs in which the directors believe a large group is interested. Those programs are the
educational and cultural ones that must be carried as "sustaining" on every station.

I think I am safe in saying that the majority of radio stations today are building more educational programs than they are being asked to provide, and at great cost of time and effort. If most of us had sat back during the past few years and expended our efforts on building only those programs which the vast majority of the listening public demanded, there would be very few educational, or programs of the type just referred to, on the air today. In nine cases out of ten, it has not been the educationally-owned radio station that has provided the greater number of worthwhile educational programs, either academic or cultural, rather it has been the so-called commercial station. 1

As pointed out before, a great deal of time is devoted by the broadcasting companies to education. Great teachers have been brought before the microphone—teachers who could not be expected to take the time and trouble to prepare those broadcasts without adequate compensation. This compensation is made possible by the sale of time to advertisers, who contribute the money which enables the broadcasters to present educators, symphonies, operas, and innumerable other sustaining features of great educational and cultural value.

In spite of the superb sustaining programs presented by the broadcasters there is the plaintive cry of "I don't turn on my radio any more. There is nothing but jazz and advertising." In reply Miss Waller confesses that there is no statement so likely to make her blood

1 Waller, Judith C.: Address before the Annual Meeting of the Illinois Congress of Parents and Teachers at Danville, Illinois, April 20, 1933
boil as that. She defies anyone to pick up a weekly radio program and fail to note the unusual number of educational features, operas, plays, symphonies, and other cultural features. Reading one week's program aloud she challenged:

You would have been able to hear this same program this week had you lived in Chicago, New York or Cleveland. Would you have had time to listen to all of it? If so, do you agree that for the same amount of time so expended, you could not have received any finer music or more worthwhile factual information? Do you realize that almost every bit of that weekly program was presented to you by the so-called hard-boiled commercial broadcaster, at no cost to you, but at considerable cost to himself, and how little of that program brought any monetary return? Have you any idea how much the actual time would be worth, let alone program content? It seems to me if the public was a little more observant and a little less prone to generalize, acknowledging that maybe after all the broadcasters were not such a bad lot, that perhaps they were trying to build worthwhile programs, there would not be the undercurrent of dissatisfaction between the varied groups (such as the educators and the broadcasters) that some of our friends like to point out. Isn't that a fairly adequate showing for a commercial station, especially when you realize that we have been accused of being in this business of broadcasting solely for the purpose of profit-making?

Almost any other large radio station can present as creditable a showing. Education is a vital part of the program of all of the stations. In reality advertising plays a very small part in our daily schedules. If you were to take the credit announcements of all of the advertising on the average radio station today, you would find that the total time consumed for their reading would amount to only 3% of the total time the station was on the air. Is that a very large percentage when you realize that it is only because of those credit lines, that we are able to give you the 15% educational and in addition 31% cultural programs?
I thoroughly believe that the continual hue and cry from many radio fans that there is too much advertising on the air, is totally unfounded when we look into the actual statistics. 1

In a nutshell, then, the defense of Radio in respect to advertising is this: The advertisers bring to our homes much that is unsurpassed in the field of music, drama, and education. At enormous expense they bring such celebrities as Lily Pons, Schumann-Heink, Lawrence Tibbett, Elsie Janis, and others, ranging in cost from $1,000 to $10,000 per broadcast. Some advertisers overdo the sales message but many do not, and it will be merely a matter of time before the offenders learn to cut down on advertising talk or lose the good will of the listeners. Lastly, the financial support lent by advertisers makes possible a vast array of cultural and educational features presented as sustaining programs by the broadcasting companies.

IV

The next count in the indictment against Radio concerns the alleged superiority of programs in England and the argument that the United States should adopt the British plan, which is a nationally owned and controlled monopoly, chartered by Parliament, licensed by the Postmaster-General, and supported by a tax on receiving

1 Ibid.
sets. The charge has repeatedly been made that British programs excel American ones. Using H. L. Mencken's caustic comment as an example of the accusations of this sort made in Section III of Part I:

The contrast between the American air program...and the English program is heartbreaking. The BBC is a government agency, and is supported by a small annual tax on radio receiving sets. It sends nothing shabby, cheap, or vulgar onto the air. There is no bad music by bad performers; there is no sordid touting of toothpastes, automobile oils, soaps, breakfast foods, soft drinks, and patent medicines. In America, of course, the radio program costs nothing. But it is worth precisely the same. 1

But in answer to charges of that kind comes Deems Taylor with his defense of broadcasting. Mr. Taylor makes a comparison between English and American programs, in which he finds that America does not rank below Great Britain in the number of first-rate programs.

Any unprejudiced analysis of radio programs on both sides of the Atlantic would show, I am positive, that in the number and quality of our serious broadcasts we equal Europe when we do not actually excel her. We broadcast just as much good music and interesting talk as any country in the world--more, in fact, because we have so many stations. 2

But, says Mr. Taylor, the reason why Great Britain seems to produce more cultural and educational material than the United States is due to the difference in the

2 Taylor, Deems: op. cit. P 557-558
number of hours on the air. Our stations are required by law to be on the air continuously for eighteen hours out of the twenty-four. In Europe there are often gaps of from fifteen minutes to two hours between programs. Our amazing punctuality does not exist abroad. The time we give to jazz and advertising is not used at all over the European stations. Consequently, the difference in program quality is only proportional.

Why does European broadcasting, really no better than ours, on the average, seem better? First, because we hear about it more than we hear it. Second, because there is no sales talk in English broadcasts, and very little in the Continental ones. Third, because our cheap and vulgar programs occupy time that in Europe is simply not occupied. The average European station is off the air about two hours out of every six; and the total commercial programs emanating from any one of the large New York stations do not occupy on the average more than five or six hours out of the entire eighteen that the station is on the air. It is not that we broadcast less good stuff than Europe, but that we broadcast so much poor stuff where Europe broadcasts nothing at all. Our poor showing is not quantitative, but proportional. 1

As to the desirability of our adopting the British system Mr. Taylor concludes:

But numerous as our ills may be, is there any guarantee that we should cure them by adopting the English system—turning the radio over to the government and paying for its operation by taxing ourselves? The British idea—giving the people what is considered fit for them to hear, and letting it go at that—does not sound workable for us. Who is to decide what is good and bad for radio listeners? A commission? Who would be

1 Ibid. p 558
its members, and how would they be chosen—by civil service, direct election, or political appointment? Would it work like our motion picture censorship boards? God forbid! Or, if the people were allowed to decide for themselves, what machinery could we set up for registering their likes and dislikes? Must all the voters of this country, if they registered any definite opinion, registered, by a respectable majority, their opinion that national prohibition of the manufacture and sale of alcoholic beverages is a failure.

As I write this, a Senate committee is solemnly trying to decide whether to legalize beer that contains 3.05 per cent of alcohol or beer that contains 5.05 per cent. What hope is there that in the matter of radio programs our government would be any less lumbering and unrealistic in its response to public opinion?

There is a further reason why a government-controlled radio system might be a national calamity. Discussions of the merits and shortcomings of broadcasting centers so largely upon music and other forms of aesthetic entertainment that we tend to overlook the radio's enormous sociological and political importance. In private hands it has been an extraordinarily effective means of debunking politics and arousing public interest in public questions. The broadcasting companies have been scrupulous in placing their facilities impartially at the disposal of all parties and all creeds.

I do not find it possible to believe that such scrupulousness and impartiality would be observed if the radio were controlled by the government.

As our political system is organized, the party in power has a tremendous advantage over the Opposition, however scanty its majority, and, in general, does about as it pleases. A government-controlled radio system in this country would be an administration-controlled system; and, politicians being what they are, it is hard to believe that the administration would refrain from using the radio to further its own ends, foster its own policies, and keep itself in power. The radio public in the United States is estimated at approximately twenty-two millions. Imagine
the impartiality of our news items if they were disseminated by a government-owned newspaper with twenty-two million circulation, and no competitors, and you will have imagined, fairly, I think, what a government-owned radio system would mean in our lives. 1

William Hard wrote a widely-quoted article in The Atlantic Monthly which reveals certain political differences between American and European broadcasting as well as cultural ones.

There is far too much promiscuous condemning—I think—of governmental broadcasting. Equally, there is far too much promiscuous sneering at private broadcasting. Each system has its merits. Each system has its inherent and inevitable disadvantages.

I must confess that I sometimes deeply resent the European charge that American radio is dedicated solely to programmes of so-called "commercialization." When American radio meets European radio in the only field of possible direct comparison—the international field—it is not European radio, it is American radio, that proves its superior interest in non-commercial public affairs and in instant world-wide political international education.

We come thus to the ultimate paradox of the whole matter. I shall try to express it in its full, final form.

European governmental broadcasting, which in theory might be concentrated upon governmental problems, is in fact dedicated peculiarly to the promoting of private individual culture. American private broadcasting, which in theory might be mindful only of the affairs of private life, is in fact especially superior in advancing the copious and comprehensive discussion of immediate governmental policies and solutions.

Governmental broadcasting does more for man as home student. Private broadcasting does more for man as active citizen.

That is the paradox, and it is ineradicable.

Private broadcasting, since it is supported

1 Ibid. P 559-560
by advertisements, must give to those advertisements a certain number of minutes which a tax-supported radio organization can devote to cultural objectives.

Governmental broadcasting, since it is supported by the state, must be careful not to offend the state and must therefore, while it escapes "commercialization," embrace "governmental responsibility"—and a censorship far beyond any "control" known among us.

I have introduced a multitude of European statesmen to the American air. Never have I asked them, and never have I been asked by my organization in America to ask them, what they were going to say. They were responsible men; and, on the license of that responsibility, they spoke without any attempted check whatsoever.

Relatively seldom, I must admit, does a European broadcasting organization reciprocate our American hospitality to European public personages. Occasionally, however, I have introduced an American statesman to a European air audience. In each instance I have been obliged to submit the text of his remarks, beforehand, to foreign governmental or quasi-governmental agents for scrutiny and approval.

It is nonsense to say that radio is necessarily an agency for civic good. Radio, monopolistically controlled for the purposes of persons in power, can be made the most effective agency ever devised for the enslavement of the mass mentality of a nation.

My thesis, then, is simple. I will concede that European governmental broadcasting generally exceeds American private broadcasting in the potential cultivation of good taste—by a graceful margin. I will contend that American private broadcasting exceeds European governmental broadcasting, in any European country, in the potential cultivation of free citizenship—by a vital margin.

It is for everybody, according to his own nature, to decide which margin he prefers. 1

Perhaps some opinions of a few British gentlemen may enlighten us concerning the results of a government—

1 Hard, William: "Europe's Air and Ours," A Reprint from The Atlantic Monthly, P 3 and 13, October, 1932, (Vol. 150)
controlled broadcasting system. Are the English satis-
fied with their government-controlled monopoly? By no
means, comes the answer across the water in the
Fortnightly Review, British periodical, in which George
E. G. Catlin writes:

For three hundred years the English people
have fought to establish, and have prided
themselves on having established, freedom of
speech and the press. In a little more than
ten years they have, in principle, thrown
that freedom away. In the case of the most
important of all media for disseminating news
and opinion, broadcasting, they merely retain
the right to say such things as a censor
appointed by a government monopoly, approves
beforehand, as expressing pleasant and un-
objectionable sentiments.

It is not yet possible to compare adeq-
ately the results of an experimental system that
is advancing by method of trial and error,
with the results of a system recognized by
state fiat; with the resources of the state
behind it from the beginning, and able to
raise funds by a compulsory system of
licensing. It can only be said that the
Columbia and National systems of America, and
even some of the smaller stations, do not
compare unfavorably when tested by the un-
doubtedly high standards of the BBC. 1

That all of Great Britain has been in accord with the
system of broadcasting there is disproved by the records
of the Parliamentary debates which were held in the House
of Commons on a motion to adopt the Post Office Supply
Bill which set up the present British Broadcasting Cor-
poration.

1 Catlin, George E. G.: "This Giant Air Monopoly,"
Fortnightly Review, P 577-585, May, 1934, (No. DCCCIX.N.S.)
Mr. Hore-Belisha argued as follows:

The House of Commons ought not lightly to establish a censorship over the free expression of opinion and the dissemination of knowledge. We have always in the past jealously guarded our liberties in these particulars, and yet this afternoon we are invited to part with them. We are told in one paragraph: "It is agreed that the United States system of free and uncontrolled transmission and reception is unsuited to this country, and that broadcasting must accordingly remain a monopoly."

It is not explained to us why the United States system of free and uncontrolled transmission, which I should have thought was more in accordance with the genius and spirit of the English people, is impracticable or impossible. It may be that it is. But I must say I should like to know why the free and uncontrolled system, which is in force in America, is impracticable in this country? 1

Mr. Macquisten protested against the magnitude of the power given to the Postmaster-General.

Clause 20 provides that the license may be revoked and the Charter may be revoked by the Postmaster-General, and it is even within the Postmaster-General's discretion as to what shall be broadcasted. Under the Emergency Powers the Postmaster-General may declare a state of emergency, and the right hon. Gentleman himself is to be the judge of the emergency, and yet we are told that the Government are pledged to accept the position that the new authority is going to be invested with the maximum of freedom which Parliament is prepared to concede.

We may be told that the Postmaster-General and the Post Office will act reasonably in these matters, but I do not know so much

about that, because we have seen the disas-
trous effect of the telephone getting into the
hands of the Post Office, and I do not think
it is a wise thing to give the Postmaster-
General any more control. I remember a case
in the Law Courts in which a claim was made
for damages for a serious accident. The de-
fendant pleaded that it was not his fault,
that there had been no negligence, and that
the accident was due to an act of God. The
defendant was asked, "What do you mean by
that?" and he replied, "I define an act of God
as something which no reasonable human being
would ever think of doing." In these propos-
als the Government officials have power to do
things which no reasonable human being would
ever think of doing. 1

In regard to the financial phase of the motion, Mr.

Macquisten continues:

When we come to the financial basis, we
find that the Government are following the
evil precedent set up in regard to the Road
Fund and are using broadcasters as an avenue
through which indirect taxation may be ob-
tained for a very paltry one hundred and
twenty-five thousand pounds or two hundred
and fifty thousand pounds. I should have
thought if the Government were hard up for
a paltry amount like that it would have been
better to take it in a perfectly straight-
forward manner, without confusing it with
the general issue. You are not licensing
broadcasters for the purpose of obtaining
revenue, but in order that they may have
services, and, if the Postmaster-General
says it is only right that the Government
should be paid for those services and re-
warded for the monopoly it secures, I say he
is getting more than ample return by getting
access to this broadcasting in order to
propagate whatever any particular Minister
may wish to have sent out. He is getting
ample return by the powers he takes in the
event of a general strike to take over broad-
casting. 2

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1 Ibid. P 138
2 Ibid. P 132
W. T. Maxwell discusses Sir John Reith's policy of giving the public not what it wants, but what the British Broadcasting Corporation thinks it should have. That has been Sir John Reith's policy since 1922, reiterated in 1927 when he was knighted, and repeated publicly in 1929 when the British Broadcasting Corporation had its Royal Charter with three more years to go.

All the newspapers howled. They were unanimously, wholeheartedly, positively and immediately for burning the B. B. C. total and complete from microphone to announcer. So fierce was the criticism that these upholders of British traditions gave the impression that even when the B. B. C. was burning they would stay to address the flames vehemently and convincingly and perish indignantly rather than yield so much as a semicolon of their inalienable right to choose their own violinist, jazz singer, after-dinner speaker or what-have-you.

"We have had enough," they cried, "of a controlled monopoly with its entire lack of enterprise and wide vision."

The question in England has always been, not so much whether the B. B. C. should have its monopoly but whether there should not be more and better programs. It is recognized, however, that only unrestricted competition will give freedom of choice and that this freedom of choice can only be provided by advertisers. The question, therefore, has now resolved itself as follows: Should the public have what it wants or what the B. B. C. thinks it should have?

Sunday is England's worst day for wireless programs. It is the time of the week-end party to which one goes so full of hope and returns as flat as a rug....We must be there for tea. We are there for tea. Somebody is saying: "Close the window, there is less chance of the wireless fading. How delightful to see you; listen to this." The wireless is tuned in to that stand-by woman who sings and then to that awful bore who talks about this and that. Comes the young jazz hound and his partner and the soprano who is surely a shimmering voluptuary.
"What--no--really! There will be a good wireless orchestra after dinner."

Odours when sweet violets sicken! Then a numb-skull girl says to you: "Do you know this one? It's the 'Pagan Love Song'!"

Breakfast is at ten. Nobody goes to church. It comes to you over the wireless. After lunch one wants to read but the wireless is going. Somebody is talking: "When I was in Poona...." Pooh! The train leaves at 9 A. M. Good-bye, good-bye, I hope I never see you again. What a lovely time it's been. Such a fine wireless set. Lunch in town, dinner and wireless, wireless and dinner for ever and ever, Amen.

So the public is given what the B. B. C. thinks it should have. And the issue in England is left between an idealist director with vision opposed to immediate success, universal approval and quick profits.

William Hard reports that the British critics condemn British programs in spite of the wistful sighs emitted by the Americans who long for the "superior music" purported to be broadcast in Great Britain.

British governmental broadcasting has most certainly labored zealously toward improving British popular taste in music. Are the British critics, then, silenced? Not at all. In London last spring I picked up the April 2 number of that vigilant and advanced British periodical, the New Statesman and Nation. I observed in it an article signed "Critic." At the bottom of the first column I encountered the following words:

"The British Broadcasting Corporation at one moment looked as if it might maintain some standards. It even gave the man in the street, every other evening, for about an hour, the chance of learning the difference between first-rate and tenth-rate music.

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1 From Minutes of Proceedings and Evidence, Special Committee on Radio Broadcasting, House of Commons (Canadian), Session 1932. Appendix No. 36. Reprinted under information conveyed to the editors by the Department of Public Printing and Stationery, the King's Printer, Ottawa. Reprint, Ibid. P 171-175
But the danger is now past. Those responsible for the British Broadcasting Corporation programmes now see to it that a great piece of music by a great composer is rarely included."

I must admit I was a bit shocked. I had not expected a criticism quite so comprehensive and devastating. On reflection, however, I simply saw that British critics are like American critics. They may think that foreign pastures are all green grass; they with certainty know that domestic pastures are full of weeds. I

R. W. Postgate points out that even though the absence of advertising is given as one of the British Broadcasting Corporation's claims to our approval, it is the cause of the attempts to change its whole constitution. In addition to the dissatisfaction over the Saturday and Sunday programs, the dangerous opposition "is inspired by advertisers who see an unparalleled advertising medium 'going to waste.'"

I found at once a great advantage that the United States system has over the B. B. C. There was always something on. It might be only gramophone records or two decrepit comedians who could get no other jobs, but at least there was something to distract invalids (the people most in need of the wireless), and not those vast silences of the morning and week-ends which the B. B. C. permits. It is not generally realized how fantastically small is the entertainment offered by the B. B. C. in the mornings. New York is better served. Another item which is to be put to the credit of America is that the income of certain stations is so great that they can pay higher fees than the B. B. C. would ever think of, and consequently can call upon more world-famous artists. 2

1 Hard, William: op. cit., P 3-4
In view of such condemnation of the British plan on the part of the British critics themselves, it is contended that it would be most unwise for the United States to adopt that system. It is said that a government subsidy of radio paralyzes its development and that censorship destroys initiative. Karl A. Bickel, for instance, views with alarm the possibility of such a system in the United States.

The remarkable development of broadcasting in the United States, where it has attained a standard of excellence and an effectiveness scarcely approached in any other nation of the world, has been largely due to the fact that broadcasting has been relatively free from governmental interference.

The press of America became the greatest in the world because of this lack of the dead hand of governmental control, and regardless of future competitive possibilities between broadcasting and the press, the newspapers of America should never make the supreme mistake of standing idly by and permitting broadcasting to become a bureaucratic creature. Fundamentally, the hardly-yet-won liberties of the press in America are also the rights of broadcasting, and an assault upon one is an assault upon all. 1

Harold A. La Fount contends that competition is responsible for the high type of our programs. As for government control, he points out that it would be impractical and involve enormous expense. The size of the United States makes it impossible for us to use the British system. Whereas a very few stations are needed to cover England, a much larger number would be necessary

1 Bickel, Karl A.: New Empires, P 79-80
here. The government either would have to buy the stations that exist at present or build new ones. Either would cost millions of dollars. The cost of operating these stations without the sponsoring of advertisers would be tremendous, and the government could not afford to procure the services of the great artists now available through the sponsors. 1

In 1931 the Report of the Standing Committee on Communications of the American Bar Association had this to say concerning European and American broadcasting.

In the United States broadcasting has resulted from private initiative which has had to look to the advertiser for support. It is unfortunately true that there has been an attendant evil (which, however, is frequently exaggerated) in the over-commercialism of American programs. Whether the evil will remedy itself because of the interest of broadcaster and advertiser in retaining the good will of the public or whether it will be necessary, by legislation or administrative regulation, to restrict the amount or character of advertising, the committee does not attempt to say. It believes, however, that the remedy should be directed at the evil and not at the programs which in themselves are not a source of complaint and are vastly superior to those found in any other country. This is the testimony of all disinterested observers who have had occasion to compare American and European programs. With regard to the alleged superiority of the latter, and their popularity with European audiences, there is a regrettable mass of misinformation current in this country. 2

1 La Fount, Harold A.: "Educational Programs in Radio Broadcasting," School and Society, P 758-760, December 5, 1931, (Vol. 34, No. 884)
2 A Report of the Standing Committee on Communications of the American Bar Association, 1931
The Committee does not find feasible for the United States the suggested licensing system. First, the American public, long used to broadcast program service without cost, would be difficult to convert to a license tax. Second, no one has been able to suggest how any government official or Commission could make an adequate and satisfactory distribution of the proceeds of such a tax to over six hundred broadcasters. 1

The Committee also reports that American programs are far superior to European programs, with respect both to excellence of talent, program content, and continuity of service. In the opinion of the Committee, government operation of broadcast stations would greatly impair the service now enjoyed in this country. 2

Speaking in the cause of education, in regard to government-controlled radio, Dr. Ray Lyman Wilbur gives this warning:

We do not want too much centralization in the control of any such new force as that of radio, nor do we want a monopoly, even by the government, of such an important service. In acquiring more time for education we must maintain the opportunity for free initiative on the part of those who have the vision and the energy to try new things and different ways. The deadening hand of the cautious bureaucrat must be kept off at least a considerable portion of educational broadcasting. The willingness of the broadcasting companies

1 Ibid.
2 Ibid.
now in the field to try experiments in education and other fields is most gratifying. 1

Dr. Wilbur adds:

Our great strength as a people and nation has been developed through the free action of individuals. Our government has through experience found that it succeeds best when it regulates rather than operates projects like the newspaper or the radio. I think we can say that the rapid advance of the radio industry of the United States is due to the free opportunity given to men of enterprise and daring to advance the art of broadcasting as rapidly as they could. Naturally it has not been uniform in its success, but it has brought out ways in which the public can be entertained and also instructed that probably never would have evolved from the heads of very best-intentioned government officials. 2

Frank A. Arnold, Director of Development of the National Broadcasting Company, believes that the English method would not be welcomed in this country.

If I am any judge of the times, the trend of things at present in this country is against increased government operation of any of our industries. We have enough of it already. As Merle Thorpe, editor of Nation’s Business, said in a recent address, "The Government is today regulating nearly everything from the Panama Canal to the Alimentary Canal." If a system similar to the one in operation in Great Britain were put into operation in the United States, it would involve a tremendous initial cost in the purchase of existing broadcasting stations and also, provided the same types of programs were continued, involve a tax on every receiving set in this country of from six dollars to ten dollars a year. 3

2 Ibid.
3 Radio and Education, op. cit., P 251
It is alleged that stronger government control would involve exceedingly undesirable complications in that it is highly improbable that government control would be free from graft and general stupidity.

Another argument against the adoption of the British system is the assertion that the critics of radio no longer have any grounds for complaint concerning the system we now have. It is reiterated that the broadcasters are becoming increasingly vigilant over the advertising annoyance; they are offering more free time to education; they equal and often excel British programs; and the monopoly of the "Radio Group" (so ardently criticized) has been dissolved by a consent decree. The dissolution of the radio monopoly, it is claimed, breaks down the last objection, that radio is in the hands of a dangerous trust.

In defense of the Radio Corporation of America against monopolistic accusations David Sarnoff points out:

If in creating the facilities whereby the President of the United States may address, and often has addressed, an audience of between ten to twenty million people—whereby Cabinet members and government officials may discuss, and often have discussed, matters of moment to the whole nation—if in creating the facilities whereby members of Congress have sought and received the privilege of addressing a tremendous radio audience we have been guilty

of efforts to "monopolize the air," it is a charge which does not lie heavily on our conscience.

If in forming a broadcasting organization that has put on the air world-renowned artists of the opera, the great stars of the concert stage, the leading symphony orchestras of the nation, we have done wrong, we have yet to hear a complaint on that score from a single radio listener in the United States. If in opening the great channels of the air to political, religious, and popular educational features, not to the audience of a single station, but of a number of stations associated in the same networks, we have failed to serve the best interest of the nation, no such indication has yet come to us from any source.

As a final argument that the "status quo" is not in such urgent need of drastic changes there is submitted the comment of F. C. Brokaw who declares himself heartily disgusted with what he terms the "Anvil Chorus" of chronic complainers who moan that radio is not worth listening to in this country.

This species of squawk is almost too absurd for consideration. Even a casual survey of the programs for the week will show a very fair percentage of fine concert orchestras, the best operatic talent, thoughtful comment on current events and problems, really entertaining dramatic sketches, and (I say it with my chin up and an entirely unusual glint in the eye) top-notch humor.

The whole trouble here lies not with the radio but with the great American public, which is too cursed lazy to give thought to the selection of programs. Your average critic will sink into his favorite after-dinner chair, reach for the dial on his

1 Adapted from "The Development of the Radio Art and Radio Industry since 1920," Sarnoff, David: The Radio Industry, P 110-113
radio, snap it on at random, and then moan in anguish over the fact that a dance orchestra happens to be playing when he is in the mood for something else.

In other words the attitude of this born squawker seems to be that there is some moral obligation incumbent on the broadcasting companies to have on tap just the brand of entertainment that will tickle him at any given instant. The fact that he has devoted no thought to station selection does not count with him. He is not energetic enough to switch the darn thing off, consult the schedule in his newspaper, and turn it on a half-hour later when there is likely to be something that will rouse his brain from its after-dinner lethargy. 1

The author flouts the proposed tax on receiving sets (as suggested by Cyrus Fisher) on the grounds that it is based upon the false premise that the bulk of the people in this country is really dissatisfied with its radio diet.

The problem of the radio station is another entirely. Reaching a comparatively small area of the country, it finds within its coverage an audience which is a composite of all the various classes. There are a great number of "plain folks," whatever plain folks are. For purposes of discussion let us assume that they are the sort which chews gum, uses cosmetics not wisely but too well, goes to ball games, murders the English language, reads tripe novels and tripe magazines, and thrills to movies that are at once the bane and bread of existence to the professional purifiers of humanity. In addition to these there are in smaller number the citizens whose tastes and pleasures have been educated to a somewhat higher degree of refinement. They are slightly more discriminating and will not like most of the fodder that must be dished up for the plain folks. Over

1 Brokaw, F. C.: op. cit., p 27
and above all these is a very small but very
noisy clique of terrifically cultured persons
who will, to use Mr. Fisher's own metaphor,
hold their noses over the plain, homely smell
of cabbage. They must have intellectual attar
of roses, which happens to be very cloying to
the middle group and downright indigestible
to the plain folks.

But the plain folks predominate in huge ma-
jority, and no amount of balloting can make it
otherwise. Consider the circulations of the
various magazine fields, the sales records of
the moving picture industry, Abie's Irish Rose,
and the fate of most "worth-while" books. I
am convinced that Mr. Fisher would find to his
dismay that those stations which tried to im-
prove their cultural tone would be at the bot-
tom of the list when the tax mellow was cut. 1

Mr. Brokaw feels that considering the staggering
problems that the radio producers face they do very com-
mandable work. When one realizes that a station is on
the air from seven in the morning until midnight, and
must present something new every minute of that time, the
task of the broadcaster assumes staggering proportions.

It is true that some programs are boring, some advertising
offensive and in bad taste; but what bores some people may
amuse many others. Broadcasting is a new enterprise.
Mistakes have been and are still being made, but programs
are being presented with increasing skill and ingenuity.

But as far as quality of entertainment is
concerned I insist that a pretty fair job is
being done and I do not know of any person or
group of persons better equipped to improve
on it than those already so engaged. If you
do not believe what I say, show me such
another individual or collection of individuals,
and inside of a week I will have two major

1 Ibid. P 29
networks and at least a baker’s dozen of advertising agencies competing for their services. I make only one stipulation. The efforts of said genius or geniuses must entertain all of the people all of the time.

V

What the ultimate outcome of broadcasting control will be, no one knows. Radio, at present, is undergoing an evolution so rapid that it is impossible to predict the ultimate control of radio in this country, or the uses which will be made of it.

There are four directions radio may take, prophesies Levering Tyson:

  First, the system might remain substantially the same as it is now with program practises changed to meet what the license-holders interpret as the wishes of the radio audience.
  Second, the competitive element in the present system might be retained to some extent with the Federal Government doing one of two things—either regulating by law the types of programs that shall be given preferential consideration on the air, or providing facilities over which certain types of programs will be given preference, including programs for which the Federal Government itself, or some branch of it, might be entirely responsible.
  Third, the Federal Government might take over the control of radio, delegating authority, including direction of programs, to a licensee or licensees, as has been done in Great Britain.
  Fourth, the Federal Government might take over absolute control of all phases of radio, as has been done in Russia, Germany and Italy.

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1 Ibid.
2 Tyson, Levering: "Where is American Radio Heading?" Address at the Ohio Radio Institute, May 2, 1934, School and Society, p 825, June 30, 1934, (Vol. 39, No. 1018)
We have already made note of the arguments for and against the adoption of the British system of broadcasting. We have studied the arguments pro and con on the advisability of requiring that a certain percentage of the broadcasting facilities be set aside for the exclusive use of education. We have investigated the demands of those who seek state-owned stations, state controlled, or state-supported stations. We have discussed the advisability of forbidding more than a certain number of words to be used in advertising announcements, or forbidding the mention of more than the advertiser's name, or his product, or a short slogan. We have examined various other plans put forth by men and women who feel that a change in the present system is eminently desirable. In addition to those mentioned elsewhere in the chapter there are a number of other changes proposed.

Floyd W. Reeves, director of personnel, Tennessee Valley Authority, urged a federal chain of radio stations, thus providing an opportunity for people to hear a reasonable amount of educational and cultural broadcasting free from advertising. He recommended that "this chain of stations give full-time coverage over the entire country through suitable allocation of frequencies; that these frequencies be allocated with a view to as little disruption of present commercial broadcast facilities as possible; that the mechanical operation be financed by the federal government; that the control of
programs be under the direction of a committee representing the foremost nonprofit national educational and cultural agencies, these agencies to be designated by the President of the United States; and that these facilities be available to nonprofit organizations, including governmental departments, for educational and cultural programs." 1

It has been suggested that two or more national programs might be given nightly throughout the United States and a station operated independently in each state to give programs of special interest to the state itself. It would be necessary, of course, to have several high-powered stations, strategically located, for the national programs. This would cost approximately fifty million dollars and about the same yearly to operate under this system.

Harold A. La Fount suggests that educational programs could be broadcast by the government over a few powerful short-wave stations and rebroadcast by existing stations. This would not interfere with local educational programs and would provide all the broadcasters with the finest sustaining programs. 2

It has been urged that much of the present duplication of stations be eliminated in populous areas and thus

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1 Reeves, Floyd W.: Testimony before the Federal Communications Commission, October 19, 1934, Reprinted in Education by Radio, P 45, October 25, 1934, (Vol.4, No.12)
2 La Fount, Harold A.: op. cit.
provide facilities for the more sparsely settled sections which have poor service. If it should be decided that each person in the United States is entitled to receive the same number of programs, free of interference, it would be necessary to install a large number of low-power stations operated in several synchronized chains, requiring about one thousand stations for each program. It is estimated that three simultaneous programs would require an initial cost of one hundred and twenty million dollars for installation and an annual technical maintenance of one hundred thousand dollars exclusive of program talent.

An anonymous advertising agency executive suggests that the responsibility of furnishing the programs be left to the broadcasting companies and the independent stations. If the stations would sell only the brief periods required for advertising announcements it would be possible to arrange well-balanced programs with good drama, well-chosen music, and other material in correct proportion. Then out of every half-hour there could be reserved a certain number of minutes for the advertising or sponsorship announcement, sold just as the advertising pages in a magazine or newspaper are sold, with accompanying entertainment.

Such an arrangement would result in a vast improvement in radio entertainment. In addition, would be the advantage of selling station audience value instead of
hour value or program value. Listeners would be more likely to tune in to a particular station if they were sure that that station would give them a consistently well-balanced and attractive program and there would be no resentment against the advertising because they would know that a certain definite, limited period would be given to advertising and that no unfair advantage would be taken of them.

Merrill Denison suggests that the broadcasting companies reassume control over their own medium and provide not only the facilities but the programs broadcast through them. Just as the advertiser supports the newspaper and magazine without choosing the editorials or fiction, so would the advertiser support broadcasting but would not select the program content. 1

Eddie Dowling suggests that we have six or more principal networks. Each would be smaller but would be able to cover the territory previously covered by the larger networks. Regional chains of broadcasting stations would be organized, grouping high-powered outlets and low-powered separately. With the creation of twice as many national networks and with additional program autonomy available to local stations and chains, certain advertisers would find a new field of coverage concentrated in various parts of the country and eager in

1 Denison, Merrill: op. cit.
response to a higher standard of broadcasting. Furthermore, the advertiser would be able to reach this group without paying the prohibitive rates of a tremendous network. 1

Mitchell Dawson writes:

One of the most interesting plans so far made public is that of Harris K. Randall, director of the American Radio Audience League, who proposes to entrust "the financially valuable broadcast channels to competent agents representing the audience, rather than to sellers of transmission." The transmission service would "continue to be sold by private producers in all cases, while the rights to occupy dial space (licenses) on the more important broadcast channels should be held instead by agencies of the audience." These agencies would supposedly be non-profit organizations representing every type of public interest. They would apply for licenses to certain air channels, or perhaps for all channels in their particular area to be administered through a central bureau, with the idea of renting out part of the time over such channels to advertisers in order to provide revenue to cover the cost of broadcasting non-commercial programs of all sorts. The agencies controlling the licenses would not have to build broadcasting apparatus but would arrange for transmission service from the owners of existing plants. 2

Charles Magee Adams suggests nation-wide unification by a thorough-going monopoly, under intelligent Federal regulation. The revenue would be obtained by levying an assessment on receiver and tube sales which would make the amount the listener pays proportional to his use of the service and would shift the responsibility of the

1 Dowling, Eddie: "Radio Needs a Revolution," The Forum, P 69, February 1934, (Vol. 91, No. 2)
2 Dawson, Mitchell: op. cit.
broadcasters to the public, regaining the friendship of the press thereby. The receiving equipment manufacturers could look forward to a resumption of active buying which would result in close coordination of manufacture and broadcasting, so essential to an orderly development of the receiver market. 1

Professor Jerome Davis of Yale suggests a system aimed to discourage extensive advertising.

Any advertiser might be permitted, say, five words of advertising without tax. Additional time up to thirty seconds of each broadcast would be taxed at a specified rate, and the charge would increase rapidly as the length of time mounted. Money raised from these taxes might be turned over to a national committee of distinguished citizens, who would spend it both to pay for the services of brilliant educational speakers, and to promote educational broadcasting in other ways. It would not be used to pay the broadcasting companies, for they would be required to set aside without charge at least 20 percent of their time for such purposes. Moreover, the hours of the day during which such broadcasting would go on should be fixed by the national committee, to prevent the broadcasting companies from confining it to the early morning or other unpopular periods. 2

Allen Raymond urges a great reduction in the number of stations. This, he says, would benefit both the broadcasters and the public, the former because they would find it easier to operate at a profit (which they have not yet been able to do), and the latter because reception would be better and program service would be improved. 3

3 Raymond, Allen: op. cit.
Another unusual plan is discussed by Martin Codel:

Another future development in program service is aborning. It is "wired wireless," or "wired radio." This is the system whereby programs may be sent into the home on the carrier frequencies which follow the path of the house power or telephone lines. "Space radio" took to the entertainment field first and has captured the fancy of the great mass of population. "Wired radio" proposes to enter the field to furnish a supplementary program service, for which the chief raison d'être is that it will be free from the vagaries of radio reception, such as static, fading and interference, and will contain no advertising matter.

The programs would be transmitted from central studios to power substations and thence delivered to the homes served by the power lines. Subscribers would pay for the service on a monthly rental basis, the receiving sets being installed in their homes and serviced by the power company. Supporting revenues would come from the receiver rentals and from the additional electrical current consumed.

Eddie Dowling favors electrical transcriptions, which, he says, are opposed by the broadcasters because of unwelcome competition. Nevertheless, they are technically perfect and should be available in library form for use by local stations. They would be an ideal form for the educational type of broadcast.

Sherman L. Smith advances the idea that the stations adopt an "editorial policy," such as magazines have. For example, one can tell the approximate content of a magazine by the name—The Ladies' Home Journal, Harper's, Popular Science, or Ballyhoo. Likewise it would be feasible for the broadcasting stations to identify themselves.

1 Codel, Martin: op. cit., P 23
2 Dowling, Eddie: op. cit.
in that way. On Monday evening the listener would know that Station XYZ, for instance, would broadcast dance music. Tuesday evening chamber music, Wednesday drama, Thursday educational programs, and so on. 1

Similar to this idea was one mentioned by Samuel L. Rothafel, familiarly known as "Roxy," who says studios could be run on a class basis, i. e., cater to a certain class. One might specialize in light music, another in sports, chamber music, or science. "Instead of every broadcaster attempting to do the impossible by trying to please everybody in the United States, classes would be recognized and appealed to in such a way that the stations following the special lines of broadcasting would have a far greater list of listeners than they now boast. This plan is so sane, so logical, and so necessary to the requirements of intelligent broadcasting that it is little short of tragic that it has not been carried out. A school-boy can see that it is impossible to make up a universally interesting program, but that is the very thing that practically all of our studio managers are trying to do." 2 It has been said that the only program that would interest everybody in the United States would be a boxing match between Rudy Vallee and the President of the United States, arranged for the benefit of the Salvation

1 Smith, Sherman L.: "But Has Radio Any 'Editorial Policy'?' Advertising and Selling, P 21, August 19, 1931
2 Rothafel, Samuel L. and Yates, Raymond Francis: Broadcasting and Its New Day, P 36-38
Army.

Cyrus Fisher proposes a tax on receiving sets with which a ticket would be issued. The listener would then check the stations to which he listens. The proceeds of the tax would be distributed among stations in the order of their ranking in the election returns. A certain percentage of the income would be used as a subsidy to programs. Remarks Mr. Fisher facetiously:

A ménage à trois, whether the third point in the triangle represents the government or the sponsor, is a cumbersome contrivance at best. What we require is a legal, bourgeois marriage between the radio and the producer. But the public has been horned so often, and radio holds such an immoral passion for wealthy sponsors that even a mild liaison guaranteed against interference by a third party hiding under the bed would be worth trying. 1

There is the suggestion that radio be directed entirely by educators. But others say that the country would be no better off if the schools ran the stations. Their hands are tied, too, when they cross paths with big business, as witness the fact that the Lincoln School in New York was threatened with suit by a maker of cosmetics when the school laboratory posted in the halls unfavorable results of tests made upon his products. Thus, even education would suffer from commercial dominance.

There is no prospect of a change in the immediate future. The Federal Communications Act is the latest

1 Fisher, Cyrus: "Clear the Air!" The Forum, P 326-327 June, 1934, (Vol. XCI, No. 6)
development and the new Commission follows closely the Radio Act of 1927, although greater power has been given the new body.

Those who have scanned this act for signs of an approaching governmental control over radio broadcasting have found very little to reward them. If private radio is on the way out, and government radio on the way in, the National Legislature evidently is not aware of it.

It is in regard to the future of program broadcasting that the radio companies have done their worrying. On that point the new Communications Act is specific, but satisfactory. In almost every important particular, the new law went back to the terms of the Radio Act of 1927 and took them over unchanged. Radio stations still will be licensed. Licenses will be renewed as now, every six months. The stations will be required to continue to meet the vague demands of "public interest, convenience and necessity."

Of course, the Communications Commission may assert itself with more definiteness and decision than the Radio Commission has dared to do, and, thereby, be a source of perennial, rather than occasional trouble. The legislative temper of the times seems to be in the direction of increased governmental authority in every field--particularly in those fields which, like radio, affect the public interest.

Of this possibility, the radio companies now are acutely conscious. So far as the fundamental law is concerned, the New Deal, to date, has taken no step toward governmental control or censorship. Neither in the Congressional debates nor in any whispered word from an Administration quarter has there been an indication that such a step was in progress. 1

Many unprecedented factors are involved in legislation in the field of radio. Enactments must conform to

1 High, Stanley: "Governmental Control Is Radio's Bogy," The Literary Digest, P 9, August 4, 1934, (Vol. 118, No. 5)
the laws of an invisible world in that the ether is nothing but an hypothesis which scientists have found convenient to serve as the background for discoveries thus far made. In view of this fact laws pertaining to radio are difficult to formulate.

Ownership of this greatest of intangibles, the ether, is not a practical legal problem. The law of property cannot rest upon so fragile a basis. Only a few years ago Congress had a narrow escape from enacting into law a declaration that the ether is the "inalienable possession" of the people of the United States. The intent of the provision (which was to prevent the acquisition of vested rights in radio communication) was laudable, but its phraseology would have made us the laughing-stock of radio engineers the world over. 1

If the educators have their way radio will be subjected to a thorough rejuvenation, with monkey glands, designed to insure that radio will emerge as an instrument of educational and cultural advancement for the "dear boobs," as George Bernard Shaw "affectionately" termed American people. But changes in radio law must be made with great caution and it is unlikely that legislation will be enacted at present.

Radio laws are not perfect, but prognostications as to changes are futile. Television will influence future laws, as will other developments yet unborn. Radio is a new industry and undergoes as many kaleidoscopic changes that time and patience are necessary to adjust this refractory child of electricity to the best interests of the nation.

1 Codel, Martin: op. cit. P 219-220
CONCLUSION

The question may be asked, what has this chapter to do with teaching English by radio? It may not at first glance be understood why a plan for utilizing the radio in the study of English should be concerned with the present status of radio broadcasting in all fields. Closer scrutiny of the problem, however, will show that a thorough acquaintance with the radio structure is essential to any plans whatever that may be made in the English field.

No one would think of planning a new course for a certain school without finding out the interests of the school, the financial resources, the executive staff, and the possibilities for cooperation with the new plan. Such knowledge is even more important in planning for radio teaching because there are many problems, peculiar to radio, that are not apparent on the surface. However, if these problems are not recognized, failure will be inevitable. Many of the failures of educational programs in the past have been due to ignoring the fundamental issues underlying the broadcasting system. The unexpected problems which arose could easily have been avoided if a careful study of broadcasting had been made beforehand.

Not only should English teachers and executives be aware of existing practices in broadcasting, but all teachers, parents, and others, involved directly or indirectly in teaching by radio, should be fully cognizant
of what lies behind the present structure of radio before attempting in any way to mould its future.

Accordingly, let us summarize the various phases of our problem which have been revealed. We have reviewed the bitter testimony of those who claim to suffer gross indignities at the hands of Radio. Those critics denounce the type of program offered and voice a belligerent attitude toward the unparalleled excess of advertising on the air. They resent having their homes afflicted with air waves warbling "You Go Home and Pack Your Scanties" interspersed with lavish praise of cough syrup and heel protectors. They declare that the programs appeal to the lowest common denominator of mass intelligence and that much of the advertising is even fraudulent and often dangerous.

A second charge was given consideration—the accusation involving monopoly and trust. This problem was studied in an attempt to find the underlying cause of the present practices in broadcasting. The legality of the formation of the Radio Corporation of America was relentlessly attacked by those who have looked into its early beginnings. This corporation is condemned by those who declare that freedom of the air is impossible if radio is under monopoly control. Upon this corporation is laid the blame for the superabundance of advertising which is causing so much dissatisfaction and annoyance to many people.

The comparison of broadcasting in the United States
with that of foreign countries allegedly finds the United States woefully lacking in much that Europe boasts. It was pointed out that Europe does not tolerate the advertising element, but uses radio for the purpose of raising the cultural level of the listeners. Advertising is prohibited in many countries and kept at a minimum in others. No other country in the world has permitted advertising to occupy the broadcasting field so completely and unrestrainedly. On the other hand, it is contended, educational programs in Europe are among the most popular features given. European directors do not set out to please everyone all the time. They provide a varied program of entertainment with the idea of aiming a large proportion of the material just a little above the average listener, rather than at the thirteen-year-old standard of American broadcasts.

We have noted the resentment expressed by those Americans who declare that they are not mentally retarded, those whose brains continued to develop after the age of thirteen. Without doubt radio is destined to mold the civilization of the future. Where, then, they wonder, will our civilization be a hundred years from now, or even fifty years from now, if it is kept on a level with the thirteen-year-old? The question is purely rhetorical.

The statement has been made that the American public is indifferent and does not wish for education by radio—and that if it did, the advertisers would supply it. Such
a suggestion, it is argued, implies that we can raise the cultural level of the American people by waiting until they mob the advertisers to get it. Questions of this sort are asked: Does the State send a child to school or does it wait until that child demands to be educated? Does the average boy crave to learn the multiplication table? Not often, they answer. But who can deny that it is useful to him or that it should be taught to him? Does he besiege the State to teach him how to read and write? Rarely. If the State waited for that, very few would learn to read or write. The dangers of illiteracy have been amply illustrated in history.

The next phase of our investigation disclosed that with the same futility as the argument of which came first, the chicken or the egg, the educators and broadcasters blame each other for the lack of educational and cultural programs. The broadcasters declare that they have repeatedly offered time, free of charge, to educators, but that the educators have failed to make use of it. Secondly, they assert that educators are unskilled in the art of broadcasting and therefore fail as broadcasters.

To these two accusations the educators declare that their programs could hardly be ranked as worse than most of what is on the air now (as illustrated by the comments quoted at the beginning of this chapter). They have demonstrated their ability to put on excellent broadcasts, but many of them do not do so because they are not interested
in the present layout. The educators deny that they have been given a chance to show what they can do. They assert that they are capable of doing splendid work if given adequate facilities, security against encroachment by advertising, and freedom from censorship.

To many broadcasters the suggestion that professors offer programs calls to their minds a picture of a seedy old teacher of their school days who muttered unintelligible phrases at the front row of bored students. But, the educators declare, that picture is unjust. For every dull and lifeless professor they say there is a teacher of dynamic personality and superb teaching genius who should be given the opportunity to come into contact with as many people as possible. But many of these educators of ability refuse to prepare programs because they feel that the effort is not worthwhile. Too often have they seen their hour suddenly changed or abolished altogether. Since it is considerably harder to prepare a good educational radio program than it is to prepare a classroom lesson, the educator refuses to undertake the tremendous amount of work necessary for the programs, when no definite assurance is given him that they will be continued.

During the past year or two the schools have been increasing the teaching load. The administrator can hardly be blamed, then, for not wishing to add broadcasting to the already over-worked schedule of the teachers—when he feels that the program will be given an unfavorable hour,
and no hour at all if an advertiser happens to want it.

The educators demand a share of the broadcasting facilities to be theirs exclusively to devote to educational purposes. They claim that the broadcasting stations now existing in educational institutions received unfair treatment at the hands of the Federal Radio Commission. They point to the evolution which took place in these educational broadcasting stations as following in this order: First, educational stations were rapidly disappearing from the dial. They were given the less desirable frequencies, unsold to advertisers. They were made to share time with another station, usually commercial, to which they were forced to give up a great portion of their time. They were forced to buy new and expensive equipment in response to new regulations. Finally, they were required to spend a huge sum for lawyers' fees and trips to Washington to defend their stations before the Federal Radio Commission. They say it is strange that a state must show the Federal Government what it can do, when education is supposed to be left to the states.

In order to protect these educational stations the National Committee on Education by Radio was created, whose ideal is a cultural radio. This committee undertook the sponsoring of the Fess Bill, demanding that a minimum of fifteen per cent of the broadcasting facilities be set
aside for education. When this bill was defeated the committee took the lead in the hearings before the Federal Communications Commission and plead for the rights of education.

We have found convincing proof that radio is an immensely valuable asset to education. Colleges and universities have proved its worth. It is contended that each state should have a station to cover its entire area. If given these channels, the protection thus afforded would provide an opportunity for the development of an educational program of high caliber and great value.

It is one of the duties of a state to educate its people, and increase, as far as possible, their educational level. Radio is a means to this end, and, therefore each state has a right to it. It is demanded that the Federal Government should recognize this right and see to it that each state has the necessary facilities to utilize radio in its teaching. It is the most natural thing in the world to think of using radio in education and just as natural that a state should use it and demand exclusive use of it.

The critics admit it would be more than unfair to condemn all broadcasters for lack of interest in education. Many of them are sincere in their desire to devote a liberal share of their facilities to education. Commendable work has been done by many of them. But the principle upon which the militant educators work is that education must be
independent.

The broadcasters are reminded that the air, after all, belongs to the people, a fact generally ignored. The people's property right in it should be recognized. Channels for their free and exclusive use of it is a natural demand of democracy. No one group, no matter how high its ideals, should ever control radio. A certain portion of the channels should be left to the states, by federal authority, for the freedom of speech and independence of education upon which the future of democracy depends.

The critics challenge anyone to deny the folly of permitting this unprecedented means of reaching millions of people to be controlled by commercial interests—whatsoever their integrity and honesty may be. If we are going to have democratic government, then special groups cannot ever be given the power to dictate what the people shall hear.

The present system of broadcasting is unstable and economically and ethically unsound, it is stated. Advertising is losing ground, according to reports by those who claim to know. The feverish enthusiasm for buying time is on the wane. Likewise, it is becoming increasingly difficult to induce listeners to swallow the choking morsels of sales patter. Something will have to be done to rescue radio from the imminent dangers which threaten it. Dissatisfied listeners hope that The New Deal
of the Roosevelt administration will shuffle the cards well and deal a new hand for radio.

Radio is the greatest potential means of education the world has ever known. The people deserve certain rights to it which they say they are not now getting. There should be a share of the broadcasting facilities devoted to sound education, giving the people the opportunity to share the best that is to be had in education. Of course, the program must be worthwhile and well presented. It can be, if education is assured of definite time. Education can afford to pay and will pay for radio teachers and the expenses of broadcasting by providing for them in its budget. It will not do so until it is given an assured place.

The defense of radio includes testimony by such representatives as Miss Judith C. Waller, who points out that the commercial station has done a very commendable piece of work in the field of education. She points with justifiable pride to the WMA\(^*\) School of the Air and other exceptionally fine educational and cultural features presented by commercial stations.

The American School of the Air, the Damrosch Music Appreciation Series, the National Advisory Council on Radio in Education, the National Farm and Home Hour, the National Radio Forum, the American Taxpayers' League, the Voters Service, all are mentioned as evidence that
education has been far from neglected by commercial broadcasters.

In addition to strictly educational programs, the commercial stations offer sustaining programs of high cultural value, presented by great musicians, famous statesmen, prominent clergymen, and artistic talent of all kinds. It is true that the listener cannot always find at a particular minute a program which appeals exactly to his taste, but it is pointed out that there are many programs offered simultaneously and if the listener consults the schedule or "shops around" over the dial he can nearly always find something to please him.

Concerning the proposal that the advertisers be barred from the air the broadcasters call to mind that the advertisers produce a great variety of notable programs of unquestioned refinement and taste. In the outstanding programs sponsored by advertisers there is a minimum of sales talk. There are some advertisers, however, who overdo the sales message and thus invite upon commercial broadcasting a volley of criticism which it does not deserve.

The broadcasters affirm that they suppressed as many shrieks as the listeners did over the notorious and widely criticized incident during which the sacred notes of a well-known hymn came over the air with the words, "Hark, the herald angels sing; Beecham's pills are just the thing; Peace on earth and mercy mild; Two for man and one
for child." They insist that they are making every effort to clear the air of objectionable advertising and that they are attempting to reduce the quantity of advertising in the program as well as improve the technique of delivering it. They aver that the prevalence of advertising is greatly over-estimated, however, and that the ratio is steadily decreasing.

The commercial stations maintain that the revenue obtained from the sale of time on the air enables them to produce excellent sustaining programs free of charge, programs so expensive that no other plan of revenue yet devised could possibly afford. Also the money paid by advertisers makes possible experimentation on a large scale, which, in turn, assures listeners of the best service available.

In regard to the argument that the broadcasters should provide more education, they retort that they are giving the public what the public wants, and that apparently it does not care for more educational programs, but that if educators devise programs of interest and worth they will gladly furnish the time, free of charge, to broadcast them. They ruefully recall that when they have devised their own course of education they have been accused of spreading "subsidized propaganda." Therefore, they say that if educators want more programs they need but make their plans and time will be provided for them. Commercial stations are ready to respond to public opinion if it expresses a need for more educational material.
As for the demand that a definite percentage of broadcasting facilities be set aside for the exclusive use of education, the broadcasters protest that education is not using all the time that is already given to it. Educational broadcasting stations, with few exceptions, have been failures. They cannot attract and hold an audience of any size. Their programs lack skill in the new techniques required in broadcasting. They do not have adequate equipment, and they have a great deal of difficulty in financing the station.

The commercial stations produce their own record of achievement in education and challenge any educational station to surpass it. They feel that better results will accrue from cooperation between educators and commercial stations because of the stations' technical, financial, and talent assets. They argue that the commercial station has the means to produce educational programs entirely beyond the financial resources of an educational or state-owned station and should therefore receive consideration above such stations. They predict that the education or state-owned station would fall prey to propaganda and find itself dominated by undesirable political restrictions.

A number of men, prominent in the literary field, go even further and ridicule the demand for more time for education. John Erskine and Travis Hoke find the record of educational achievement exceedingly spotty and prophesy
that if educators receive more time on the air the results will be grotesque.

The statement has been made that England far surpasses the United States in the field of radio, and therefore we would do well to adopt the British system of government-controlled monopoly. The broadcasters reply that our system gives much better program service and that a licensing tax would be unfavorably received in this country. Besides, technical problems differ in the two countries. The United States is approximately thirty-two times as large as England. The difference in size requires many more stations in the United States than the five required in England, if adequate service is to be given to all parts of the United States. The time belts present another difficulty, and the costs of installing the British system would be tremendous.

It is maintained that we already have government control in this country through the Federal Communications Commission, which has not only absolute executive powers, but wide legislative and judicial powers also. Further government control, it is declared, would result in political censorship, which would be undemocratic and un-American and entirely at variance with American political philosophy.

Competition between advertisers is said to insure
the employment of the best talent and a variety in program content. It is claimed that our best and cheapest service in the United States comes as the result of competition, and the American system of broadcasting has followed that principle.

Not only would the standards of programs be lowered under a government-controlled system, but the increase in cost would be tremendous. There would be the enormous costs of installing the government-owned system, the additional maintenance required, and the individual tax on receiving sets, plus a possible increase in the price of advertised goods. Money now used for radio advertising would be transferred to other more expensive means of advertising, resulting in a rise in price to the consumer. The free advertising and sustaining programs would be replaced by a program, dictated by the government, and not susceptible to public wishes. Variety and interest would be displaced by monotony and uplift, politically administered.

No one can deny the truth of the assertion that ignorance in one form or another lies at the root of economic upheaval. In face of the chaotic condition of the world today, economically, politically, and morally, it behooves us to remove ignorance from our people as quickly and efficiently as possible.

We observed in the preceding chapter that there are
nine million people in this country who are absolutely illiterate— to say nothing of the semi-illiterates, and the bigoted, inward-looking number of "educated" people. It is inconceivable that the American people will make no effort to correct this condition. If the United States, ranked as the richest and most promising country in the world, does not use every available means to bring education and enlightenment to its people, it will be the most colossal monument to American short-sightedness in all United States history.

Radio is one of the most efficient and effective means of education the world has ever known. It is downright stupid for the public to permit this important natural resource to be wasted. The leaders of the broadcasting industry declare themselves heartily in sympathy with this truth and point out that they have been doing their share in bringing enlightenment to the American people, and promise that in the future, as new vistas open to them, they will do even more in that field. They frankly admit that radio must be used largely as a medium for the dissemination of education and culture but feel that they are better able to accomplish that than any other system of broadcasting could do.

In a word, say the broadcasters, we have the finest broadcasting service in the world. The broadcasting companies have been deeply cognizant of the educational and
cultural uses of radio and have devoted a large share of time and facilities toward that end. The advertising, far from being a source of evil, is a boon to economic recovery, in that it creates the desire to buy, thereby stimulating business. We own one-half of the total of the world's receiving sets. We have advanced in radio far beyond any other nation. A change in our broadcasting system would be a step backward. Our system is typically American and suits our democratic temperament. Before adopting another we should weigh carefully the advantages of our own. In that vein the commercial broadcasters defend their position that they are not guilty of the charge that they are making of radio an instrument of the devil.

The prosecution and defense rest.
CHAPTER III

ESSENTIAL TECHNIQUES OF BROADCASTING

Hamlet: Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines... you must acquire and begot a temperance that may give it smoothness.... but let your discretion be your tutor.

Hamlet: Act III, Scene II.

Shakespeare, years ago through the mouth of Hamlet, laid down certain rules and techniques to be followed for achieving effective expression. There is no medium for expression in the world today in which Hamlet's advice is more applicable than in radio. Against much criticism, skepticism, and even derision we are stoutly maintaining the worth of radio in the field of education. There are many who prophesy failure. Our only chance of proving its worth is by actions, not words. These actions must constitute a proposed program which will embrace all the techniques thus far found effective, and reject those which have caused the failure of other broadcasts.

It may seem that we are putting the cart before the horse in discussing how the program should be carried out, before stating what the program is. However, the
"how" and the "what" are so closely bound together in teaching English by radio that it seemed more logical to discuss first the problems and limitations to be confronted, and the techniques of teaching which are peculiar to broadcasting. The English program must recognize these limitations and techniques and be planned accordingly.

The next chapter will be devoted specifically to the building of the English program and the philosophy of teaching underlying it. Since this philosophy differs from current practice in many schools it is doubly important that attention be paid to the techniques of radio teaching to be applied. No one would buy a new electrical appliance unless he could see how and where he could attach it to some kind of power with which to operate it. Nor would a new plan of teaching be adopted unless the teachers could see how the methods could be applied.

First of all, then, a general survey of the limitations and techniques of teaching by radio will be made, with particular stress upon those which apply especially to English.

The broadcasting field is so new and unexplored that the formulation of absolute rules and techniques is impossible. Moreover, almost as soon as a set of techniques is devised it is rapidly replaced by another totally different. As new improvements are made,
techniques quickly change to meet them. A rule for effective radio speaking may be discarded over night when a new improvement is discovered for the microphone, enabling it to pick up sounds it could not catch before or improve those that were imperfect. So rapid is the change, that looking back upon this chapter a few years or even months from now may be as painful as looking at an old picture of one's self modishly attired in a hobble skirt suit and a Merry Widow hat with a willow plume.

Then, too, television, still looked for "just around the corner," as daily prophesied for several years, will bring such sweeping changes in techniques that the rules of 1935 will be viewed with the same stare one directs at a spinning wheel or a stereoscope. However, until the broadcasters peer around the right corner to find television we can discuss the techniques for broadcasting as they now are.

A complete survey of all the techniques of broadcasting would constitute much more than the one chapter which we can devote to it. Therefore, it is necessary to limit the discussion to five major points. First, we shall discuss the technique of arousing the interest of taxpayers and the necessity of providing them with information concerning the value and aims of admitting radio to the classroom; second, the techniques involved
in choosing the curriculum and finding suitable teachers; third, the techniques of teaching by radio, the preparation and teaching of the lesson; fourth, the writing and presentation of dramatizations; and fifth, the techniques of listening.

We can not begin with the application to radio of Hamlet's words, as quoted at the beginning of this chapter. Too many instructors have found out to their dismay that the actual teaching is but a small part of a lesson. It must be preceded by careful preparation. The preparation for educational broadcasting extends back even farther than preparing the actual lesson. The public must be prepared first. It must be made familiar with what is being attempted, and above all, it must be convinced of the value of the effort.

Radio has been enthusiastically received in a great number of schools, and in some schools it has been just as enthusiastically rejected. One difficulty has been that some of the advocates of radio have allowed their imagination to run away with their better judgment in making promises concerning the use of radio that are financially, educationally, and practically impossible.

So far, the exact purposes of educational broadcasting have not been definitely established. Experiments are being conducted and progress made, but the ultimate uses of radio in the classroom are undetermined
as yet. As experiments continue, more and more ways are discovered for making radio valuable in the school. Unfortunately, there are some, who in their enthusiasm, make for radio extravagant claims which are not based entirely upon facts as they are at present. Therefore, many people have become skeptical about the value of teaching by radio.

Another difficulty has been that while there have been many superior teachers there have been poor ones, too. The latter have turned many classroom teachers from the radio and led them to condemn all instruction by radio.

There are schools that are loathe to admit the broadcasts because of an already over-crowded curriculum. They feel they can not make a satisfactory adjustment of their schedules. Some teachers shrug their shoulders and call radio "just another fad" that will pass, like miniature golf or the ouija board.

Many teachers have observed the number of musicians thrown out of employment as a result of the new methods of producing sound, and consequently do not welcome the radio in the classroom. They are often hostile to the idea because of the fear that the radio will displace them, even though Thomas H. Robinson, of the Rhode Island College of Education, assures them that "no sincere enthusiast for the use of radio in schools will ever
content that the voice of the announcer will supplant teachers in the classroom." 1 Radio can merely supplement the work of the classroom teacher. It will never replace him. Teachers must be convinced that the radio is not attempting to usurp their place.

Many of the taxpayers fear that the radio in the school will pave the way for propaganda. Claude Burns Wivel of Arizona gives warning concerning the dangers in that quarter. They can be avoided by respecting the personal convictions of the general public. "Many people have very set opinions on such questions as evolution, physical education, folk dancing, serums, etc." 2 Parents and taxpayers must be assured that education by radio will avoid the pitfalls of sectarian dogma and creed.

The arguments of those who object to the radio in the classroom may be summarized as follows:

That broadcasting to schools constitutes an additional sales pressure put on school officials; that it is a dangerous vehicle of commercial propaganda; that it is both expensive and experimental; that it admits jazz and cheap entertainment to the schoolroom; that it disrupts, interrupts and overloads the schedule; that it encourages teacher laziness; that good programs are not available; that available programs are not properly correlated.

1 Robinson, Thomas Herbert: "The Use of the Radio in Secondary Schools," The English Leaflet, p. 48, April, 1931 (Vol. XXX, No. 265)
2 Wivel, Claude Burns: "Education by Radio," Education, p. 470-477, April, 1931 (Vol. 51)
with the curriculum; that there is insufficient advance information on programs; that radio is of no more advantage than a phonograph record, since the teacher must supply instructions before and after; that too many teachers are incompetent to select radio programs wisely and use them skillfully; that it threatens to bring in more mass education and standardized thinking. 1

Therefore, in face of such opposition, convincing taxpayers, administrators, and teachers is the first step in the technique of launching a radio project, a task which is often difficult and discouraging.

In the preceding chapter we observed the struggle that is being waged to provide the states with exclusive broadcasting channels to be used for education. But winning the channel is merely the beginning. It is useless to have a channel unless the money is provided to support it. This money must come from the legislature, representing the taxpayers, or from private philanthropy. Money will not be appropriated until those who can support education by radio are convinced that it is worth supporting. Therefore, it is maintained that the first point to consider in discussing techniques is the means of arousing the interest of potential supporters and consumers.

A suggestion is offered by Cline M. Koon in The North Carolina Teacher:

Even though a school administrator be

1 "Classroom Education by Radio," A report of the findings of the Advisory Committee on Education by Radio, appointed by Ray Lyman Wilbur, School and Society, p.327-328, March 8, 1930 (Vol. XXXI, No. 793)
fully convinced that the radio holds great possibilities for educational purposes he should not attempt to equip his school with radio until the community has been impressed with the educational value of radio.

In doing this, Superintendent Harold H. Ebling of Liberty Township, Findlay, Ohio, points out; 1

"A good plan to follow is to ask the board of education for permission to discuss with them the possibilities of radio education. Then at some school meeting outline the advantages of education by radio, sketching what has been done in some of the outstanding communities. The objectives that can be obtained by radio lessons should be outlined and carefully explained with special reference to the values in your own particular community. This explanation, showing the urgent need for just this type of accomplishment, often is one of the most important steps in enlightening the community to the value of education by radio." 2

What are these objectives? What does the school broadcast aim to do? It is useless to try to hitch one's wagon to a star until one picks out the desired star. Nor can we discuss desirable techniques unless we know the goal toward which we aim.

Professor Boyd H. Bode, of Ohio State University, has long deplored the lack in education of a unified aim or sense of direction. Equally important is the need for an aim in education by radio. Techniques are the outgrowth of objectives. We cannot perfect our techniques

1 Koon, Cline M.: "Making School Radio Effective," The North Carolina Teacher, P 294, April, 1933 (Vol. 10 No. 8)
without keeping definitely in mind the objectives to be attained. Accordingly, a discussion of them at this point serves the double purpose of outlining the objectives to be presented to the community, and providing a basis for our discussion of techniques.

A list of objectives has been compiled as a guide to the work of the Ohio School of the Air. Anyone who is making an effort to point out to teachers or taxpayers the advantages and objectives of radio will find it well worthwhile to read this list in its entirety as presented in Radio, The Assistant Teacher, by Mr. B. H. Darrow, Director of the Ohio School of the Air. Excerpts from the list comprise the following points:

(A) OBJECTIVES OF RADIO FROM THE VIEWPOINT OF THE EDUCATIONAL LEADER.

1. To extend the benefits of the teaching of exceptional teachers to all schools in the only way it can be done so effectively and so economically—by radio.

2. To add to the teaching staff of every school the leaders in many lines of human progress—artists, scientists, authors, statesmen, business leaders, and so on—the teachers of all of us.

3. To bring to the schoolroom the instruction and inspiration of participating in great history-making events, at home and abroad.
   (a) International broadcasts.
   (b) Addresses by the President and other officers of the national government.
   (c) Special exercises such as the opening of Parliament, Light's Golden Jubilee, the messages of Hindenburg, Jusserand, and other international leaders.
4. To more effectively initiate new movements;

5. To unify educational forces of the state and nation:
   (a) By enabling administrators, teachers and pupils to acquire common
       experiences more effectively than in any other way.
   (b) By effectively promoting the ideals of the State and National
       officers of education.
   (c) By increasing professional training and fellowship through spe-
       cial teacher's conventions over the radio—programs and forums
       heard by teachers meeting officially at the call of their superintendents and principals.

(B) THE OBJECTIVES OF RADIO FROM THE VIEWPOINT OF THE CLASSROOM TEACHER.

1. To obtain the help and encouragement which comes with the addition of expert profes-
   sional and non-professional teachers and contact with world events. (Mentioned
   under A).

2. To enrich classroom instruction:
   (a) By obtaining current material.
   (b) By obtaining collateral material not otherwise available.
   (c) By obtaining unique or new and other desirable material.
   (d) By supplying material too difficult for the average teacher to present interestingly and effec-
       tively.
   (e) By giving scientifically reliable data on subjects taught in which the regular teacher is poorly in-
       formed, but for which she can do the follow-up work.
   (f) By giving new angles not afforded locally.

3. To assist in teaching the pupils to listen attentively:
   (a) By fixing the individual responsibility of listening, comprehending and retaining the central facts
       presented or issues raised.
   (b) By allowing the classroom teacher
freedom and opportunity to center on the problem. (Made easier by having the assistant at the microphone).

(c) By requiring pupils to learn how to hold queries in their minds until the discussion period following the broadcast.

4. To stimulate thinking and pupil activity.
   (a) By using living leaders instead of textbooks, giving pupils the idea that education is a dramatic and a changing, growing process and not a fixed and humdrum thing.
   (b) By enabling pupils to assemble information with a quickness and sureness they could not accomplish with books alone.
   (c) By the broadcasting teacher raising questions, inviting comments and correspondence, stimulating thinking and activity that will lead to further effort.

5. To serve as demonstration lessons for the teacher, thus offering training while in service:
   (a) By revealing the teacher's unconscious teaching defects such as vagueness, useless repetition, volatility, harshness of voice, and so on---this through the mastery shown by the teacher at the microphone.
   (b) By presenting lessons that have been completely organized to fulfill a definite purpose.
   (c) By suggesting new ideas, new lesson schemes, and new forms for exercises.
   (d) By demonstrating correct methods of presenting material.
   (e) By affording object lessons in the creating of attitudes and the development of appreciations.

(C) THE OBJECTIVES FROM THE VIEWPOINT OF THE PUPIL.

1. To make schools more enjoyable:
   (a) By adding variety in subject matter, methods, viewpoint and
personality of the teachers.
(b) By removing the need for at least a part of the uninteresting drill work.

2. To make school work more interesting---to vitalize instruction;
(a) By adding new and attractive personalities.
(b) By substituting fresh, first-hand accounts for out-dated book accounts desiccated by repetition.
(c) By affording "ears long enough" to listen in on all manner of exciting and significant world events---thus ending isolation and broadening the outlook.
(d) By firing the imagination on the wealth of opportunity for accomplishment.

3. To make instruction easier to remember.
(a) By making it more vivid and compelling.
   (x) through the voice being a more effective instrument than type.
   (y) through complete mastery of his subject by the radio teacher.
(b) By substitution of dramatic for didactic teaching.
   (x) Recreating atmospheres of historic times.
   (y) Exchanging a feeling of actuality for the haze of unreality which oftentimes invests historical personages and events that for some have existed only in type.
   (z) Arousing and schooling the emotions.
(c) By interesting one to the point of unconscious motivation to collateral readings and studies.

(D) THE OBJECTIVES FROM THE VIEWPOINT OF PARENTS AND THE PUBLIC.

1. To afford a feasible plan of re-uniting
parent and teacher in educating the child.
(a) By permitting the busy housewives
to listen at home while teachers
and children listen at school.
(b) By refreshing mothers' knowledge
and zeal in the educative process.
(c) By furnishing her with samples of
modern teaching objectives and
methods.
(d) By keeping mother and child "in
step" in the study of various
subjects presented.

2. To increase the public appreciation of the
work of the schools, especially of groups
not directly reached except through the
radio.
(a) By directing their attention to
educational matters and re-awakening
their interest in them.
(b) By affording them a new apprecia-
tion and understanding of present-
day school work.
(c) By making the interest a daily one
instead of an occasional one, thus
engendering an abiding interest in
the work of the public schools.
(d) By enlightening the taxpayers so
that they become willing to pay
for better schools.
(e) By building a bridge across the
gulf which education sometimes
causes between parents and their
children.

3. To develop an appreciation of good radio pro-
grams:
(a) By the pupils developing a taste
for worthwhile programs in school
and also a discrimination by which
they differentiate between worthy
and worthless broadcasts.
(b) By giving parents examples of pro-
grams that are fully as interest-
ing as jazz and yet of true edu-
cational value.
(c) By planning special programs to be
broadcast for special groups and
for the public who are interested
in the special groups—-as the
Parent-Teacher Forums conducted by
the Ohio School of the Air.
(d) By teaching the pupils how to listen to and utilize good radio programs, increasing the benefits of programs heard at all times and places.

(E) OBJECTIVES FROM THE VIEWPOINT OF THE RADIO INDUSTRY.

1. To stabilize a great enterprise:
   (a) Enabling it to work as well as to play.
   (b) Emphasizing worth as well as wit.
   (c) Providing permanent development and growth as well as passing amusement.
   (d) Enabling it to increase its universality of appeal.
   (e) Increasing the number of listeners.
   (f) Deepening of listeners' dependence on broadcasting.

2. To stimulate sales of individual sets or of central receiving equipment by arousing the interest of all manner of educational institutions and of individuals interested primarily in educational broadcasts.

3. To provide a new source of revenue that may come increasingly from governmental sources, private benefactions, foundations, legitimate sponsorship.

In summary, the central and the dominant aim of education by radio is to bring the world to the classroom—to make universally available the services of the finest teachers, the inspiration of the greatest leaders and the educative power of unfolding world events which through the radio may come as a vibrant and challenging textbook of the air. 1

A questionnaire is sent each year to the teachers using the Ohio School of the Air broadcasts. In the report for 1930-1931 the teachers expressed their opinions

1 Darrow, Ben H.: Radio, The Assistant Teacher; Chap. II, p 70-79
on what the objectives should be. Since many of them are similar to those given above, only a few of them are quoted. According to their report the radio can be used:

"To give pupils an opportunity to learn great and beautiful truths forcefully and convincingly."

"To bring the best thought of all."

"To give all children, especially rural children, the same chance of gaining information of a wider general knowledge of the different subjects."

"To help the child assimilate his big world, acquaint him with the reality of persons and things beyond his immediate reach."

"To bring children into close contact with good thinkers."

"To train children to grasp spoken thought more quickly."

"To do what we teachers can not do; we are not great; we have been born everywhere; we are not spiritually attractive as some." 1

One of the most convincing arguments for education by radio, and incidentally, a wealth of techniques in a nutshell, is given by J. C. Stobart, whose recent death has left a vacancy in educational broadcasting that will be difficult to fill. Mr. Stobart was the first director of education for the British Broadcasting Corporation. It was he who launched the educational program in England and devoted his time and effort toward bringing it to a level of excellence which has been acclaimed all over the

1 Report of the Ohio School of the Air: State Department of Education, Columbus, Ohio, 1930-1931
While lecturing is not education, the process by which mind catches fire from mind, and soul from soul, is what really counts. In all education there is a mystical element which we call inspiration. My own recollections of learning are like that. Weeks and months of drudgery at tasks, not all ungenial, masses of grey-coloured instruction, more or less attentively followed at the time—and occasional vitalizing contacts, when teachers seemed to catch fire from their theme and drop sparks among the tinder of youthful enthusiasm that surrounded them.

I have never claimed that listening to lectures can play the leading part in education of any grade. From the bottom of our educational system to the top it is recognized that the mind grows by its exercises..... But the young men still go to sit at the feet of the eminent professor, even in England. With all our self-development theories—our Montessori System leading on to our Dalton Plans—that fact ought to be borne in mind.

A few great teachers I have known seemed to have the radium quality of giving perpetual light and heat from their own personality. Such a one was Robert Whitehead at Rugby. Such were Verrall and Ridgeway at Cambridge. But I believe that really inspiring teachers are very rare and I am sure that they are more precious than radium itself. Now, if wireless is capable of diffusing the inspiration of these rare teachers over an immense area of unseen listeners, it is easy to see what a boon it may be to education.

I claim, then, that wireless can do an important—even necessary service to all grades of education in spreading the area of expert inspiration. I know our schools from the inside well enough to be convinced of this. With the greatest possible respect for the teaching profession, I realize how much the schools would benefit by the occasional voice of the expert from outside. It is not only that over the vast area of elementary education first hand knowledge may be disseminated, but it is also that the mere daily routine of teaching tends in nine cases out of ten to dull the original illumination.

A person who has studied his subject from textbooks may do all that is necessary in the way of lucid explanations, but in my opinion, it is only from the master scholar who is in direct
contact with the research from the material itself or from the original sources that we can expect inspiration. This is the main argument for equipping every school, beginning with the small country schools which have three or four grades grouped under one teacher, with wireless.

Do you realize that the country boy or girl with a quick growing mind very often spends twenty-seven hours a week for seven or eight years under one teacher, who has to profess all subjects and teach pupils of every age from six to fourteen at once? It is from these schools, when they are able to establish contact through wireless with teachers like Sir Walford Davies, or Sir Stanley Leathes, or Mrs. Herbert Fisher, that the most touching letters of appreciation are received. The installation of wireless is far from the cheapest (poorest) way of alleviating the invisible famine—invisible because it is intellectual, that oppresses our countryside.

If we present the objectives clearly and convincingly, without exaggeration or hallelujah praise, the teachers, administrators, and taxpayers will be almost certain to lend their support. Enthusiasm does not always make for action, however. The next step is to offer plans for equipping the schools with receiving sets. This includes information on the kind of equipment most suitable and the probable initial cost and maintenance. Taxpayers must be assured that the cost will not be prohibitive.

Schools may receive equipment from one of many sources.

In a recent survey of four hundred and forty-three

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1 Koon, Cline Morgan: Development and Appraisal of Class Instruction by Radio, Dissertation, The Ohio State University, p 78-79, 1931. Quoted from: Stobart, J.C.: "Wireless in Education," An unpublished address delivered August 6, 1926 at 3:30 P. M. before the British Association for the Advancement of Science (Section L, Education)
schools it was found that they had been equipped in the following ways:

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Education</td>
<td>82</td>
</tr>
<tr>
<td>Parent-Teacher Association</td>
<td>79</td>
</tr>
<tr>
<td>School Entertainments</td>
<td>74</td>
</tr>
<tr>
<td>Pupils Raised Funds</td>
<td>48</td>
</tr>
<tr>
<td>Paper Sales</td>
<td>26</td>
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<tr>
<td>School Funds</td>
<td>26</td>
</tr>
<tr>
<td>Donations of Senior Class</td>
<td>20</td>
</tr>
<tr>
<td>Mothers' Clubs</td>
<td>10</td>
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<tr>
<td>School Clubs</td>
<td>7</td>
</tr>
<tr>
<td>Public Subscription</td>
<td>6</td>
</tr>
<tr>
<td>Community Club</td>
<td>6</td>
</tr>
<tr>
<td>Generosity of Dealer</td>
<td>6</td>
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<tr>
<td>Sale of Magazines</td>
<td>5</td>
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<tr>
<td>Music Club</td>
<td>4</td>
</tr>
<tr>
<td>Teachers Building Funds</td>
<td>3</td>
</tr>
<tr>
<td>Loaned by Principal</td>
<td>3</td>
</tr>
<tr>
<td>Athletic Fund</td>
<td>2</td>
</tr>
<tr>
<td>Radio Club, Alumni, Home and</td>
<td></td>
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<tr>
<td>School Association, Property</td>
<td></td>
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<tr>
<td>of Superintendent, Saving Funds,</td>
<td></td>
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<tr>
<td>Spring Festival, Christmas Fund,</td>
<td></td>
</tr>
<tr>
<td>Extra-Curricular Fund, each</td>
<td>1</td>
</tr>
</tbody>
</table>

The purchase of cheap equipment is a shining example of the saying that we cannot get something for nothing. It is better to have no radio than to have one that emits growls and buzzes and causes poor reception. Radio lessons are short and so planned as to use every minute profitably. In the classroom the teacher may repeat his words when a sudden noise prevents pupils from hearing, but the broadcasting teacher cannot do that. Therefore, the loss of minutes by faulty reception means that the lesson has lost much of its value.

1 Darrow, B. H.; "The Wise Use of the Radio," A Parent-Teacher Program, March 10, 1933, mimeographed copy, State Department of Education, Columbus, Ohio
The cost of equipping schools has greatly decreased in the past two years. It is now possible to purchase good equipment at an unbelievably low price. It has been found that results are more satisfactory when the individual classrooms are equipped, rather than an auditorium or assembly hall. There are two reasons for this. The acoustics in a large hall are usually poor for radio reception, and the classroom atmosphere is more conducive to learning. The ideal arrangement is the central receiving set controlled in the office of the principal, who can use it for tuning in the broadcasts for the different grades, and also for giving his own instructions and announcements.

Suggestions for equipping schools with radio may be found in a pamphlet entitled "How Schools Equip." It may be obtained free from the office of the Ohio School of the Air, State Department of Education, Columbus, Ohio.

An organization should be formed of interested men and women in the community, administrators, taxpayers, teachers, and others. Problems arise constantly that need careful study. Such an organization can be a powerful force in meeting these problems, suggesting improvements, and making the broadcast lessons more effective.

It is the community itself which must be aroused to an interest in providing for its future citizens the training in character and citizenship which education, rightly conceived and administered, can offer. After the
community is made aware of the value of radio in educa-
tion and has purchased equipment "on faith" that worth-
while programs will be presented, the success of the
project depends upon the curriculum chosen and the
teachers who present it.

II

The second step in the technique of bringing the
radio to the classroom consists of assuring the school
and the community that there will be enough worthwhile
programs presented to justify the expenditure. Therefore,
the curriculum must be chosen with care.

Thus far the choice of the curriculum has been de-
termined by the demand made for certain subjects, their
adaptability to radio presentation, and the availability
of the talent required. 1 Besides that handicap, the
lack of adequate financing has made it necessary to
choose a curriculum that would yield immediate results.
This kept the directors and teachers "in hot water" lest
they have no tabulated results of each broadcast to show
to the skeptics. This situation precludes the possibil-
ity of much experimentation, which is so vital in a new
field.

Many splendid programs yield no visible results;
that is, they may result in developing for art or music

1 Darrow, Ben H.: Radio, The Assistant Teacher:
Chap. III, P 84
or literature an appreciation which may not be observed until years later. A skill in arithmetic can be measured. Appreciation can not. Those who support the radio must be made to see that they cannot expect from every broadcast tangible results that can be measured and catalogued. When education by radio is put on a sound financial basis, a curriculum can be provided that will include certain subjects which do not need to appeal to the greatest number or show a list of immediate results in order to justify their existence; and the directors and teachers will no longer be hampered by the restrictions imposed by that situation. The present arrangement is not satisfactory and will assuredly be changed as the work progresses.

Teachers and parents should be consulted, of course, but expert opinion of educators is also needed. The pupils themselves should be consulted. One is often surprised at the keen insight of pupils concerning their needs. Too long has the teacher assumed that he alone knows what is good for the pupils to swallow. The pupils' interest can be aroused by enlisting their opinions. All of their suggestions will not be useful or practical, but some of them will be, and the rewards from asking for them will be worth the effort. The desirable teacher-pupil relationship is as important to the radio teacher as to the classroom teacher. It will be necessary to consult specialists in the field who can be given time and money for experimentation in curriculum-making
for the radio.

The radio has its limitations, of course. In planning a curriculum it must be remembered that the radio cannot meet all the educational needs of the pupil. It can by no means take the place of the classroom teacher, for personal guidance will always be needed for the fullest development of the pupil. Long after the teaching is forgotten, the pupil's character is influenced by the sympathetic understanding, the patient effort, the human kindliness, the inspiration of the teacher who is worthy of his name.

The teacher himself rarely knows the extent of his influence upon the pupil. The pupil imitates not only the teacher's attitudes and points of view, but he imitates the teacher's speech, his manners, and his mannerisms as well. No one can deny the powerful part that imitation plays in learning, whether it be in material things or the more subtle molding of character. The pupil needs the individual guidance and inspiration of a teacher who can counsel with him on his problems and help to establish in him certain standards of conduct, attitudes, and ideals, which result from the personal contact of the teacher. No radio in the world can ever take the place of the potent influence exerted by the classroom teacher.

Secondly, the radio cannot provide fully for the
individual differences of the pupils. It can only point the way, and individual adaptation is left for the classroom teacher. Its use must be limited by the material it can teach better than the classroom can teach it. There are other limitations. The radio cannot correct the individual errors of the pupil or give the necessary suggestions. Mechanical difficulties may interfere with reception of certain programs, etc. Therefore, the curriculum need not attempt to include the entire work of the school but only that which can enrich the school and realize certain objectives in a way superior to the possibilities of the classroom.

In determining the adaptability of a subject for radio use we must bear in mind that the "imagery" will be by the ear alone, and not by the eye. Music, for instance, is well adapted to teaching by radio because it is an "ear" subject. Then, too, the average teacher has neither the ability nor the training to teach music well. Physical education may be taught by radio and is particularly effective when music is given in conjunction with the instruction. Art, although an "eye" subject, has been taught by radio with excellent results. The teacher arouses appreciation of art and an eagerness to see certain works.

The radio can be of great value to the teaching of hygiene and health. In a recent survey made of the
health habits of pupils in a high school it was found, among other things, that of 1300 pupils studied, 410 do not brush their teeth even once a day, 1035 have headaches frequently, 156 sleep with closed windows, and 873 take cold easily. 1 A condition of that sort cannot be peculiar to one community. There are thousands of children who are not ill, but who do not have the perfect health they could have, if it were not for certain habits which could be corrected easily.

By carefully prepared dramatizations and dramatic presentation of the subject the radio can much more effectively than a textbook make a lasting impression upon the pupils' health habits. We must not minimize what the schools have done to prevent disease and discover physical defects which can be remedied, but there is still much to be accomplished.

A pupil can learn in class that tuberculosis is a terrible disease, killing thousands of people, but that means very little to the pupil. To him it is just a disease that "happens to the other fellow." But if he hears a dramatization which shows the number of people who have it, and how it prevents boys and girls from running and playing and having fun, they will be able to see that it

1 Currie, Anna M., Chairman of the Curriculum Revision Committee for Health and Safety Education; A Health Survey, mimeographed report, under the general supervision of Superintendent Samuel Fausold of the Monessen Public Schools, Monessen, Pennsylvania, October, 1932
is unwise to drink from a public drinking cup or drink milk from a dairy that has not been properly inspected.

The pupil can hear about the dangers of tooth decay, but he will be more likely to take care of his teeth if he has heard a vivid description or dramatization of the disastrous and painful effects of neglected teeth, and the discomfort and inconvenience of the false teeth which may have to replace those he carelessly neglects.

The pupil can study the importance of avoiding eye-strain and bad habits of reading, but a dramatization of the time, pleasure, and comfort lost on account of headaches resulting from certain habits which abuse the eyes, may show the pupil how to avoid headaches, and force upon his consciousness how precious is the gift of sight.

The common cold is a great menace to the health of millions of people every year, and it is the root of many serious diseases. If the radio made a well-organized attempt to present to thousands of pupils the simple measures they can take to prevent the spread of colds, the effort would be well repaid. Doctors, state departments of health, and organizations for the prevention of disease, would gladly cooperate in giving authentic information on the subject.

Another advantage in teaching health by radio is that the parents will listen to the lessons and receive the benefits to be derived from them. Great numbers of parents still send their children to homes where children
have mumps, measles, or whooping cough, to "get them over with, because everybody has to have them." And many more parents send children to school with a little bag of asafoetida tied around the neck to prevent everything from colds to warts.

By graphic illustration and vivid presentation the pupils and parents can be brought to a realization of the importance of good health for themselves, and their duty in preventing disease in others. If pupils become acquainted, through dramatic teaching, with the facts concerning good health, they will make an effort to correct poor hygienic conditions at home and their own personal habits which are detrimental to their health.

A whole nation is influenced by the health of its people. It has been said that the fate of an empire was once held in the balance by a mere headache from which a great military leader was suffering. Accidents and serious disasters are often caused by minor ailments. Physicians and scientists are constantly tracing mental and moral weaknesses to health defects. It is to the advantage of the state to provide for the health of its people. Its most powerful ally in this work can be the radio, bringing knowledge and enlightenment to the entire nation through the loudspeaker in the classroom.

History can be very effectively taught by radio. It can be made to live for pupils through dramatizations and
dramatic presentations. It will no longer be a list of names or a record of dates, but the real life of living people who talked and laughed, and found periods of joy, sadness, anger, and fun, just as we do. This will be discussed in more detail later in the chapter under the topic of the presentation of dramatizations.

The possibilities of teaching literature and English composition by radio are almost limitless, so much so, in fact, that a separate chapter in this thesis is devoted to them. Arithmetic has been successfully taught by Miss Ida M. Baker in Cleveland, Ohio. It has been demonstrated that the teaching of foreign languages can be greatly aided by the radio. Radio can have an important place in giving vocational guidance, current events, new scientific discoveries, about which teachers are not well-informed, or any supplementary material that will inspire creative thinking and effort. Skillful teachers have taught successfully a wide variety of subjects and have proved that there are few subjects that cannot be enriched by the help of radio.

This brings us to the question of how to find suitable teachers. The answer to that question is yet to be found. We know there are superior teachers whose teaching would be invaluable to broadcasting. Others still hide their light under a bushel.

It may be contended that many of the very best teachers either can not or will not teach before the microphone.
Review of Reviews made a few enlightening remarks on that point:

Mr. Levering Tyson says that the problem is to persuade well-known educators to participate. Many are not in sympathy with education by radio. They say education already is too standardized, and in the rush to raise the general level of intelligence, succeeded only in holding down the small minority at the top that is really capable of being educated. Moreover, even if an educator approves of the attempt to teach the multitudes, he is frequently incapable of broadcasting.

Mr. Tyson mentioned a professor in an eastern university who is outstanding, but, he says, "That man wouldn't broadcast if he could, but he couldn't. He is temperamentally unable to talk over the radio. You must sit in the front row of his classroom to hear him. He sits at his desk and dreams aloud. Teachers must learn if they are to broadcast successfully, they cannot talk as if they were in their college classes."

One mid-western state university solved the problem of its professor's inability to succeed in broadcasting in a novel manner. The educational talks were not getting over. The material was interesting, but not well presented. They discovered that an eighteen year old youth in the stockroom had an effective radio voice. So the professors prepared their lectures, and the stock clerk read them.

A situation of that sort may be satisfactory for the occasional lecture to the general radio audience, but it is obvious that with few exceptions the teacher who conducts regular classroom instruction must do his own teaching as well as prepare the lesson.

The chief requisites for the radio teacher are much

the same as those for the classroom teacher. He must, first of all, be a skillful teacher, one who can present material to pupils interestingly and effectively, and one who can awaken in pupils the desire to learn and express themselves in some form of creative activity. He must know what should be taught and how to teach it. He must know boys and girls. He must be familiar with their interests, capacities, and tastes, and govern his teaching with those in mind. He must be able to recognize the importance of thorough preparation. He must be able to think clearly and express his thoughts clearly in logical order. He must be able to teach effectively without the aid of gesture or facial expression. Besides all those characteristics, he must possess a pleasing, well-modulated voice which portrays the charm of a dynamic personality behind it.

As to the testing of the worth of a certain teacher in broadcasting, an actual lesson taught by radio by the applicant is necessary. Mr. B. H. Darrow suggests that a preliminary telephone test might be made "to separate the sheep from the goats" before the final audition. On that point we must disagree with Mr. Darrow. A telephone conversation does not in any way approximate the microphone situation and is not an adequate test. Anyone speaking over the telephone invariably changes his voice to a higher or lower pitch and usually increases the volume of
tone. There seems to be an inherent fear that the person at the other end of the wire will not hear. Consequently, the applicant gives the impression of unnaturalness and lack of poise. For that he may be rejected, whereas, had a microphone test been made, he might have proved to be excellent. That fact was evidenced not long ago when the writer had occasion to call by telephone a teacher who has been very successful in radio teaching. It was painfully apparent that the teacher saw no connection between the telephone and microphone. His pleasing, well-modulated tones of the radio were transformed to a shrieking falsetto which one could hardly believe had come from the same throat. In order to judge accurately a teacher's ability in radio teaching, a test should be made in a studio under the exact conditions which exist during a broadcast. Only in that way can the sheep be accurately separated from the goats, and the exceptional teachers be found.

One thing is certain, and that is that radio will never attract an adequate number of superior teachers until provision is made to pay them well. It is true that many fine teachers have given their services to radio, partly because of the novelty, and more especially because of a sincere desire to do their part in spreading education. Nevertheless, that does not insure a permanent or adequate faculty. Stabilization is necessary for efficiency. A rapid turnover in the faculty is detrimental
to success. The constantly changing faculty has no opportunity to experiment or profit by its mistakes.

Taxpayers may as well face the fact that if they want education to reach the highest standards of excellence they will have to pay for it. They give money for school buildings. They do not ask contractors, architects, and laborers to build them free of charge "for the sake of education." They pay money for that work. But many of them expect the teachers to conduct these schools efficiently and with maximum effectiveness, whether they pay them a decent wage or not.

By the tireless efforts of generous directors and teachers splendid programs have been presented to classrooms, proving the value of radio to the school. If the taxpayers want for their children the wealth of advantages which radio can bring, they should be willing to pay for them. It is disgraceful that a country as enlightened as the United States should direct economy measures at the one means of insuring prosperity and growth—education.

In spite of years of effort, the community has failed to find a remedy for the unfortunate fact that teachers and preachers must eat. With guileless zeal the community asserts that its teachers and ministers are "public servants" who delight in giving their services to the betterment and uplift of the community and the spiritual satisfaction pertaining thereto.
Such a viewpoint may have been justified back in the days when the schoolmaster was "boarded out" by the parents, week by week, and passed around from one family to another like a Canadian dime. In those days the schoolmaster needed very little education or training because he was expected to teach only the three R's. He could afford to teach for a low salary. But today the teacher is required to spend a great amount of money in training. He is expected to have a broad, general education and a cultural polish, to which he is expected to add constantly through professional study.

The radio teacher must have not only the professional training and skill in teaching, acquired through diligent effort, but he must spend hours and hours of hard work in planning and preparing his lesson. It is frequently the case that a teacher spends as many as fifteen hours preparing a fifteen-minute broadcast.

No self-respecting citizen would go to a doctor and say, "I need medical treatment for a year. It will require hours and hours of your time. I could raise the money to pay you, but I feel sure you will be glad to devote the time, and lend your special training and skill, for the spiritual satisfaction you will have in curing me."

It is time to stop sentimentalizing on the "spiritual satisfaction" as the reward for teaching. Teaching is a job, like anything else, requiring years of specialized training and an enormous expenditure of energy. If we are
to draw the best minds of our educational institutions to
the teaching profession it will have to be made attrac-
tive enough financially to interest them. That is not
making teaching mercenary or cheapening it in any way.
It is merely facing facts and using common sense.

The time is coming when radio will be as much a part
of the classroom procedure as a pencil and paper. But
that time will not come until money is provided to secure
superior teachers and provide means for experiment in per-
fecting this medium of instruction. Therefore, we find
that the techniques of broadcasting must begin with pre-
paring the public to receive the radio in the classroom,
and arousing a desire to lend financial support towards
equipping the schools with receiving sets and providing
adequate financing for teaching by radio.

III

The third step in the technique of bringing the ra-
dio to the classroom concerns the presentation of the
lesson. After the community has become interested in
the project, the curriculum chosen, and teachers selected,
attention can be turned to consideration of methods of
making the teaching more effective. Again it is pointed
out that the following discussion is not offered as a
perfected set of rules for insuring effective teaching,
but merely a few suggestions that have been brought to
the attention of the author and found helpful.

The teacher before the microphone should bear in mind that he must be interesting in order to hold the attention of his listeners. If a speaker's name is a household word, people will listen to him, if only to be able to tell the neighbors that they have heard that person. But the teacher, whose name holds no glamour, does not have that advantage. He succeeds or fails in holding attention by his words alone. The teacher in the classroom gains attention through respect or fear, whether he is interesting or not. But the teacher at the microphone must be interesting, clear, and forceful, in order to catch and hold the attention of the pupils.

There are certain technical points to be remembered in the construction of the lesson as well as in the delivery of it. The first thing to remember is that very few people can assimilate a number of ideas at one time. For that reason the teacher should aim to make one or two points only, and make them well.

Many a radio teacher has failed because he made the mistake of trying to accomplish too much in one lesson. He must avoid the weakness of the professor about whom it was said that a student need attend class only the last week of the semester, since the professor spent all the other weeks rambling about nothing, and then taught all he had to teach during the last week. The radio teacher must beware of wandering from the subject or
trying to teach everything at once. Naturally, he wishes to be successful. He wants the pupils and teachers to receive something of value from his lessons. But in his enthusiasm to teach well he often overshoots the mark.

First of all, then, the teacher should bear in mind that he is not expected to teach a semester's work in one lesson. If he is teaching a lesson in geography he must avoid the desire to discuss the geographical knowledge of all the continents at once, as one teacher attempted to do. If he is discussing a Shakespearean play he must not attempt to discuss all the drama of the ages in fifteen or twenty minutes. Just as every stage setting, every picture, every composition of music has a center of interest, so should every lesson have a central theme. In other words, there should be one dominant idea, which the teacher wishes to make clear, and every statement he makes should serve to clarify that one idea.

There are many devices which the teacher may use to make his theme clear, interesting, and easy to remember. The very first sentence should arouse interest. It is the unusual, the unknown, that makes the interesting beginning. An unusual statement arouses curiosity and a desire to hear more. For example, if the teacher is telling about a boy who hurt his toe, he might begin with, "Did any of you boys and girls ever stub your toe? So hard that it felt as if your whole toe would come right off? Then you know how Jimmy felt when he was walking
along in his bare feet and stubbed his toe on a sharp stone———." Such an introduction serves two purposes. It arouses interest in what is to come, and links it with an experience of the listener. Therefore, he feels something in common with the person about whom he is to hear—a personal interest in the rest of the story.

If the teacher is telling the story of young George Washington's defense at Fort Necessity, he might make some such beginning as this: "Did you ever try to do anything when everyone said you could not do it? When you knew that if you failed, people would laugh at you? Suppose you were in command of a little fort in a wilderness. You have less than two hundred men. They are tired and many of them sick. All of your food is gone. The soldiers are angry and discontented. They think you are too young to be their commander. Suddenly nearly a thousand men come to attack you. Would you try to defend the fort, or would you give in at once and say that there is no use for you to try when everything is against you? George Washington had to decide a question like that when he was just about your age—-at least only a few years older than most of you who are listening."

If the religious customs of the Puritans are being taught, the teacher may make use of this same principle by beginning with some such statement as, "Did you ever feel so sleepy in church that you could hardly keep your eyes open, even though the service lasted only an hour?
The Puritans sat for hours at a time on hard benches without a back rest, and if drowsiness caused a boy's head to droop he was prodded by a long pole or tickled back to consciousness by a feather tied to a stick."

The history teacher may protest that such a statement places undue emphasis upon a minor point, but if the statement arouses interest in the Puritan customs, it justifies itself. The major points will be easier to teach if a desire to learn about them has been aroused by an interesting opening sentence. A desire to learn is an integral part of the learning process.

As for the mechanics of writing and speaking, there are rules to observe which make for effective results. Needless to say, attention must be paid to unity, coherence, and emphasis, as taught in any book of grammar and composition. The vocabulary used should contain words that are expressive and meaningful, but within the comprehension of the age-group listening. For example, "sparkling" or "dancing" eyes means more than "bright" eyes; a "crisp, frosty" day means more than a "cool" day; and "bony, claw-like" fingers makes a more vivid picture than "thin" fingers.

It is sometimes necessary to use a word which the listeners do not know. In that case the word should be defined and illustrated. A comparison or contrast can easily be made with something which the pupil knows. If the pupil hears a great number of words he does not
understand he quickly loses interest and pays little attention to the rest of the broadcast. It makes no difference how important the statement is; if the pupil does not understand what is said, it is useless to say it.

Dr. Edgar Dale, of Ohio State University, has made a study of the vocabulary of pupils and evaluated a number of broadcasts according to his findings. He recommends that at least 90% of the words be within the comprehension of the pupils.  

Unless the teacher is careful to use words the pupil understands, or explains the unfamiliar words he uses, he will often form in the pupil's mind wrong concepts which will change the meaning of an entire lesson. The story is told that in a history lesson broadcast, the teacher talked on the life of a certain gentleman of the fifteenth century. She ended with the words, "He was taken to a monastery to end his days." The classroom teacher reported that a few days later a pupil explained that the people in the fifteenth century were very cruel. They loved a kind man for years and then put an end to his life by taking him to a monastery, which was a place of torture where monsters were kept.

If statistics are used they should be concretely brought within easy grasp. One might say, "There were

1 Dale, Edgar: "The Vocabulary Level of Radio Addresses." *Education on the Air*: P 248
thirty-two thousand Americans killed in automobile accidents that year, almost as many as were killed in the World War." One might explain that the steam had enough power to do the work of a thousand horses, rather than give exact statistics concerning the power. Specific dates should not be given unless they are a necessary part of the instruction. Instead of saying that a boy's great-great-grandfather was born in 1571, it would be more meaningful if one said the man was born during the time when Queen Elizabeth ruled in England.

Care should be taken in sentence structure. Long, involved sentences are bad enough in ordinary speech or writing, but over the air they are worse. The sentences must not be so short that they are choppy and meaningless, nor must they be so long that they are confusing. It is tiresome to listen to a radio speaker whose sentences are so long that the first part is forgotten before the last part has been said. There is no opportunity for the listener to have the sentence repeated. Therefore, it is imperative that he understand it the first time.

The need for variety is apparent. Listening to an invisible speaker is somewhat of an effort to many pupils, but listening to a tiresome, dull speaker is a form of torture equal to those devised in mediaeval times. Word order can be changed to vary the sentences and make them more forceful. Notice the word order in the following sentences: He clung to the raft desperately.
Desperately, he clung to the raft. By changing the position of the word "desperately" to the beginning of the sentence a more forceful word-picture can be made.

Ambiguity, of course, is a major sin in teaching by radio, and needs little comment. It is difficult to excuse the teacher who sent across the air waves, "They shot the deer that had been run over with a rifle."

The critical young sophisticates who heard it took great delight in that statement. Trite expressions are to be avoided at all times. The self-respecting teacher spurns the use of such phrases as, "departed this life," "last but not least," or "the proud father is passing out cigars."

Sentences should be arranged to arouse suspense and lead to a natural climax. A little practice in changing the word-order of sentences, in the climactic arrangement of sentences, and in the substitution of vivid, descriptive words for colorless ones, will help to give the teacher facility and ease of expression which makes for clear and forceful speech.

It is absolutely necessary to keep the lessons within the time limit set. It is well to include a few "ghost ideas" in the manuscript. They may be included or left out, according to the time left.

The teacher must remember that the first and last words are those most likely to be remembered. He must learn the technique of catching attention by his first
words, presenting his points logically and clearly, repeating them skillfully, and closing with a vigorous and stimulating summary.

At all times he must visualize the classroom surroundings, the pupils who are listening, their ways of thinking, and their probable reactions to his words. His interest in the pupils, the classroom teacher, and the lesson should be apparent to the listeners.

A helpful device for testing the program before it is given is to have someone listen to it and make an outline of it. If the outline is difficult to make, it shows that the material is not clearly presented in logical sequence.

The delivery of the lesson is as important as the content. It is inexcusable for a radio teacher to mispronounce his words. He not only loses the respect of the listeners who know the correct pronunciation, but he also teaches an error to the hundreds of pupils who may not know it. It is carelessness of this sort that turns many schools from radio. The teacher who remarked that an au-top-sy was performed, would have felt her ears turn a "Winchell-ized" red, had she heard the titter that ran through one of the listening classes.

The teacher should take care not to speak in exclamation points. Every sentence he utters is not of equal importance. He should make certain ideas stand out by the emphasis and shading of his voice. The "Wolf! Wolf!"
habit of crying for strained attention to every sentence soon deadens the interest of the pupil when he finds, as the wood-choppers did, that the cry was a false alarm.

The voice must not be "fuzzy," breathy, or shrill. True, the leopard may not be able to change his spots, but the radio teacher can change his speech to some extent by speaking distinctly, pronouncing final letters, articulating clearly, and avoiding a deadening monotone.

If the teacher has a cold he should stay at home and inhale the sure-cures advertised nightly on the radio. If he is not so afflicted, there is no excuse for coughing into the microphone or emitting those peculiar, wheezing sounds one often hears at the end of a long sentence. For that matter, long sentences are out of place on the radio. Avoiding their use would eliminate the temptation to take long, audible breaths that sound to the classroom like the last gasp of a swimmer sinking for the third time.

Careful preparation is the best insurance against poor delivery. Occasionally, there is a teacher who can stand before the microphone and teach superbly without preparation, a teacher whose moving eloquence can catch and hold attention throughout the lesson, and present his material as a smooth and unified whole. The ability is so rare, however, that it is safe to say that by far the majority of teachers will find thorough preparation necessary.

A famous after-dinner speaker, noted for his ability
to speak extemporaneously upon any occasion, confessed in private that the best extemporaneous speech is the one that is well-prepared beforehand. Taking his cue from that revelation, the radio teacher will do well to prepare his lesson with care. The teacher who opens his mouth and trusts in the Lord to fill it with words may find to his chagrin that the Lord helps them who help themselves.

If the teacher conscientiously prepares the lesson beforehand and practices it aloud he can avoid the stumbling, nervous, and choppy speech which results from inadequate preparation. Many a radio teacher has stood before a class hundreds of times and taught extemporaneously. He feels that he has taught well, and so he has. But he forgets how much he owes to the inspiration of the pupils before him. It is comparatively easy to warm to a subject when an answering gleam is observed in the pupils' eyes. A few hesitating sentences are unnoticed. The occasional stumbling sentence is ignored. But the radio is different. There is no inspiration to be found in the little disc of unresponsive metal before him. The teacher catches no enthusiasm from interested faces before him. Nor is the class compelled to listen attentively by the magnetic personality of a teacher standing before it.

The class attention must be caught at once, the minute the broadcast begins, and held, by the clear, forceful
words of the teacher who can fire the imagination of his listeners and stimulate them to think and act. Halting and stumbling sentences are doubly magnified by the microphone, since there is no gesture, no facial expression to distract attention from them. The slightly uncertain expression makes a vague reaction in the mind of the pupil. Therefore, it is of tremendous importance that the teacher prepare his lesson with meticulous care so that the broadcast is a smooth and complete unit.

Preparation does not mean that the teacher should memorize his lesson word for word, and read it from the manuscript in a monotonous, sing-song manner. Quite the contrary. It means a lesson which is so perfected that it appears to be extemporaneous. It is so phrased as to be conversational, and spoken to the pupils. It is well-supplied with illustrations which are within the experience and understanding of the listener. It is a complete whole, with the salient points thrown into sharp relief against a background of interesting and colorful detail. It is so arranged as to provide for the repetition of important points skillfully and effectively.

As art conceals art, so the broadcast must conceal its hours of preparation. The lesson of real inspiration and value to the pupil is that which is so well-prepared and well-delivered that the personality of the teacher is carried over to the pupils miles distant. Just as a Sarah
Bernhardt or a Richard Mansfield act so well that they seem not to be acting, the ideal radio teacher teaches so skillfully that he appears not to be teaching, but sharing ideas and ideals. This calls for the perfection of technique which comes only from thorough preparation—the art of speaking through the microphone in smooth, lucid accents without losing spontaneity and charm.

A study of techniques is useless if it deals entirely with generalities. To be specific, there are certain rules to be followed in the actual speaking before the microphone. These rules have been formulated by technicians who have made a careful study of ways to make the human voice sound as real as possible over the microphone. As they experiment further they will discover new methods of improving the quality of the sound. So far they have discovered that when one faces the microphone directly the most efficient broadcasting is not attained. It causes distortion of the sound.

The control operator is the best judge of the exact position the speaker should take. Different voices produce different effects. The speaker whose voice has pure tone quality can speak directly into the microphone, but a husky or "throaty" voice reproduces more clearly when the speaker stands farther away, because the microphone magnifies the defects as well as the good qualities of the voice.

It is necessary to stand still before the microphone.
If the speaker can gain his effects better by the use of
gestures to aid him in emphasizing certain ideas, it is
permissible to do so, of course. Nevertheless, he must
refrain from snapping his fingers or clicking his teeth,
lest his listeners interpret those sound effects as a re-
volver shot or the clatter of hoofs of approaching caval-
ry. His enthusiasm should not move him to prance around
the studio, stamp his feet, or beat a tattoo on the micro-
phone.

Henry Francis Parks has made a study of microphone
techniques and gives the following suggestions:

Always keep the face exactly at an angle of
180 degrees with the 45 degree angle of the
microphone, (that is, in a straight line). Do
not move the head to either side or above or
below the instrument, but move backwards and
forwards from it, always retaining the straight
line angle.

The speaker or dramatic reader should avoid
sudden surges in the tone. In order to have
good, clear diction, consonant sounds must
have a tiny time interval allowed in which to
give the vowel sounds at the end of words.
For example, "I can'tuuh do thatuuh." W's
should be pronounced as "double you's". S's
must be suppressed as much as possible, since
they reproduce with a disagreeable hissing
sound.

Unlike an actor on the stage or a public
speaker, one does not increase dynamic
strength with strongly accented words in radio
broadcasting. It results in a blast on the
microphone. A word should be allowed a pretty
definite pause after being spoken.

When beginning the very first word of a
broadcast remember that the engineer does not
know what your volume level is. That is, he
does not know whether the current he is
allowing you to use in your microphone is too much or too little. He always takes a chance on the first word. Better have it a trifle softer than so loud that it opens with a loud blast. The best way to accomplish this is to start your opening phrase or sentence at least a foot and a half back from the microphone and immediately come in to within ten inches and stay there. Allow nothing to distract your attention or to move you from the 45 degree angle your head and the microphone describe. Do not whisper within ten feet of a carbon nor within twenty feet of a condenser microphone.

Never touch a microphone in a studio. Ask an announcer, engineer or control man on duty to do it. Do not cough in the microphone. Watch your breathing carefully for, if you take a breath too quickly, it is plainly heard in the broadcast. Above all, do not rustle papers anywhere near a microphone.

Remember the only difference between an artist and a common "ham" is that the artist pays attention to the details, and you must pay attention to detail in radio broadcasting if you are to make a success of it. 1

The Literary Digest quotes a World editorial in which the writer makes a pertinent comment about singing over the radio. Since it is equally applicable to speaking, it is quoted in brief:

The formally tutored voices do not go well over the air. Their voluptuous head-resonance gets all tangled up with static; their lusty high tones blast on the microphone; their deep, low tones lead the listeners to think that somebody is monkeying with the bull fiddle. They stand too close, they fail to step back from it on high notes, they sing so loudly that it is sometimes necessary to place them ten feet away from it. The results are often so painful that the announcer has to give his mixer a few quick turns, dissolving

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1 Parks, Henry Francis; "What the Musician Should Know About Broadcasting," The Etude, p. 467, July, 1932
them out, and then tell the customers how much they have enjoyed the selection. 1

It would be well for the radio teacher to heed the advice given by Frank Benson, the veteran British actor and director, who sent to the Manchester Guardian a few simple precepts on the enunciation of English.

On the variety and euphony of vowel tones, together with the articulation and framing of consonants, depends the charm of speech and the music and meaning of poetry.

The right use in daily speech of vowels and consonants, involving as it does, due exercise of the nose, mouth, teeth, throat, and the lungs, movement and gesture of the whole body, contributes in no small measure to our health.

To discuss fully the subject of elocution would require a volume; sufficient for the would-be speaker will be a few simple precepts:

1. Take breath whenever you can, as in swimming or running, using the whole breathing apparatus nature has given you.
2. Learn to control the intake and output of breath.
3. Don't stiffen your muscles, use all gently; exercise lips, teeth, jaws, and throat in dental, labial, and guttural sounds; open your mouth. Never listen to the sound of your own voice; a golden maxim. 2

Sherman P. Lawton, of the University of Michigan, discusses in The Quarterly Journal of Speech certain principles of radio speaking. Excerpts from his

1 "The Radio Voice," The Literary Digest, P 20, November 9, 1929 (Vol. 103)  
2 "First Aid for 'Mikemasters'," The Literary Digest, P 14, August 13, 1932 (Vol. 114)
article follow:

R. C. Borden says, "For maximum effectiveness the radio speaker should talk at an average rate of approximately 165 words per minute. He should strive for an average pitch of low middle range. He should get fairly close to the microphone and talk quietly. He should enunciate distinctly but not pedantically. He should seek to visualize his audience as he speaks. Breathed consonants should be avoided. The radio speaker should inject into his delivery marked pitch, rate and volume variations, taking care that these variations are not manneristic or uninterpretable."

"The letter 's,' for example, never carries well over the air. Breathed consonants can be reduced to a minimum by vocabulary substitutions such as 'crime' for 'lawlessness' and 'twine' for 'string.' The best broadcasting station and the finest receiving set in the world cannot as yet reproduce the consonant combination 'th' to perfection."

Sing-songness, flatness of tone, raising the voice at the ends of all sentences, and similar mannerisms which result in monotonous delivery mark the failure of the radio speaker.

An additional caution should be made that variations should not be too sudden.

J. H. Jackson, in *Sunset* 55:22-3, S 1925—claims that 100 words per minute is best.

McNamee says the rate should be "a little slower than in ordinary conversation." 1

The rate is usually a little slower for teaching than it is for ordinary speaking. The rate of teachers for the Ohio School of the Air varies from about 115 to

130 words per minute. It depends upon what the teacher is saying. When he is giving directions he should speak more slowly than he does when he is telling a story.

A record of one's broadcast is an illuminating, if sometimes horrifying teacher. It is the best teacher the radio speaker can have, if he takes the trouble to analyze it himself, and permit other qualified persons to criticize it also.

There is an instrument called the "autophonoscope," described by Miss Vida Sutton in *Education on the Air*. It is a system of mirrors and lenses which shows false cord interference. The speaker may see his own vocal cords vibrate and discover the exact source of a nasal, rasping, or muffled tone. When the exact trouble is located, the correction of the difficulty is often very simple.

A recent issue of *Education by Radio* contained some suggestions for radio teachers. They were given by M. R. Klein, Nathan Hale Junior High School, Cleveland, Ohio. We quote a few of his suggestions:

1. Radio talks should be typed double space on one side of paper. Papers should be numbered consecutively. Papers pasted on cardboards will prevent rustling.

2. Any pause to be made by the speaker should

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be indicated on the paper thus; pause—six seconds.

3. Do not time your pauses with a watch as the tick can be heard over the radio. A finger-action for counting seconds is better.

4. Introduce the subject of your talk by making a clear, brief, and self-explanatory statement.

5. Practice your talk a number of times, both silently and aloud for the benefit of familiarity and time.

6. Do not change the distance from the microphone or turn your head during the presentation of the broadcast.

7. Avoid, whenever possible, words ending in "p" or "t." They may sound similar over the radio; for instance, such a word as "suit" might sound like "soup."

8. Pause—"phrase your topic" to interpret clearly its meaning.

9. Repeat pertinent directions or facts that may not have been understood the first time.

10. Keep up the interest of your listeners by being interested in your own presentation and maintaining an enthusiastic dynamic rendition. Try to develop a pleasing radio personality. 1

While it is well to know all those facts about microphone technique, the teacher must bear in mind that the mere obeying of those physical laws will not make him a successful radio teacher. Anyone can school himself to the use of proper enunciation and all the other rules of speech which are said to insure good speaking, but he may still be a lifeless, uninteresting speaker. He lacks the

spark, the inner fire that must be there, in order to
give his words sincerity and conviction. That spark must
be carried across to the pupils. Otherwise the teacher's
words are empty and valueless. The pupil must become a
doer as well as a listener. This can only be accomplished
through the enthusiasm and willingness which the radio
teacher kindles by his words. Levering Tyson says:

There is a vague intangible something known
as "Microphone It," or radio personality, that
is immensely important. Resonance of tone and
an enthusiasm that transfers itself to the voice
and carries out on the air-waves have something
to do with it but are not all of it. There is
no use trying to laugh down the existence of
this factor in broadcasting. It is there. This
idea should not be strange to educators, for
every great teacher, no matter how rich his
knowledge of his subject matter may have been,
has owed much of his influence to his personal-
ity. 1

Miss Effie Bathurst of Teachers College, Columbia
University, has made a scale for measuring the effective-
ness of a broadcaster's talk. It is as follows:

1. The speaker's use of his voice.
   (A) Tone
      (a) Loud enough.
      (b) Voice well pitched and
           flexible.
      (c) Correct pause, accent,
           rhythm and inflection
           and emphasis.
      (d) Slow enough.

   (B) Emunciation—clear
       Pronunciation.
      (a) Correct accent.
      (b) Correct sound of letters.

1 Tyson, Levering: Education Tunes In: Chap. III,
p. 33
2. Choice of words by speaker.
   (A) Employment of meaningful adjectives and avoidance of overworked ones.
   (B) Use of live verbs.
   (C) Use of words which convey exact meanings.
   (D) Avoidance of needless repetitions.
   (E) Avoidance of slang and foreign phrases.

3. The speaker's sentence and paragraph structure.
   (A) Use of complete sentences.
   (B) Use of clear-cut sentences and avoidance of statements that are short and choppy, or long and involved.
   (C) Variety in beginning of sentences.
   (D) Elimination of unnecessary statements.

4. The speaker's ability in practical discussion.
   (A) Speaker's narrowing of subject for discussion to a topic that can be dealt with in given time, choosing the phase of the subject and the facts that are best calculated to interest audience.
   (B) The speaker's arrangement of material in clear, orderly, interesting form, avoiding useless sentences.
   (C) Use of direct quotations in anecdotes.
   (D) Speaker's giving credit for quotations.
   (E) Speaker's inclusion of all necessary facts when giving an announcement or message, an explanation or direction.

5. The speaker's use of anecdotes and stories.
   (A) Telling the story with events in logical order.
   (B) Feeling of story and making it personal.
   (C) Telling of story so as to arouse interest and sustain it to the end. 1

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But here again we should remember that the test of the pudding is in the eating, and too much attention to mechanical detail will make for a stilted, formal, and unnatural effect. The teacher who strikes the happy medium between informality and adherence to technique will indeed be the artist.

One of the most successful of radio teachers has been Dr. Damrosch, whose Music Appreciation programs have proved of inestimable value to pupils in school as well as to their parents who listen at home. Let us study for a moment the techniques of teaching as recorded through the genius of that great musician.

"Good morning, my young friends," says the rich, pleasing voice of Dr. Damrosch. "This morning we are going to introduce more members of my musical family -- the woodwinds. They are called woodwinds because they were originally made of wood, although clever manufacturers now make them from other materials, such as silver. The flute reaches the highest tones in the orchestra. Listen to a scale on it. We will now play a selection by Tchaikowsky, a Russian composer. This is from 'The Nutcracker Suite.' Listen and you can hear the wooden toys dance.

"Listen to 'The Bumble-bee' by another Russian. Music can express not only our feelings but sounds as well. Hear the bumble-bee as it flies through the air--z-zz-zzz.

"A clarinet will go lower than the flute. The lowest tone is somber, or dark we call it.

"Now we are going to play a symphony by Haydn which has a surprise in it. When something unexpected happens we call it a surprise. If you slip on a banana peel, that is a surprise. It may not be funny to you, but those who see you will probably laugh. There
are nice surprises, and sad, tragic ones. The story is told that Haydn noticed an old gentleman who always fell asleep when the music was slow and soft. He thought he would play a joke on the old man. He wrote a new symphony which began with soft, low tones. Suddenly there was a crash of trumpet and drums. The old gentleman almost jumped from his chair. But Haydn took pity on him and made the music softer toward the end. Listen and you will hear it die out and the old gentleman will fall asleep, not to be disturbed again."

Thus does Dr. Damrosch make his listeners see and think and feel the music. Small wonder his audience is numbered in millions, both children and grown-ups.

Graham McNamee writes in *The American Magazine* of the possibilities of radio in achieving the new ideal in education. The old aim according to the czar of announcers, was the three R's, Readin', Ritin', and 'Rithmetic. Now the aim is the three C's, Character, Culture, and Citizenship. McNamee uses a broadcast of Dr. Damrosch to illustrate his point. We quote from his article as reprinted in *The Literary Digest*:

The sixty-piece orchestra is easily accommodated in the country school room, tiny though it is. In charge is a tall, distinguished man, evidently a musician of note. And, oddly enough he is conducting the music hour in this out-of-the-way place. He sits at a piano and illustrates with chords and harmonies and little phrases of music the piece which is about to be played. He tells the children this piece is called "The Entrance of the Little Fauns." It is by Pierné. This is a piece well known to

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1 Broadcast by Dr. Damrosch: Music Appreciation Hour, November 11, 1932
musicians, but not heard of very much out on the prairie, or even in the big cities, for that matter. The instructor tells the class all about it, writes Graham McNamee in The American Magazine.

"The little fauns are f-a-u-n-s not f-a-w-n-s," the instructor explains. "They were little creatures very much loved by the old Greeks many thousand years ago. They were quite human, save that they had goats' ears and goats' hoofs."

The children are enthralled as this story is unfolded by no less a musician than Walter Damrosch. When the selection is played the children are delighted. Of course, this sounds like fiction, the writer admits, but it is not. There can be no prairie school with a symphony orchestra of fine musicians for its music hour, it would seem, but Mr. McNamee maintains that there can, through the radio, which brings no less an instructor than Dr. Damrosch to such schoolhouses. This is the beginning of the University of the Air of which the famous broadcaster writes. Continuing: Our fundamental aim in education used to be the three R's--Readin', Ritin', and 'Rithmetic. Now we have a new ideal. It is the three C's--Character, Culture and Citizenship. For achieving that ideal just think of the possibilities of the radio. At least this is the dream—the establishment of a great University of the Air which will bring the culture of the world and of the age to our people as vividly and perfectly as radio now brings a prize fight, a political convention, or a world series. 1

Dr. Damrosch uses no tricks nor heaven-sent "gifts" to gain his effects in radio teaching. We would not even say he is one of those much discussed "natural-born" teachers. He is a lover of music and a lover of boys and girls. He understands them. He talks to them. He makes

1 "An Education from the Air," The Literary Digest, pp. 54-58, February 2, 1929 (Vol. 100)
them understand him. He assumes no patronizing air toward their youth. There is no sugary condescension in his tone—no obvious attempt to "get down to their level"—which is surprisingly apparent and disgusting to boys and girls. He has something to say and he says it, in his friendly, informal, and engaging way which fires the imagination of millions of his listeners and opens up new vistas of pleasure and enjoyment of music.

Thousands of children who were being reared to the sweet strains of such songs as "A Red Hot Mamma Can't Make A Fool Out of Me" have been introduced to the music of great composers whose works were formerly heard by a chosen few and appreciated by a "chosen fewr." Those who scoff at the idea of education by radio may well inquire into the results of the broadcasts of Dr. Damrosch, who has opened up a new world of beauty to many who otherwise would never have glimpsed it.

IV

We have observed the techniques involved in the direct, "lecture" method of teaching by radio. The broadcasting teacher has other methods at his disposal, one of the most effective of which is the radio drama. The use of dramatization in teaching by radio is a natural method of arousing interest, and an effective means of conveying information. It utilizes the dramatic instinct, which is inherent in nearly every person, regardless of age.
Almost everyone enjoys a play, old and young alike. The tendency to dramatize and watch others dramatize is found all over the world, for drama is as old as man. Since the days of the early Greeks man has expressed himself in the form of drama and has found pleasure in its charms.

The use of the drama is urged by Merrill Denison, author of the famous series of historical plays sponsored by the Canadian National Railways, a series of plays which reached such a degree of artistic and technical perfection that it invoked the admiration and wonder of millions. To quote Mr. Denison:

At the educator's command is a form of expression, which, when used with artistic competency, is not only interesting enough to hold listeners, but which can enthrall them and which permits the vivid and graphic presentation of instructional matter in terms of human speech, human character, and human interest.

If the broadcast play is to be developed, if its possibilities are to be realized and exploited, if it is to attain the place in the world of radio it deserves, it must be as the handmaiden of education. Today it is an orphan awaiting adoption. It is the educators' to adopt. No one else wants it. Embrace it, nurture it, and it will grow to be one of the most powerful aids education has ever known. 1

Dramatizations have been used in almost every subject which has been taught over the air. Through dramatization

history lives and breathes. Napoleon, Washington, Lincoln, are no longer words on a printed page. They become human, flesh-and-blood beings, whose deeds are much more alive and stimulating when the pupil "sees" them by radio and hears them talk.

A typical reaction was expressed by the boy who said, after a dramatization of the boyhood of *Julius Caesar*, "Gee, he was a boy just like us, wasn't he? I never realized he was ever young once. But I think I would rather go to a school like ours than be taught as he was. He missed a lot." Could more be asked of a radio lesson? It helped the boy visualize a person who had been a mere name before. It took him back to the days of Rome, and most of all it linked what he learned with his own life, when he compared his with that of the Roman boy.

The average classroom teacher rarely has the time to make these dramatizations. Hours of work are required to incorporate into a dramatization the countless little details which help to hold up to the pupils a mirror of the life of the times. The dramatization can show pupils that history was, and still is, full of life and color, that it is the record of continually shifting scenes in the life of living people. It is through the interpretation of history that mankind can develop standards for the future.

The dramatization should aim to develop an attitude of tolerance toward all peoples and nations, by having the
pupils see that no one group has a monopoly on pettiness, noble ideals, worthy traditions, selfishness, or any other faults and virtues, that every country has its share of each of them. An attempt to realize this aim was made in a dramatization of one of the Crusades, entitled, A Generous Foe, in which the author sought to bring out, unobtrusively, the sense of honor and good sportsmanship revealed by Saladin for his enemy. A scene from the play is given in the reference below. 1 Supplementary material for the lesson consisted of the reading of a newspaper as it might have been written had there been newspapers in those days. Fashions, sports, advertisements, and menus were included. Odd facts concerning the period were collected in a "Can You Believe It" column—with apologies to Ripley. It was the purpose of the lesson to help develop in the pupils a feeling of understanding and tolerance for people unlike themselves.

History dramatizations have been very successful over the radio, not only from the standpoint of enjoyment, but from the standpoint of the effect upon the pupil, in deepening his understanding of events and peoples who had been nebulous figures in his mind. Thus, can the radio help to mold the future of civilization by developing in children attitudes of world-mindedness,

1 Duvall, Beatrice Josephine; The Crusades; Teachers' Lesson Unit Series, Number 26, Edited by Dr. William A. McCall, Teachers College, Columbia University, pp. 12-19, 1932
and an international outlook and understanding.

In the field of literature the radio drama has possibilities as wide as the field itself. The pupil can share the experiences and thoughts of the greatest literary wealth of the ages, which will stimulate his imagination and awaken his own capacities for expression. This subject will be discussed in more detail in the following chapter. Since it is one of the aims of this thesis to place special emphasis upon the teaching of English by radio, we need pay careful attention to the methods best suited to it. None is more valuable than the radio drama. For that reason we shall make note of the techniques which have been found especially successful for that medium of expression. In spite of the fascination which history offers to those interested in dramatization, we must direct particular attention toward the dramatization of literature. However, many of the techniques will apply equally well to the dramatization of history.

Every writer or adapter of plays for the radio has his own special bag of tricks which he finds difficult to put into words—like the Southern mammy whom a bride asked how to bake a cake. "Ah jes' don' know, honey. Ah takes a han'ful o' sugah, an' a dab o' butter, an' a few han'fuls o' flour, an' a pinch o' salt, an' drop in some flavorin'. Ah stirs it all up and dere yo' am."—an
explanation which had disastrous results for the inexperienced cook whose dainty hand did not equal the mammy's in size. So it is with the radio play, a handful of this and a pinch of that for the rules, but the writer himself must mix them. The techniques about to be given may not be used at all by a writer who has produced the most successful of radio drama, but they are offered as a few suggestions which have been tried by the author and by those who gave invaluable help by sharing their experiences and training.

The writer of dramatizations is faced with the problem of changing a story into a play, but preserving the story with as little change as possible. It has been asserted by many writers of radio dramatizations that the "expert" takes only the characters and basic plot of a story, disregards the rest of it entirely, and constructs a play of his own which is practically an original. If that be the case, why use the story at all? It would be much more honest for the "expert" to choose his own plot and characters also, rather than plagiarize the work of the unfortunate author whose story he is mutilating. The result of writing these "original" plays from stories is clearly apparent in many of the radio dramatizations labeled as "adaptations from literature." Many of them are a bit too original, so much so that the author himself could hardly recognize them. Small wonder that a famous
novelist recently gave a curt and indignant refusal to the radio dramatist who asked for permission to dramatize one of his stories. The novelist's refusal, peppered with well-chosen, if profane expletives, made it clear that he did not wish his story "improved upon," in the manner of other dramatized stories to which he had listened.

The true expert in dramatization is the one who realizes that he is dealing with the work of another, with a story which has been written with painstaking care, and exquisitely polished with all the skill the author possessed. The truly fine dramatization is that which creates a play without sacrificing the original story. If the story is one which cannot be presented by radio without sweeping changes it should be left off the air. Those presented should adhere as closely as possible to the original story. This does not mean that the dramatization makes no changes in the story, of course. It is obvious that the translation to spoken dialogue and action changes the form of the story. Minor details cannot be included, but the thought conveyed by them must be transferred to the dramatization. Pages of description must be carried over to the listener through dialogue or action. An incident which is described by a whole paragraph in the story may be replaced by a sound effect which takes but a second. For example, the author of the story may take a
page or two to describe a storm, which, on the radio, may be given entirely by the sound of thunder, with perhaps a line or two spoken by one of the characters. But the story, in dramatized form, must remain as the author portrayed it.

The first thing to remember, therefore, is that the play must preserve the story. It merely tells the story through the spoken words of the characters. One must attempt to put into words and action what the author has revealed by the written symbols. The most skillful of radio dramatizations will reflect through dialogue and action the subtle charm which characterized the skill the author used in gaining his effects. The dramatization must reveal the story through dialogue and action, and it must reveal the action through the dialogue, or by the use of sound effects.

What is this thing we call a play? A play, according to a dictionary definition, is a "portrayal of life or character by means of action and dialogue." In other words, the people must rise from the printed page and move and talk, while character is being unfolded, places visited, or any life situation described. The art of dramatization, the breathing of life into characters and places from the printed page, requires skill almost equal to the author of the story. But one does not start at the beginning. The author of a worthwhile
piece of literature has already breathed life into his characters. One need only put this life into the dramatization, transfer the same breathing, pulsating life to the spoken words and actions of the characters.

Obviously, one's skill in dramatization depends upon one's ability to stimulate the imagination of the listener and make him create within his own mind the ideas and emotions so expressed. One must create a picture for the listener, which is precisely what must be done in any other kind of writing or drama, whether it is meant to be read silently or presented on the stage. Textbooks on radio writing often contend that the radio play differs from the stage play in that the former must stimulate the imagination, as if that were a characteristic peculiar to radio drama. Is that not a requisite of all kinds of literature—that it stimulate the imagination?

There is no great difference between a dramatization presented on the stage, and that which is presented on the air. The radio dramatist and stage dramatist use practically the same technique, with the exception that the stage dramatist has been spoiled and pampered by aids which even Shakespeare, greatest of all dramatists, did not have, namely, elaborate stage settings and lighting effects. The truly great dramatist need not rely upon these aids. That does not mean that many good plays do
not have fine settings. They do. But the scenery does not make the play, nor can breath-taking scenery and brilliant lighting effects hide a poor play, and "the play's the thing." Therefore, the loss of stage settings and lighting effects in radio drama is not an insurmountable handicap. The important loss is the action and movement of the characters, their gestures and facial expression.

The problem of the radio play is to stimulate the imagination without pictorial aid. The effects must be produced by sound alone. Even so, the loss of gestures, facial expression, and "eye" appeal has its compensations. Shakespeare reminds us that:

Dark night, that from the eye his function takes,
    The ear more quick of apprehension makes;
Wherein it doth impair the seeing sense,
    It pays the hearing double recompense.

Similarly, radio gives more than it takes away, by providing a wealth of possibilities in sound effects, which are often far more helpful in stimulating the imagination than stage settings or lighting effects can be.

Peter Dixon declares that there is drama in sound:

Have you ever slept alone in an old house? Perhaps for hours you just tried to sleep. There were noises....suggestive creaks of stairs...the low moan of the wind....the scurry of an insect across a bare floor....the rattle of a window-pane....dozens of other sounds. And for every sound you saw a picture. A masked man creeping up the stairs.....The moan of the wind suggested a ghostly figure.

1 A Midsummer Night's Dream: Act III, Scene II
When the window-pane rattled you visualized some burglar inserting his jimmy between the sash and frame. Your eyes were useless, yet your mind saw many things.

There is drama in sound.

Have you listened to a conversation between two people you were unable to see? Caught sentences that must have been finished with a wink or a grimace? Heard a woman screaming behind a closed door? Heard laughter and shouted words and phrases from a passing automobile? The persons making the sounds have always been invisible—but have they been any the less interesting?

If you have ears and the slightest bit of imagination, sight is not necessary to drama. And with that fact in mind, you begin to realize the tremendous possibilities that await the radio dramatist.

Short of a play in which the principal characters are deaf-mutes and the action is pantomime, there are no dramatic scenes or situations that cannot be interpreted by sound, be these sounds human voices or otherwise. 1

It goes without saying that one must be thoroughly familiar with the piece of literature to be adapted for radio. "Thoroughly familiar" does not mean one careful reading. It means reading it over and over again to learn not only the story but the fine shades of meaning and delicate artistry which made it worthy of presentation to boys and girls.

Setting the stage is the first problem. The less that is left for the announcer the better. There is seldom very much that the listener need know about setting.

1 Dixon, Peter: Radio Writing: pp. 99-100
If the scene is laid in Monte Carlo he must know that, but he need not have a minute description of the costume of every character, unless the costume plays some special part in the plot. The characters themselves can set the stage and identify themselves in a few words, with some such line as, "I certainly never expected to find myself in Paris, Joe." "Neither did I, Mary." During the first few speeches the characters should call each other by name frequently so that there is no confusion in the pupil's mind as to who is speaking. With a little practice it is easy to have the characters say something like this, "Come here, George." "Just a minute, Helen."

From the very beginning the dramatization must arouse interest and sustain that interest until the "curtain falls." It is necessary for the writer of dramatizations to put himself in the place of the listener, and "see" the play himself through his ears. Every bit of action from the opening of a door to the lifting of an eyelash must be given to the listener by dialogue or sound effects. The stage business of walking to an open window, holding out one's hand, and gazing skyward to see if it is raining is lost upon the listener, but the rumble of thunder or a line such as, "Take your umbrella; it's going to rain," creates the picture at once. Vivid, colorful words must be used to make a picture that is complete without visual aid. Someone has said that there is only one word to
express an idea. If the right word is found, the picture will be complete.

One must keep in mind the fickleness and caprices of radio, and remember that a sudden crackling of static, as well as the rustle of paper on a nearby desk, a cough, or a temporary lapse of attention, may result in the loss of a line. Therefore, the plot of the play should never be made to hinge on only one line, lest the play be lost completely.

Most radio dramatists have found six characters the maximum number that can be handled in the play. Too many characters are confusing to the listener. Clear characterization is essential to the radio dramatization, not only to help the listener identify the characters, but also to make the characters real living people. The writer of the dramatization must know the character himself first, then reveal him through what he says, or an allusion to what he does by someone else. For example, the introduction need not say that old Mr. Jones is selfish. He can show that by what he says and does. A description of the character in the opening announcement is unnecessary and uninteresting to the listeners who are anxious to hear the play. The pupil does not care whether the hero is five feet nine inches or five feet ten inches—or whether the heroine is five feet three inches or five feet four inches. He enjoys imagining his own "dream-girl" as the
leading lady of the play. The pupil is more than willing to do his share in stimulating his imagination and enjoys picturing the characters.

Every line should have a reason for its inclusion. It should have a definite bearing on the plot and should move the play forward. The lines should not be too long, nor yet so short as to be choppy. They should be as natural as possible, the thing one would expect the character to say. No line, action, or sound effect should be forced in order to gain an effect. Every speech and action must be the outgrowth of the one before it and the root of the one that follows.

Atmosphere and action can be given by the use of sound alone. The automobile roaring through the traffic is portrayed by a horn, the hum of a motor, and the noises of traffic. Weird music provides an eerie background for a mystery dramatization. The sound effects challenge the ingenuity of those who like to experiment. They are frequently made in an astonishing way. For instance, rice dropped on a tin lid produces the rain, cellophane crumpled in the hand close to the microphone sounds precisely like a crackling fire, and a leather cushion struck by a bamboo cane is used for a pistol shot. The human voice can often imitate many different kinds of sounds with uncanny fidelity. One versatile young man has built up a whole repertoire of animal sounds, from
the singing of a bird to the barking of a sea lion. His moo is so perfect that it would make any respectable cow turn green with envy.

A fine example of the dramatic realism which can be produced by sound effects is quoted by Samuel L. Rothafel from an article in the Providence Journal by Waldemar Kaempffert:

Every dramatist strives to make his audience part of the play if he can. Max Reinhardt does it by ignoring the stage as a stage and its special limitations. Richard Hughes, a British dramatist, has applied the same principle to the broadcasting of a radio drama which he wrote especially for the British audience. He felt that it was not enough to depend on yells, the crash of falling bodies, the insistent beat of rain on an imaginary roof to attain the realism he sought. The audience must feel what is going on, must be a part of the action.

Hughes wrote a special play the scene of which was laid in a coal mine. There had been a cave-in followed by an inundation of water. The play turned upon the situation in which a young woman and two men, who had been entombed and apparently condemned to a living death, found themselves. There was, of course, a rescuing party.

"The play to which you are about to listen," the announcer explained, "is enacted in the dark. Even if it were presented on a London stage you would see nothing. Therefore turn out all of the lights in your rooms. Listen in the dark. Imagine that you are in a coal mine."

So it happened that tens of thousands heard Richard Hughes' thriller in just the right gloom. From a battery of weird devices came every imaginable sound.

"The roof has fallen," shrieked the woman, and the audience not only heard her shriek but the fall of what seemed to be tons and tons of material. There was a steady drip, drip, drip.
"What's that?" asked a voice.

"Good God! It's water!" screamed one of the men. "We will be drowned like rats."

And the audience heard the dripping of the water; heard it swell in volume until it assumed the proportions of a cataract to their ears. There could be no doubt that more and more water was pouring in.

There were other realistic noises that must have curdled the blood of the listeners—explosions in distant chambers of the mine, the stumbling of the woman over blocks of fallen coal and the groans and moans of the men.

Mr. Rothafel adds that the author of the play "recognizes radio's greatest weakness, the total blindness of the audience. The simple expedient of asking the audience to imagine itself in a coal-mine must have been acutely effective when aided by the dark rooms. 'The audience has no eyes,' reasoned Hughes 'and I shall therefore seek its brain through the ears only.' This is a fundamental rule of broadcasting." 1

The writer of the dramatization must beware of the dangers in the number of sound effects at his command. He must not become so over-awed with their possibilities that he uses too many of them, like a little boy who gorges himself when turned loose in a candy store, and is totally unmindful of the stomach ache which will follow. Too many sound effects produce the same "over-stuffed effect" in the radio play. Each one should have

1 Rothafel, Samuel L. and Yates, Raymond Francis: Broadcasting: Its New Day: pp.50-51
a reason for its place in the manuscript. It should not be an obvious attempt to add a clever touch.

Every radio dramatization should have a dramatic ending. The action should move steadily to a climax, and the end should follow quickly. On no account should it be necessary to have the announcer add the ending. If, at the end of the play, one of the characters goes to China for the next twenty years, he should either announce that fact himself, or some other character should make it known. The announcer should not have to break in on the ending with the words, "And poor Henry went to China for the next twenty years." When the voice of the announcer breaks in suddenly at the end, the listener is startled, he is brought back to earth with a jolt, and he says to himself, "It's only a play, after all." Music is a most effective means of dropping the curtain. If the music is in harmony with the type of play presented, the pupil comes back from the make-believe world with a wee bit of its charm still around him.

Much of the success of the dramatization depends upon the actors. Poor acting can ruin a play. The best dramatic talent available should be enlisted. A splendid arrangement exists between Station WLW and the Ohio School of the Air, in that the station donates the services of its group of players. In that way a dramatization is assured of presentation by competent actors.
It is not necessary to have professional actors for radio plays. They are often poor radio actors, because they are accustomed to sending their voices to the uppermost heights of "peanut heaven." Their loud full tones are the despair of the control operator who tries in vain to modify them. The story is told of a famous opera singer who appeared before the microphone in the early days of broadcasting. She could not be persuaded that her deep, "fundamental" tone was unnecessary to radio. Frantically the operator seized the microphone and kept moving it farther away from her, but the undaunted singer charged back at it, time after time, and projected into it her loud, bellowing notes. The consternation of the young operator, moving around the studio with the microphone, while being pursued by the determined singer, is a favorite story of broadcasters who belonged in the "I Remember When" days.

The radio actor needs more than acting ability. He needs a knowledge of the techniques of speaking into the microphone, of modulating his voice to meet the requirements of the medium through which he is portraying his character. He should never shout into the microphone. The resulting "blast" destroys the dramatic effect. The softest whisper can be picked up by the microphone, often to the embarrassment of those who thoughtlessly whisper to each other during the play, as testified by those who heard an actor whisper, "Where's that sheet of zinc? That
is the cue for the thunder."

There are many details to manage in the radio play. The sound effects must be synchronized with the lines perfectly. They should be carefully handled by an expert who will see to it that they do not drown the actor's words. The actors' voices must be well-differentiated. Voices that sound alike are confusing to the listener. The play must fit the time limit exactly. It is careful attention to details that makes for the smooth, artistic production.

Many dramatizations have managed to "get by" because there was very little competition. Everyone was experimenting, making mistakes, and experimenting further. The mere wonder of "seeing" a play by sound alone was enough for the listeners. But those days are rapidly disappearing. According to reports from listening schools, teachers and pupils are demanding better dramatizations than many of those to which they have been listening. There have been many excellent dramatizations, but there have also been many that were written and presented in a careless, slip-shod manner. Hearing the finest ones invariably has the effect of developing in the pupil more careful discrimination and creating a demand for those of the better type.

The dramatization is one of the most effective aids that education can find. Not only is it an excellent
means of bringing to life the cultural wealth of history and literature, but it has proved its value in making all sorts of information vivid and interesting. Its ultimate value will depend upon the care which is taken to produce dramatizations which are worthwhile. The ideal dramatization is that in which the story is accurately portrayed, and presented by those who possess dramatic feeling and skill in interpreting lines, and who employ the best techniques of broadcasting. The demand now is for better-written and better-presented dramatizations. Education must seek to attract those who will bring to it literary and dramatic skill, and an interest in developing the possibilities which dramatization offers to education.

In spite of the care taken in the preparation and presentation of the radio lesson or dramatization, it can be ruined by the classroom teacher who makes no attempt to do his part. Its success or failure depends greatly upon the classroom teacher. Close cooperation between the broadcasting teacher and the classroom teacher is of the utmost importance. The classroom teacher should look upon the broadcast as an aid to his teaching and try to make every possible use of it.

William C. Bagley, Dean of the American School of
the Air, says:

It was recognized at the outset that radio broadcasts could become important supplements to classroom instruction only if they were organized in such a way as to stimulate learning activities among the pupils. Mere "listening-in" may be a profitable expenditure of time in connection with an occasional program; but the more significant and more enduring benefits can come, if contemporary educational theory teaches us the truth, only when the learner is inspired to some effort of his own. In order to assist the teachers to take advantage of the stimulus provided by the programs, a rather elaborate Teacher's Guide and Manual was prepared and sent to all teachers who asked for it. This pamphlet contained a schedule of broadcasts, bibliographies for each of the programs, and problems and projects suggestive of activities. 1

Weeks ahead the classroom teacher should receive a bulletin containing a schedule of the broadcasts and suggestions for using them. He should study the bulletin carefully, choose the broadcasts he wishes to use, and then make preparations for using them most effectively.

The classroom teacher should provide beforehand the visual aids which have been suggested, such as pictures, charts, maps, or drawings. An alert teacher will think of additional supplementary material, and devise other aids of his own to use with the broadcast. He will prepare the pupils beforehand by giving any information they may need in order to understand the lesson. He

will provide the necessary background to make the lesson both interesting and profitable to the pupils.

There is no value at all in a half-heard broadcast. The classroom teacher must see to it that the radio is in good condition in order to insure clear reception. The room must be quiet, and anything that will distract the pupils' attention should be eliminated.

By his own example the teacher can encourage promptness and readiness in the pupils. He will have everything ready ahead of time and will see to it that the pupils have paper and pencil and anything else they will need. Last-minute preparations should not be made while the opening announcement is being given.

It must be apparent to the pupils that the teacher is looking forward to the broadcast with enthusiasm. He must maintain an alert, interested attitude throughout the lesson. A lukewarm interest on the part of the teacher makes for a listless attitude upon that of the pupil. The teacher should show by his manner that the lesson is worth the time being devoted to it. He should stand ready to aid the broadcasting teacher in visualizing the instruction. Never should the classroom teacher use the broadcast period to grade papers, check notebooks, tap his foot, or manicure his nails, (as one teacher frequently did, according to a pupil's report). Throughout the broadcast he should set the example for courteous,
attentive listening, and enthusiastic participation.

After the broadcast it is very important to carry on a stimulating, well-motivated discussion. The suggestions in the teacher's manual should be carried out and appropriate additional activities should be provided by the teacher.

The pupil will soon learn that his ability to take part in the discussion will depend upon how carefully he has listened to the broadcast. It will not be long before he discovers that he cannot gaze out the window or pull the curls of the young lady in front of him, and then ask the broadcasting teacher to repeat what he did not hear. He will learn that there is no place in the radio lesson for a young question-mark who asks questions merely to distract the teacher or catch points he missed by wilfully paying no attention. It is well to accustom pupils to listening with the knowledge that the responsibility of learning depends upon their own undivided attention. It is the duty of the classroom teacher to teach pupils how to listen.

A device that has been used to urge pupils to listen attentively is the objective test. This plan may have its virtues in some subjects, but in others its vices far outweigh its virtues, especially in literature. The teacher should take pains to see that the broadcast lesson is not made drudgery by having the pupil feel he is to be
caught if he misses a point. Rather should the broadcast be a period in which the pupil is stimulated to thoughtful activity. It is sheer nonsense to say the pupils learn nothing by passive listening. There is no such thing as passive listening. Listening means "to give close attention with the purpose of hearing." Therefore, listening itself is a form of activity.

It is one of the aims of the broadcast to stimulate the mind of the pupil. If it realizes that aim, as every broadcast lesson should, then listening itself is activity. Moreover, the broadcast also seeks to enrich the pupil's appreciation. The broadcasting teacher takes great care to weave subtly into the lesson an abundance of material which will develop appreciation and provoke thought. All this is lost when the pupil listens merely to make 100% on the test or avoid making 59%.

Teachers have long been worshiping the god Test, and committing innumerable abuses in its name. Mr. B.H. Darrow suggests that in the future there will be an increased use of tests, which will include the true-false, multiple-choice, and "other favorites." 1 That statement illustrates our point precisely. Too long have the objective tests and "other favorites" gripped the minds of teachers. We may well look upon their

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1 Darrow, Ben H.: Radio, The Assistant Teacher, Chap. VI, p. 197
invasion of the broadcast lesson with grave concern and even horror. They may have their place in subjects such as arithmetic or science, but we should beware of them in testing results of our broadcasts in English, literature, drama, etc. This will be discussed in greater detail in the next chapter.

Let us hope the time may be far distant when radio teachers and auxiliary classroom teachers will introduce the objective test wholesale and indiscriminately into the English broadcast, as they have done in the classroom with such disastrous results. It seems probable that pupils subjected to such procedure will soon consider the sentence an obsolete means of expression, and the ability to answer a question in a complete sentence will become as extinct as the dinosaur. We sincerely hope the radio will not become a victim of the objective test and thus unwittingly become an accomplice in the wrongs already wrought by it.

Shall we not test the pupils then? Most assuredly--in those subjects which lend themselves to testing, but care should be taken to avoid defeating the purpose of the broadcast such as literature or history, which aims to develop appreciation and understanding.

The oral discussion following the broadcast is nearly always a more effective means of helping the pupil assimilate what he has heard, if the discussion
is in the hands of a skillful teacher. The pupils should
discuss the broadcast themselves, rather than have the
teacher lecture to them on every point. His unobtrusive
guidance is necessary, but a dictatorial re-hashing of a
broadcast is fatal. The skillful teacher can call at-
tention to the significant points in the lesson in such a
way as to make the pupils believe they found them them-
selves. The teacher should devise a few thought-provoking
questions to start the discussion, and soon others will
suggest themselves. The resulting clash of opinions, the
weighing of evidence, the purposive thinking, the sharing
of opinions in informal discussions helps to make the
pupil a thinking being rather than a hoarder of answers
for tests.

The foregoing discussion on the techniques of lis-
tening touches only a few of the high-spots in the teach-
er's use of the radio in the classroom. An extremely
helpful and detailed discussion of the problem was given
by E. D. Jarvis at the Third Annual Institute for Educa-
tion by Radio. It may be found in the reference listed
below. 1 The article is well worth reading as a guide
to the use of the radio in the classroom.

The radio in the classroom is such a new device that

1 Jarvis, E. D.: "Teachers' Uses of the Ohio School
of the Air," Education on the Air, Third Yearbook of the
Institute for Education by Radio, Edited by Josephine H.
MacLatchy: P 162-176, 1932
one cannot expect every teacher to be expert in utilizing it. However, unless teachers learn to make profitable use of it, the radio will never take the important place in education for which it is fitted.

At the Third Annual Institute for Education by Radio Cline M. Koon proposed a plan for utilizing the radio itself in training teachers to use the radio as a means of classroom instruction. The plan provides for a two-hour course at a teachers' training institution, the instruction to be given by a member of the faculty of that institution. Classes would be organized to meet once a week under a group leader who would work under the direction of the broadcasting instructor. The local group leaders would meet under the broadcasting instructor once a week. Part of the instruction would be given by the broadcasting teacher and part of it by the group leader. An extension fee would be charged by the college giving the course. In the course the teachers would study the present status of education by radio, experiment with broadcasts in their own rooms, and devise ways of utilizing broadcast material. 1 The plan is worthy of consideration and will doubtless be used, if not exactly as outlined, at least in a similar manner.

It is certain that the use of the broadcast lesson in the classroom cannot be left to chance, but training in the use of it will not alone suffice. The training can be of great help to the teacher, but there is a point beyond that, which no training can reach. It is the individual adaptation which the teacher's own resourcefulness and ingenuity must make. The teacher who makes the best use of the radio will be he who looks upon it not as a competitor, but as an ally, an assistant in making his teaching more effective. He will be alert to his own duties in helping the pupils gain the most that they can from the radio lesson, and will make every effort to give them all the advantages which the radio brings by a vitalizing contact with a world-wide classroom.

**SUMMARY**

In planning a program for the teaching of English by radio it is necessary to know the problems and limitations involved. For this reason we have made a study of the techniques of bringing the radio to the classroom. It was found that these techniques comprise five main steps.

First of all, it is necessary to convince administrators, teachers, and taxpayers of the worth of the
radio in the classroom. There are many people who are skeptical about the value of teaching by radio. Among their objections are the arguments that the radio is expensive and experimental, that it overcrowds the curriculum, that it paves the way for propaganda, and that good programs are not available. Teachers are often hostile to the idea because of the fear that the radio will displace them.

The public must be informed of the aims and objectives of teaching by radio. These objectives should be presented clearly and honestly without exaggeration. The teachers and taxpayers should be shown exactly how radio can be used to enrich the curriculum. It must be made clear to the teachers that the radio is not attempting to take their place, but to provide valuable assistance to them.

In the preceding chapter consideration was given to the opinions of those who claim that the place of radio in education has been usurped by commercial interests, and that a certain percentage of broadcasting facilities should be devoted exclusively to education. They claim that the state has the right to make use of every available means for the education of its people. But even if channels were available for the states to use for education, they would be useless without means of support. The money must come from the legislature, representing the taxpayers, or from private philanthropy. This money
will not be appropriated, however, until those who can support education by radio are convinced that it is worth supporting. Therefore, convincing the public of the value of radio in the classroom is the first step in launching the project.

The second step involves the choosing of a worthwhile curriculum in order to justify the expenditure for receiving sets. Radio has its limitations, of course, and the curriculum should include only those subjects which can be taught by radio in a way superior to the possibilities of the classroom. It is necessary to secure skillful teachers to present the curriculum, and to make it financially attractive enough to draw the best teaching talent to the radio.

The third step in launching the radio project concerns the techniques of making the teaching more effective. The fourth step has to do with the techniques of writing and presenting material in dramatized form, and the fifth step involves the techniques of listening.

Radio has proved its value in the classroom. The problem now is to make it possible for every child in the country to come into contact with radio, the most powerful factor for enriching classroom instruction that education has ever known. This will necessitate a program of teaching which will embrace all the techniques thus far found effective for utilizing the radio in the classroom.
Since Dr. Damrosch has proved himself a master radio teacher, his techniques were observed in an effort to discover the reasons for his success. The secrets of his achievement in radio teaching may well be sought by any broadcasting teacher. He has a definite, clear objective, that of arousing in his listeners an appreciation of music. He is master of his subject. He is master of the techniques of teaching young people. Moreover, he understands young people. He talks to them in his friendly, vibrant, interesting way with a genuineness, a sincerity, which lacks the artificiality and condescending air so disagreeable to youthful listeners, and adults as well. Every broadcast is a well-prepared and complete unit with a smooth, artistic finish. The work of Dr. Damrosch is ample proof that he has long since realized the truth and value to radio of the lines:

You must acquire and beget a temperance that may give it smoothness...........
But let your discretion be your tutor.
CHAPTER IV

THE POSSIBILITIES OF RADIO IN THE ENGLISH STUDIES

We should read books with boys and girls in school for the same purpose and as nearly as possible in the same way that we read books as men and women out of school.

Howard Francis Seely

This time the "text" is drawn not from Shakespeare but from one whose teaching of that great dramatist's works to boys and girls leaves no bitter taste nor hatred, but a thirst for more—a teacher whose success in enriching the lives of boys and girls has attracted scores of teachers to a study of his methods. Great has been their surprise to find that these methods involve the maxim that there is no such thing as "teaching" literature! To achieve the ultimate objectives of the English teacher, books must be read and enjoyed with pupils instead of taught to them. Great numbers of teachers complain that their pupils hate literature, and that they view every book and poem presented to them with a belligerent and distrustful eye. Nevertheless, it is possible to arouse in pupils an interest and genuine liking for literature, as we shall soon see. The way is pointed by the opening words of this chapter: "We should read books with boys and girls in school for the same purpose and as nearly as
possible in the same way that we read books as men and women out of school." 1

In the preceding chapters we have taken note of the present status of radio in education and the essential techniques involved in teaching by radio. With these in mind we shall focus our attention upon the possibilities of teaching English by radio in the secondary school. We have observed the problems and limitations which must be encountered in teaching by radio. We found that two of the difficulties arise from the necessity of furnishing schools with receiving sets and the need for providing adequate financing of the programs. Education has been challenged to present programs which will justify its claim to a greater share of time on the air in order to warrant the expenditure of money necessary for equipping schools with receiving sets. Let us accept the challenge and look into the possibilities of teaching English by radio.

For the time being we shall ignore the existence of the obstacles presented by the lack of financing and the scarcity of receiving sets. We shall assume that we have the use of a broadcasting station and adequate equipment for receiving programs in the school. Thus we may give our entire attention to the making of plans for

1 Seely, Howard Francis: Unpublished Lectures: Principles of Education 340 and 341, Ohio State University, Columbus, Ohio, 1932
the actual broadcasting of suitable programs.

Our plans require us to consider what we shall teach and how we shall teach it. But first of all, why we shall teach it. For years educators have busied themselves with how subjects should be taught, but they have seldom pondered on why they should be taught. Little attention was paid to the outcomes they wished to achieve. This resulted in an aimless method of teaching, the disastrous results of which have caused teachers to consider outcomes more seriously.

English, in particular, has felt those disastrous results most keenly. Teachers the country over bemoan the fact that many of their pupils do not appreciate good literature, and that efforts to arouse their interest in reading it are futile. They spend hours and hours on lesson plans only to find that the pupil greets each new piece of literature as "another dry old book." The teachers conclude that many of their pupils instinctively dislike literature.

Pupils may dislike literature, but not instinctively. A dislike for it is acquired, not inborn. Everyone likes to share experiences, and when literature is so presented to the pupil that it is a part of his life experiences, he finds enjoyment in it. Perhaps the aversion shown by many pupils is due to the fact that we have been studying literature too thoroughly and paying too much attention to things that do not matter.
Painful though the revelation may be, let us strip the gilt from the golden objectives of literature teaching and we find that the aims have been to study the book or poem thoroughly, dissect it, put it together again, learn the principal events in the life of its author, point out its moral, discuss why it is a great piece of literature and why pupils should like it, and gaze reproachfully at a pupil who dared murmur that he did not like it. As a general rule, the door of the literature class has opened upon no world of wonder and delight for the pupil, no stimulation to the imagination, no attitude of curiosity to find pleasure in books, no desire to create literature himself. Rather has the door of the literature class borne the inscription, "All hope abandon, ye who enter here."

Many teachers have blinded themselves to the fact that great numbers of their pupils leave school with a deep-rooted dislike for what is served to them labeled as "fine literature." These same teachers have turned a deaf ear to the atrocious errors in speech which pupils continue to make in spite of having learned the rules of grammar. The past tense was professional courtesy. Most teachers still blind themselves to those facts. There are a few who do not. There are teachers who are interested in arousing in their pupils an appreciation of literature, and in awakening and liberating in those pupils
their creative capacities for expression. To those teachers is this thesis written.

The problem presents a number of questions. What is wrong with our methods of presenting literature? Is the situation hopeless? Is it impossible to arouse in pupils a liking for literature? Can we teach grammar in such a way as to make certain that it will function in the pupils' lives? Exactly what should be the aims in teaching literature? It is the purpose of this chapter to answer these questions. Chinese-fashion, we shall begin at the end and answer the last question first. The answers to the others will reveal themselves as we go along.

"The most vital part of a teacher's equipment is a conscious purpose," says Boyd H. Bode of Ohio State University. First of all, then, let us find a purpose in teaching literature. We shall aim to help the pupil find enjoyment in literature, enjoyment that will continue throughout adult life. We shall aim to elevate his tastes, make literature a part of his life experiences, and liberate his own capacities for producing some form of literature himself. We may divide our objectives into those immediate, and those ultimate or remote;

**IMMEDIATE OBJECTIVES**

1. Having discovered the pupils' reading abilities and tastes, to improve these abilities as regards facility and the power of interpreting, and to improve where necessary and possible, these tastes.
2. To inculcate in pupils the reading habit and to help them to see the wide possibilities of literature as a permanent source of pleasure and profit.

3. To develop in pupils a discriminating interest in current publications and to foster the intelligent use of these publications.

4. To instill respect and affection for our language and to assist in developing and improving the pupils' use of it.

5. To assist in the coordination of the work of the school.

ULTIMATE OR MORE REMOTE OBJECTIVES

1. To make our pupils increasingly thinking beings.
   a. To teach pupils to weigh meanings—to be more concerned with "whys" than "whats."
   b. To provide an opportunity for the pupils to develop for themselves certain standards of conduct.

2. To instill intelligent respect and affection for worthy national ideals and traditions.

3. To contribute enriching experience.
   a. To afford an opportunity for sympathetically understanding other people, places, and times. 1

The question immediately arises, "Why use the radio?" Cannot any teacher attain these objectives in his own classroom? Whether he can or not is a debatable question, but whether he does or not leaves no room for argument. There is no doubt that the teacher is rare who attains

1 Ibid.
these objectives—in fact few of them have ever given much thought to any conscious purpose in teaching literature and composition other than to cover the assignment, page by page, and to see to it that the pupil learned his rules of grammar. Of course, these teachers insisted that they were teaching in order to make the pupils enjoy reading good literature. Did they not point out that *The Ancient Mariner* was good literature? Did they not force the pupils to learn passages from it for "memory gems" to be recalled with joy in their old age? We have no quarrel with those who contend that *The Ancient Mariner* is good literature. It is. Our bone of contention is that it might be the best piece of literature ever written but still not appeal to boys and girls. We contend that pupils will not enjoy literature just because they are told it is "good literature."

The same is true of composition. Teachers deny that they have no objectives, by declaring emphatically that they have taught the rules of grammar thoroughly. Too true! And as for expression—have they not given the pupils plenty of practice in that? Did they not require each pupil to write a theme every Friday in spite of hell's fire and damnation? Did they not spend much time and thought in making out a list of topics for themes, such as: "How to Bake a Pie," "What I Did on My Vacation," "How to Freeze Ice Cream," "The Causes of the Spanish-
American War," and other uplifting topics. (These are not fictitious, but were taken from a course of study which has been used for years in a large city.) Occasionally a young rebel asked to write about some such topic as "Why I Dislike School," but he was promptly discouraged from doing any original thinking by the suggestion that he ought to be ashamed of himself.

Perhaps the reader is saying to himself that that condition is exaggerated, that such methods of teaching are rare. We wish we could think so. But the truth of the matter is that thousands of pupils are leaving our high schools with a hatred for literature. They are leaving with a rather thorough knowledge of grammar rules (which they promptly forget), and they are leaving without having had an opportunity to profit by the experiences of creative thinking and writing. Such methods of teaching are robbing these pupils of a permanent source of pleasure and profit, and a means of developing standards of conduct and habits of thinking which it is the duty of every high school to give them.

The teachers alone cannot be blamed. They are doing what is expected of them by those who employ them. They are teaching the books required and the grammar demanded by the course of study. When questioned concerning their objectives, they reply that they wish to make pupils enjoy the literature they teach them. Many of them admit
that the majority of their pupils are receiving no vital or permanent contact with literature. **But they do not know what to do about it!** Some of them are not averse to trying new methods of teaching as long as they are sound and have met with success elsewhere. That fact was evidenced at a recent educational conference at which a teacher protested, "Every time I go to one of these conferences I get scolded about the way I am teaching English. I admit that the results of my teaching do not satisfy me, but I do not know any other way to teach. All I ever hear is criticism of the present methods, and a few vague remarks about how literature should be taught. What I would like to have is **definite** information on just exactly how to go about changing my methods!" There are other teachers who feel the same way. True enough, they sometimes read about those who have successfully discarded the "formal" way of teaching English. Such casual reading, however, has little effect. It is not specific or detailed enough to be useful. The teacher needs to see how the teaching is done and observe its effect upon pupils, in order that it may function as a part of his teaching.

There are those who have made it their business to find out why so many boys and girls hate literature in school, and whether there is really any use for the hours spent in drilling rules of grammar into their heads. Years were spent in this study. Experiments were made
and their results carefully checked. Finally, it was proved beyond any doubt that there is a way of presenting literature so that pupils enjoy it and wish to read more of it. There is a way of making grammar function in the spoken and written expression of pupils which will be subordinate to and not dominant over their creative ability. It is every boy's and girl's rightful privilege to come into contact with teachers who can apply these methods.

Every teacher does not possess keen insight into the nature of boys and girls, or the ability to awaken and stimulate pupil interest, to the same degree that a few superior teachers do. Therefore, the teaching genius of those superior teachers should not be confined to one classroom. It should be made available to vast numbers of boys and girls, not only as direct help for pupils but also to guide teachers in their own classrooms. There, then, lies the value of teaching English by radio—the pupils receive the benefit of superior teachers and the classroom teachers can see a demonstration of the principles of teaching which have proved successful in achieving the desirable outcomes for English.

The goal has been set. Our objectives have been clarified. Therefore, the next thing is to find a teacher who is capable of achieving the objectives that have been set up. It must be kept in mind that this teacher will have wide influence for good or evil upon
thousands of pupils. Consequently, he will be chosen carefully. "The selection of the personnel to prepare and broadcast radio education should be given the same care that is given to the employing of an administrator, supervisor, or teacher in any specific field of education." 1

Let us consider first the characteristics which will govern our choice of the radio English teacher. He will be familiar with the techniques of broadcasting, which were discussed in the preceding chapter. There will be in his voice that elusive quality which we have termed "microphone personality." His voice will be clear and pleasing, his diction beyond reproach, and his thoughts well-organized and expressed simply and convincingly.

Together with the special requirements demanded by the radio, the teacher must meet the requirements of the successful English teacher. He will have an understanding of the objectives for teaching English. His knowledge of the subject matter will be broad, in both past and contemporary literature. He will be familiar with the most successful teaching methods. He will know the interests and characteristics of boys and girls. He will have the ability to awaken the pupils' interests and stimulate them to productive activity. His skill in interpreting literature, in stimulating thought and

1 Wivel, Claude Burns: op. cit. pp. 470-477
thoughtful responses will go hand in hand with his skill in oral expression. All these he will have—but more than that, he will appreciate literature, understand it, and enjoy sharing it with the boys and girls who are listening. He will possess a keen imagination, an intellectual alertness, a tolerance, an understanding, which will stimulate the development of these characteristics in the pupils.

Our plans for the teaching of English by radio will be discussed under two heads: literature and composition. Under the literature heading let us discuss the "radio teaching" of poetry first. There are several reasons for this. In the first place, poetic expression preceded all other types of literature. Centuries ago men gathered in groups to hear the bards singing or chanting their poems. At that time poetry was one of the delights of man. As the poet sang or spoke his verse, the listeners sat in raptured silence. Prince and peasant, rich and poor, old and young, gathered in the spacious palace hall and shared alike the emotions kindled by the poet, who poured out his thoughts and feelings with all the fire and intensity of his soul. But with the coming of the printing press all this was changed. His poems were reduced to cold type and the silent reading of poetry began. Priceless as the invention of printing has been, John Masefield

1 Seely, Howard Francis; Unpublished Lectures; op. cit.
says that it is a "detriment to poetical art. It has put away the poet from his public." 1

Poetry was meant to be heard, never to be read. And for this reason it is peculiarly adapted to the radio teacher, because this teacher will be one who can read poetry as it should be read, one who can put into it what the poet meant to be put into it, one who can kindle in the minds of the boys and girls the same emotion, the same feeling that the poet himself had. It is obvious that every classroom teacher cannot do this. There are a few who can, and those we shall use in radio teaching.

Another reason for discussing poetry first is that the presentation of poetry has been the least well done in our schools, because it requires more skill and keener perception. Then, too, most of the practices and points of view we discuss can well be applied to the other types of literature. 2

It must be clearly understood that the radio teacher is not to supplant the classroom teacher but to supplement him. There must exist between the two a clear understanding of what the broadcast aims to do and the part the teacher is to play in the work. The means of interesting the classroom teachers and the parents in these methods of teaching will be discussed in Chapter V. The actual

1 "Poets on the Air," The Literary Digest, P 21, October 4, 1930 (Vol. 107)
2 Saely, Howard Francis: Lectures: op. cit.
participation of the classroom teacher in the broadcast should in every instance be outlined for him in a bulletin which he will receive before the broadcast.

Let us proceed now with the broadcast. The broadcasting teacher will present poetry in such a way as first of all to please the boys and girls. He will attempt to create "a desire for more of the same thing, a desire to know more about the thing which has caused the pleasure, and a desire to do the thing whose doing by some one else has pleased them." 1

The selection of the poetry to be read presents an even greater difficulty for the broadcast than it does for the classroom. Obviously, the radio teacher cannot be familiar with the particular reading capacities and tastes, which is demanded in our first objective. In that, the classroom teacher must take the lead. How he will connect his findings with the broadcast will be discussed later in this chapter. The radio teacher must of necessity choose poetry which he feels will be enjoyed by the most pupils. The adaptation to the individual will be made by the classroom teacher, as we shall point out later.

How the radio teacher shall select his poetry is the next question. Manifestly, he cannot find material suited to particular classes when he does not know those classes. How will he know what boys and girls enjoy? We may answer

1 Ibid.
that by saying that our radio teacher will be an experienced teacher—one who knows and is tolerant of the interests and capacities of boys and girls. Experience will have shown him what poetry is to be used. Do not misunderstand. That does not mean he will choose what the "average" likes. Not at all. It means he will give a wide range of poetry in his broadcasts.

It may be contended that the radio teacher cannot pay attention to the individual differences, capacities, and tastes of the pupils, and that he will have no opportunity in radio for finding out what kind of poetry appeals to certain pupils. Let us see. He will welcome requests from listeners on the kind of poetry they like. He will attempt to satisfy the requests for more of the same kind, be they of the so-called "fine" type of poetry or the thrilling escapades of One-eyed Pete. Hands will probably be raised in horror—read such "low" poetry to thousands? Well, why not? Surely we cannot, ostrich-like, hide our heads in the sand and pretend that pupils do not read such alleged "trash" with keen enjoyment. By an attitude of condemnation of that kind of poetry we merely add the glamour of forbidden fruit—as alluring today as it was in the days of Adam and Eve.

Walter Damrosch, in his Music Appreciation Series, began with music that was familiar to boys and girls, in spite of the critics who laughed at his "lack of taste,
and ignorance of how to teach school children." He was severely criticized by those who declared he was "expressing approval of cheap music by playing it for the classroom." But Dr. Damrosch paid no heed to the pseudo-critics. He went serenely about his task of developing in pupils a love for music. Gradually he worked into better music, as soon as his boys and girls were able to understand it, but he began on their own level of understanding. He gained their confidence in his judgment, so that when he started them on the road to appreciation of better music they were ready to follow. The results of his plan bear witness to the truth of the saying, "He who laughs last laughs best," which Dr. Damrosch might change to, "He who laughs last----has often been laughing up his sleeve all the time." The method which Dr. Damrosch has used in music is equally applicable to the field of poetry. In it lies the very heart of our chance to improve the pupils' literary tastes, and bring the pupils to an understanding and enjoyment of poetry.

Perhaps the radio teacher would use an introduction similar to this: "After I asked all of you to tell me what poems you like, I received requests for many different kinds of poetry that certain pupils like. Here is one from a boy who says he likes one he read about a gangster's haunted house. He says he likes 'spooky' poems and wonders if I know of any like that. Now here is one that is rather 'spooky.' It is called 'The Congo,'
by Vachel Lindsay. And here is another called 'Forty Singing Seamen.'" And the broadcasting teacher will read them—well, putting into them their true pictures of stirring emotion, surging movement, romance, and strangely appealing adventure. "Here is another request from a little girl. She asks for a sad love story. Let us listen to a tale from 'Idylls of the King.'" And as the radio teacher speaks we shall see the stately Arthur, the flashing armor of Launcelot and Gawaine, and the bright apparel of their ladies on the castle green or amid the shadowy forests of old England. Surely the romance-starved heart of the young miss will thrill in sympathy with the heart of the beautiful Guinevere, who loved not wisely but too well.

Now that interest has been aroused, and we may be sure that it has, how shall we set about to realize our objectives? How shall we select poetry to read? The poetry must be in tune with the intellectual and emotional capacity of the hearers. "This does not mean at all that in order to appreciate a poem the reader must have experienced exactly the emotion and thoughts of the poet. If that were the case, almost all literature would be unintelligible to adults as well as to boys and girls. It does mean, however, that we appreciate poems and other forms of expression if the moving force, the stimulus, and the human elements are within the range of our
understanding and feeling, or our emotional, intellec-
tual maturity."

The bases for selecting the poetry will be:

1. The material must have an interesting con-
tent. The piece of life portrayed must be real, vivid, active, colorful, and have at
least some remote relationship to the lis-
teners.

2. The content must be worthwhile.
The worthwhileness is determined by the effect of the material.
It should:
   a. Result in straight thinking.
   b. Cause the reader to interpret himself and his own problems, and thus understand himself better.
   c. Increase his capacity for under-
standing others.
   d. Provide an opportunity for the pupil to develop for him-
self a sounder set of stand-
ards for conduct.

3. The material must exhibit a satisfactory style of writing.
The most satisfactory style of writing is that which:
   a. Best conforms to the need of the subject matter being em-
ployed,
   b. Allows the individual writer liberties growing out of his capacities.
   c. Is most effective, vivid, and colorful, and has a rich ex-
hibition of content.

Naturally, there must be some order of presentation in the broadcasts. Here, again, must the teacher's expe-
rience be his guide. The following suggestions have been

1 Seely, Howard Francis: Enjoying Poetry in School: pp. 50-51
2 Seely, Howard Francis: Lectures: op. cit.
within the experience of the author, who first was "shown the light" by him whose suggestions are here quoted.

1. We may begin with the narrative poem because of the more or less general appeal that a story has. They will not be too long--possibly the ballad may be read first. We may hear the ballads of Scott, Tennyson, Bret Harte, Kipling, Noyes, Masefield, etc.

2. After this introduction may come the longer narrative with poems such as Scott's Marmion or Tennyson's Idylls of the King. (Obviously, the very long narrative poem cannot be read over the radio. The classroom teacher will provide for the inclusion of longer narrative poems, as the need arises.)

3. Next may come the dramatic narrative; for example, Byron's Prisoner of Chillon or Browning's Flight of the Duchess.

4. The pastoral narrative may follow--such as Wordsworth's Michael or Tennyson's Dora.

5. The last may be the lyrical and meditative type. (And here again we shall point out the need for the help of the classroom teacher in deciding when the time is ripe for this type of poetry and experience.)

The teacher will assume no patronizing or condescending air in reading these poems, nor will he evidence the exasperating affectations in speech which so many of the so-called "professional" readers do. He will talk to boys and girls--not at them--in a simple, natural, friendly way. He will show a tolerant attitude toward the various tastes represented in the requests sent to him.

1 Ibid.
will enjoy the poems with the pupils. If his choice of poetry includes a wide range of poems, the interest of the pupils will be aroused. There will be poetry of all types from the rollicking, blood-curdling type to the delicate lyric. There will hang over the pupils no threat of having to learn a "memory gem." There will be no birth and death dates of the author to cram. The poems will be read for enjoyment and the almost certain concurrent life values from such enjoyment.

The broadcasting teacher will casually and unobtrusively make comments on the admirable ideals, events, and people which spring into life during the reading of the poem. He will never say, "What a bad man that is, do not be like him." Some such remark on a bad disposition as, "You all probably know someone who shouts in rage and makes a fool of himself, and how funny it is to watch him," will do much more good than preaching to the student to control his temper.

The teacher may compliment a well-turned phrase by saying, "Don't you like the choice of words here?" If he is reading The Ancient Mariner, he may mention quickly that an albatross is a sacred bird. That is all. It will not be necessary to stop reading an interesting tale while the pupils try to explain how an albatross differs from a sparrow, or an eagle, or a canary, as some teachers have them do.

The teacher may make a brief comment on an especially
well-turned phrase or a line of unusual beauty. He will suggest that his listeners point out to the classroom teacher and to each other the lines they like best. He may mention that some of the pupils may want to remember certain lines. He will suggest that they choose for memorization the lines which appeal to them most. Never will the teacher demand that lines be learned "just to train the memory."

Above all, the broadcasting teacher will never say, "The poem I am about to read to you is the most beautiful poem ever written." A statement like that immediately puts the pupil on the defensive. He will try to prove the teacher wrong. It is far better to read the poem to him and let him judge for himself. As he becomes familiar with good poetry he will become increasingly capable of judging.

Perhaps it will seem that we have been working backwards in discussing the methods to be used in presenting poetry, before we discussed the specific ends to be achieved. But closer scrutiny will show that these ends involve the methods and therefore find their place here. Again, we quote from one whose experience has pointed toward these outcomes:

1. To discover and comprehend the poet's theme or his story.

2. To find the poem's essence and to assist it in having enriched and individual significance for our pupils.
3. To participate with sympathetic understanding in the lives of the people we find in poetry.

4. To visualize the places to which the poet takes us: to respond to the poem's atmosphere.

5. To fall into step with the poem's movement: to surrender to its mood.

6. To observe the poet's skill in achieving the purposes of his poem.

Manifestly, the radio teacher cannot achieve these ends without assistance. We must ever bear in mind that his work is supplementary to that of the regular classroom teacher. We shall consider now the part the classroom teacher is to take in our plan for reading literature with boys and girls.

In the first place, it will be the classroom teacher's task to discover the reading abilities and tastes of each particular class. Observing the effect of the broadcasts, he will select additional poems most suited to the needs of his class. He will guide, quite unobtrusively, the discussion following the broadcast. He will avoid the use of factual questions and make use of those which provoke thought. He will read poems to the class and invite the pupils to read to him and the rest of the class. Following the example of the broadcasting teacher the poems will be read for enjoyment—not for study.

Art, music, drama, and literature were never intended

1 Seely, Howard Francis: Enjoying Poetry in School: Chap. IV, P 130
to be studied. They were created to be enjoyed. A detailed study prevents the pupil from finding true enjoyment. This principle was illustrated by John Tasker Howard, who applied it to the field of music. Again we find kinship between methods of presenting music and those of presenting poetry. We quote in brief:

Never make listening too much of a study. Do all you can to understand it, but never let your work of understanding become an effort that will cloud its beauty. One of the most pathetic sights I have ever seen was a class of high-school youngsters who listened to a Mozart Symphony, and were told to raise their hands when they recognized the first theme, the second theme, and side themes. Nothing was said about the beauty of these melodies, their freshness and life; the response was entirely mechanical. Expose your children to good and beautiful music. When they listen to it, let the listening be a pleasure rather than an intellectual feat.

The radio teacher will have sent to the classroom teacher sometime before the broadcast a bulletin in which is stated the outcomes to be achieved, the part the broadcast is to play in achieving them, and the role of the classroom teacher. The importance of giving information cannot be over-emphasized because we must remember that by far the majority of teachers are teaching in exactly the same way that their spinster aunts taught, a generation or two before them. If these new methods of teaching were thrown at him wholesale, without explanation, the teacher's

1 Howard, John Tasker; "Making the Most of Your Radio," Parents' Magazine, p. 21, December, 1931 (Vol. VI)
attitude would be one of bewilderment, of distrust. He must be taken into our confidence and shown exactly what we are aiming to do. Lack of cooperation and intelligent guidance on the part of the classroom teacher will doom the broadcasts to failure.

The classroom teacher's sympathy with the idea must be enlisted, as his cooperation is of the utmost importance. His cooperation cannot be gained by sending him a "thou shalt" and "thou shalt not" bulletin. Never was little Johnny's opinion of school-teachers more apropos than here. Said Jimmy, "There goes a stranger. I bet she's a school-teacher, you can always tell a school-teacher." "Yes," nodded Johnny wisely, "but you can't tell 'em much!" True, we fear, in many cases. Therefore, the bulletin must point out as tactfully as possible that some of the methods of teaching English do not seem to yield results. Therefore, we are planning to introduce different means of teaching literature which we believe will function in the development of the pupil. There is no thought of commanding the teacher to throw away his methods of teaching unless he finds some real reason for so doing. He will merely be urged to consider the plans we have formulated for the teaching of literature and to cooperate with the broadcasting teacher in his offer of assistance to the classroom.

The broadcasting teacher will neither have the idea, nor lead the classroom teachers to believe he has the idea,
that he is a superior teacher. He must ever remember that many of the listening teachers are doing a fine piece of work, in a way which may excel that of the broadcasting teacher. Moreover, he must keep in mind that all the good teachers are not in the cities! Many teachers assume a rather condescending air toward the rural teacher. This is decidedly unfair. Some of the finest teachers in the whole country are in the rural schools. Therefore, it is of great importance that the broadcasting teacher have a knowledge and appreciation of what is being done by the classroom teacher.

The classroom teacher will be urged to "follow up" the work of the radio teacher by furnishing material suited to each pupil in each class. He will be asked to encourage the use of the library. The broadcasting teacher will send a list of questions calculated to elicit thoughtful responses. They are merely a guide for the teacher. As his familiarity with these methods grows, he will become increasingly proficient in formulating his own discussion questions. Needless to say, they would vary from class to class anyhow.

The classroom teacher will be advised to avoid ruining a poem by a technical dissection of it or forced memorization of it. Memorization is a ticklish problem and fraught with danger. It too often destroys what we try to create. It is well to point out to the pupils why some
people like to store bits of poetry in their memories, however. Still following the lead of the broadcasting teacher, the classroom teacher will encourage the pupils to "store" what they like, rather than "what the teacher says is good for them." Never should a pupil be punished for a breach of discipline by being kept after school to memorize poetry.

It goes without saying that the teacher should never spend time having the pupils pick out the prepositions or conjunctions on a page of poetry, or look for examples of indirect discourse. Nor should the class period be spent in having the pupil read a poem and "tell it in his own words." (Pupils rarely improve the poet's choice of words and the attempt is a death blow to interest.)

Far too many teachers feel the need for seeking out the moral in every poem. After diligent search and much wasted time, they usually find one, even though the poet may have had none in mind. The classroom teacher, following the example of the broadcasting teacher, will do well to avoid preaching a sermon on the poems, for fear the pupils' newly awakened interest and liking for them will be short-lived. Unless he has skill in treating such matters with subtle emphasis, he had better let them alone.

The teacher must never lose sight of the fact that the teaching of history is not one of the objectives of teaching literature. Therefore, we shall not deem it
necessary to drill on the "principal events in the life of the author." It matters not one whit whether the author was born in July or September or whether he started to school when he was six or seven years of age. Nor must the teacher carry his worship of testing so far as to make out a "a blank did blank to blank" test.

The broadcasting teacher will suggest to the pupils that they write short, personal essays either on what they have heard or what they have read. He will, of course, read a few examples to show the pupils what can be done. He will invite them to send in their essays, some of which he will read in his next broadcast. Just as nearly everyone likes to see his name in print, so will the pupils be eager to hear their work read.

Oliver Wendell Holmes once said "The best of a book is not the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones but in the echoes of our hearts." The implication is apparent. The radio teacher will stimulate and encourage the listeners to attempt verse of their own. "The object is not to produce fourth-rate poets, but to liberate the capacities of the pupils." 1 Every pupil is not a potential poet. The teacher need not attempt to make one out of him.

Said Sidney Silbur in "Why Some Teachers Are to

1 Seely, Howard Francis: Lectures, op. cit.
Blame for Failure of Their Pupils:"

Don't try to make an artist of every pupil. The teacher cannot create anything. He can only develop the potentialities of his charges. The florist feels his work well done if he succeeds in surrounding his seeds and plants with "intelligent and loving care." He does not try to develop a chrysanthemum from a sunflower seed! Work along the line of reasonable probabilities and be content to draw out your pupils' best qualities. 1

Nearly all boys and girls have written a few verses at some time in their lives—especially around St. Valentine's Day. They may have written them in the privacy of the attic and hidden them under the mattress, but they have written them just the same. If the pupils are not forced to write poetry in school but are encouraged to do it, the teacher will find the results most gratifying. All pupils will not write good verse. Much of it may be exceedingly poor. But all the pupils will at least have been given the opportunity to think, and express their thoughts, as clearly and pleasingly as they can. And those who do have the spark of genius will have a chance to kindle a flame, for, said Lamartine, "Sad is his lot, who, once at least in his life, has not been a poet."

As frequently as possible the poets themselves will be brought before the microphone. Thousands of pupils have thrilled to the voice of Vachel Lindsay and others

1 Silbur, Sidney: "Don't 'Don't!'—Why Some Teachers Are to Blame for Failure of Their Pupils," The Etude, p. 97, February, 1930 (Vol. 48)
who have read their verses over the air. This contact with genius is not only a pleasure and a thrill, but an inspiration to the pupils for their best creative effort. Dr. Bagley says:

It is indicative of the contemporary interest in the creative work of school children that more than a thousand original poems were sent in as a result of a program in the course in which Edwin Markham read selections from his writings. 1

The broadcasting teacher will read to the pupils the poetry sent to him. He will ask the pupils to indicate on the reverse side of the manuscript whether they object to having it read over the air. Pupils often do, and their feelings on that point should always be respected. When reading the poems the teacher will quietly make a remark on something good or unusual about the poems, with a word or two about how they might be improved.

And may we add that, given this opportunity for enjoying and interpreting poetry and making it a part of themselves, we may well be amazed at the poetry which many of the pupils will produce---poetry, which, under the old didactic teaching, would never have been attempted. Thus shall we have attained the aims we had in mind; "to give pleasure, to create a desire for more of the same thing, and to create for ourselves the thing which gave the pleasure." 2

1 Bagley, William C.: op. cit., P 256
2 Seely, Howard Francis: Lectures, op. cit.
It is almost certain that the effect upon the pupil will be lifelong. Once having tasted the joy to be found in poetry he will turn to it in later years. And more important still is the effect of his experience in creative thinking and writing. The freedom of expression and interchange of opinion will help him to live his own life more fully and enrich the lives of others.

The drama, like poetry, lends itself admirably to radio teaching. A play is meant to be heard and said, not read silently. Characters come to life, they live and breathe, when they step from the printed page and speak for themselves. It is seldom difficult to arouse a pupil's interest in plays. The dramatic instinct is universal. Pupils enjoy hearing plays and they enjoy acting in them.

Teachers may ask, "How can you teach the harder plays of Shakespeare? It is simple enough to teach those other plays that they understand." Exactly. Pupils enjoy only those plays which they understand. It will be our business, then, to enlarge their understanding. Let us dispel the illusion that Shakespeare's plays are hard. They are no harder than any other play. If they seem hard for pupils, then they have been presented before the pupils were intellectually and emotionally mature enough to enjoy them. Once again we repeat that literature must be
chosen because of its "intellectual and emotional kinship with the experiences of boys and girls." 1

It goes without saying that seeing a play is much more enjoyable than reading it, and seeing it played by fine actors is more delightful than watching amateurs do it. Therein lies the value of presenting drama by radio. True, the pupils "see" the play only through their ears, but it will be played by well-trained actors who will give a vivid portrayal of the characters in the play. The drama will move forward tensely, smoothly, and stirringly. A play with living, moving people will take the place of the teacher's halting or stumbling reading of lines, which has served all too often as the introduction to drama.

Each play will be chosen with the idea of entertaining the pupils and creating a desire to hear, or see, or read more plays. One-act plays of various types should be among the first broadcasts. The teacher, of course, keeps in mind the varying tastes and abilities of the listeners. These plays may be followed by the comedies of Shakespeare, and then by more serious plays. Contemporary plays should receive their share of attention.

In the broadcasting of a play there are certain important techniques, which we mentioned in the preceding chapter. It must be remembered that facial expression,

1 Ibid.
gesture, costume, and stage business are all lost on the radio. The "imagery" comes only through the ear. The teacher uses his knowledge of broadcasting techniques and skillfully sets the stage and the characters for us. He must not indulge in a long lecture with insignificant details. It is surprising how a few well-chosen words will make us see nearly everything we would see if we were actually looking at the play.

We see the action, too, through the words of the actors. On the stage an actor may hear a noise, point to a door, and ask, "What is that?" Pointing to the door is useless on the radio. Therefore, the radio actor says, "What is that noise at the door?" With the simple addition of the word "door" the action is placed, and the listener receives the desired impression.

The importance of incidental sound effects cannot be exaggerated. Almost any sound can be made—from the patter of rain on the window to a fire crackling in the grate. The pupils, miles away, will see the characters speaking before a cozy fire, their voices blending with the murmur of the storm.

The players, although familiar with many devices, will constantly be called upon to produce sounds as yet untried. Experience and ingenuity may be relied upon to secure desirable results.

The play should be cut to the desired length with
the least possible loss to the drama. It might be added
that this requires unusual skill. However, there have
been many successful attempts at giving condensed ver-
sions of plays. Sometimes an entire play is given "in
installments." The important thing to remember is that
we are presenting a play which has been written by some-
one else. It must not be so cut and rearranged that the
original play is lost. Dramatists like Ibsen and Shake-
speare need not be "improved upon" by a teacher who makes
an entirely new play from the plot provided by the drama-
tist.

We must not overlook the possibilities of bringing
the professional actor to the microphone. Many have given
of their time and talent to entertain students. The ac-
tors may take part in a play, or they may tell anecdotes
of the theater or of stage celebrities they have known.
Like the contact with poets, this contact with actors,
with men and women who have climbed the heights of their
profession, will bring to the classroom a breath of ro-
mance, the glamour of an intangible something which is
indescribably stimulating.

And what of the classroom teacher? What will he do?
He will need to observe the way the broadcasting teacher
presents the drama. The broadcasting teacher may read a
whole play himself, in which case he may make a brief com-
ment now and then over some neatly-turned phrase, the
author's skill in producing intensity, or the development
and contrast of character. He will never stop in the middle of a play to discourse on the "wages of sin is death." Nor will he warn his listeners to be good boys and girls and shun revenge. If Hamlet, for instance, is presented skillfully, the futility of vengeance will be more apparent to the pupil than any sermon would ever make it. A personal illustration will clarify this point. Said a boy to the writer after hearing Hamlet read, "Gosh, if I had been Hamlet I wouldn't have killed Laertes. It doesn't pay to take revenge on people. You only hurt yourself as much as you do the other fellow." Was it not much better for the boy to come to that conclusion himself, rather than have the teacher say, "Verily, thou shalt not be revengeful!"

Whether the radio teacher is reading the play himself or having it acted by several others, he will not interrupt his play to ask a pupil to bound the Indian Ocean or tell the story of the play so far. Picture an audience at the theater absorbed in a play. One of the characters in a tense scene may say, "Henry has been exiled to Siberia!" Imagine the reaction of that audience if a bespectacled pedagogue would suddenly spring out upon the stage saying, "Can anyone in the audience tell me where Siberia is?" And then later halt the play to ask someone to summarize the action so far? Ridiculous? Impossible? Precisely. The pupil audience thinks so too!
The broadcasting teacher will suggest that the pupils "act out" the plays for themselves. Sometimes a group of students will do that over the microphone for the other listeners. They enjoy any form of dramatization and welcome the opportunity to enjoy the "make-believe" and pleasure of "just-pretend" which are dear to the heart of young and old, (although seldom admitted by the latter).

The classroom teacher will, then, wisely take his cue from the broadcasting teacher. He will not ask fifty true-false questions on the first act. Nor will he seize upon the drama as a vocabulary exercise in which every new word must be looked up daily. The teacher will discover the needs of the class and provide suitable plays in addition to those of the broadcasts. He will follow the lead of the radio teacher by encouraging the pupils to write plays of their own. If test he must, the form will be that of the personal essay. He will not so drown the pupils in technique that they "fail to see the forest for the trees" and miss the play entirely.

The classroom teacher will receive from the radio teacher suggestions for guiding the discussion following the play. He will ask no such questions as:

"What is the plot?"

"What is the setting?"

"Who are the principal characters?"
"What is the moral?"

On the contrary he will prompt a free discussion with questions that will stimulate thinking and the weighing of evidence. **He will be undismayed at the resulting clash of opinions.** He will respect those opinions and seek to enlarge the understanding of the pupils, the understanding of the characters in the play, and through that, foster their understanding of themselves a wee bit better. The teacher will turn his attention wisely to studying the students individually so that he can learn how best to develop taste in the playgoer of tomorrow.

Next for discussion is the short story. In connection with the radio it presents many possibilities:

1. To promote a desire to read for entertainment.

2. To increase the understanding of human life.

3. To contribute to the pupils' increased social, intellectual, and racial tolerance.

4. To bring greater readiness for the more thought-compelling types of literature. 1

Over the air will come stories of various types, probably beginning with a humorous story, such as O. Henry's "Ransom of Red Chief," or a story by Mark Twain, Stephen Leacock, Thomas Bailey Aldrich, and others. If the pupils want horror and thrills they may shiver over

1 Seely, Howard Francis: Lectures, op. cit.
"The Monkey's Paw," "What Was It?" "The Cask of Amontillado," and many others of that sort. Mystery stories are easily dramatized and most interesting when presented by radio because of the unusual sound effects which can be used.

As we pointed out in our discussion of the drama, the teacher must beware of the advice given by some of the radio writers who say that it is necessary to throw away all the story and write a dramatization using only the plot and characters, not even attempting to use any of the dialogue. Such disgraceful mutilation of stories makes many an author grind his teeth in rage. The author should have some kind of retribution, and from the dust that is being raised by some of the authors it looks as if revenge will be theirs.

The teacher will suggest that the pupils themselves might enjoy dramatizing a story. Perhaps he will read a part of several stories, stopping at a crucial point with the suggestion that some of the readers may care to read further. The exact title and author and the book in which the story can be found will be given in the bulletin sent to the teacher before the broadcast.

The broadcasting teacher will show the pupils the wealth of material to be found. The classroom teacher will be provided with a wide collateral reading list by the broadcasting teacher. He will add to it and the
pupils will add to it. The pupils will be encouraged to write to the radio teacher about stories they have enjoyed. He, in turn, will announce these stories, saying that one of the boys recommends this or that story for boys who like adventure stories, etc. A recommendation from a student carries far more weight than one from a teacher.

The part of the classroom teacher will be to suggest stories adapted to individual members of the class, and from behind the scenes to lead a discussion of certain stories. Factual questions will not be asked, nor will a stereotyped set of questions be asked on each story. How many of us judge a story by saying "That was fine. The title was attractive. The author focused his attention on the plot. He observed the rules of time and place." Of course we do not. Then why ask pupils to do it?

The classroom teacher is warned against reading the first paragraph for the setting, the first seven paragraphs for word study, etc. Nor should each allusion be turned into a word-hunt. We need no geography lesson in which the Hudson River and Tarrytown are located, the topography of the swamp studied, and other topics observed. If the student is required to count the pages, the teaching of literature may be correlated with the arithmetic class, too!
In reading stories to the class the classroom teacher should emulate the radio teacher. No interruptions are necessary for pointing out passages of interest. Why torment the pupils? They are not feeble-minded. It is not necessary to point out the interest points or tell them when to laugh. Listening to a reader who interrupts himself is no less maddening than listening to the judge of a contest who gives a thirty-minute speech before he announces the winners.

Once again the classroom teacher will be reminded to avoid hunting for a moral in the story. If the time is ripe, the pupil will see it himself. If not, no amount of preaching will help him see it. Not only does the teacher waste his time, but he often makes himself ridiculous—especially when he discourses on some subject such as "the inevitable working out of right and wrong." Many of the worldly-wise pupils before him have long since discovered that punishment does not always follow a wrong. Of course, the pupil rarely tells such a teacher what he thinks, but he usually listens to the sermon in bored silence wondering how long it will last. Perhaps it was not ignorance but boredom that prompted the pupil to answer that the moral to The Ancient Mariner was "Obey the Fish and Game Laws."

The questions which the classroom teacher will use, will be designed to provoke thought, not to find out whether the pupil has read the story! The following
discussion questions are not offered as a perfect example by any means, but merely as an illustration of the fore-going principles of teaching the short story. The classroom teacher must formulate his own questions which he will vary according to the needs of each class. He may not use many of the questions he plans beforehand. The discussion will carry itself.

OUT OF EXILE  Wilbur Daniel Steele

1. Upon what grounds can you excuse, or not excuse, Mary's blindness?

2. Who do you think really paid the bill?

3. What justification, if any, did Mary have for refusing to marry Joshua after her rash promise?

4. For whom did you feel the most sympathy? Why?

5. At what point did you have a premonition of disaster?

6. What perverse streak in human nature have you discovered that could account for Mary's strange behavior?

7. With natures such as theirs how could the lives of Mary and Joshua have been subjected to any other ending?

THE SUBSTITUTE  Francois Coppee

1. What do you suppose could have prevented Jean from beginning a life of crime?

2. What purpose might Coppee have had besides the narrative itself in writing this story?

3. This could be called a story of social criticism.
Have you discovered why?

4. What do you think would have been the ending of the lives of Jean and Savinien had the sacrifice not been made?

5. What reason was there for believing that Savinien was not the type of man who would benefit by such a sacrifice?

WAS IT HEAVEN OR HELL? Mark Twain

1. When, if ever, do you think a lie is justified?

2. Which sentence do you believe should have been meted out to the sisters?

3. What about this story reminds you of O. Henry?

4. What did you admire in the doctor's philosophy of life?

SHE WALKED IN BEAUTY Fannie Hurst

1. In the light of your own observation or experience in judging character do you feel pity or contempt for Mrs. Samstag?

2. What reasons have you for thinking it may or may not have been sporting of Mrs. Samstag to keep Mr. Latz in ignorance of her weakness?

3. Why did you feel that the author had tricked you at the end by the sudden convenient death of Mrs. Samstag? Or how can you justify the ending?

4. How would you rank Fannie Hurst in relation to the other authors from whom you have been reading?
FRIENDS IN SAN ROSARIO  O. Henry

1. Wherein lay the great strength of the major?
2. What grounds were there for suspicion regarding Nettlewick's real business at the bank?
3. What did you think was in the note handed to the major?
4. What value did the major place upon friendship? Have you known other instances in life of such friendship as that which existed between the major and Bob?
5. You remember the lines from *The Ancient Mariner*—
   "A sadder and a wiser man, he rose the morrow morn."
   Do you think the major's story may have had some such effect upon Nettlewick's assurance? Consider his character well before you state your opinion.
6. O. Henry once said, "I write just like anyone else, but I stick a few raisins in, and a big juicy one at the end." How did he do that in this story?

THE RED ROOM  H. G. Wells

1. For what reasons do you feel that this man was or was not a strong enough character to test the mystery of the Red Room?
2. What effect did the three aged people have upon him?
3. What do you suppose caused his terror?
4. What explanation can you offer as to why the candles went out?
5. What experiences have you had yourself in which fear
gripped you in this manner?

Equally applicable to the novel are the principles for reading with pupils poetry, drama, and the short story. The radio teacher will keep in mind the objectives for reading the novel. These objectives are as follows:

1. To give pleasure as the story is unfolded.
   a. To increase the pupils' understanding of human relationships.
   b. To provide an opportunity for the pupils to understand themselves better by following the human motives of other people.

2. To build up attitudes toward life.
   a. To develop social tolerance.
   b. To develop intellectual independence and curiosity.

3. To stimulate increased interest in reading.

4. To develop increased skill in forming judgments.

The radio teacher may present the novel in one of several ways. He may read interesting passages to the pupils in order to whet their appetite to read the book, or he may review the book for them in a skillful manner. He will take care to make his review interesting, so that the pupil will want to read the book for himself. Anyone who reviews a book poorly is committing a crime against the author by turning possible readers away from his books.

1 Seely, Howard Francis; Lectures, op. cit.
The broadcasting teacher may find a helpful hint from Harry Salpeter:

The ideal book reviewer is a glittering dragon fly whose flight over a book is theatrically charted with the intention of indicating its existence and, possibly, its excellence. He is not a mole patiently burrowing through books. 1

The radio teacher will dramatize passages from some of the books. Pupils enjoy dramatizations of literature over the air. In 1930 The United States Office of Education made an evaluation of the broadcasts of the American School of the Air. Both pupils and teachers were asked to express their likes and dislikes. In the tabulation of results it was found that dramatization was the type of presentation they preferred. 2 And in an Ohio School of the Air questionnaire the pupils listed as their favorite program plays that tell the stories of books they have liked and found interesting.

The radio teacher will take care to be accurate in the dramatizations, of course. Again may we emphasize that from an ethical standpoint it is unfair to the author of a book to change his story so much in the dramatizing that his own ideas are lost. Theodore Dreiser, in his

1 Salpeter, Harry; "Fatal to Review--How Does One Review Books over the Air?" The Publishers' Weekly, pp. 2417-2419, May 16, 1931 (Vol. 119)
recent quarrel with the motion-picture magnates over their "willful destruction" of An American Tragedy, clearly gives us the author's viewpoint on this matter. Moreover, there are many listeners who are quick to point out errors in dramatization, as witness a statement by Travis Hoke in Harpers. He ridicules the specialists who check the literary and historical accuracy of the dramatizations of the American School of the Air. Using a dramatization of "Proserpine" to illustrate his point, Mr. Hoke sardonically remarks, "In this educational playlet, incidentally, Dean Bagley's authorities and specialists displayed a pleasing originality in nomenclature." 1 Here is a brief excerpt from the script:

(Pluto has kidnapped Proserpine and carried her off to his dark home.)

Pluto
I told you I was a man of some importance.

Dog
Three barks.

Proserpine
What's that!

Pluto
That's Erebus, my watch dog, who guards the gates of the underworld.

Dog
Two barks.

Proserpine
He looks very fierce!

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1 Hoke, Travis: "Radio Goes Educational," Harpers, p 467-474, September, 1932 (Vol. 165)
Pluto
As gentle as a kitten. Look at him wag his tail. Here, sir, come here.

(Rumble)

Mr. Hoke adds that "in the future heyday of radio education, when the art of condensation has been fully mastered, the dog (quaintly called Cerberus by the ancients) will presumably have his part cut to one bark and no rumble." 1

The radio teacher should profit, then, by the mistakes of others and take care to make his dramatizations as flawless as possible. We might point out to Mr. Hoke, however, that a dramatization can have a minor error and still be worthwhile. Splitting hairs destroys perspective. We see no reason for ridiculing the works of Defoe and Count Herman Keyserling merely because these errors were found in them. We quote The London Spectator which, in turn, quotes The Golden Book:

Among famous errors of noted men there is that passage from "Robinson Crusoe": "I resolved, if possible, to get to the ship, so I pulled off my clothes and took to the water... and by the help of a rope got into the forecastle of the ship... I found that all the ship's provisions were dry; and being well disposed to eat, I went to the bread room and filled my pockets with biscuit." The various nudist colonies would no doubt be grateful for Defoe's explanation of how this feat was accomplished.

Count Herman Keyserling, who was not the author of "How to Tell the Birds From the

1 Ibid. pp. 467-474
"Wild Flowers," is responsible for the following: "The jungle is a thicket; and its fauna, in general, is rich and luxuriant, rather than important as regards its individual plants." 1

If the dramatizations are carefully written, and presented by competent actors, the pupils will share experiences with the characters of the book, and will participate more or less vicariously in the life-situations portrayed.

Returning to the technique of reading the novel with boys and girls, we shall indicate the role of the classroom teacher. As in the case of the short story and the drama, the classroom teacher must stimulate the discussion by thought-provoking questions. Let us illustrate with a novel. This one was selected for the reason that a teacher once inquired of the author, "How under the sun could you ask anything but fact questions on a book as 'historical' as The Last of the Mohicans?" Perhaps these suggestions will answer that question:

1. In what way do you feel that Magua may have been justified in his hatred of Munro?
2. What differences did you notice in the attitude of Indian children toward parents as compared with present-day Americans?
3. Give your opinion of Heyward's judgment in trusting Chingachgook and Uncas after being betrayed by Magua.

1 Reprint: The Daily Independent, Monessen, Pennsylvania, P 5, November 23, 1932
4. Why was Hawkeye so sure that Le Renard Subtil was not lost?

5. How did Cooper hold your interest in the incidents in the cavern?

6. What did Uncas betray by his actions during the evening meal at the cave? Why was Hawkeye so surprised?

7. What ordinary human weaknesses did you discover in Magua upon which Heyward tried to play?

8. What did the death of Reed-that-bends show you of Indian ideals?

9. Aside from physical characteristics, how did Munro differ from Montcalm?

10. Defend or condemn Montcalm for the massacre -- giving reasons for your opinion.

11. How did your opinion of Heyward change as the story unfolded?

12. Of what value was Magua's skill in eloquence?

13. Tamunund rebuked Uncas for calling Hawkeye his friend, to which Uncas replied, "I call him so who proves himself such." Comment on that statement in the light of your own knowledge of people.

14. It has been often contended that the author could have used no other ending for the story, i.e., the death of both Cora and Uncas. What is your opinion?

15. Why do you think Cora and Uncas have been popular characters of fiction?
The broadcasting teacher will make it clear in the bulletin which is sent to the classroom teacher that these questions are merely suggestions. They may not be at all suited to certain classes. The classroom teacher must use only those which are applicable to a particular class, and phrase them according to its needs.

The broadcasting teacher will mention other books similar to the one he discusses on the air. In his friendly, interesting, and interested way he will talk to the boys and girls about books they might enjoy reading out of school. Following this particular book he might suggest that if they enjoyed *The Last of the Mohicans*, they would probably like to read from the following list:

- *The Deerslayer* — James Fenimore Cooper
- *The Pathfinder* — James Fenimore Cooper
- *The Pilot* — James Fenimore Cooper
- *The Black Spearman* — Pitt L. Fitzgerald
- *The Trail of the Ragged Fox* — Pitt L. Fitzgerald
- *Young Man in Leather* — Pitt L. Fitzgerald
- *Montcalm and Wolfe* — Francis Parkman
- *The Conspiracy of Pontiac* — Francis Parkman
- *Indian Chiefs of Pennsylvania* — C. Hale Sipe

He will say a word or two about each book to arouse the pupils' interest in it. But he will make no effort to choose books arbitrarily for pupils. As Channing said, "The best books for a man are not always those which the wise recommend, but often those which meet the peculiar
wants, the natural thirst of his mind, and therefore, awaken interest and rivet thought."

As a parting word of counsel on the literature problem may we repeat that the teacher must always work on the supposition that pupils like literature, even though he knows some of them do not. Never will he adopt a negative attitude. The aim is to lead pupils to enjoy literature. If the pupils are dared not to like a book, or if it is presented to them with the warning that they will not be "educated" if they do not read it, many of them out of sheer human "cussedness" will assume an antagonistic attitude simply to prove the teacher wrong. The teacher must concern himself with helping the pupil learn to maintain an open mind, rather than with seeking to change the pupil's mind.

Literature can nearly always be trusted to speak for itself and the wise teacher allows it to do so. If pupils are given half a chance, their own imagination will supply the glamour, the romance, and the intellectual stimulation far better than dull lectures and duller interrogation inflicted by the teacher. A maze of insignificant details so completely submerges the story that the pupil cannot find the waffle under the flood of sticky, sickening syrup poured on relentlessly by a misguided teacher. One can find much food for thought in the following lines:

\begin{quote}
The teacher almost chloroforms
The class about some Trojan myth;
Then on a heedless boy she storms,
"What hero are we dealing with?"
\end{quote}
The teacher's voice comes muffled, dim;  
About the boy a dream unfurls:  
For Helen sits in front of him  
All Troy suspended on her curls. 1

The chapter would be incomplete without mentioning the teacher's responsibility toward other radio programs of literature and drama. The classroom teacher has unlimited opportunities to develop in his pupils a discriminating taste in radio, not by the method of "thou shalt not listen to crime stories" but by providing time for judging all types of programs.

If a concerted effort were made in all the schools of the country to develop taste in radio listening, the problem of the cheap program would be solved without much more ado. Whether or not advertising continues in the radio field will have nothing to do with it. Advertisers will not attempt to gain good will by antagonizing the listeners with programs which they dislike. If the young people condemn a program it means the parents follow suit. It was boys and girls, not adults, who recently put a dramatic stop to a particularly objectionable series of programs by the very effective method of ridiculing its "slushiness" and cheap humor.

A class study of program announcements will serve to point out to the students the offerings they will enjoy, and in spite of the howling critics the pupils will find an astonishing number of worthwhile programs from which

1 Ginsberg, Louis: The English Journal, P 69, January, 1934, (Vol. XXIII, No. 1)
they can choose their radio diet. By classroom discussion along the lines previously outlined in this chapter the pupils can develop a critical sense which will help them decide which programs are good and which are bad. And we may be certain that the tastes thus developed will be of permanent value in the pupil's quest for pleasure and enjoyment in years to come.
PART II

The discerning teacher will be saying by this time, what of grammar and composition? Will the radio be able to give regular instruction in rules of grammar, too? Praise be to heaven, no! Nor will the classroom teacher do so. We may welcome the teaching of English by radio for the very reason that it can rid us of that evil. The radio can point the way toward a method of teaching composition which has proved itself far more effective than formal instruction in rules of grammar.

That the formal method of teaching grammar has failed hardly admits of argument. We need only to read a letter written by a high-school student or listen to the student talk, in order to satisfy ourselves that his instruction in English has had little effect upon his language habits. Pupils have dutifully learned the rules of grammar, have occasionally applied them, and have produced as the ultimate of their creative capacities, a theme on some such title as "How a Thermometer Works," "How to Mend Socks," or "Why I Like English." (the latter providing a lesson in hypocrisy).

There have been several reasons for the failure of
our teaching of composition and grammar, the most important of which is that we have made a fetish of administering a thorough course in rules of grammar for which there was no immediate and little ultimate use. As is usually the case with fanaticism, this procedure destroyed more than it created.

For an example of the results of that form of teaching let us look at the "grammatical" history of Johnny Smith. For a number of years Johnny has been exposed to the formal method of teaching English. Each year the teacher expected the vaccine to "take" but somehow it never did. Johnny's I. Q. showed that he was not mentally retarded, but his brain refused to transfer his rules of grammar to his writing and speech.

Johnny could stand transfixed, with his gaze riveted on the ceiling for inspiration, as he solemnly chanted twice each week:

First person singu---lar-I-uh-am
Second person singu---lar-you-uh-ar-r-r-e
Third person singu---lar-he-uh-is!
First person plural-we-uh-ar--e
Second person plural-you-uh-ar--e
Third person plural-they-uh-ar--e!

Past Tense
First person singu---lar-I-uh-was
Second person singu---lar-you-uh-wer--e
Third person singular-he was!

(And so on ad nauseam)

Strangely enough, Johnny repeatedly said "you was." When his teacher heard him she explained that it was wrong and told him to recite the entire verb again, but Johnny still made the same error.

After several years of constant drilling Johnny acquired a fairly extensive repertoire of rules of grammar. His teachers inflated with satisfaction. Of course, Johnny still said "you was," but that was to be expected. You cannot correct every little error a pupil makes, and Johnny passed his grammar test with an A. He could define participle, gerundive, and coordinate conjunction, and exhibit other evidences of his alleged "mastery of English." His themes were handed in regularly every Friday, the teachers' pride and joy. The margins were neat and the writing a pleasure to read, that is, as far as the formation of letters was concerned. Naturally his thoughts were a little muddy, and his theme "dry," but you could not blame Johnny for that. He never did have the knack of "expression," anyhow. Besides, all this talk about "expression" is foolish. Boys that age have nothing to express. What do they know about life? High-school themes could not be anything else but "dry." Originality belongs to the gifted few, and those few are not supposed to be found among high-school students.
Originality and charm in composition are found only in authors and poets of note. You cannot expect high-school students to produce work of that sort. They are not old enough to know about life and people and things about which real authors write. Pupils have to be assigned topics for themes—they are not capable of finding their own, for the very simple reason that they would not know one if they saw it—being mere onlookers rather than participators in life. If the pupils get their rules of grammar that is enough to expect of the poor over-worked, theme-grading English teacher.

In this atmosphere of the idolatrous worship of rules of grammar Johnny received his "education" in English. He came to the end of his high-school career and commencement day arrived. Since Johnny was a master of grammar rules as well as others, his grades entitled him to a place on the program.

Preceded by an oration on "Should the United States Have Gone off the Gold Standard?" and followed by one on "The Evils and Remedies of the Tariff," Johnny stands up to give evidence of his right to a diploma. His subject is "What Must Be Done with the Imperialistic Policy." With his right foot at a forty-five degree angle with his left, and his spine as inflexible as a steel girder, he solemnly solves, in sepulchral tones, one of the problems which baffle the keenest minds and most experienced statesmen
of today.

His grammar is perfect—his teachers saw to that before he memorized it—and they smile with pride and satisfaction as they sit in the audience and gaze fondly upon their finished product. They likewise give a sigh of relief, now that the commencement orations are over. Such a trial they are! They had to re-write nearly all of Johnny's. Johnny had so much trouble organizing his. He never did seem to learn how to think a thing through clearly by himself, but when it came to memory work he could not be surpassed.

And what of Johnny? "Quo Vadis" now? Somewhere Johnny is still following the rules set down by someone else, for Johnny was never taught to do any thinking for himself. His thoughts, both oral and written, still have that slightly "muddy" content which his English teachers noticed, but made little effort to correct. Johnny is still making a few errors in English, such as "you was," which he made in high school, but he did not learn to recognize his own errors, and, as a result, he will go on making those same errors—on and on. And Johnny will play "follow the leader" for the rest of his days, because his development in habits of thinking has been warped.

The reader is thinking—a hypothetical case—not at all typical of our English teaching. Can we not face the facts for once? Painful though it is for us, can we not
this once be honest and admit that these Johnny Smiths are not the exception, but the rule?

By making of Johnny an empty blotter, absorbing our teaching of rules of grammar, have we not been guilty of robbery? Have we not robbed him of what it is his right to receive in his high-school English course, the development of the habit of using English correctly and skillfully, the liberation of his capacities for expression, and above all the development of the habit of clear thinking?

In ridding ourselves of an unwholesome practice, the first step is to realize that the problem exists. Fortunately, many teachers have taken this first step. There are many who see the folly of pouring rules of grammar into unreceptive minds. They are aware that their teaching methods are not achieving justifiable results and they are seeking some method of teaching which will eliminate the errors in their own methods. They long for a change from the lifeless, stereotyped themes they correct each week, and wish they could conjure up some sort of genii who would fill the pupil's head with correct usage, and thus relieve them of the hours they spend checking the same error over and over again.

Unfortunately, no such genii has been found, and it is still necessary to achieve results by our own efforts. However, if these efforts yield desirable results they
will seem to us worthwhile.

There are some teachers who sit back with a smug and complacent smile at the results they accomplish in their teaching. There are others who are anxious to improve their technique and who welcome an opportunity for becoming acquainted with methods of teaching which have proved successful elsewhere. It is for these teachers that the radio will be of great value.

The radio will demonstrate a new method of teaching, one which has proved its worth. As in the case of teaching literature by radio, both the pupils and the teacher receive the benefits. Even though many teachers recognize the seriousness of the problem of re-vamping the English program they have no first-hand, workable knowledge of how to go about making the change. To the radio, then, we may turn.

Beginning on the ground floor of our proposed plan for teaching composition by radio, we shall begin with a statement of the objectives. We shall aim to:

1. Develop and foster in our pupils a sincere and personal respect and affection for language.

2. Instill so deeply and firmly in our pupils correct habits of diction and usage and word relationship that by-education of a faulty nature may be largely and automatically negated.

3. Make it apparent to our pupils that the skillful use and clear understanding of English are fundamental or basic to their every intellectual and social endeavor.
4. Assist in the development of the intellectual and ethical character of our pupils by inculcating in them the desire and power to see clearly, both visually and mentally, to evaluate and interpret logically and honestly, and to report attractively, directly, and without prejudice their observations and ideas.

5. Provide for intellectual and emotional growth by stimulating interest in self-expression and the finding of meanings in both ideas and experience.

6. And thus, assist pupils to write and to speak correctly, clearly, honestly, interestingly, and pleasingly. 1

In proposing these objectives have we been guilty of the very crime condemned earlier in this chapter, that of formulating a set of vague objectives that however high-sounding they may be are nevertheless meaningless, worthless, and impossible of realization? Briefly, let us examine them to find out.

The first objective aims to develop and foster a sincere and personal respect and affection for language, by which is meant that the pupil must first of all be brought to see the part that language plays in his life. To English teachers it would be a useless repetition of a platitude to say that language is very important in one's life. But it is usually not apparent to the student that facility in the use of language is of any value whatever to him.

The second objective, that of instilling correct

1 Seely, Howard Francis: Lectures, op. cit.
habits of diction, usage, and word relationship that by-
education of a faulty nature may be automatically negated,
follows the perfectly sound psychological principle that
instead of directly attempting to eradicate a bad habit
it is more effective to substitute a good one in its
place. This will be discussed in more detail a little
later.

The third objective aims to bring the pupil to a
realization of the fundamental need of skill in English
in his intellectual and social life. When he has been
informed of the evolution of language and its place in
man's cultural and social advancement, he can be brought
to see that his own intellectual and social life is in-
explicably bound by his skill in the use of language.

The fourth objective seeks to develop character by
encouraging pupils to be more observant, to report and
interpret accurately and honestly, to weigh evidence,
and to form unbiased judgments.

The fifth objective is designed to foster the intel-
lectual and emotional development of the pupil by focus-
ing his attention upon the expression of his real self
and finding meanings in his ideas and experiences as he
goes along.

The sixth objective, to assist pupils to write and
to speak correctly, clearly, honestly, interestingly,
and pleasingly, is self-explanatory.

To the teacher, then, and the English teacher in
particular, is entrusted the task of developing in pupils skill in the use of the priceless inheritance called language. The teacher has a more serious problem than he often realizes, in that he has the responsibility of revealing the use of a tool which will mould the actions, the feelings, the very thinking of his pupils.

Before the broadcasts begin, the classroom teacher will be made familiar with exactly what we plan to accomplish. The objectives will be carefully explained and criticisms and suggestions requested. If the classroom teacher thoroughly understands what we are planning to do he will cooperate more wholeheartedly with the plan.

In order that the author may forestall an accusation of circuitousness it may be wise to warn the reader at the outset that the plans for realizing the above objectives will not be discussed in the order named, for reasons which it is hoped will reveal themselves as we proceed with the discussion.

During the first few broadcasts it should be made clear to boys and girls that language is one of the most precious gifts in all man's heritage from former generations. For by its help man raised himself from savagery and ignorance to his present plane (which even our Menckens acknowledge to be somewhat higher than complete barbarism). At any rate, primitive man learned to force a variety of grunts and gurgles from the region of his throat in order to inform his mate that he was leaving
the cave to hunt a bear or that if he met any of his hairy friends he would not be back for dinner. Gradually he gained better control of his tongue and throat muscles and learned to utter his grunts on different keys and with greater variations to indicate different messages he wished to convey. As he observed around him a mysterious object he assigned to it a sound which became the symbol for that object. Little by little he and his companions devised symbols for many objects and feelings. Thus, language was born. Words became associated in his brain as symbols of the objects, emotions, or feelings with which his life was made up. Accordingly, he began the process of thinking. Contrary to a current belief, we think with words. And our power to think is in direct proportion to our vocabulary and our use of it. Later, man learned to make pictures to represent his thoughts. Then the alphabet came into existence and writing was born.

In the course of the advance of civilization people found a greater need for the ability to communicate with others. As time went on, the need became more vital than ever. In consequence, language was made uniform in order that people could communicate with others more easily. This uniformity or accumulation of current practices we call "grammar."

In the embodiment of traditions, ideals, laws, and social customs, the possession of a common language is necessary for any nation or social group. The social,
emotional, and intellectual growth of the individual is determined largely by his ability to comprehend the thoughts of other people and give expression to his own.

When the pupil becomes familiar with the struggle that mankind has made in its evolution from darkness and ignorance, and the role language has played in it, he will see that the great heritage of words which mankind slowly accumulated and handed down to us is, in reality, the key to all man's social and intellectual endeavor. With its aid man acquaints himself with history, all that man has said and done through the ages, and is thus enabled to build for the future by the interpretation of the past experiences of the race. If this is skillfully presented to the pupils in an interesting and thought-provoking way, free from "sermonizing," there will grow in the pupil's mind a genuine respect for language and an understanding of its bearing upon his own life.

The broadcasting teacher's method will differ from the formal method in that he will not plan to teach nouns on Monday, pronouns on Tuesday, and infinitives on Wednesday. Nor will he assign a theme for Friday on "How to Make Chocolate Fudge," or "How to Raise Water Lilies." Instead of teaching in that manner he will make use of various means of stimulating the creative capacities of the pupils toward the production of writing which speaks originality, freshness, and charm. First of all,
he will talk to the pupils about why people write, i.e., to communicate to others their experiences, beliefs, doubts, and opinions; to preserve records; to answer self-proposed questions; and to find a solution for their difficulties. 1 He will point out to the pupils the real rewards of writing, and without any preaching or moralizing they will soon see the need for writing correctly. The pupils must be made to realize what people write about; they write about themselves, their experiences, doubts, longings, fears, expectations, problems, relations with others, likes, dislikes, theories, beliefs, and evaluations of what they have done. In short, they write about life. By writing they live it more fully, share it by comparisons and contrasts, and understand it more completely. 2

The idea that boys and girls do not know anything about life is absurd. Their own experiences, doubts, longings, and problems are as poignant as those of adults. The skillful teacher, whom we shall use for radio teaching, will liberate these capacities. He will direct the relation of common occurrences so that the pupils are awakened to the desire to communicate their experiences, and are awakened to a knowledge of the wealth of material they have at hand. They will be encouraged to infuse their own personality into their work, and original

1 Ibid.
2 Ibid.
writing will be the result. The radio teacher will not underestimate the intellectual and emotional capacities of the pupils. He will encourage them to write about people or events or things which interest them, and he will help them to acquire the ability to interest others in what interests them.

As we have pointed out before, the radio teacher will be an experienced classroom teacher, familiar with successful teaching methods and classroom technique. He will have kept from year to year compositions which most nearly approximate the standards set. These he will read to the pupils. This is almost certain to arouse an interest in outdoing what the others did. Besides, it reveals to the listeners their own abilities.

Many teachers of composition declare they cannot find enough subjects to give to their pupils. They will welcome the fresh stimulus which the radio can give in indirectly suggesting ideas to the pupils for writing, or revealing to them their own ideas.

The radio teacher will suggest that the pupils send in their own compositions, which he will read to the other pupils. He will call attention to the good points in the composition in a casual, friendly way, after which he will tactfully point out ways by which it might be improved. The stimulation of a colleague’s composition is much more potent than that of an unknown writer
of twice its literary merit.

The duties of the classroom teacher in the teaching of composition and grammar are proof of the fact that the radio can never supplant him. Composition and grammar are an individual matter. The broadcasting teacher can point the way to the classroom teacher. He can demonstrate how to teach grammar so that it will function in the pupil's oral and written composition. He can provide fresh and stimulating ideas. He can awaken the pupils to the wealth of material from which they can draw for their writing. He can bring to every pupil the assistance of the expert teacher. He can provide the inspiration which pupils receive from hearing the work of other pupils from widely-scattered places. He can maintain a clearing-house for pupils, to which they may write for consultation concerning their composition work. He can provide a vitalizing contact which is welcomed by the pupil, because it makes him feel that he is writing for a purpose, and that the expert teacher is taking a genuine interest in having him do his best. All those things the broadcasting teacher can give. But it is the classroom teacher who must provide the individual help which no broadcasting teacher can give.

The classroom teacher will be urged to continue the work of the broadcasting teacher in helping the pupil to find material about which to write. He will help the
pupils to realize that they have very much the same feelings and ideas that authors of books, poetry, or drama have. They, too, feel joy, sorrow, love, hate, anger, and all emotions expressed in literature. They, too, have problems, fears, doubts, longings. And they, too, have had experiences that would be interesting to others.

Even the most skillful writers often like to talk over with someone else their plans for a poem, story, or play. Discussions help to crystallize ideas and reveal new possibilities. It is the classroom teacher who can best lend this help. He will discuss their plans individually with the pupils, teach them how to organize their ideas, and encourage them to put forth their best efforts.

The classroom teacher will never ridicule the pupils for the subjects they have chosen. If the pupil wants to write about why mathematics is of no value to pupils, he should be permitted to do so. In a short while another pupil will probably challenge him with an essay in defense of mathematics. One subject leads to another, and with freedom of choice, and the sympathetic guidance of the teacher, there will result composition which is marked by originality, freshness, and charm.

The classroom teacher will be urged to discard the memorization of rules of grammar and pay more attention to helping the pupils learn to express their ideas more clearly and interestingly, to observe many things, to think about many things and draw their own conclusions,
based on their own thinking, rather than the teacher's. He will try to develop in the pupils skill in expressing their observations and thoughts in meaningful and colorful language, which will result in their own original style of writing. When they listen to the compositions read by the broadcasting teacher and hear the comments made, they will observe many methods of gaining certain effects.

It may have seemed peculiar to the reader that in proposing a program for English the subjects for writing should be discussed before the plans for teaching how to write. More careful analysis will show, however, that this procedure is psychologically in keeping with the whole philosophy upon which our plans are based.

Once aroused to the point of desiring to write, the pupil will eagerly seek the aid of all the tools that will help him do it well. A cook may protest against baking a cake which she has never tried before, but if she can be subtly persuaded to wish to try it, for one reason or another, she will hunt for the recipe and assemble all the necessary ingredients it demands. She will not put in six teaspoonfuls of baking powder if the recipe calls for four, nor will she use a moderate oven if it calls for a hot one. She will utilize all the help that the recipe offers. Similarly, the composition student. If his writing has been properly motivated he will want to use all the help that correct grammar offers for clear expression.
Our grammar teaching has usually meant the teaching of a set of abstract rules distinctly apart from the pupil's habits, a "subject" to be "mastered" in prescribed amounts year by year. The makers of such a course of study have defended it with every possible flimsy excuse from asserting that it "trains the mind" to contending that it adds to the pupil's "culchaw."

Now it has been fairly definitely proved that the way to teach a child to play a piano is to use a piano, not a violin, or a flute, or a jew's-harp. There is no doubt that a certain amount of one's musical training on another instrument can be transferred to use in learning to play a piano, but that does not alter the fact that using a piano is by far the most efficient and rapid method of approach in learning to play the instrument. It is true, likewise, that some of the teaching of grammar rules carries over to the pupil's speech and writing, but, by the same token, we must confess that the method is indirect and wasteful. In order to realize the objectives we have set up the pupil must learn to write by writing, and not by memorizing rules of grammar.

Too long have we been obsessed with the idea that the more bitter the medicine the more certain the cure—sometimes to the point where the distracted patient hopes it will not cure and thus take him out of his misery. Similarly, the pupil having studied many difficult, useless, and unintelligible phases of grammar because the teacher
said they were good for him, soon begins to think otherwise and deliberately devises ways to circumvent the teacher by an unvoiced but firm denunciation of all grammar and a conviction of the futile waste of time involved in attempting to learn what is offered.

The old adage that a bird that will not sing must be made to sing is fatal to the development of the composition student. Current educational psychology teaches that proper motivation is the basis for learning. The pupil must see some reason for doing what he is told to do or learning what he is told to learn.

Rather than force every pupil to memorize rules of grammar or write a composition on "How to Wash Dishes," we have found that the wise English teacher begins by arousing in the pupil the desire to express himself effectively on some subject, any subject. The next step is to lead him to see the part that correct English plays in achieving that goal. The pupil will attempt to improve his English only when he is shown that it is desirable. Unless he sees that skill in communicating his thoughts to others is of some definite use to him, we may as well spend our time teaching him how to raise guinea pigs.

The formal memorization of rules of grammar has no more effect upon the pupil's speech and writing than the memorization of The Ten Commandments has upon his habits. Not by memorizing a list of "don'ts" is the child taught, "Thou shalt not steal, commit murder, or bear false
witness." He learns those precepts by being shown that if he violates them he will lose his good name, his standing among his fellows, his freedom, perhaps his life, and he will bring sorrow and suffering to his family and friends. In like manner, the memorization of grammar rules has no effect. The pupil must be brought to see what will happen if he does not use correct English. If he discovers that grammar is the index of social development and not a "subject to pass," he will quickly fall in line and attempt to change his habits, in accordance with the great American urge for "keeping up with the Joneses."

Having aroused in the pupil a degree of respect for the function of language in his life, a genuine desire to express his thoughts as effectively as possible, and a conscious need for the aid he can receive from a study of correct usage because of its own utilitarian value to him, the question arises—what grammar shall be taught—and how and when?

In the bulletin sent to the classroom teacher it will be suggested that he discard the formal grammar and concentrate on the errors shown by particular pupils. He will set about to discover the particular needs of his class and then teach only those principles of usage for which the class has shown a need.

Usage will be taught in order to:

1. Enable the teacher accurately to indicate the weaknesses in composition and the child specifically to correct them.
2. Enable the pupil to come automatically to recognize his own incorrect or ill usages and to correct them on the basis of developing the habit and gradually functioning principles.

3. Enable the pupil more clearly, interestingly, accurately, and precisely to think, and to express his thoughts.

4. Enable the pupil more perfectly and definitely to understand and interpret the thoughts of others. 1

He will direct the correction of errors of the individual or the group as soon as possible after the errors are made. "Conscious and individual attention must be given to usage. It is easier to learn correctly than to relearn." 2 The teacher should correct the individual errors which the pupil makes. It is futile labor to "re-hash" what he already knows. Why should he practice the spelling of "idiosyncrasies" when he spells "judgment" with two "e's," or "friend" with the "i" and the "e" transposed? If the teacher works on the errors that each pupil makes, it will not be long before the pupil finds he is studying correct forms of grammar because they will be of use to him--rather than because he must pass the course.

We shall assume that the classroom teacher will not be the all too-prevalent type that assigns written composition for "busy-work," collects it, grades it superficially, and consigns it to the waste-basket. (Such

1 Ibid.
2 Ibid.
teachers do not exist? To paraphrase a somewhat shop-worn advertisement, "Ask the pupil who has one!"

The true but rare teacher of English who has the interests of his pupils at heart will read and correct carefully the compositions submitted by his pupils and will discern at once the most common errors in the class. These he will take up with the entire class, first being careful to point out that the error has been made in that class. By the inductive method he will teach a point of grammar, beginning with the correct form and then showing why it is correct. He will provide ample drill in the use of the principle he is teaching so that, in accordance with our third objective, the use of the correct form will become automatic and the new habit will replace the wrong one. He will not content himself with exposing the pupils to the principle but will take pains to see that it "takes" and becomes a part of their language habits. He will spend only as long as it takes to eradicate the error. If he pursues it to boredom he will find himself at a disadvantage in accomplishing his task the next time.

How can a pupil do any creative writing without a thorough "grounding" in the rules of grammar? Let us examine the results of an experiment made by Dr. Jean Betzner of Teachers College, Columbia University. We quote from The Literary Digest:

This is what school compositions do, according to Dr. Jean Betzner of Teachers College of
Columbia University. "Children are naturally poets and narrators, but are stultified by the overemphasis on correct form in composition writing."

Fifteen hundred themes were examined. Boys and girls five to eight years old were assembled. A stenographer took down the exact words offered by them without assistance or guidance. The themes were read back to them and changes incorporated. They were found to be greatly superior in form, content, and originality to written themes submitted by children three or four years older. Many contained rhythmical or humorous subject treatment, rarely found in children's formal exercises.

Subjects most often used were personal experiences, other children, animals, fanciful characters, adults, and toys. Humpty Dumpty, Gingerbread Boy, and King Arthur, were the most popular literary allusions.

If growth in composition ability is expected with increased maturity, it is a questionable practice to limit children who are able to compose to the use of ideas and forms set forth by text and teacher. It seems desirable for the attention of curriculum makers and teachers to be focused on the detection of inventive and creative abilities rather than upon attempts to secure a conventional, uniform product. 1

But even without such statistics, if we use our common sense, we realize that our best novelists, poets, and dramatists, do not produce superior work by memorizing rules of grammar. True, they are familiar with correct usage (but not always), although they do not know a conjunction from a perfect participle. Is it not absurd to imply that an author says to himself, "I want to describe

1 "Killing Children's Literary Talent," The Literary Digest, P 20, October 4, 1930 (Vol. 107)
a lake—I will use the superlative degree of an adjective and add an objective complement to this sentence." And by the same token may we not admit that the habit of saying, "If I were you," can be inculcated without any knowledge of subjunctive mode?

The teaching of iron-bound rules of grammar is dangerous to say the least. As an illustration, a boy once said in the writer's class, "The boat was saw on the water." He stoutly maintained that this was the correct form because he had always been taught that seen is used only with have or had. Perhaps the teacher might have better employed his time in discovering the pupil's misuse of that form of the verb and in correcting it.

Grammar, to be of any use to the pupil, must be a part of his thought. He must think correct forms as he writes or speaks. Memorization of rules is so mechanical that thinking is not required. A pupil can recite rules perfectly while he thinks of something else—as witness the boy who was reciting definitions of parts of speech. With elbows resting on the desk, and chin cupped in his hands, he repeated, "A noun is the name of a person, place or thing. A pronoun is a word that takes the place of a noun. A verb is a word that shows action. An adverb is a word that modifies a verb, adjective or another adverb." The teacher was feeling a glow of satisfaction at the pupil's intense absorption in his work, until grasping his
chin more tightly the pupil exclaimed, "Say! It's my lower jaw that moves, isn't it, teacher?" All that the pupil needs is the development of a habit of correct usage, which will come to him only through practice in writing and speaking—never through memorization of rules of grammar.

The reader must not think for a moment that the author is deprecating the teaching of grammar or advocating that the pupil spend no time learning correct forms of writing and speech. Quite the contrary. Grammatical correctness is essential to effective speaking and writing, but it is not an end in itself. For instance, a boy may write a composition on how maple sugar is made or a trip to Niagara Falls, with every interrogation point's head and every comma's tail in the proper place, but still present a dull, sterile piece of work, without the slightest evidence of having done any original thinking.

Therefore, while it must be made clear to the pupil that grammatical correctness is necessary, it must be made equally clear that it is but the means to an end, the ultimate end being the effective expression of a worthwhile thought. And unless the pupil has the thought, no knowledge of rules of grammar will be of any use to him. In other words, a pupil can be taught to sew a dress with precise and beautiful stitches, but the garment may still turn out to be one in which no self-respecting lady would
array herself for a dog fight. Attention must also be paid to material, color, line, and appropriateness to achieve the exquisite "chic" creation for which milady strives. It cannot be done without careful sewing but the sewing alone is not enough. So with composition.

The discussion would not be complete without a few words concerning the testing of the pupils. In the plays of Chapter V various bits of satire may lead the reader to believe that it is therein decreed that all testing is bad. On the contrary, the objective test is an excellent device in teaching, but it is precisely that, a device and nothing more.

Of all the new fads in education the objective test has wrought some of the worst evils. These tests, in grammar, for instance, have been given in great quantities, the results tabulated, and beautifully colored graphs have been hung on the bulletin board for the inspection of parents and visitors. Such a graph proclaims in delicate tints of red, orange, and blue that Johnny's ability to choose the correct participle in the sentences of "Form I" exceeds Mary's ability in that particular skill. (That Johnny frequently says "I seen" in his ordinary conversation concerns the graph makers not at all.) Johnny and his parents feel justly proud of this unmistakable evidence of his "mastery" of grammar.

It is this very result of the objective test which
constitutes one of the test's chief vices, that it is used as the ultimate goal for pupils to achieve. An objective test has its uses. It serves as a check on certain usage forms which were not understood by the pupils; it points to certain weaknesses that have failed to be eliminated by the instruction thus far given; and it offers a crude (but not infallible) measuring-stick for comparing the pupils' progress, both individually and as a group. If the test is given for one or all of the above purposes and the results intelligently interpreted, the time has been well spent, but if it is used for the purpose of setting a goal to the pupils it is valueless.

The test should be checked and returned to the pupil for correction. In many schools within the author's knowledge the papers are not returned to the pupil for the reason that "the pupils would soon learn the correct forms and get them all right the next time the test is given." (Learning the correct form would, of course, be a tragedy--the distribution curve would run sadly out of balance.)

The test is of value only to the extent that it shows the pupil and the teacher what mistakes were made and what forms need special drill. What if the pupil does learn the correct form--for what greater blessing could one hope? If the teacher finds the reliability of the test destroyed,
he can surely make another of equal difficulty to test for the same principles without using the same items.

The objective test is good, as far as it goes, but the passing of that test should never be taken as the goal. Teachers when questioned will claim other more vital objectives, but to far too many of them, teaching pupils to pass the tests is the pressing aim and the passing thereof is taken as evidence that the pupil has attained a certain degree of skill in language. Nonetheless, it cannot be denied that the ability to recognize an error on an objective test or choose the correct form to be used does not in any way prove that the pupil will use the correct form, any more than being able to recognize a traffic signal assures that a motorist will stop. The real proof of the grammar pudding is in the pupil's oral and written composition.

If the teaching of grammar is such an individual matter, it would seem that the broadcasting teacher could have nothing to do with this phase of the work, in that it is impossible for him to observe the errors of his thousands of listening pupils. Again, the reader is reminded that the broadcasting teacher can only light the way and the classroom teacher must follow. The teacher at the microphone will lay the groundwork by arousing in the pupils a respect for language, leading them to see its use in their own lives, and demonstrating the best way to acquire skill in its use.
It will be the duty of the radio teacher to make clear to the classroom teacher the aims for teaching composition and to solicit his support and active cooperation. The radio teacher will guide the classroom teacher in the achievement of his aims by the latter's observation of the methods used. In his broadcasts the teacher at the microphone will show why people write and the rewards of writing. He will seek to arouse in his listeners a desire to write and a realization of their own capacities for writing. The classroom teacher will counsel with the pupils concerning their composition work, study their individual errors, and then teach the grammatical principles for which a need has been shown. He will be urged to discontinue the formal methods of teaching and turn his attention toward developing the pupils' skill in writing. Thus will their capacities be liberated and English composition be a true educative activity.
PART III

By his very example the radio teacher will be of great help in improving the pupil's oral composition. Again we stress the importance of imitation in learning. The pupils enjoy hearing an interesting speaker, as our radio teacher must be, and they are quick to imitate what they enjoy.

The importance of the pupil's learning how to express his thoughts orally cannot be over-emphasized. Oral speech is the means by which we most frequently give expression to our thoughts, our experiences, our feelings. Constantly we employ speech in our daily lives—yet speech is one of the skills in which we are most deficient.

We cannot doubt that facility in speech and a pleasing voice are tremendous assets. Almost everywhere one is judged by one's speech and the quality of one's voice. Americans are judged unusually harshly. The accusation is made that the American's voice is a rasping, nasal twang, and his expression "atrocious slanguage." This indictment of American speech cannot be accepted literally, however. As a group, there is no more bad diction and unpleasant tonal quality in America than in Italy, Germany, England, or anywhere else. The reason that Americans have acquired a bad reputation in regard to speech is because the speech standards are low where one
naturally expect to find them high. For example, in any country we may visit we do not expect to find the speech of illiterate or uneducated people characterized by perfect diction, but we do expect and find the speech of those of the educated and cultured class thus characterized. Not so in this country. When one seeks good diction and a well-modulated voice in the places one would expect to find them here, among college professors, professional people, the so-called "cultured aristocracy," and even (more surprisingly) among public speakers, our ears are assaulted by sounds that we can scarcely believe could possibly have originated from the throats of such people. Worse still, these people are not even aware that they do have unpleasant voices. There seems to be nothing inherently wrong with the American's vocal organs. He is merely careless in his use of them. In tracing this unfortunate condition back a few years we find that little effort has been made in the schools to help young people develop a pleasing voice and good diction.

Many adults bewail their lack of skill in speaking. How many people can we name who would rather be dragged out and shot than present the traditional watch to a departing colleague? How many can we name who say, "Stand up before my friends and make an announcement? I'd be 'scared to death'!" How often have we witnessed embarrassing moments which resulted from someone's inability to say the right
thing at the right time?

By no means rare is the person who never attains his potential success because he cannot talk intelligently with assurance and ease. It is not only the teacher, the lecturer, the preacher, the salesman, or the actor who needs good speech. There is scarcely any line of work in which it is not necessary. Facility in speech is a rare accomplishment. Since its uses are legion, why is it not more universally possessed? Largely, the difficulty originates in the school.

The young people are not being taught to express themselves accurately, pleasingly, and effectively. Within a few years they, too, will regret their lack of ability to speak well before their colleagues, either in social or business life. Boys and girls as a general rule cannot express themselves in well-chosen words with clear diction and pleasing tones. It has been said that in a number of colleges studied only two freshmen out of a hundred are proficient in oral expression. Most of them, it is reported, cannot read a single paragraph smoothly and interpret it well. In ordinary speech their diction is careless, their facts inaccurate, and their voices strident and harsh.

Speech has been neglected in our schools for several reasons. In the first place, a child begins to talk at a very early age. It is a natural method of
communication which he picks up readily, just as he learns quickly the natural method of transportation and begins to walk. By the time he reaches school he has a vocabulary that satisfies his needs fairly well. His time in school is spent learning to read and write and "figger" a little. As he climbs higher in the educational arena (or circus as many call it), he adds a smattering of basket-weaving, bubble-blowing, earthworm-feeding, science, history, and higher mathematics. But speech, being a natural endowment to all but mutes, is allowed to wallow in neglect and wither away "unwept, unheralded, and unsung."

If anyone happens to question those in authority about the speech training in the school, the reply is made that it is "taken care of in the English department." What a comfortable but sad illusion! In most cases the English teacher is so absorbed in teaching grammar and hearing recitations in literature that he has little time for speech training other than assigning an oral report occasionally to give himself time to catch up on his theme grading.

Another reason for the neglect of oral speech is that the English teacher is seldom equipped to teach it. In fact, he often has habits of speech which are a bad example, too frequently imitated by the pupils. The reason for this unfortunate condition is, of course, that the
schools did not train the teacher in speech either. Thus, the vicious circle goes on, and unless something is done, the present crop of teachers will be no better than the last in that respect, and the next generation will suffer accordingly.

The third reason that speech has been so scandalously neglected in our schools is that a high standard of speech is not regarded by the majority of either teachers or laymen as a necessary or valuable attribute. It is true that many people long for the ability to speak with quickness and ease, nevertheless they do not want to speak "too well." That is, they are anxious to be able to talk freely rather than use good diction and a pleasing voice.

Americans take no particular pride in learning to speak the national language with care and precision, nor are they interested in developing a pleasing voice. In our efforts to be democratic we shun perfection in speech lest we appear to be "high-hat" or "sissy." We would rather be thought crude than "putting on airs." We are the greatest cowards in the world. We would rather be wrong than be laughed at. Said Leslie Howard in an interview:

I have heard really perfect English spoken by many Americans, but the prejudice that it isn't quite manly to speak too well does exist among a large number of men and boys. I imagine that this is the democratic idea working downward instead of upward. The banker talks like the street-cleaner, whereas it would be just as easy for the street-cleaner to talk like the banker. Of course, you may argue
that the banker was a street-cleaner once, and I shall reply that if he can overcome being a street-cleaner, he can overcome talking like one.

It is possible to be a "he-man" and still talk pure English. And by pure English I don't mean an aggressively English accent. The so-called Oxford accent is just as much an accent as the Bowery accent.

So ingrained is the American fear of "what people will say" that many people do not speak as well as they can, lest they be accused of affected speech. True enough, there is nothing more annoying than affectation, but it is a pathetic state of affairs when pupils and parents alike write to a broadcasting station that they find it difficult to understand the "dialect" of a certain announcer whose numerous awards for pure diction are the envy of his colleagues. There is nothing artificial in his delightfully informal style of speaking, no affected mannerisms, no insincere snobbishness, but merely a charming, lucid style couched in pure, simple English, well-expressed and well-spoken. And listeners think it is a dialect! It is indeed appalling that not only are Americans unable to speak English, but they do not even recognize it when they hear it!

We may as well admit it. As a group we are slovenly in our speech. We are careless of our diction. We are slangy. We seldom endeavor to develop our voices, and the radio, merciless amplifier of voice defects, is revealing us in our true colors, however faded they may be.

Obviously, the school is the place to set the standards
for better speech, and for the setting of those standards the radio is a godsend, not only to the pupils who listen but to the thousands of parents who tune in. Why do we place upon the school the responsibility for improvement in oral expression? The answer to that question lies in the fact that speech reflects thinking, and it is the duty of the school to teach pupils to think. As we have noted before, we think with words, and the means by which we most frequently express our thoughts is by the use of oral speech. If for no other reason we should develop that skill in order to clarify the pupil's thinking.

If the aim of our schools embraces fitting the pupils to take a worthy place in society and equipping them to cope with the situations they will meet, we certainly cannot neglect oral expression, because their daily lives will be filled with countless demands upon speech. But, as educators reiterate, school is not only preparation for life, it is life. We need to develop ability in oral expression not for future use alone by any means, but for use in the school.

So obvious is the importance of the pupil's ability to express himself orally in other classes that it is amazing how completely it has been overlooked. In science or history, for example, if the teacher assigns Chapter IV and then the next day asks fifty short-answer questions on the Mendelian Law or the tariff, as the case may be,
well and good; little skill in either thinking or speaking is necessary. But suppose there is an expert teacher in those subjects who is less interested in tripping the pupils' memory than in leading the pupils to think, weigh evidence, form judgments, and indirectly develop modes of conduct and a philosophy of living. That is the case in which the pupils' gain is proportionate to their skill in expression. If they have learned to think clearly and express themselves to others, then they can interchange ideas, draw conclusions, present arguments, consider evidence, and derive from a discussion the real profits of any worthwhile conversation—the stimulation of the mind of the speaker as well as the listener.

It is quite true that many schools are providing more time for oral composition, some in the hope that speech will be improved, some to be in fashion with the latest styles in teaching, some to afford relief from written composition, and various other reasons. But the idea is absurd that giving boys and girls plenty of opportunity to talk will improve their speaking and thinking. This point is aptly illustrated by the time-worn but pertinent anecdote concerning the boy who, after saying, "I have went," was kept after school to write, "I have gone," five hundred times; after which he left on the teacher's desk a note reading, "I have wrote it five hundred times and have went home."

Merely providing time will bring no improvement.
The talkative boy will use the time for speaking in the same manner he used before, and the shy young violet will continue to whisper in terror before the class—with no benefit to either type of pupil. More than time is needed. A definite program of teaching the pupil how to talk is necessary.

We have agreed that it is most emphatically the duty of the school to train pupils in oral expression. Let us see, then, what help the radio can bring. First of all, a goal must be set in order to avoid repetition of the same haphazard and aimless speech training which has existed thus far. The following objectives are suggested to meet the situation. They should be sent to the classroom teacher before the broadcasts begin. Not only should the teacher be informed as to the objectives in studying oral speech, but the pupils should be told also. It is absolutely necessary that the pupil see the utilitarian value of good speech. Otherwise he will make no effort to acquire it.

Our aims then will be:

1. To improve the pupil's vocal qualities.
2. To improve language usage.
3. To develop increased diction sensitivity.
4. To develop better taste in regard to modernisms and slang.
5. To develop increased skill in organization of ideas for oral presentation.
6. To develop increased ease of manner, physical comfort, and lack of artificiality.  

First, we are concerned with the improvement of vocal qualities—the development of a pleasing, well-modulated voice, adequate breath control, voice placement, flexibility, resonance, and beauty of tone. This objective embraces the elimination of slight speech defects. Serious speech defects need specialized treatment.

The second objective endeavors to improve language usage and to form habits of exhibiting grammatical correctness and paying sharp attention to the details which make for clear speech.

The third objective, that of increasing diction sensitivity, concerns the development of awareness on the pupil's part of the need for good diction and methods of increasing his skill in its use.

The fourth objective concerns the development of taste in regard to modernisms and slang. Wholesale condemnation of slang serves to color the grass in the other pasture still greener. On the other hand, a frank and honest analysis of modernisms and slang, by teacher and pupils, will tend to insure a discrimination in their use; the acceptance of certain expressions which add to vividness and éclat; the rejection of meaningless, cheap, or vulgar slang; and above all the avoidance of

1 Seely, Howard Francis: Lectures, op. cit.
deadly monotony.

Speaking itself helps to crystallize thought, because as we have pointed out, we think with words, and in attempting to tell others our thoughts we must organize and clarify those thoughts in order that people will understand us. Thus, the fifth aim of oral composition is to develop the ability to think clearly and accurately. This involves learning how to distinguish between the important and unimportant and the ability to relate ideas or events in chronological or logical order, maintaining unity and coherence throughout.

The sixth objective aims to develop ease of manner, correct posture, and a voice free from nervous tightness and strain.

The aim is not to try to make platform lecturers, actors, or after-dinner speakers (Heaven forbid). Those professions need specialized and technical training--more than most of them receive. The aim in the secondary school is to train pupils to meet the many situations they will find requiring oral expression. The complicated life of the twentieth century makes countless demands upon the spoken and written word and the twentieth century schools must prepare pupils for them.

The oral composition of the English class should seek to develop for the pupil ease and clarity in the ordinary speaking contacts he will find. His recitations in history, science, mathematics, or any other class should
reflect clear thinking, exhibit careful arrangement of material and grammatical correctness, and should be delivered with a pleasing voice and ease of manner.

The pupil should be able to apply for a position, introduce people gracefully, make an announcement, carry on a telephone conversation, address a stranger, congratulate a winner, give orders to a servant, acknowledge a compliment, present a gift, file a complaint, explain a process, tell a story, express an opinion, ask or give directions, and describe feelings, events, or people. Perhaps the above list may seem to sway from the ridiculous to the sublime. In a way, it is meant to do so—to illustrate the thousands of everyday uses of the spoken word which are stumbling-blocks to vast numbers of people.

The broadcasting teacher will trace the development of speech from babyhood to adulthood. He may begin in a manner similar to this:

If you have ever watched a very young baby, you have probably noticed how quickly it learns to express itself. It discovers that a certain variety of howl will bring someone on the run who will walk the floor with it or administer food or water. As long as the baby gets results it howls. But have you ever observed how it stops if the howl doesn't work and no one comes to coddle it?

Constantly the baby is seeking a way to express itself, beginning with a gurgle or coo or a howl. It is well-nigh impossible to say words without teeth, so the baby must content itself with "da-da" and "ma-ma" until the teeth arrive. Then it begins to roll familiar sounds over its tongue and words are formed. The child seeks a name for everything. It
incessantly asks questions (which are the de-
spair of its elders) in its efforts to learn
names for what it sees around it.

Gradually the child acquires a number of
words and learns to use them to tell others
its thoughts or opinions. Remember, we think
with words; if you do not believe it, try to
think of something without words flooding
your mind. It cannot be done.

Some people never outgrow the baby methods
of speech: the halting, stumbling, disconnect-
ed sentences. Be honest now. How about you
yourself? Can you stand up in class and re-
cite in smooth-flowing English, free from er-
rors? Are you sure your voice is as pleasing
as it ought to be? Or does it sound like the
droning of a buzz saw? Do you have that sea-
sick feeling down in the pit of your stomach
when you are asked to make an announcement in
assembly? Do you find yourself attempting a
sickly grin instead of making an appropriate
remark when someone congratulates you or pays
you a compliment? Are your grades lower than
they need to be because you have difficulty
in reciting in class? Can you tell a story
in an interesting way? Can you repeat an an-
edote with the climax in the right place?
Have you ever had difficulty in carrying on
an interesting conversation at the dinner
Milie or at a dance or at your club meetings?
Would you like to be able to do those things?

.................Do you know anyone who has an
unpleasant voice? Are you sure your neighbor
is not thinking of you when I ask that ques-
tion?

It has been said that to have a good voice
one must be born an actor or royalty. The
statement is greatly exaggerated. The magi-
cal voice of unusual depth and beauty is
rare, it is true. All of us cannot acquire
the musical, liquid tones of the finest sing-
ers or actors, but we can all improve the
voices we have and make them more pleasing to
others.

A famous foreign actor confided one day
that American girls are the most beautiful
and best-dressed in the world. They toil
with rouge and lipstick and eyeshadow until
they achieve perfection that is lovely to
look upon. The American girl is a work of
art, from her faintly mascara-tipped lashes
to the toe of her smartly shod foot, but she
appeals only to the eye. She is lovely until
she opens her mouth, when voilà, her voice grates upon the ear like discord in a symphony. She carefully grooms her fingernails, but she leaves her voice uncared-for and rough. No soft sweet tones accompany her dimpling smile—only discordant ugliness.

Listen for yourself to find out whether the gentleman is right. Have you girls, too, forgotten what Shakespeare demanded in the way of feminine charm more than three hundred years ago, "a voice that is soft, gentle, and low—an excellent thing in woman?" But wait a minute, boys. You do not measure up any better than the girls, according to Robert E. Rogers who counters:

"The American boy does not move his jaw much when speaking. He doesn't open his mouth. In speaking even in public, he holds it like the letter-slot in a mail-box. The words slip out edgewise (as Lady Teazle said of Miss Prim's speech, which was the result of her attempts to conceal her losses in the front), and either because of this physical inability to open the mouth, or because of pure slackness or lazi-ness, our young American slurs and telescopes any word of more than three syllables. For example, words become as follows: prohibition, prohibitory, incendiary, incendiarist, engineering, engineering, Massachusetts, Massachusetts; experiment, experimental; and government, govern-ment."

In several colleges personality tests were conducted recently to determine the most desir-able attributes of a girl's personality. A pleasing voice invariably ranked high in the list, and personal beauty ranked low, when men-tioned at all. So you see life has its compen-sations. You may not have "that skin you love to touch" or the pearly teeth of the Pepsodent advertisements, but it need not worry you. Even without beauty you can still rank high in "per-sonality plus," but a pleasant voice is essential. And all of you can improve your voices if you try.

Listen carefully to the voices of your friends, and strangers too. Notice how the voice reflects the personality. The sharp staccato voice belongs to the nervous type or the "nagging," shrewish person. The slow drawl belongs to the lazy or unruffled type. The over-precise and exacting person is char-acterized by clipped speech. The whining tones come from the chronically dissatisfied
person. What kind of voice do you have? Is it sharp, throaty, monotonous, shrill, flat, or nasal? Is your voice unpleasant to others? Ask a classmate to describe it for you frankly. You probably cannot analyze your own. Like the social defect advertised by mouth wash manufacturers you yourself rarely know when you have an unpleasant voice.

In a famous clinic an experiment was undertaken in which phonograph records were made of a number of voices. When the records were played to the group, every one of them recognized the voice of everyone else, but not a single one of them recognized his own! We hear our own voices so much that we do not realize how they sound to others. From day to day we will discuss various ways of improving our voices and our use of them.

Having led the pupils to discover the desirability of good speech, the broadcasting teacher will show them how to acquire it. He will present a series of lessons on speech improvement, designed to demonstrate how pupils can use their voices to the best advantage.

The radio is admirably adapted to the teaching of speech because it is an "ear" subject. It is a matter of ear-training, and for that very reason we must be doubly careful how we teach.

The broadcasting teacher will not allow his enthusiasm to shadow his better judgment and set as an example the clipped, over-precise speech of the prim "schoolma'am" who wears shell-rimmed glasses. Neither will he hold up before his students the example of "fathaw" or an exaggerated vowelizing of such words as "picture" (resulting

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1 Adapted from a series of lessons broadcast by the author at Station WOSU, Ohio State University, Columbus, Ohio, Summer, 1932
in "pik-tewr". On the contrary, he will use standard speech as the end toward which to strive, free from dialects, colloquialisms, and other peculiarities; the universal speech of the cultured tongue. He will endeavor to teach his pupils to recognize good speech when they hear it, as the first step in the ear-training which will lead to correcting their own speech.

The teacher at the microphone will insist upon clear-cut enunciation and will demonstrate clear and "fuzzy" articulation of words. He will urge the pupils to eliminate such combinations as "gonna, don'tcha, and whatchathinkin'" and will suggest ways of training the tongue for good articulation. He will show how sounds are formed in the mouth rather than in the top of the head or in the nasal passages. He may call attention to President Franklin D. Roosevelt's speech, which is coveted by radio announcers because of its clear articulation and pure tone that make for ready comprehension upon the listener's part.

The broadcasting teacher will illustrate how to relax the throat and relieve the tension which causes the nasalized or shrill tone. He will demonstrate the use of the larynx, mouth cavity, sinuses, tongue, and teeth in the production of sound. He will emphasize to his thousands of shallow breathers the importance of correct breathing in producing smooth, unrestricted tone. It must be kept in mind that he is not attempting to
give a technical course in speech physiology, but merely enough information to enable the student to help himself. It is outside the realm of the English course to train the actor or the speech technician. Nor will the radio attempt remedial speech for sufferers from voice defects. In the first place, work of that sort would bore the others. In the second place, defective speech needs so much individual attention that it is beyond the province of radio class instruction in English.

However, the broadcasting teacher will keep in mind the vast numbers of foreign students who make up an important part of the listeners. No textbook can rid the foreign pupil of his accent or teach him idiomatic expression. It must be remembered that a majority of these pupils hear no English spoken at home. Their speech is picked up (and the word is used advisedly) from the American pupils and their elders, whose use of the English tongue invariably leaves much to be desired. Consequently, the broadcasting teacher's lessons in oral speech can be of much help in the adaptation of the foreigner to his American environment.

In addition to his suggestions in speech technique the broadcasting teacher will stress the importance of good posture in speaking, not only because of its effect upon tonal quality but also because of its psychological effect upon the speaker. As Josephine Fabricant wrote:
It is not alone the voice the message bears
That you to all mankind unwitting give,
The body speaks even when the lips are mute
And loud proclaims the truth you hourly live.
The gracious carriage of the well-poised head
Upheld as if a regal crown it wears
The broadened shoulders and uplifted chest
Proclaim the fearless heart that strives and

dares;
Not with despondent steps to tread the dust
Was man conceived. Creature of air is he
Whose feet touch light the ground. Upright
he stands,
Lord of his mental realm, unsullied, free.

Drooping the head and shoulders makes one feel list-
less. An astute philosopher once remarked that the best
cure for the "blues" is a brisk walk in cool air with the
head held high. One cannot feel depressed long with the
body swinging in rhythm and fresh blood dancing through
one's veins. Correct posture keeps the lungs in position
to pump freshly oxygenated blood to all parts of the body,
sending a glow to the cheek, sparkle to the eye, and a
lilt to the voice.

Nevertheless, training in the art of speaking is not
all that is necessary. The technical part of speaking is
but a small part of good speech. Careful enunciation,
pronunciation, and voice modulation no more insure effec-
tive speaking than pure sugar and ripe grapes insure good
wine. The flavor and the sparkle must exist in both, and
the flavor and the sparkle in speaking come from the
thought behind the words, not from meticulous attention to
the mechanics of the tongue, lips, and teeth.

The radio teacher will show the pupils that speaking
involves more than correct usage and voice mechanics. It embraces more than merely being able to talk fluently and easily. It requires careful selection and arrangement of ideas and words, as well as correct pronunciation, clear enunciation and a pleasing voice. Individual style must flavor the words. The example of the radio teacher will be of far greater worth than that of the average classroom teacher who usually lacks these various skills required in good speech. Let us review an article in the Saturday Review of Literature on this point:

For good English, well spoken is not just correct English. It must express an individual mind in individual words; it either has life or it is dead. Grammar is not enough, accurate pronunciation is not enough, correct word order is not enough. Spoken, it must have style, the style of the individual, which is a flavor personal and distinct. Our complaint against the broadcasters---most of the broadcasters---is that they are wooden, sterile, colorless, without savor or variety in their speech, that as models of English, which they perforce become, they seem to wish to teach us all to talk like mechanical dolls or robots. The undeniable fact that Americans at large are incredibly slipshod, nasal, inaccurate in their language, makes the speech after which we may model ours doubly important, and what the schools and the homes have failed to do, the constant voice of the radio may succeed in accomplishing.

The radio teacher must reveal to the pupils through his own speech the ways of expressing thoughts and emotions by the use of correct English and a flexible voice. He will show the pupils that to be interesting one must

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have something besides a mere thought. There must be an emotional belief apparent in one's words—one's own conviction—behind them. Since it is said that the American voice is meaningless, the radio teacher must show how the voice can be used to carry a thought and express the underlying emotions. It will be the radio teacher's business, then, to provide the model for effective speaking. Pupils will imitate him, whether consciously or unconsciously, and the fine example of the radio teacher will be invaluable to pupils and classroom teacher alike.

It is obvious that the radio teacher must be a master of the art of speaking. Otherwise, it would be better not to use the radio at all, because the pupil will imitate the poor speaker as readily as the good. In fact, were it not for the insidious factor of imitation most pupils would not need training in speech. It is frequently because he has copied the errors of his parents and teachers that the child develops speech faults. What child would ever say, "Herth ith juthht too thweet," unless a fond relative so addressed the child in baby talk? Nasalized speech and other defects areimitated in the same way (unless caused by physical defects or undesirable personality traits, which can be corrected only by individual treatment). Therefore, to guard against further wrongful use of the mother tongue there should be selected with a carefully appraising ear the broadcasting
teacher whose speech habits will be adopted by vast numbers of pupils. Every time the pupil hears an interesting speaker he will imitate some of the techniques the speaker used. If we wish to improve the pupil's speech, we need a teacher who speaks in the fashion we wish the pupil to copy.

Rather than dictate a list of rules to pupils it would be far more effective if the radio teacher would provide the model for effective speaking and give the pupils a chance to find for themselves the techniques which lay behind it. The radio teacher will announce that he is going to give a talk in the very best way he can. He will ask the pupils to listen to it and decide what they liked about it, or just as frankly, what they did not like about it. In this way, the pupils of each classroom will build up a set of standards by which to judge the oral composition of their classmates. The teacher will ask them to recall lectures they have heard and talks of various sorts in their school or social life. They will try to recall what they liked and disliked in them. These points will also help them to formulate their own standards.

It is seldom advisable to call general attention to errors, thereby risking the possibility of confusing or misleading the pupil, but the radio teacher may try something of that sort occasionally and with discretion. He may give a short talk which is poorly organized, hard to
follow, and of a general "wandering" type. The pupils can then search for the reasons that made the talk difficult to understand. Thus, they can see the need for clear and logical organization, the importance of good language usage, the value of a pleasing voice, the necessity of thorough preparation, and any other points which enter into effective speaking.

By unobtrusive suggestions the teacher at the microphone can show his listeners that simplicity is the keynote of good speech, and monotony a fatal snare. In a subtle manner he can lead the listeners to see the need for sincerity, variety, and naturalness. He can show how halting, stumbling speech results from faulty thinking. At the same time he can point out the absurdity of the pupil's time-worn alibi, "I know it but I cannot explain it." Anything one really knows can be explained.

The classroom teacher plays an important part in improving the pupil's oral composition, of course. In fact, his influence is exerted upon the pupil's speech habits all the time. Accordingly, he will do well to improve his own speech by taking advantage of the example set by the radio teacher.

The bulletin sent to the classroom teacher will make suggestions concerning his part in the work. It will be made clear that the classroom teacher must never require the pupils to "come prepared tomorrow to tell how to make something," but must give them freedom in their
choice of subjects. Opportunities for oral composition are well-nigh unlimited. Pupils may talk on their collateral reading, in fact, they should be encouraged to do so. They may talk about their personal experiences, feelings, and ideas, even Greta Garbo's eyes or John Barrymore's classic profile--provided what they say is interesting and skillfully told. Once given freedom in choice of subject and the desire to present it well, the pupil will never lack subjects for oral composition.

A splendid opportunity for oral expression lies in the memorization and presentation of poetry, or passages from plays, or excerpts from any other kind of literature. If the pupil has been given freedom in selection, as previously advised, and if standards of speech have been set by the class, the pupil will take pride in trying to interpret the thought accurately, as well as observe the mechanics of good speech.

It is not our plan to train pupils to read poetry or drama so well that they can make a living at it. That is the work of the public speaking or drama department. But the English teacher can accomplish enough to suit the future needs of the majority in that respect--the ability to read a favorite poem or a bit of drama aloud to one's self or to a friend, without doing violence to the author or to the ears of the innocent listener.

After all, the secret of reading poetry is not
unfathomable. It consists of grasping the thought of the author and passing it on to another, putting into it as much as one can of the beauty, rhythm, and emotion felt by its author. Some will do it better than others, but anyone, not mentally deficient, can be taught how to find meaning in poetry and how to interpret it intelligently for others in a pleasing voice and a manner marked by sincerity and simplicity. Let the angels who can, do more.

For oral presentation reports can be used: a bit of historical, scientific, or musical background; reports on the life of an author in whom the pupil may be interested; the evolution of the theater; the political or social events which prompted or influenced the writing of a novel or essay; the costumes of a period covered in a book or play which the pupil has enjoyed; or perhaps a comparison of the works of several authors. Scores of other promising sources can be tapped for material to use in oral speech.

There may be debates on subjects of interest to the pupils and related to their own work—not on such subjects as "Autonomy in British Guiana." While training in debating and oratory, intelligently given, is of great benefit to a boy or girl, it is at best however, an activity in which only a few participate. Some of the pupils may debate questions before the microphone, and give talks and other forms of oral composition. Hearing their
colleagues do fine work raises their own standards and their desire to emulate. They may dramatize a meeting conducted according to the rules of Parliamentary Law. There may be speech contests, in which the winners will give their speeches (of their own composition, not the teacher's) over the radio.

The classroom teacher will take care to help the pupil in word selection and vocabulary building. The pupil frequently lacks words to express himself well. He may be moved by a beautiful picture and to the teacher's horror exclaim, "Golly, ain't that a beaut?" He will use the same expression to describe a car, a rifle, a fire, or a penknife. The girls say they had a wonderful time at the party. The hostess looked wonderful. The lunch was wonderful—ad infinitum.

What can be done about repetitious speech? Let us see. Pupils should be urged to talk often in class about subjects in which they are interested. This must not be called oral composition (which they loathe) but an hour during which they can try their skill at holding the interest of their classmates on various subjects. When a pupil finishes his talk the teacher should ask if the class understood all that was said, and if not, what points were not clear. The mistakes will nearly always be pointed out. One student may say, "He used the word wonderful or nice too often." Several sentences may be written on the blackboard and the class allowed to
substitute other more descriptive words. The teacher may question the speaker's use of the word wonderful with the word good and ask if he could find another to express his meaning better. Drills in substituting different words to show various shades of meaning are helpful because the student learns a new word by using it, not by looking up its definition.

Let us concentrate upon teaching the pupil to use correctly the words he already "knows." Perhaps we could paraphrase Briggs' famous dictum to: Teach the child to use correctly the words he is using now. At the same time, as the need arises, we can show him new words, but not by long lists of seldom-used and disassociated word lists beloved by grammar textbooks. Rather than follow the current practice of requiring the pupil to look up in the dictionary, lists of words headed by phantasmagorial, it would be far more fruitful labor to have him look up the smaller words he is misusing—or better still, merely explain the meaning to him on the spot. The widespread idea that a pupil remembers a word longer if he looks it up himself is ridiculous. When a child sees a violet and calls it a rose, do we explain the difference to him or march him off to Webster? At the price of an accusation of over-repetition may it be reiterated that the pupil will increase his vocabulary with more speed and thoroughness if and when he becomes conscious of certain inadequacies in his vocabulary which
hamper him in making himself clear to others. During the criticisms of his work his classmates, under the wise direction of the teacher, will point out to him his deficiencies.

The classroom teacher will be reminded that if his classes include any foreign pupils he must be exceedingly careful to point out the exact meaning of certain words the pupil misuses. The foreign student hears, "Water was spilled," and says, "Spill the coffee into the cups." He hears the words "same" and "like" and manufactures such a monstrosity as, "I want a pencil same like Mary." A little time and patience on the teacher's part can eradicate those errors. Is it necessary to remind the classroom teacher that he must never laugh, or permit his pupils to laugh, at the foreigner's peculiarities in speech? As this warning is written there comes to the author's mind a number of incidents in which foreign students related the resentment and humiliation they suffered at the hands of thoughtless teachers. The result was that those pupils developed a strange reticence and refused to talk before the class unless forced to do so. The self-consciousness, thus aroused, kills at the outset any chance of attaining the objectives sought in oral speech training.

A pupil may offer the criticism, "He jumped from one idea to another so that I could not follow the thought." This is a case in which the speaker himself did not have all the points clearly in mind, a case of faulty thinking.
If the teacher insists that the thought be clear, there will not be much difficulty with sentence structure. It is almost impossible to make a coherent statement with serious errors in structure. Emphasis should be placed upon clear thinking, which will result in clear expression.

The classroom teacher will take his cue from the radio teacher in the matter of the criticism of the talks. He will courteously refrain from interruptions while the pupil is speaking. The criticisms, of course, will be informal and not made by the teacher alone. After the class has set up its standards for oral composition, criticisms will be offered with those standards in mind. First of all, the pupils will tell what they liked about the talk. This is demanded by courtesy, and the effect upon the speaker is beneficial. The pupil has put forth his efforts to do the work well. He should be made to feel that his efforts were appreciated. It is discouraging, to say the least, to be bombarded with the errors one has made before the echo of the speech has died away.

When the teacher mentions the good points, he indirectly calls the attention of the pupils to desirable objectives for their own oral work. There are still more far-reaching effects of such procedure. The pupils learn to be considerate of the feelings of other members of the
class. They learn to be impersonal in their criticisms. They no longer criticize trifling errors to find fault. They recognize the value of honest criticism and become increasingly tolerant and mindful of the old saying:

There is so much good in the worst of us,
And so much bad in the best of us,
That it hardly becomes any of us
To talk about the rest of us.

While this program of teaching is based upon the principle of permitting the pupils to share in formulating objectives and help each other in attaining them, it must not be construed that the plan invites a laissez faire attitude or laxity upon the part of either the broadcasting or classroom teacher. Once these standards have been set they should be rigidly adhered to, and the teacher should permit no slipshod work on the grounds that the pupil will eventually discover his mistakes. Those errors which are not pointed out by the class should be brought to its attention by the teacher. Likewise, when a correction is made, the teacher should make it his business to see that the corrected form becomes a habit.

The English teacher can point out the path, but other departments must see that the pupil treads it. Parents, too, should be solicited for support. It is what a pupil says or writes when off his guard that is the real test of his English training, and unless he is required to exert his best efforts all the time, he will slip back into his old habits. The English department will find a rocky
math if the science teacher, for example, permits the pupil to stand with one foot draped against the blackboard and murmur an oral report in muffled tones, and then awards him a high grade (on the teacher's false assumption that it is the English teacher's business to attend to the pupil's speech habits). Every department of the school should cooperate with the English department, because the pupil's understanding of all subjects is limited largely to his comprehension of language.

Everyone has seen that advertisement in the magazines which proclaims in screaming headlines, "I was tongue-tied when I arose to speak! It was my big chance for a promotion. I had an idea that would have made me Junior Partner if I could have put it across. I rode home, discouraged over my failure, when I happened to pick up a magazine which showed me a way of learning to speak in three weeks or my money back. I sent the coupon, mastered the lessons, and am now Vice President of the firm!" Ridiculous? Of course it is. It would be just as absurd to claim that our plans for teaching oral composition would in three weeks change a student into a poised speaker. But we do assert, with ample proof, that in the course of a year, or maybe two or three in some cases, we can aid in the development of the students by giving them practice in speaking and thinking in the actual life situations they will meet when they leave school. We can at least help to restore the almost vanished art of
conversation. We can develop a well-modulated voice for the student. We can give him confidence in himself, and practice in thinking clearly and talking before others in his own fraternity, club, Sunday School class, or even at his own dinner table.

We can help to broaden the pupil's perspective and help him to get along well with his fellows during and after his school days. We can help him develop adult judgment so that he may more readily adapt himself to the bewildering world he meets when he emerges from the shelter of the school. By consistent training in oral speech we can aid him in learning to think clearly and express himself fluently and pleasingly, so that he can look back upon his school career with the feeling that his time there was well spent and that the school made the most of its opportunities to develop in him those interests, abilities, tastes, and traits of character which are the indices by which he will be judged for his fitness to enter into whatever position opens for him.
SUMMARY

That radio offers great possibilities in the field of English is evidenced by the fact that through this medium of teaching both the classroom teacher and the pupils will profit. It is an indisputable fact that the majority of high school pupils leave school with a dislike for literature. It is equally true that the formal method of teaching grammar has not achieved the desired results.

Our proposed program for teaching English by radio involves a new teaching philosophy which has met with success in achieving the objectives sought. Its method of teaching demands that attention be paid to individual capacities and tastes, and that literature be taught in such a way as to make pupils thinking beings, rather than a storage house for a huge mass of unrelated facts. It provides for the liberation of the capacities of pupils in oral and written composition. It centers the attention of the teacher upon the correction of individual errors and aims to assist the pupil to speak and write with lucidity, charm, and intellectual honesty, in addition to grammatical correctness.

The value of radio in the English studies lies in the fact that the teaching genius of superior teachers will not be limited to one classroom. The classroom teacher will have an opportunity to observe the techniques of
teaching and will become familiar with the objectives we wish to attain. Poetry and drama, especially, are meant to be heard and not read, and the hearing of them when read by superior teachers or the writers themselves, is of untold value in arousing the interest of pupils to produce the best of which they are capable.

We have found radio peculiarly adapted to the teaching of oral speech because it is an "ear" subject. That speech can be successfully taught by radio has been proved by an experiment conducted in England by A. Lloyd James in which the purpose was to teach pupils to lay aside dialects and colloquial peculiarities and learn to use standard speech. Teachers all over the country were most enthusiastic and reported marked improvement in the pupils' speech as well as the development of speech-consciousness. The deplorable state of oral speech in this country certainly needs help from some source, and radio can best supply it, not only to the pupils in schools but also to the millions of adults who will listen.

The radio teacher will aid the classroom teacher, not supplant him. Dr. William C. Bagley reports that a teacher said to him that she did not know what her pupils had learned from the broadcasts, but she herself had learned how to teach certain subjects that had puzzled her before. 1 Such a frank admission is indicative of the spirit of the true

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1 Bagley, William C.: op. cit.
teacher who is interested primarily in the development of
the pupil and is ever anxious to improve his techniques
of teaching.

Almost every teacher is desirous of improving his
teaching methods if he sees how to go about it. The ra-
dio teacher provides this opportunity. It has been es-
timated that radio is worth one hundred million dollars a
year to American schools by increasing the effectiveness
of the school five per cent in enriching the work of the
classroom. If we divided that sum into the contributions
made by the various subjects we would discover that the
value of teaching English by radio, measured in dollars
and cents, would assume staggering proportions:

The charge has been made that the educational field
has lagged behind in broadcasting, that no definite pro-
gram has been planned. There is an element of truth in
that accusation. It is time, then, to consider the Eng-
lish studies in their relation to radio teaching. We
find radio particularly useful in the teaching of English
and have proposed plans which are designed to do away with
the old form of didactic, formal teaching, and in its
stead, follow a program which will enrich the lives of
boys and girls and provide for their all-round development
in accordance with the aims we have adopted.

It is to be hoped that English will not be neglected
by this new means of communication, fraught with so many
tempting potentialities. The National Council of Teachers
of English has manifested interest by appointing a radio committee to survey the possibilities in teaching English on the air. Perhaps this committee, chairmaned by the interested and interesting Max Herzberg, will see to it that the seeds of radio fall not upon barren soil in the various fields of English.

The radio will not attempt to teach what the classroom teacher can teach as well, if not better. It will not duplicate the classroom, but supplement it with an artistic presentation of interesting material. It will enliven and stimulate the expression of the pupil's thoughts. It will ultimately help to decrease the number of people who, an erudite philosopher observed, have no thoughts to express, who convert food into fertilizer, are of no use at all, and who clutter up space that might better be occupied by a petunia plant.

The radio will bring the exceptional teachers to thousands of boys and girls who never would have had their instruction. It will provide freshness and a new perspective for teacher and pupil alike. It will assist the classroom teacher by demonstrating tested methods of teaching. It will offer an unusually wide and varied selection of literature. It will lift the classroom teacher out of the rut in which he has vegetated because he never has had an opportunity to observe the newer techniques of teaching.

The teaching of English by radio will enlarge the
understanding of both pupil and teacher. But best of all, will be its effect upon the pupil himself. It will stimulate him to creative activity and purposeful thinking. It will help him to develop taste and discrimination in literature, drama, motion pictures, and radio programs as well. It will introduce a new teaching procedure designed to avoid the teaching evils of the past.

Thus, by the help of radio in the English field may we hope that the time will soon come when the existing sins in the teaching of English will no longer be visited upon the children even unto the third and fourth generation.
CHAPTER V

POTENTIAL MEANS OF ENLISTING THE SUPPORT OF PARENTS AND TEACHERS

He that will not apply new remedies must expect new evils.

Bacon

Now that we have proposed a program for the teaching of English by radio, how can we convince parents and other taxpayers of its worth? We recall that it was suggested in the chapter on techniques that it is necessary to convince the taxpayers of the value of installing receiving sets. They must be convinced that a sufficient number of worthwhile programs will be given to justify the money spent.

How can we convince parents and teachers that such an English program as we have proposed would be of any value? How can we persuade them to give it a trial? One way is to resort to the American appetite for advertising. Obviously, we cannot defile the landscape with billboards illustrating our plans, nor can we insert in magazines advertisements illustrated by beautiful motion picture stars, but we can utilize the radio itself to advertise
education. Everything from a mouth wash to a fly swatter has been extolled on the radio. Why not use the ether waves to call the attention of the parents and teachers to new trends in education? Cheapen education by advertising? Nonsense. Parents and teachers cannot be expected to become enthusiastic about a plan unless they know something about it. If this country is to become education-conscious, the radio will be the means by which that takes place.

It is an unusual parent who is not interested in providing for his children the best within his means. Parents wish that the lot of their children may be better than their own. They have spent millions of dollars on education. Millions more will be spent. It is only logical that the parents want the money spent as wisely as possible. A hundred years ago, when most of the people had very little education, the problems of education were left in the hands of the learned pedagogue. That is no longer necessary or advisable. Parents can inform themselves concerning what is being done in our schools and how their money is being spent.

It is no easy task to convince parents of the worth of new ideas in education. They are frequently hostile to "new-fangled notions" in teaching. This is largely due to the fact that they do not understand what is being done in the schools. Parents, as a rule, receive information concerning the schools in a haphazard way from the careless
and half-understood explanations of their children. They welcome the contact with the schools which is given by the radio. Their enthusiasm was shown in Oakland, California.

Enthusiastic parents voiced their approval of the broadcast and commented that such a method of sending out instructions for parents was far superior to the older and faulty method by which children verbally explained new courses of study, schedules, and requirements. Parents in Oakland became radio-minded very quickly. In any community when parents become sold on a school proposition much has been accomplished toward the ultimate success of the plan.

The radio has innumerable possibilities in acquainting the parents with what is going on in the schools. They will receive first-hand information instead of occasional gossip. It can hardly be doubted that when they understand what is being attempted they will be willing to do their part in furthering the work. For the parents, it must be remembered, are the ones who have the welfare of the child most vitally at heart. Once convinced that a certain program will be of help to their sons and daughters, they will be quick to lend assistance.

The English program we have suggested departs radically from the methods of teaching which were used when the parents were young. However, we have several advantages on our side. People are becoming more and more conscious of the necessity for facility in speaking and writing. They recall the way they were taught

1 Tigert, J. J.: op. cit. P 76
composition and grammar during their school days. Many of them have found that the grammar they learned has not functioned in their lives. They envy those who use the English language with ease and clarity. Many of them recall for literature a dislike which has carried over into adult life, and they wish that appreciation for literature had been developed in them when they were young. They are anxious to have their children learn to speak and write well, and find in literature the enjoyment they themselves have missed. Therefore, it is our problem to convince them that our plans for teaching English will open to their children opportunities which the parents were denied.

The "preaching" method is no more effective in teaching parents and teachers than it is in teaching boys and girls. Some other way of presenting our plans must be devised. If we incorporate what we want to tell them into some form of entertainment, we may avoid the dangers of sermonizing, and instill our ideas painlessly. Consequently, several sketches were written to illustrate our principles of teaching. Later, they were made into a series which was broadcast under the title of "What Are You Going to Do about It?" 1

For the philosophy of teaching and points of view expressed in these sketches the author is indebted to

1 Station WOSU, Ohio State University, Columbus, Ohio, June--September, 1932
Professor Howard Francis Seely, whose keen analysis of the fallacies in many current methods of teaching has led an ever-increasing number of teachers to the adoption of his methods of teaching. These methods have proved successful in enriching the lives of boys and girls and in liberating their creative abilities. In other words, literature and composition no longer occupy a place of hatred and drudgery in the pupils' lives, but a vital, living experience which they share with each other, with increased understanding and a broadened outlook which literature and composition, properly handled, can give them.

It was the author's privilege to be associated intimately with the high school pupils whose thoughts and sayings are incorporated into these sketches. Many of the lines are quoted verbatim as overheard by their shamelessly eavesdropping teacher. To these pupils the author is deeply grateful for pointing out the pitfalls to be avoided in the teaching of English, and the ends to be achieved.

The two sketches which follow concern the teaching of literature and composition, with the introduction which was used in the broadcasts.
SCENE: The hall of any modern high school. The so-called "promise of the land" are chattering their way to their various classes. Several are sitting on the steps waiting for the next bell. They are the average kind of American youth, somewhat sophisticated and bored, and very much alike, as indeed they must be, after serving as human fodder to the relentless grind mill of education, which turns them out, cut on the same pattern, with little experience in or desire for thinking.

CHARACTERS:

Jane
Jack
Tom
Bill

Jane: For cryin' out loud! Did you hear that? Bill says he likes literature! What caused the brain-storm?

Bill: Oh, I don't know. I just sort of took a fancy to it lately.

Jane: Took a fancy to it! After you've failed it three times straight hand-running! You know very well it wasn't a month ago that you said you hated every printed word you saw.

Jack: And you said the lit class would have made you quit school long ago if it weren't for football.

Tom: He'll get over it. If there's any class that gives me the jitters, that's it.
Bill: But you don't have Miss Wright.

Tom: No, I don't. But no teacher would ever make me read a whole book through, much less enjoy doin' it.

Bill: Ses you.

Tom: Yes, ses me! You sure must have a crush on her. It'll pass. Every new teacher is a good egg the first year she's here, and as soon as she gets on to things she'll begin to clamp down on you.

Bill: Listen, kid, Miss Wright is a whiz.

Jane: She must be--to have you eatin' out of her hand.

Tom: (Sagely) She sure is smooth lookin'. But bein' easy on the eyes wouldn't make her a good teacher.

Bill: All right. All right. Have it your own way, but wait till you get her. If she doesn't make you sit up on your hind legs and cry for more, I'll treat you to two gedunk sundaes and a ticket to see Greta Garbo.

Tom: You're on. I'm scheduled for her class next semester. I went to the Principal and asked him if I could get out of taking any more lit, but he said I couldn't get into college without it.

(Bill opens his book and becomes absorbed in its contents)
Jane: Imagine not letting you go to college because you can't recite enough lines of poetry to pass your lit course.

Jack: I wonder why they want us to learn that stuff.

Tom: No reason at all. But we have to have a few courses like that thrown in to make up another period.

Jane: Why don't they let us have that period for swimming or science or cooking—something we get some good out of?

Tom: I was arguin' with the Principal about it and asked him why I had to take the stuff. Gee, he was mad. He said every educated person read literature and that I ought to be glad I had a chance to read such fine books and poetry in school.

Jane: I wonder if he's ever read any of them.

Jack: (Quickly) You bet yer life he has! He went to school with my Dad, and Dad says we're reading the very same books they read when he went to school!

Jane: You'd think in all those years somebody else would have written something new to read.

Jack: But it wouldn't be literature. Miss Smith said a piece has to be real old and read by generations
before it is literature.

Tom: Gosh, you must have to be dead a couple hundred years before any of your stuff is even called literature, let alone good or bad.

Jane: Sure. I brought in a swell book to Miss Smith the other day and you should have heard what she said! Told me she was (mimicking) "surprised that I would waste my time on the vulgar trash."

Jack: Shame on you.

Jane: It wasn't vulgar. My mother read it and said it was good. It was by John Erskine. I bet teacher never even read it.

Jack: Of course she didn't. She always reads those dry old books on the book list.

Tom: What would she say if she saw what you read out of school—True Story and True Romances?

Jane: I don't care if she does find out. Those stories are interesting. And that's more than you can say for her old books that she gives us. I can't understand them anyhow and if I ask her a question she tells me to "consult the dictionary."

Jack: What I hate is poetry. The only poet I like is
Eddie Guest. He's the only one I know what he's talking about.

Jane: Yeh, but Miss Smith said you had low tastes if you liked his stuff so she read us some of those snooty things by Shelley. I don't know any more about what they mean than I know about the number of angels that can dance on a needle.

(Bill is still absorbed in his book)

Tom: Say, Bill. Bill! Are you sufferin' from a lapse of memory? That's the first time I ever saw you sit down an' read without a teacher standin' over you.

Bill: Shut up! I had a hard enough time getting to take this book home. Every kid in our class is after it. Listen. I'll read you one of the poems.

Tom: Are you crazy? You'll not read any poem to us. We hate poems---and we aren't going to listen to any we don't have to.

Bill: But this is a grand poem. You'd like it.

Tom: Like it? Not while I'm conscious! Poems aren't meant for us anyhow. They're for university professors that don't have nothing to do but sit down and try to figure out what the poem means.
Jane: Yes, and I bet they think it means more than the author ever thought of.

Tom: (Knowingly) Sure, that's the whole idea of studyin' the darned stuff. The teacher reads it to you and---

Jane: And do I like to hear her read! She booms out those poems like a peal of thunder.

Jack: And the expression on her face when she does it---she looks like the wrath of God.

Tom: Don't interrupt. I'm tryin' to tell Bill how Miss Smith teaches poems.

Bill: You don't need to tell me. I had her once. After she reads it at you, you try to figure out what it means and when you can't do it she gets disgusted and tells you herself. Then we start lookin' up the new words in the dictionary.

Jane: I don't mind lookin' them up, but I don't know what they mean when I do look them up. They're usually explained by a word I don't know either. Then I look up that word, and it's explained by another one I don't know, until I'm going around in circles. By the time I find a word I forget what the sentence was, and then the meaning never fits. If she'd tell me on the spot I'd get it.

Jack: It's scanning the stuff that gripes me.

Jane: (Laughs) You sound like a nit-wit, too, when you do it. I'll never forget you saying the other day--

This is the for' eat prim ce' val
The murr'mur'in' pines ' and the hem' lock.

Jack: What's the sense of doin' it I ask you?

Jane: Teacher said we might write a poem some day and we would have to know the rules------

Tom: Can you tie that? We write a poem---if I ever pass this course I'll never look at another poem as long as I live---much less leave any for my grandchildren to groan over.

Jane: Well, let's quit talkin' and get to learning the one we have for tomorrow. She said we wouldn't pass this month unless we can say it without stopping. Bill---say---Bill---some to! What are you learning for tomorrow?

Bill: I? Oh, I haven't decided yet.

Tom: (Scoffingly) You haven't decided yet! As if you had anything to do with it.
Bill: I found one last week I learned off by heart, but I haven't found one I especially liked this morning. I don't think I'll learn one for tomorrow.

Jane: Won't you flunk?

Bill: Why no! Of course not. We don't have to learn one we don't like in Miss Wright's class.

Tom: All right. If you want to tell us another bedtime story-----

Bill: It's true. We don't have to learn poems that we don't care for or don't understand.

Tom: That let's me out. I don't care for or understand any of them.

Bill: You'd be surprised. You'd understand them all right. Every time we get a new one she tells us a real snappy story about what it's all about---to get us in trim for it---like we knock the ball around the field before the big game begins.

Tom: I don't know which would be worse--listenin' to her explain the poem or readin' the poem itself.

Bill: (Enthusiastically) You'd eat it up---why she---

Tom: Puts one on the board, tells you to copy it, and have it learned for tomorrow.
Bill: She does not! I tell you we don't have to learn them if we don't want to. She never assigns one for us to read at home. We do it in class. And sometimes---

Jane: She makes you chew up the poem into strophes and dactyls and pentameters.

Bill: No, she said if we wanted to learn that we could do it later, but we didn't need to know it to understand and enjoy our poems.

Tom: (Doubtfully) The woman must have a brain, boy.

Bill: She sure has. She even said one day that poetry was made long before they had any rules about so many feet in a line.

Tom: Sure. I bet old Byron and Coleridge thought feet meant what you put your shoes on---not something to write poetry with.

Bill: Every class she teaches in a different way. The first few days she asked what we liked to read and we were afraid to tell her for awhile. But we finally did, and she didn't make any wisecracks, no matter what we said. She even told us we could bring what we liked to read and read it in class. Every day we'd take turns reading, and she'd take her turn too. But somehow we got tired of the stuff we brought in,
and we asked her to read us some more of her stuff. And do we like it? If we start reading one that is too deep for us, she tells us we can put it away until later.

Tom: Does she read poems to you?

Bill: Sure.

Tom: (Emphatically) Then that settles it. I wouldn't like it.

Bill: Yes, you would. When she reads, you can see what it means. Just like a movie in front of you.

Tom: I bet she gets tired of spelin' that off to you.

Bill: Not Miss Wright! She likes it just as much as we do. She just talks to us and lets us talk too, just like we're doing here. Even if we're wrong she listens to us and then she tells us her idea, but she says we can believe whichever idea seems right.

Tom: Yeh, but on your tests if you don't write down just what she said, the way she said it, you get a nice little F in the Holy Book.

Bill: Not on your life. We don't have any tests. She says you can't measure what you've learned in poetry for years and years. I don't know exactly what she meant
by that.

Tom: It wouldn't take her years and years to find out what I've learned in poetry so far.

Bill: And does she know her stuff! She knows about every poem written I suspect. And she can tell you some little swanky story about every one of them. She likes poetry too.

Tom: Well, I don't! And never will. This afternoon I turned around in my seat to ask Pete what the teacher said and she said just for that I'd have to stay in after school and learn another poem.

Jane: Which one?

Tom: How should I know? All I did was learn it quick so I could go home. I didn't bother rememberin' the title. It was by Keats, I think. What I'd like to do to him is nobody's business.

Jack: Does Miss Wright make you worry over onomoto---onomop---whatever that word is?

Bill: I know what you mean, but we didn't have to learn the word. She just showed us how you can use words to paint pictures for you and make sounds for you to remind you of something.
Jack: Well, that reminds me that we have to be able to name the dates of four poets tomorrow—when they were born and when they died—I don't see why it makes any difference as long as they're dead.

Jane: Say, can you name the principal works of Browning? She'll ask us that, sure.

Tom: Remember the other day after we read that Del Borto poem she asked us to close our books and name the painters mentioned and some of their pictures? Whewie!

Jane: I sort of liked that poem till we started cutting it up like we did the frogs in the lab. That made me sick of it. Now if I never see that poem again it will be too soon.

Jack: Will I ever forget The Ancient Mariner? Do you know I studied that twice—both terms I flunked it, and I still don't know what it means. That's the only subject I flunked too. Can you feature that! I got an A in Math and an F in Lit. Dad wouldn't let me have a date for three weeks after that.

Bill: You know it's the funniest thing. The way we find things to think about in our class. One thing leads to another and you begin to wonder about a lot of things.
The only thing I'd wonder about is how soon the bell would ring to let me out of there.

Well, I've got things to do besides argue with you for an hour. Miss Wright said if any of us wanted to try writing a poem ourselves she'd have them read in class tomorrow.

Don't! This is too much! I can't bear it! Bill, the star quarter-back writing a poem!

Go on, and quit pesterin' me. You'll be doing it, too, next term, when you get Miss Wright.

Boy, whenever I write a poem you can be sure it's an epitaph for my tombstone.

That was a nice little yarn you told us—now tomorrow night, ladies and gentlemen, we will broadcast another little bedtime story—this is station QYK, meanin' Quit Your Kiddin'.

I wasn't kidding you. That's the kind of class we have.

You sure took us for a ride on that story.

You can't take me in on a story like that. Bill, I hate to call one of my best pals a liar, but——

Especially one with a wallop like Bill has.
Jack: (Glares at her for a moment, then goes on, ignoring her) But I've been sittin' in school many years, my boy, too many, and a class like that---there just ain't no such animal.

Bill: You'll see. You'll get a lot of different ideas after you've been in that class awhile.

Tom: That's what I'm afraid of. I suit me as I am, and I don't want to be reformed! I don't want to listen to her preachin' to me, either. Miss Smith is forever telling us the "right way to live" like the poem shows us. What does she know about the right way to live? She doesn't look as if she's ever done any living.

Bill: You won't hear any sermons in Miss Wright's class. She never tells us what to think. She just points out all the sides to a question---like throwing a spotlight on them---and then you can choose for yourself.

Tom: Not me--no lit teacher will ever get me to sit down and read a poem and like it.

Bill: Well, my promise still holds good. If you don't, I'll stand you to the two Gedunk sundaes and a free seat for Greta's next picture.

Tom: It's a go! Four months from now we'll meet right
here again.

Jane: Come on. There's the bell. Quick--what year was Browning born?

Jack: 1812--no--1813--gee, I don't know which.

Jane: We'll have to have it right. Look in the back of the book. I have to pass this test or I won't be allowed to go to the game Saturday.

Tom: So long, Bill. Start saving your pennies. That sundae will be twenty-five cents cash four weeks from today.

Bill: Oke! You better bring a sandwich along, though, in case you don't get it.

Tom: Any high-school kid that likes poetry is queer, but a football captain that likes it is a curiosity. Why, boy, you'll be in a museum.

Bill: I'll have plenty of company as long as Miss Wright is teaching around here.

Tom: Well, here's one that won't be in your museum. Lit is a pain-in-the-neck to me.

Bill: Toddle along. I'll autograph the first poem you write four months from now.

Tom: Oh yeah? (Smacking his lips) How I love a nice
marshmallow Gedunk sundaes with whipped cream and caramel sauce and a big red, juicy cherry on top. I can taste it now!

(The last bell rings and they hurry off)

Will Tom win his Gedunk sundaes? Is there such a class as Bill describes? If there is, can the teacher overcome Tom's hatred of literature? We shall see. Next week we shall visit Miss Wright's class to see if Bill exaggerates, and four months from now we shall see who eats the sundaes with the red, juicy cherry on top.

To teachers who have been listening I want to make clear that I have not attempted to indict you or sermonize on how to teach literature. If you are guilty of the atrocities revealed in this sketch you will apply your own sermon. If you are not guilty, no star will be too bright to adorn the crown which doubtless will be provided by the indignant shades of the poets and dramatists whose works have suffered so outrageously at the hands of unimaginative teachers. And those of you who aspire to a more tangible, earthly glory may reap satisfaction from the boys and girls whose lives you have enriched.
II

I wonder how many of you people who are listening in tonight like to hear someone talk—I mean talk and talk and talk. You don't? I don't either. I heard about a university professor who was giving a lecture before the students at Yale University. He chose for his subject the word "Yale." He took the first letter, Y, to stand for Youth, and talked about thirty minutes; then he used the letter A to symbolize Ambition and talked another thirty minutes. He was just beginning on the letter L to stand for Loyalty when one of the boys pinched the one next to him and signed, "Gosh! Aren't you glad we don't go to the Massachusetts Institute of Technology?"

How many times have you been bored to death by a speaker who lectures on after the subject has been exhausted? If you think you can bear to listen I would like to take about three minutes of this half hour tonight to turn a spotlight on some people that you and I both know.

We find these people everywhere. We have said to ourselves between yawns, "How did they ever get that way?" But, of course, even their best friends won't tell them. Is the pitiful lack of ability in speaking inherent in the American people? Is there no hope of changing it? Is it the fault of the home? The school? Perhaps we can shed some light on the subject with our spotlight this evening.
WHAT FOOLS WE MORTALS BE

We have a spotlight of unusual brilliance. We are going to turn it on people in many places in an effort to see what kind of "Oral Composition" functions in adult life. We shall throw the spotlight on a man in the auditorium of a high school. A debate has just been given there and this man is the one chosen to render the decision of the judges. He begins:

Ladies and gentlemen, we are glad to see so many people here tonight. It has been very inspiring to the speakers to have so many friends come to lend their support. I am sure you have enjoyed the splendid work we have seen demonstrated here this evening. I consider it a great honor to have been privileged to act as judge here tonight. The question for the debate was well-chosen and shows that our young people give much attention to the more serious side of social and political life. The judges had a difficult task in reaching a decision.

(Restlessness in audience)

"Each speaker performed his part so well that it was hard to determine the winners. After much deliberation the judges have reached a decision. We have awarded the decision to the ---

(Expectancy on faces of audience)

"speakers who most nearly approximated the goals set by
recognized authorities for debates. They are as follows:

(Reads long list of twenty points with explanation of each)

"Now I know you are anxious to know the results of our choice so I will make my remarks very brief. We have decided——

(Audience revives again)

"this debate on the following points: 10 points for----, 9 points for----, 11 points for----, 6 points for------

(He continues up to 100 points)

"And now, ladies and gentlemen, I am glad to announce----- (Audience on edge)

"that the judges extend their hearty congratulations to every speaker in the debate. We also wish to thank the Superintendent, the Principal, the Board of Education, and all those who have made this delightful occasion possible. And now I know you are all wanting to hear the decision so I will close my remarks with the hope that we again may be privileged to listen to such an interesting piece of work. The judges wish to announce

(Audience shows resigned listlessness)

that the debate has been decided in favor of the negative!"

Our spotlight now is turned on the pulpit of a church. The preacher has been preaching for ten minutes. He has
held his congregation's attention every minute. He has selected an unusual text and enlarged upon it in an interesting way. He has made a vital contact with his audience. He has swept them along with him by his moving eloquence. He sees the inspiring effect he has created. He warms to his subject. He aspires to greater heights. Interest wanes. The congregation becomes restless. The preacher does not notice. He talks on and on as before. But the spell is broken.

Mrs. Smith begins to wonder whether the roast is burning. Mr. Jones is worrying about whether he will still have time to read the Sunday paper before dinner. Little Jimmy Barker is wondering whether his mother will let him go swimming in the afternoon. Young John Perkins is thinking what a lovely profile the girl across the aisle has. Helen Johnson is planning a dress like the one worn by Emily Jackson two rows in front. Charlotte Emerson is wondering whether she can walk home with the football captain if she manages to dart out the aisle as soon as the last hymn is sung and meet him "accidentally" by the door. And the preacher's distracted wife is wondering if he will ever stop.

He continues for another fifteen minutes as we leave him to turn the spotlight upon a weekly meeting of the Rotary Club. A guest from a neighboring town is present. He is called upon for a word of greeting:

"Unaccustomed as I am to public speaking I find
myself called upon to make a few remarks. I realize that you are planning to have election of officers this evening so I will make my remarks brief and to the point.

"I appreciate the invitation to come here this evening. The food was excellent. The atmosphere was one of friendliness and hospitality. Your club is a live, potent force in the community. Without such organizations as this our glorious United States would not be what it is today.

"I bring you greetings from the Rotary in my home town of Westville. I was much interested in the plans you have outlined for next year's work. I know you will be interested in the plans we have made for next year. They are, in brief-------------"

He talks at great length while the men glance surreptitiously at their watches and wonder whether the election of officers will make them too late to go to the club for a game of poker before their respective wives expect them to arrive home. Half an hour later the distinguished guest is still talking as we turn the spotlight on a meeting of the Board of Directors of the First National Bank and Trust Company. Mr. Samuel Burke, assistant cashier, has been called in to explain an idea which he feels will be of help to the bank. Mr. Burke is a hard worker. He knows the banking business thoroughly. He possesses vision and keen judgment. The bank is facing a crisis. Mr. Burke has studied the situation. He has
several ideas for investments and loans which he feels sure will help to relieve the crisis. The bank's future and his future will be influenced by what he says today. He begins:

"Mr. Anderson, as you know, I have been—ah—attempting to work out several ideas, which—I—er felt would be of some use in the difficulties caused by our frozen assets. Now, if we should—ah—sell our Fourth 4½ Liberty Bonds and—ah—invest a part of the money in—er—the municipal bonds offered for the new municipal light plant—this would leave us in a position—to lend—ah—the difference—you see what I mean—to the Pennsylvania Steel and Wire Company—er—whose securities are—let me see—we can make this loan on—am I making myself clear? I mean with the added security of, say, two hundred shares of—ah—Anaconda Copper stock, that is, along with the dividends issued by the Western Pennsylvania Coal and Coke Company. You see what I mean."

The directors do not see. Mr. Burke flounders helplessly, as we turn the spotlight on a farewell dinner which is being given in honor of a man who is leaving to make his home in a distant part of the country. He has just been presented with a gift. He rises to express his thanks. He has known these people for years. He has laughed and talked with them daily. He now adopts a stilted and formal manner with;

"I wish to express my heartfelt thanks to the worthy
gentlemen who have been so kind as to remember me with this beautiful memento of their friendship and esteem. My heart swells with—joy and gladness, when I look back upon the fond memories which the sands of Time can never efface from my memory. This beautiful remembrance will always bring a flood of delightful memories when the passing of years shall have touched my hair with silver and penciled wrinkles o'er my brow."

His old friends and fellow workers listen respectfully in amazement to this trite and stammering oration, which continues at great length. They wonder vaguely what has come over the friendly companion of their years of association. They wonder why they ever thought of holding a banquet anyhow. Our spotlight turns to a classroom in a school building. Mrs. Jeremiah Henderson is talking to Miss Kane, the teacher:

Mrs. Henderson: (Indignantly) I came to see you, Miss Kane, to ask why my Johnny made a C in history when Jackie Dunne across the street made an A. I know very well that Johnny knows as much as Jack. Why only yesterday--

Miss Kane: But-----

Mrs. Henderson: Only yesterday I was saying to Johnny's father that I hoped Johnny's grades would improve this month and now he
brings home this C. Why is that, Miss Kane?

**Miss Kane:** Well, you see, Mrs. Henderson--------

**Mrs. Henderson:** No, I do not see! I don't see at all. I know my Johnny knows that work as well as Jackie does—even better.

**Miss Kane:** I'm sure he does, Mrs. Henderson, but you see, Johnny has so much trouble expressing himself.

**Mrs. Henderson:** He made a B on his test the same as Jackie and----

**Miss Kane:** But you see, Johnny gets along well enough in written work but he simply can't recite in class.

**Mrs. Henderson:** Why not?

**Miss Kane:** I don't know. He can't get up in class and recite when I call on him. I can't give him a grade when he doesn't talk in class.

**Mrs. Henderson:** Then why don't you teach him to talk in class?

**Miss Kane:** (Helplessly) Well—we—ah--------
We turn the spotlight on another classroom in which Miss Stone is standing before the class. She has been talking for half an hour on the life of Shakespeare. She continues:

Miss Stone: Attention this way, Jimmy. You seem to forget you are in school today. As I was saying, before we read any of Shakespeare's plays we must find out all we can about Shakespeare's life. He was born in England—when, James?

James: I don't know, Miss Stone.

Miss Stone: You weren't paying very good attention, James. Howard?

Howard: I forget.

Miss Stone: (Severely) We're going to have several F's in my book this afternoon. Mary?

Mary: I don't know either. I don't see why we can't read the plays now, Miss Stone.

Miss Stone: Don't be impertinent. Now since you boys and girls were not paying attention I am going over this once again.

(Shes continues to recite a monotonous discourse on the life of the defenseless Shakespeare.)
Miss Stone: Mary, if I have to ask for your attention again, you will stay after school and memorize twenty lines of Wordsworth!

She goes on with frequent demands for attention from the long-suffering class, which has listened to this same oration three times. The teacher then delivers a moral lecture on the inattentiveness and discourtesy of the pupils. She concludes this uplifting sermon by reading the list of those who did not pay attention and who will remain after school to pay the penalty of twenty lines of Wordsworth.

The teacher is a Phi Beta Kappa, a "magna cum laude," but catching and holding the attention of an audience was not included in the accomplishments required for her degree.

Now that our spotlight has revealed the effects of the training our schools have given in oral composition, let us turn the spotlight on the school. Perhaps we can tell from the pupils themselves why these results have been achieved.

This scene is in the hall of any modern high school. The students are gathering for classes. Most of them are rather sophisticated, blasé, we might term them. Nevertheless they still retain a little of the naiveté and
originality which their teachers for years have almost succeeded in stifling.

Bob: For Pete's sake, Helen, what do you have your face all screwed up in a knot for?

Helen: (Blandly) A symbol of deep thought, my dear boy.

Bob: Of what! Don't tell me you've gone in for philosophy or some other brainstorm?

Helen: I am trying to think!

Bob: Trying is right. To think of what?

Helen: (Woefully) Of what to say for oral comp tomorrow.

Bob: You don't need to think to do that. Just get up and give one of the masterpieces you tortured us with last year. You've been in the course for two years. You oughtn't to have to do any work any more.

Helen: (Angrily) That's what burns me up. The only course I ever flunked.

Bob: Don't worry. Dust one of last year's themes and rattle it off tomorrow. She won't remember what you gave last year.

Frank: What are you going to say, Bob?
Bob: (Resignedly) There isn't much choice as far as I can see. I looked over the list. I guess I'll take the one on "How to Make a Kite."

Frank: Do we have to listen to that again? I've heard at least ten people this semester explain how to make a kite. I could make one with my eyes shut.

Jim: (Sarcastically) I knew how to make one before I heard those lectures, too. No foolin'.

Frank: Strange!

Bob: And who wants to know anyhow? Does Miss Johnson think we're ten years old? "How to Make a Kite" for anybody our age?

Helen: That isn't so bad as the one on "How to Make Fudge."

Frank: (Chanting) Take two cups of sugar, one cup of flour, and---

Helen: You don't use flour in candy.

Frank: How should I know? I've heard so many recipes in class I don't know which is which. I never took anyhow. Besides, if I did, I couldn't remember the directions given in comp class.

Frank: We had all the first shots of the battle fired today. Which topic did she assign you?

Helen: "How to Fight Forest Fires in Oregon." Now what do I know or care about a forest fire in Oregon? What's yours?

Frank: "The Financial Loss by Fire to the Cotton Industry during the Year 1927."


John: What's up? Why the sad and mournful look?

Bob: (Discoulsately) Oral theme tomorrow, my boy. Another Friday afternoon. I don't know which is worse--giving one myself or listening to the others strangle over theirs.

John: We have oral comp in our class next week. That's the part of English that I like best, don't you?

Bob: (Scornfully) What do you mean "like best?" That's like asking me whether I like castor oil, quinine, or paregoric best. I hate them all about the same.

Helen: What are you going to talk about, John?

John: I'm not sure yet. I've been reading a mighty good book this week. I think I'll talk about that, or maybe I'll make a talk about some interesting people
I saw on the bus the other day.

Bob: What do you mean "maybe you will." You'll talk on the one the teacher assigned you, so cut out the bluffing.

John: Assigned nothing. She doesn't assign us a subject. We choose our own - if we can't think of one, we talk to her, and before we know it she gets us to thinking of several. I don't know how she does it.

Frank: Sort of stuck on Miss Wright, aren't you, John? What's come over you? I never heard you say that any teacher did anything right any time.

John: Miss Wright is different. I like to work in that class.

Frank: Now I know you've had a mental lapse. You never liked to work in your life. You must have it pretty soft in her room.

John: Soft nothing. We work harder than I ever worked in comp before, but it's interesting so we don't mind.

Frank: (Emphatically) Well no form of English is interesting to me--especially the oral kind. I hate to get up in front of the class and make a monkey of myself explaining how to make a kite.
John: What did you choose a subject like that for then?

Frank: (Disdainfully) Choose? I didn't choose it. She passed out the slips and I was unlucky enough to draw that one.

Helen: And I drew "How to Make Fudge." I had that one last year, too. If I keep lecturing on that recipe much longer I'll have to try it in self-defense.

Frank: Well, if I hear you say it much oftener I'll lose my appetite for fudge.

Jim: If I were you, John, I'd get to work instead of feeding us a line about "choosing your own subject."

John: It's a fact—let me tell you about how we do oral work in our class——

Frank: I'll let you tell me nothing of the sort. I hear enough about comp in my own class without worrying over someone else's troubles.

Jim: You know what gripes me is the day we use our oral theme for a grammar lesson. I feel like a two-year old in rompers standing up there saying——"My first sentence is my topic sentence. My second sentence is the proof of the topic sentence. My third—-

Frank: (Teasingly) All you need is a lollypop and a rattle
and you'd look the part.

Jim: (Blithely) You don't look so hot yourself when
you do the baby stuff in there.

Helen: I never did know what a topic sentence was, but
since Miss Brown said there's one in every para-
graph I just say either the first or the second
sentence and I usually hit it.

John: Don't you ever have any fun in that class?

Frank: Sure. But not the kind the teacher appreciates.
The debates are the funniest things I've ever
heard. Last week we debated on "The Permanency
of the World Court." Nobody knew what he was
talking about so we each stood up and talked our
six minutes by saying the same thing over again
in a different way until time to sit down. Miss
Brown said mine was so original—she gave me an A.
It ought to have been good. I copied it word for
word out of the World Almanac!

Helen: (Giggles) I gave one last week on "Capital Punish-
ment." She said it showed deep thought. It did.
But it wasn't my thought. I found it up in the at-
tic. It was one Dad used when he was in school.

Frank: You'd think in all that time they'd find some new
question to debate.
Helen: Then it wouldn't be what Miss Brown calls a
"fundamental issue," whatever that is. You
can't debate on a subject that isn't years old.
If you do, it's just an argument, not a debate,
she says.

Jim: (Loftily) Sure, it's like literature. It isn't
literature until after the author has lain peace-
fully in his grave a hundred years.

Helen: Then some teacher pounces on his work and digs up
his life and tortures us with it until the poor
old author gets no more restful sleep.

Frank: John, you should have been in our class last Fri-
day. We had a class of oral conversation. I
never had such a time keeping my face straight in
my life. When she was telling us how to carry on
a conversation---she said to "begin with the
weather and then keep to light and frivolous sub-
jects in order to avoid personal or boring sub-
jects."

Helen: The aim is to "keep conversation moving," she said.

Frank: (Pointedly) As if girls didn't talk enough with-
out urging them to keep "conversation moving." If
there's anything I don't like it's listening to
somebody "make conversation." There are times when
I can say things by silence! And I don't like to listen to a parrot chatter all the time. If you start talking like Miss Brown, Helen, you and I have just one more date and the football dance will be out!

Jim: Here too. My girl doesn't talk me to death. We don't mind a gap of say, two minutes, in the conversation---like Miss Brown does.

Frank: (Earnestly) You know there's one thing I wanted to practice in that conversation class. That is how to introduce older people to young people and the other way around. When I mentioned it to Miss Brown she slew me with a look and told me the place to learn that was at home. I don't have a home so that's that. I'll still go on stuttering and blushing every time I have to introduce anyone, I suppose.

John: Aren't you ever allowed to talk about anything but "How to Make Something?"

Jim: Once in a while. A few weeks ago old lady Brown came prancing into the room and said we were going to have an "interesting" new subject for the next week. We thought maybe we were going to get a break but------
Helen: (Laughing) But Jim was——

Jim: Hold on, I'm telling this story. And I love to tell stories, except when I have to do it in class. Anyhow, the subject was electricity. She made out about forty topics on it, gave us each one, and then told us to go to the West Penn Power Company and interview the manager on our topic. I didn't get there until about five o'clock, just before closing time. The manager was busy, but I explained I was from school and had come to interview him on "Are Our Streets Sufficiently Lighted to Afford Protection?" You should have heard him snort! He told me I was the fifteenth student to interview him that day on some use for electricity, and that if Miss Brown wanted to know so much about it she should take a good course in science. I figured it was time to leave so I did——before I got kicked out.

Helen: But the next day——

Jim: (Savagely) The next day when I came to class I wasn't prepared, so it was forty minutes in the Rest Room learning my thirty lines of Keats. How I love that baby!

Helen: If I never hear of him again it will be too soon.

Frank: (Muttering to himself) Can it! I'm trying to
learn this off by heart.

John: Off by heart? A composition?

Frank: (Gloomily) Yes. Off by heart. Memorize. See? Don't you have to do that?

John: No. We get the idea organized and then get up and give it. We enjoy them more that way.

Frank: Enjoy an oral theme? Not me.

Jim: I'm going to learn one from The Literary Digest tomorrow.

Helen: Go ahead. We don't mind. We read all of those articles before, while we were looking for our own subject. I'll bring a book to class and see if I can read it while she lectures on the "Objectives of Education."

Frank: Better be careful. If she catches you with the kind of books you read it will be just too bad.

Helen: I'd rather be caught with the kind of books I read than the kind she reads. By the time I get through with a book in her class I feel ashamed of myself for tearing it to pieces like that and looking up all the words in the dictionary and finding out why the author wrote it in a certain year instead of the year after or the year before.
I'm sick of good literature.

Frank: You better get to work and stop talking or you'll be called up on the carpet as soon as it's over tomorrow.

Helen: Do you know, I dread her criticism just like I do getting a tooth pulled. The only difference is that when the tooth is pulled it's out, but the criticism keeps on after every talk.

Frank: And each one hurts worse than the one before.

Jim: You know some day I'm going to throw a nice little padded brick if she doesn't stop having Oscar ring that bell every time we make a mistake. It makes me forget what I'm saying and then I'm lost.

Helen: He's a smug little teacher-pet anyhow.

Jim: John, does Miss Wright ring a curfew or does she snap her fingers when you make a mistake?

Frank: Or does somebody in the class stand up when you make one? I'll never forget the first day I entered that class. I said "and--ah"--and the whole class jumped up. I thought there was a fire drill and started out the door.

Jim: And got sent to the office and----
Helen: I'm getting so that every time I use the word
"and" I feel as if I'd been caught stealing some-
thing. There ought to be some time when you
could use it without being called down.

Jim: Do you remember the day I was giving a talk on
"Courtesy in the School?" Miss Brown kept ring-
ing that bell for every mistake. Talk about
courtesy in the school!

Helen: It tickles me when we vote on which was the best.
Iszy Gordon usually has the best, but none of the
girls likes him because he high-hats us, so we
never vote for him. Miss Brown said we haven't
developed good judgment yet!

Frank: I tell you that oral comp day is funny enough to
be sad. When I stand up before that class I get
tongue-tied. Those kids sit there like buzzards
waiting to pick you to pieces as soon as you're
finished.

John: In our class we always mention the good points
about it first, I mean the things we liked about
it—then we try to think up ways the speaker
might have improved his talk.

Frank: She never mentions anything nice about ours.
They are rotten, of course, but how can we help
it when we get such dumb subjects?

Helen: She keeps up that criticism until the bell rings for class and we get a chance to come up for air.

Jim: I'd like to take a crack at some of her mistakes once.

Helen: Sure. Remember that old saying about people living in glass houses—should pull down the blinds?

Jim: Yesterday she said, "Did anyone copy this in their notebook?" That's wrong, sure as shootin'.

Helen: And my mother said Miss Brown read her speech from the paper, word for word, at the Parent Teacher Association meeting last week—and she won't even let us have a single note—even if we shake with stage-fright 'til our teeth rattle.

Frank: One day I lost the outline we're supposed to give her before we get up to talk and she said, "Why Frank, how can I know whether you're thinking clearly?" "By listening to me," I said, "and not by watching that outline!" Was she sore! I got a D on that one, and a darned good speech I thought it was, too.

Jim: (Consolingly) It was a good speech, but a speech
is no speech in there unless she's got the outline in her hand.

Frank: It's a good idea to make an outline all right, but it drives me nerts to have her sit there and follow it while I talk. If that's courtesy I'd rather be rude.

Helen: "Unpolished diamonds"-----she called us.

Frank: Sure, bright and hard-----hard-boiled.

Helen: One sure thing, we'll never get any polish in her class. She's always saying to me, "Speak louder!" I'm afraid to, for fear I'll learn to talk like her, and she has a voice like a foghorn. She says to talk loud to make yourself understood. She surely practices what she preaches. When she makes an assignment you can hear it in Philadelphia.

Frank: I wonder what we have oral comp for anyhow?

John: Miss Wright says we have it so we can learn to speak well in an easy and natural way. We try to improve our voices too.

Helen: That's not the purpose of ours. Miss Brown said it was to teach us to "think afocet." Whatever that means.

Frank: You mean "think on your feet."
Helen: Same thing. Crazy idea anyhow. Learn to think on my feet; I can think best when I'm lying flat down on my stomach! I always study that way.

Frank: You're both wrong. We have oral comp to give the teacher a rest from correcting the written work.

John: We don't work the way you do. Every subject we talk about just seems to fit in naturally. We use subjects that we are interested in and have been talking about lately either in school or out.

Frank: What a break!

John: As long as we have something to say and say it, she doesn't care if we talk about Greta Garbo's eyes. But we made out a set of standards to go by, and, believe you me, we have to come up to the mark too. It's no snap, I tell you. We work just as hard as we do on written compositions.

Frank: A class like that would be heaven compared to ours.

Helen: (Sweetly) Better get into that class then—it's as near heaven as you'll ever get.

Frank: I'm not so sure I want to go there anyhow. You won't be there. Besides, I'm afraid St. Peter would meet me at the gate and ask me to give a talk on "How to Make a Kite" before I could get in.
Jim: (Cheerfully) Well, so long! I'm on my way to the football meeting. I wouldn't work on those oral themes if I were you. You get the same roasting whether you've worked hard or not. I've tried both ways. When I stand up there in front of the class waiting for the criticisms I feel like Joan of Arc waiting for them to strike the match. So long. I'll see you in class tomorrow and you can listen while I tell you for the second time this month 'What I Did My First Day of School.'

Helen: We'll prompt you if you get stuck. We were all there on your first day of school so we're fairly well-informed on that topic. When you get up you should say, 'Stop me if you've ever heard this one before-----' How for my old recipe for fudge.

(The gong rings and they move on. The spotlight burns out but we have seen enough. Far be it from me to attempt to point out a moral in anything. Let these teachers whose foot fits the shoe, wear it).
I have often wondered what would happen if a parent actually went to a teacher and demanded justification for his methods of teaching. Perhaps some have already done so. I have wondered how that teacher would react and how he would answer an indictment against his methods. It is an amazing thing that the pupils themselves, a few of the frank ones, do not insist more on the "why" of what they are being forced to do. But perhaps by the time the pupil arrives at high-school age the ability to wonder or be curious about things has been well annihilated by the educational god now being worshiped.

At any rate it would be a stimulating experience to have some of the parents suddenly become curious about the results of our teaching and ask for reasons. A personal illustration will make the point clearer. Not four weeks ago a Slavish woman was talking to me about her children. She is a typical Slavish peasant wife, poorly educated, but possessing a little knowledge of the English language. She said something like this, "My girl sixteen now. I no want her go school no more---she no learn any-t'ing school. She know lots words I no understand but I haffa tell her how speak. I no know your English goot, but I learn some t'ings night school---like you no say 'I done it' an' 'You seen me.' My Margaret say t'ose t'ing. What wrong wit' school when I haffa teach her how talk..."
when she no learn school?" No comment, I believe, is needed.

That brings me to the point of this discourse. Let us imagine ourselves in a high school, any one will do. It is a time when students are not there—after school or at noon, perhaps. We enter the room of Miss Stone, the English teacher, who carries out conscientiously the dictates of the board of education. We shall take no part in the conversation but merely sit by quietly and listen to the astonishing words of Mrs. James Brown, who has lately been drawing conclusions about her son John's education.

Mrs. Brown: (Courteously) I came to see you, Miss Stone, not to criticize you or your teaching, but merely to satisfy my own curiosity about John. Will you excuse me if I speak quite frankly with you?

Miss Stone: Of course, Mrs. Brown. I am always glad to find a mother who takes an interest in her children's work at school.

Mrs. Brown: Perhaps you will think I have taken too much interest before I am through. Now I do not want to appear the "fond mama" type, but since John is an only son I naturally take pride in him. Do you honestly think him
lacking in intelligence?

Miss Stone: I should say not, Mrs. Brown. His I.Q. is exceptionally high.

Mrs. Brown: Someone told me that before. That is why I feel that his case is not hopeless. But John failed in history and mathematics this month.

Miss Stone: I noticed that on his report card. I could not understand it. He made a B in English. I wondered why he failed the other two.

Mrs. Brown: (Drily) I wondered, too. That is why I am here. John’s father and I have helped him some with these subjects and we are certain that he knows that work well. I called the teacher to ask her what the trouble was. She told me that she has every reason to believe that John knows the material but that he cannot recite in class coherently, and his written work is even worse.

Miss Stone: I’ve noticed that John does have trouble in expressing himself.

Mrs. Brown: Exactly. And you will pardon my frankness I hope, but why are you not teaching him to express himself?
Miss Stone: (Patiently) The power to express yourself effectively is something of a gift, Mrs. Brown, like music or painting. I don't say that it cannot be acquired to some degree, but not to the extent that some pupils possess naturally. But John does very nicely in grammar, Mrs. Brown. He knows the rules as well as anyone in the class.

Mrs. Brown: (Persistently) That is just it. He can recite rules of grammar, word for word, from the book, and yet his application of them is almost beyond belief.

Miss Stone: (Confidently) After we have drilled on them longer he will learn to apply them better.

Mrs. Brown: I'm not so sure, Miss Stone. I can't imagine where he picks up the expressions he uses. His misuse of English is not hereditary. His father and I are both college graduates. I realize that that does not presuppose a mastery of the language, but we do speak as well as the average. Therefore, I believe his trouble is not acquired at home.

Miss Stone: Perhaps if you correct him each time he makes a mistake at home----
Mrs. Brown: I do correct him. I do not mean to shirk my duty in his education. On the other hand I believe the school has some responsibility in the matter.

Miss Stone: That goes without saying, Mrs. Brown. That is exactly what our schools are here for.

Mrs. Brown: I've been wondering about that too—about what our schools really exist for. They seem to go on without any particular aim.

Miss Stone: Not at all, Mrs. Brown. We have a very definite course of study which we follow very religiously.

Mrs. Brown: Quite so. But getting down to the subject of English, just what do you aim to do?

Miss Stone: Well—er—the course of study requires that we give a thorough course in grammar and designates what points of grammar shall be taught in each grade.

Mrs. Brown: (Insistently) But what is the use of studying grammar if the pupils still make atrocious errors even when they know the rules?

Miss Stone: The subject of grammar is somewhat new to them. You know they don't get much real
grammar until they reach high school. They will improve after they have mastered the subject.

Mrs. Brown: They should get it years earlier then. I'm not so sure that the knowledge of rules helps much either. Why is it that John has so much trouble expressing himself in history, English, or any other subjects?

Miss Stone: Perhaps he doesn't organize his ideas very well.

Mrs. Brown: Exactly. That is what I've been thinking myself lately. John can not, or does not, think clearly. And if he doesn't think clearly he cannot express his thought clearly.

Miss Stone: I quite agree with you.

Mrs. Brown: Then why don't you teach him to think?

Miss Stone: We surely attempt to do that, Mrs. Brown.

Mrs. Brown: (Protestingly) But you aren't doing it!------any of you. Now it strikes me that the composition class is the place to teach pupils to think clearly and express their thoughts accurately and convincingly. And what's more--I would like to see John learn to think independently. We never force him to think
as we do, and yet in school work he seems afraid to put forth an original thought for fear of failing or being laughed at. I tell you, these children are mere blotters absorbing the ideas and yes—prejudices—of their teachers.

**Miss Stone:** (Stiffly) But after all, Mrs. Brown, this is a course in English grammar. We have certain requirements to complete each term.

**Mrs. Brown:** No doubt you do, but I shouldn't think the requirements would be the same for every child.

**Miss Stone:** Oh yes. The classes are arranged according to ability and then the course of study is varied a little according to that ability.

**Mrs. Brown:** That still doesn't take into consideration the individual differences of each pupil. For instance, if John knows certain things already, why should he have to waste more time on them? Why shouldn't you concentrate on the errors he makes?

**Miss Stone:** (Stiffly) With forty in the class I cannot spend much time in individual instruction.

**Mrs. Brown:** (Thoughtfully) There must be some way that
it could be managed.

Miss Stone: I don't think you need worry about John, Mrs. Brown. I assure you his work in grammar is satisfactory.

Mrs. Brown: (Unconvinced) Perhaps, as far as the subject goes, but it does him no good at all. It is my idea that grammar should not be taught as a separate subject. It should be a part of his writing and speech. I have been doing some reading on the subject lately for my own information and I notice that method of teaching grammar is being advocated.

Miss Stone: That is what we have constantly to guard against, Mrs. Brown, theories that sound well but do not work.

Mrs. Brown: I think they would, if they were tried fairly. I believe that rules are useless to the pupil unless he is familiar with the actual use of the principle first.

Miss Stone: No, he learns the rule first and then applies it.

Mrs. Brown: But he doesn't apply it--he merely learns the rule! I do not mean to be rude, but
can you explain what happens when you dial for the operator on your telephone?

Miss Stone: Why—ah—yes. In some way the number is flashed to the operator who rings the number for you.

Mrs. Brown: But do you know exactly how the signal is given to the operator, or how a particular operator happens to get the number?

Miss Stone: No, I can't say that I do.

Mrs. Brown: That's just what I'm telling you about grammar. You can dial a number without knowing a thing about the mechanism and you can learn to talk and write effectively without all those confusing rules of grammar.

Miss Stone: Ample drill in the use of these rules is provided.

Mrs. Brown: Even if it is, we still are not getting anywhere. John knows all the spelling rules. I don't believe he has ever made a grade lower than 90 in spelling, but a letter from him is a humorous, if somewhat appalling, treat. Why can't the mistakes of each pupil be worked on?
Miss Stone: We do take the mistakes made by the most pupils and drill on correcting them.

Mrs. Brown: (Sharply) The drill idea is all right but those that get it don't need it and those that need it don't get it!

Miss Stone: You seem to lose sight of the fact that we are under contract with the board of education to follow the course of study given us.

Mrs. Brown: Most assuredly. But the board of education is interested in the results you obtain----not in the methods you use to achieve those results.

Miss Stone: The methods you have read about wouldn't work.

Mrs. Brown: The methods being used now do not work either! I am serious about this, Miss Stone. We, as taxpayers, support these schools without interfering much in the way they are handled, but now that we are beginning to study the question of teaching more thoroughly, we are interested in changing the methods to suit the needs of the pupils. The board has employed a consultant, at a high salary, to point out ways of improving our schools. After two years of lecturing at the Rotary,
Kiwanis, and Woman's Club here about what he is planning to do, we find nothing has been done. The trouble is that that man is an expert who deals with imaginary situations and who, to my certain knowledge, has had little or no experience in secondary-school teaching.

Miss Stone: It takes a long time to set up the objectives he is working on.

Mrs. Brown: You have brought up the point precisely. Objectives are needed---there certainly have been none in English teaching that were really vital. But they are simple enough that instead of spending years writing them down in pedagogical phrases we think it would be better to settle that question now and begin to realize those objectives. And we as parents are interested in one objective above all others---that our sons and daughters learn to think, and think clearly, and have the power to express their thoughts in a coherent, accurate, and effective manner. That doesn't seem to me to be an unreasonable thing to ask.

I am sure John is not the only one who needs this training. There must be many like him, and I feel that they are laboring under
an unnecessary handicap. It seems to me that all of you teachers should get together and collectively carry on a crusade toward the improvement of oral and written speech.

Do not misunderstand me, Miss Stone. I do not mean to condemn you, by any means. You are doing exactly what hundreds of other teachers are doing in response to the requirements given you, but the day is not far distant when, if educators do not do something about this situation, the parents will. Then perhaps some of these so-called theories will prove to be the remedy. Mark my word, Miss Stone, the time is coming when schools will quit aiming at something unless they have something at which to aim! Until that time---

A bell rings and we steal out unobserved. Later we shall see what Mrs. Brown does about the difficulty.
IV

And now we use a sketch that is not "made up" but a dramatization of the thoughts of a certain young boy and his reactions to school.

This sketch deals with the foreign child's literature problem. I have selected one boy to illustrate what transpires in the minds of some of these children. Tony is a real boy. This sketch was a real happening, written very soon after its occurrence, while it was still fresh in the author's memory. There is scarcely a line in it that was not actually spoken as it is recorded here. Best of all, Tony is still in school. He has become interested in poetry of many kinds now, besides "de bloody ones." He is making a great effort to improve his diction, an effort which is paying dividends.

This is not a "problem" case we are examining. Tony is typical of many, many cases in industrial communities. Nor is this method set forth as a panacea for the cure of all such cases. It is merely a method which was used and which worked. If the sketch seems sentimental, it may serve to remind us that in spite of the cynical, cold logic we habitually try to apply to everything, there are still warm feelings in some of the children, who have not yet been exposed to our processes of rationalization and sophistication.
"Half the world knows not how the other half lives"
----so goes the saying. It might be changed to read
"Half the world knows not how the other half lives---nor
cares." For many years school children have been looked
upon merely as school children, nothing more. Each child
was exposed to very much the same kind of instruction,
and his future success was thought to depend upon how well
the virus "took." When it became known to a few that a
vast majority of the pupils were immune to this instruc-
tion, other forms of the vaccine were cultivated. Such
procedure revealed a fact hitherto unrealized, that each
pupil is a distinct personality, unlike any other pupil
in the room, and must be treated accordingly. A few of
the bolder pioneers timidly asserted that the home life
of the pupil should be considered.

"Half the world knows not how the other half lives--
---nor cares." But we, as teachers, should care, care
enough to be familiar with as much of the home life as
we can possibly learn. Years ago Eugene O'Neill wrote
a play entitled "Desire Under The Elms," in which he
used a stage device seldom used before. The upstairs
and downstairs of a house constituted the setting. One
end of the house was torn away to show us what happened
in different parts of the house at the same time. It
enabled the audience to see the play as a complete
unit----to walk right into the rooms and see how the characters lived.

If you really care how the other half of the world lives, we shall try O'Neill's device, modified somewhat to suit our purpose. Let us look at the pupils of say, Room 10, for instance, in perspective. We see forty children, ragged and dirty, sitting before us. There are Italians, and Greeks, and Slavs, and Poles, and Mexicans, and maybe a stray Jap or two. They are healthy, active youngsters for whom the only outlet for energy has been the command of teachers to "sit still." They are mischievous, but not maliciously so. However, they are comparatively quiet in this room. They don't mind coming to literature class much. The teacher reads poetry to them, which is better than having to work on arithmetic problems. The teacher has a pleasing voice, too.

On the whole they don't object to listening to the teacher for a little while---until Rosario drops a toad into Despina's pocket or Mickey lands a spit-ball behind Stello's ear. Strangely enough, the class shows interest for a little while, but it dies quickly by the teacher's command to "fold your hands and listen to the poem." The teacher says they should be ashamed of being so restless. They aren't ashamed, but they are a little sorry for "Teacher." She doesn't understand. They didn't mean to annoy the teacher, but, of course, the teacher
doesn't know how hard it is to sit still when there's an empty gnawing in your stomach. And she doesn't know that there isn't any fun at all at home. She wouldn't believe that there are fathers and mothers who think children have no need of play or being happy. She doesn't realize that they don't mean to be disobedient but they only want some fun.

The teacher is nice and knows lots of stories and poems, but she doesn't know how hard it can be just to get enough food to keep alive. She never dreams as she reads poem after poem to them that their thoughts often are back at home watching the grinding struggle there for barest necessities. Nor does she suspect that they are setting their teeth hard in determination to get out of this struggle----not always by means of which the teacher would approve.

Of course, they never tell teacher what they are thinking. She wouldn't want to know that the doctor said Mother's cough would never get better without milk and eggs and sunshine, any of which as hard to get as the moon. She wouldn't want to know that Steve's father beat him so hard last night that he couldn't come to school yesterday, but Steve was ashamed to tell her so he stayed in for an hour after school and memorized his punishment for "truancy" in the shape of the prescribed poem. Teacher says they don't "appreciate" poetry---whatever that means. Maybe they could do whatever that word means
if they understood what the poem was all about.

They would like to talk to her about some things they do outside of school and about what they want to do when they grow up, but teacher doesn't have time to listen. They would even like to tell her that they liked one of the poems she read the other day. They would like to hear more like that one. It was about a man who worked in a steel mill, just like their own fathers. They know what it is to be hot, and sweaty, and grimy with ore dust—like the man in the poem. And once when teacher read a poem about a dog that died, Rosetta would like to have told about the dirty, starved little puppy she found down by the railroad tracks and took home to share her own little bit of bread and cabbage soup. But teacher was too busy to notice Rosetta's hand up—too busy asking them what the poet meant by certain lines, and what certain words meant, words they had never heard before.

And so the pupils said nothing about what they were really thinking. They listened as quietly as they could, attempted to explain things they could not understand, and memorized the poems required of them. They recited them haltingly in class, while their bored classmates wearily waited their own turn to bore the others. And above all, they acquired a passive dislike for the poetry which might have opened up to them a realm of pleasure and beauty—a release from the hard reality of their struggle against poverty, disease, and unhappiness.
Now let us peep into another room of the house. Let us see what happened when another teacher inherited this class. We shall pick one boy at random and observe him some evening after school. When we see the classroom it will be empty, save for two people, Miss King, the teacher, and Tony, a young Italian boy. Tony is the original model for "Peck's Bad Boy." His skin is dark and somewhat greasy. He is short and stubby, but strong and wiry. He is the despair of the teachers because he hates school. He has his ambitions, but they do not tend in the direction set forth by his teachers. He is dreaming his dreams of a future in which—-but let us allow Tony himself to tell us in his own frank and illuminating way.

Miss King: (In a friendly but decidedly not patronizing tone) I asked you to stay for a moment, Tony, to ask you a question. You don't have to answer this question, but if you do, I want you to answer truthfully. You have never really liked poetry, have you?

Tony: (Unhesitatingly) No ma'am!

Miss King: Is it because of the kind of poetry we've been reading? Have you never read any poem you liked?

Tony: Well--yes ma'am--dere's one I like.
Miss King: What is it, Tony?

Tony: Aw—I don't want to tell you, Miss King.

Miss King: Why not?

Tony: Because you wouldn't like it an you'd laugh.

Miss King: (Earnestly) You know I wouldn't do that Tony. I'm asking you only because I thought if I knew what you liked to hear I would try to find one like it to read in class.

Tony: Aw—you wouldn't read one in class just to please me, would you t'ough?

Miss King: Of course I would, Tony.

Tony: Well—gee—Miss King—Gosh—Nobody never said dey wanted to do somet'ing special fer me be-fore.

Miss King: Why, Tony!

Tony: Honest, Miss King. I been out on me own dese last four years.

Miss King: Do you live at home, Tony?

Tony: (Wistfully) Yes ma'am. Yer might call it dat. But it ain't a home really. It's just a room down in de cellar of a house by de
bridge. Dere ain't much sunlight makes it into dat room, but I ain't dere much anyhow.

Miss King: What do you mean you've been on your own, Tony?

Tony: Aw--me mudder's been dead dese last four years an' me fadder don't have no steady job any more. He gits one day a week at de mill an' dat pays de rent. I sell papers to buy us de grub. Some days is good—some days ain't.

Miss King: Can you make enough selling papers to buy food?

Tony: Aw--on Saturday's I do--sellin' de sports edition. But other days I just git enough to buy a couple of hot dawgs.

Miss King: (Sincerely) I'm proud of you Tony—there aren't many boys in the class who have grit enough to work hard after school to support their fathers and themselves.

Tony: It ain't bad, Miss King, except when it's cold in winter on de corner.

Miss King: (quietly) Yes, I know, Tony. I've been up against it myself sometimes.
Tony: (Astonished) Wuz you ever----hungry?

Miss King: No, Tony, but I've known times when nothing seemed of much use.

Tony: Dere ain't no use, either, Miss King. When I'm sixteen I'm gonna quit school an' make some ea--sy money.

Miss King: Easy money? How, Tony?

Tony: You wouldn't want to know, Miss King.

Miss King: Yes, I would, Tony. I'd like to make some easy money myself.

Tony: Not de way I'm goin' to make my dough. I'm gonna be a bootlegger!

Miss King: A bootlegger?

Tony: (Resignedly) Sure t'ing. Now go on an' preach me de sermon. Dat's what school teachers git paid fer.

Miss King: No, Tony. When I want to do something I don't like to have people preach to me either. But why do you want to be a bootlegger?

Tony: (Simply) For de money, of course. I know a guy dat went to Pittsburgh and got a job wid a gang dere and he came back one day in de
swnest car you ever seen an' a real sparkler in his necktie.

**Miss King:** And you want to go with him and be what he is, is that it?

**Tony:** (Hearnstly) Sure t'ing. Say, Miss King, on de level, wouldn't you like to be a gangster and wear swell clothes, an' drive a swanky car, an' have a gang of men workin' for you bringin' in de money?

**Miss King:** (Unsmiling) Well, Tony, I can't say I ever happened to consider being a gangster----no.

**Tony:** (Philosophically) Bein' a school teacher I don't reckon you ever wanted to do any real livin'.

**Miss King:** Yes. Yes. I have, Tony, many times, but I've found out that some things aren't worth the price you have to pay for them.

**Tony:** I s'pose you mean if you git caught and git put in de coop. But it *would* be worth it, Miss King. You ain't so likely to git caught. An' t'ink of de t'rills you git in dat life. Why dis boy, Mike, I wuz tellin' you about, he told me he wuz walkin' along de avenue one day and another bunch of gangsters drove up
along side and pumped de man full o' lead and
Mike didn't git a scratch. Wouldn't dat be a
t'roll fer ye th'ough?

Miss King: It certainly would, Tony, but I can't say
that I'd enjoy that kind of life. I wouldn't
want to think every time I walked down the
street that some gang might drive up and
"pump me full of lead," as you say.

Tony: Dat's de life fer me, Miss King. I hate
school an' I'm not goin' to stay any longer
dan I kin help. Well, ain't you goin' to
tell me I ought to be glad I got de chance to
go to school an' study books? Dat's what all
de oder teachers tell us.

Miss King: No, Tony. It's your life and you'll have to
live it to suit yourself. I wouldn't like
the life you want to lead and I don't believe
you will like it either after a while but
that's something you'll have to decide for
yourself.

Tony: (Amazed) Ain't you even goin' to tell me dat
I ought to be ashamed of myself for doin'
what everybody says is wrong?

Miss King: (Frankly) No, I'm not going to tell you that
either, Tony. You see I've often been tempted
to do what I know is wrong myself, but when
I've almost done it, something inside of me
seemed to persuade me that if I didn't do that
thing I could hold my head up a little higher.
Some people call that "conscience"----I don't
know what it is but it's there.

Tony: Golly, Miss King, I know what you mean. It
must be what keeps me from stealin' a loaf of
bread even when I'm hungry, but I didn't know
no school teacher ever t'ought of doin' any-
t'ing bad.

Miss King: Yes, Tony, there have been many times when
I've had to decide things, just as you are
deciding on what to do with your life and I
know how hard it is.

Tony: (Resentfully) I wouldn't care if de oder
boys didn't have no more dan I've got, but
it ain't fair for dere fathers to have a big
home, an' a swell car, an' good eats when I
ain't, an' I'm goin' to git 'em too!----as
soon as I'm sixteen.

Miss King: You're right, Tony. It doesn't seem fair
for some to have a lot and some so little,
but things seem to be that way. But there's
one thing to think about—

Tony: Sure, I know, dat I'll be sorry some day, huh?
But I hate school an' I ain't goin' to stay dere!

Miss King: Why do you hate it so, Tony?

Tony: (Belligerently) Because all de teachers have it in for me! No matter what happens dey always say I done it. An' half de time it's Spike Hannigan dat's done it, but de teachers is all afraid of him so dey blame it on me.
You're de only teacher dat I can't make out.
You're different somehow, an' I ain't on to you yet.

Miss King: What do you mean—-not on to me? —

Tony: Well, you seem to be a square-shooter, an' I never knew a teacher dat was before. Here I been talkin' to you as if you wuz a regular guy, instead of a school teacher. Nobody else ever paid no attention to me before an'—an'—Oh—gosh—golly—-I think you're—aw hell, I mean—-I t'ink you're a regular guy!

Miss King: (Warmly) Why, thanks, Tony. I think you're a "regular guy" yourself.
Tony: Ain't it queer? I ain't never stayed in and talked to no teacher before. All de ot'er times I stayed wuz for somet'in me or Spike did, and I just sat dere for an hour an' learned poems, twenty lines for talkin' an' thirty lines for fightin', and fifty lines fer sassin' back!

Miss King: By the way, Tony, aren't you going to tell me the name of that poem you like?

Tony: Sure you won't laugh?

Miss King: Cross my heart.

Tony: It's a swell poem. It's called "Jesse James."

It ends up wit'

"De dirty little coward
Dat shot Mr. Howard
An' killed Jesse James on de sly."

Dat's de kind I like, Miss King.

Miss King: Why don't you bring in some of the poems you like? Perhaps I can find others like them.

Tony: I don't reckon you kin, Miss King. I like de kind about huntin' a man an' him gittin' away, an' you ain't never seen no poem like dat, have you?

Miss King: I remember one that's a little bit like that.
Would you like to hear it?

Tony: (Dubiously) I ain't strong for teacher's read-in' poems, but I'll listen. Shoot.

Miss King: This one is about an Italian, just like you, Tony. One time there was a war between Italy and Austria and ---

Tony: Italy! Dat's where me mudder came from.

Miss King: Then maybe you'll like to hear about this young Italian soldier who was being hunted by the Austrians. They were hot on his trail when—but I'll let you find out what happened---

(The teacher reads "The Italian in England" by Browning)

That second time they hunted me
From hill to plain, from shore to sea,
And Austria, hounding far and wide
Her blood-hounds thro' the country-side
Breathed hot and instant on my trace.—
I made six days a hiding-place
Of that dry green old aqueduct
Where I and Charles, when boys, have plucked
The fire-flies from the roof above,
Bright creeping thro' the moss they love;
How long it seems since Charles was lost!
Six days the soldiers crossed and crossed
The country in my very sight

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At first sight of her eyes, I said,
"I am that man upon whose head
They fix the price, because I hate
The Austrians over us; the State
Will give you gold—oh, gold so much!—
If you betray me to their clutch,
And be your death, for aught I know,
If once they find you saved their foe.
Now, you must bring me food and drink,
And also paper, pen and ink,
And carry safe what I shall write
To Padua, which you'll reach at night
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Tony: Gosh, dat's almost like Jesse James bein' hunted. Does dis guy make his get-away?

Miss King: We'll see. Would you rather take it home and read it yourself?

Tony: Do you mean I kin take your own book home?

Miss King: Of course, if you want to, Tony.

Tony: I'll wrap it up in one of me newspapers so's it won't git dirty, Miss King. Got any more like dat--any real bloody ones?

Miss King: There's one in here you might like--it's about the negroes down in Africa, and how they believed in witch doctors and spirits and----

Tony: Spooks? Gee--I like dem stories.

(Miss King reads "The Congo")

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Then along that riverbank
A thousand miles
Tattooed cannibals danced in files;
Then I heard the boom of the blood-lust song
And a thigh-bone beating on a tin-pan gong.
And "Blood" screamed the whistles and the fifes of the warriors,
And "Blood" screamed the skull-faced, lean witch-doctors,
"Whirl ye the deadly voo-doo rattle,
Harry the uplands,
Steal all the cattle,
Rattle-rattle, rattle-rattle,
Bing!"  
Boomlay, Boomlay, Boomlay, Boom,"  
A roaring, epic, rag-time tune  
From the mouth of the Congo  
To the Mountains of the Moon.  
Death is an Elephant,  
Torch-eyed and horrible,  
Foam-flanked and terrible.  
Boom, steal the pygmies,  
Boom, kill the Arabs,  
Boom, kill the white men,  
Hoo, Hoo, Hoo.  
Listen to the yell of Leopold's ghost  
Burning in Hell for his hand-maimed host.  
Hear how the demons chuckle and yell.  
Cutting his hands off, down in Hell.  
Listen to the creepy proclamation,  
Blown through the lairs of the forest-nation,  
Blown past the white-ants' hill of clay,  
Blown past the marsh where the butterflies play:  
"Be careful what you do,  
Or Mumbo-Jumbo, God of the Congo,  
And all of the other  
Gods of the Congo,  
Mumbo-Jumbo will hoo-doo you,  
Mumbo-Jumbo will hoo-doo you,  
Mumbo-Jumbo will hoo-doo you."  

(She continues to the end)

Tony:  
I like de spooky ones, but I didn't know you'd ever be readin' not'in' like dat.

Miss King:  
There are plenty of spooky ones in here.  
Here's another. It's called "Forty Singing Seamen."  

(Miss King reads some of this one)  

Were they mountains in the gloaming or the giant's ugly shoulders  
Just beneath the rolling eyeball, with its bleared and vinous glow,
Red and yellow o'er the purple of the pines
among the boulders
And the shaggy horror brooding on the sullen
slopes below,
Were they pines among the boulders
Or the hair upon his shoulders?
We were only simple seamen, so of course, we
didn't know.

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When we saw a sudden figure,
Tall and black as any nigger,
Like the devil, only bigger, drawing near us
with a frown!

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So we thought we'd up and seek it, but that
forest fair defied us,—
First a crimson leopard laughs at us
most horrible to see,
Then a sea-green lion came and sniffed and
licked his chops and eyed us,
While a red and yellow unicorn was
dancing round a tree!
We was trying to look thinner
Which was hard, because our dinner
Must ha' made us very tempting to a cat o'
high degree!

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So we scuttled from that forest and across
the poppy meadows
Where the awful shaggy horror brooded
o'er us in the dark!
And we pushes out from shore again a-jumping
at our shadows
And pulls away most joyful to the old
black barque.
And home again we plodded
While the Polyphemus nodded
With his battered moon-eye winking red and
yellow through the dark.

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Tony:

Gee, I never knew dere was any poems I'd like
to hear at school. I liked de one about de
Italian gettin' hunted de best. He sure had
a lotta guts to take all dem chances to help
his country get free, didn't he?
Miss King: Yes, I guess he did, Tony.

Tony: Dat would be a t'rig. It would even be bet-
ter dan bein' a gangster. You'd git de ex-
citement an' you'd git a kick outa dein' it
fer somebody else dat was in danger too. Dat
poem is a rip-snorter. I bet I could read dat
one out loud myself.

Miss King: I would like to hear you, Tony. Suppose you
read it to me. I always liked that poem.

(Tony--after an embarrassed pause--
begins. He reads not according to
rules of oratory, but with simple,
unaffected pleasure, that is the
heart of good reading)

That was fine, Tony. Would you like to read
it for the class some day?

Tony: Aw, dey wouldn't want to hear me. Dey calls
me just a wop and a dago.

Miss King: They won't when they hear that, Tony. And
whenever they do say things like that, just
remember that your parents came from one of
the finest countries in the world, and be
proud of the country that gave us some of the
finest artists, writers and musicians the
world has ever known.

Tony: (Incredulously) Say! Don't you look down on
us wops?
Miss King: I should say not, Tony. I'd be mighty proud to say I belonged to a country like that.

Tony: Gee! Gosh darn--Miss King--I didn't know no Americans t'ought dat way about us dagoes. You make me feel sort of ashamed to be plan-nin' to do somet' in' dat ain't on de square. It makes me feel like I wuz double-crossin' Italy. It's kinda yellow, ain't it, to go back on her an' make some people ashamed dat I wuz an Italian?

Miss King: I think it is, Tony. I was hoping you would see that some day before it was too late, but I didn't want to tell you what I thought of it, because I think everyone ought to make up his own mind about how he's going to live his life.

Tony: Gee. I'm a son-of-a-gun--if I ain't forgot you wuz a teacher. You're the straightest guy I ever seen. Talkin' to me an' loanin' me one of yer very own books an' all. (Suspiciously) Say--if I take dis book--you won't make me learn one of dese poems, will you?

Miss King: Of course not, Tony. Just take the book and if you like the poems, keep it as long as
you like.

Tony: Gee, Miss King. It's half past five--seems like it wuz just a little while dat we wuz talkin' here--I have to be hoofin' it now to git on me beat by six bells.

Miss King: All right, Tony. Don't forget to bring in some of the poems you like.

Tony: Yer bet yer life I won't. I know a story dat would make a cracker-jack of a poem.

Miss King: Why don't you try writing it?

Tony: Me? I ain't never done not'in' in school--de teachers says I'm dumb, so dere ain't no use tryin' to prove a teacher's wrong.

Miss King: No, you're not, Tony. You just haven't shown them what you can do.

Tony: Do yer really t'ink I could do somet'in' if I tried?

Miss King: (Positively) I know you could, Tony.

Tony: You been on de square wit' me. More dan anybody I've ever knew. If you t'ink I kin do somet'in' I t'ink I'll try it. You ain't never let me down yet. I always t'ought I could do it if I had de chance, but I been
in de same grade fer four years an' I'm sick of hearin' de same old stuff, so I don't do no work. Maybe if I git along I'll stay anot'er year. I used to t'ink I could do as good as de rest of dem.

Miss King: Then you're going to stay in school?

Tony: I ain't makin' no promises but if it pans out, I'll stay awhile if you t'ink I kin do it. Do you believe I kin?

Miss King: Yes, Tony, I know you can.

Tony: On de level?

Miss King: On the level!

(And Tony goes out to shriek "Pa--a--p--er--all about de Cheney moider--er"----but with something new to think about which no amount of preaching would have given him)
Volumes have been written on "How to Teach Poetry." Many more such volumes will fill space and gather dust in our libraries, before we realize that we do not teach poetry, but "teach boys and girls to know themselves better through an understanding contact with poetry." 1

The plot of this sketch concerns Mephistopheles, bartering for the soul of a teacher, Mistress Faust, who is wavering between the old and new ways of teaching poetry. The sketch aims to evaluate some of the teaching principles advocated by various textbooks on the teaching of literature. For obvious reasons fictitious names were substituted for those of the exponents of these principles. It is not the purpose of this sketch to ridicule any of the methods mentioned, but rather to present the methods in order that the listener may judge for himself.

1 Seely, Howard Francis; op. cit.
FAUST
(With Apologies to Marlowe)

PROLOGUE

Scene. A range of mountains between Heaven and Earth.
The archangels, Modern Education, Progress, Pupil
Interest, and Poetry Enjoyment, are discovered.
A faint chorus of invisible Angels is heard from
above.

Angel. The sun his ancient music makes,
Rolling amid the rival spheres;
Still his predestined course he takes
In thunder speed throughout the years.
By angels, though uncomprehended,
Strength from his aspect still is drawn;
The universe abideth splendid,
And fresh as at Creation's dawn.

(Mephistopheles appears suddenly on the peak. He
is dressed in a glimmering robe suggestive of a
glory obscured)

Meph. Hail to mine ancient friends, my present foes!
This neutral mountain between Hell and Heaven
Is still permitted to these exiled feet;
Here may my Darkness mingle with your Light.

Angel. Whence com'st thou now?

Meph. From yonder speck, the earth;
From wandering up and down upon the place,
And pacing to and fro in hate unresting.
And yet man so torments himself, my toil
Seems idle; and heedless my unceasing task.
I would he were more difficult to damn!
Had I free rein given me to seduce,
There is no soul on earth I could not win
Were it permitted me.

(An angel descends from above, and stands on a superior peak)

Angel. It is permitted!
Man writhes to glory but through pain of error.

Meph. Angel sent down from bliss! Have I permission
Whence all permission flows, to lure and snare
A human soul, and draw it my own way?
However rich or rare, I will seduce it.

Angel. Hence all permission flows, thou hast permission.

Meph. A wager vast! Look down upon the earth!

(Points downward)
Whom shall I choose? That theologian
That sits and blinks at Truth, and toys with words?
Too easy! Or former President Hoover,
Who ruled, in what they call United States,
Throned above prostrate millions who claim he
caused depression? No, not him!
My victory shall be deep and not of show.
Or yonder lady in the convent garden
Pure from the world, and pacing lawns of peace?
Not her! No spirit starved will I select!
See! I will choose for test a rarer soul!
Yonder she sits, the famous Mistress Faust.
Has Heaven a better servant on the earth?

Angel. None!

Meph. Yonder soul I choose then for my wager;
Nothing the tumult of her heart assuages,
For all of earth and all of heaven she asks.

Angel. So long as she is breathing on the earth,
So long is nothing unto thee forbidden,
Thou art permitted to ensnare the spirit
Of Mistress Faust, and turn it from the fountainhead;
Till thou shalt stand abashed at last, and learn
That a good teacher, though in the dark she strives,
Hath still an instinct for the truer way.
And thou shalt batter thee, and all in vain,
Against an influence appearing slight,
And frail as the resistance of a flower;
And yet a power thou canst not comprehend,
And thou! Wilt thou not cease vain war with Education?
To will the evil, and achieve the good?

Meph. Never! Until that hour when the Usurper,
Who wrested from the schools old ways of teaching
Shall be himself deposed, consent, and cease.
And never will I cease this war 'gainst Modern Education
Till the bound elements shall mutiny
And the imprisoned thunder shall be freed,
And old tremendous blasts shall fly abroad.
As teaching methods were in days gone by
So should they ever be.
What boots it, now, if pupils hate the work
The more they hate, the less they learn
The less they learn, the better 'tis for me
These modern ways of teaching make pupils clearly think.
Which 'tis ever been my purpose to prevent.
Mother! Behold thy son, and some dark aid extend!
So, Miss Faust, to win this wager and thy soul
Pass we from Heaven across the earth to Hell.

(Thunder and darkness as Mephistopheles with wings outspread, swoops suddenly like lightning downwards to the earth)
ACT I

Scene. A teacher's study room.

Miss Faust, at her desk, restless. Midnight.

Miss Faust. Alas! What boots it to have mastered now
The true way of teaching literature,
With unremitting zeal and toil unceasing?
Lo! Here I sit no wiser than before.
True! I can lead my pupils by the nose;
They hail me successful teacher,
But I, I know how deep is my defeat,
I only know that nothing can be known.
And urged by this insane and desert thirst,
What I have missed! These things are many;
I failed to find their interest, likes, and

tastes.
To open up to them the source of joy
Which poetry can give to girl and boy.
To fan the spark of interest in writings of
today
To make them love our language and improve
their use of it.
To help coordinate the work about the school.
To make of pupils thinking beings
As they read to weigh the meanings
More concerned they with "whys" and "whats."
No recapitulation of the poems as they read
them
To see significance of happenings and the
meaning of the action
To be tolerant of others; To develop for
themselves a mode of life.

Science, farewell! To Magic now I turn
From Magic I may wring some secret yet
And learn what forces bind and guide our

teaching

(Moonlight floods the room)
O thou full moon, whom I so many a night
Have watched ascending! Would that thou
didst gaze
For the last time upon my trouble! Ah,
If no longer stifling amid the course of
study
I in thine argent twilight floated free.

(She turns to the Magic Book)
Here is my way of freedom; here the sign
Of Modern Education. How dost thou invade
me!

How like new wine thou runnest in my veins!
The light goes out—a horror from the roof
Descends on me. Spirit, reveal thyself!
I feel thee suck my soul, absorb my heart,
I'll look on thee, although my job it cost
me.

(She seizes the book and pronounces the sign of Modern Education. The Spirit appears in flame)

Spirit. Who calls me?

Miss Faust. Awesome to look on!

Spirit. Me hast thou with might attracted from my sphere.

Where art thou, Mistress Faust? Whose strong voice pierced to me? Is't thes I see--this terror-stricken worm?

Miss Faust. I fear no more. I am the teacher. I am thy peer!

Spirit. Thou art like the spirit of teaching, which thou comprehendest, not me!

(Spirit disappears)

(A knock)

(Friend comes in)

Friend. I heard the declamation--and a teacher
They say might learn from a comedian.

Miss Faust. Yes, when the teacher--as the case is often
Is in himself a born comedian.
Friend. I've studied long to be a teacher.

Miss Faust. Studied! What use! Unless heart speaks to 
heart?
If children's monkey's gaze be to your 
taste,
Then be content! Tis all that study gives 
you.
Read, read! and stand a tinkling fool at 
last.

Friend. Ah--teaching takes time, and life is short, 
And then to die, so many poems unscanned!

Miss Faust. Is scansion then the sole fount of teaching 
poetry
Is this the draught that slakes the eternal 
thirst
Nay--'tis fatal to the love and joy of it.

Friend. And yet to apprehend the mighty art of 
teaching!

Miss Faust. Those few who apprehended it at all 
And dared to bare their breasts unto the 
brand,
Have evermore been burned or crucified. 
And now, good night!
Friend.

Much have I learnt already;
To know all I aspire.

Miss Faust. Aspire—and go!

(Exit—Friend)

He never need despair who clings to truth.
There goes myself—as great a fool am I,
And when I flung those bitter words at him
Twas at myself I railed. It seemed indeed—
As if my past teaching mocked me in his
words!
Dust, dust, and ashes!
(She sinks dejectedly into a chair)
Ah, that Spirit of Modern Education splen-
did!
He with a thunder sword swept me away.
I am no god. Deep in my heart I feel it,
I am a worm beneath the course of study.
Grin on, thou skull! Thy brain was once as
mine.

(Gazing around, her eye is caught by a
gleaming flask)
Why dost thou lure me so, thou gleaming
goblet,
Drawing me like a magnet, seeing thee
The stings of pain diminish, struggle ends.
Shall I unlock the one door left to me.
And draining this deep draught
Venture on new ways of teaching, though my
   job be lost forever?
One power I ne'er invoked I might invoke.
Seeking the light I called not upon darkness.
Spirit of Chaos, now to thee I turn.
The choice before me lies—the Death of
   pupil's love of poetry
Or loss of my much-needed job.
On Evil then I call. I here command ye?
Yield unto my sight
From out the dusky cohorts of the night
The Spirit of the Dark who dreads the Light.
(A flame leaps in the hollow of the chimney,
   and from the risen vapour that follows the
   flame the form of Mephistopheles gradually
   emerges)
Who art thou—Speak!

Meph.

A part of that fell power
Which ever seeking ill, yet makes for good.
My name? I am the spirit that denies
And wherefore not? For all created things
That are, are naught or should be turned to
   naught
Meanwhile for lighter sport I tread the
   earth,
Tormenting those I may not yet destroy.
Miss Faust. Strange son of Chaos, now I know thee well.

Meph. And now for thy commands!

Miss Faust. I have none; My prayer half-uttered dies upon my lips.

Meph. Good teacher, not so fast, ere night shall fail
We'll tread a merrier measure, you and I.
Trust to me, to guide you through the maze,
and you shall learn
That Teaching can furnish unimagined joys.
A fine job I promise you, A salary
Thrice tripled--A school board's hearty praise.

Miss Faust. What is thy reward
When this long service hath run out its course?

Meph. We'll call the reckoning when the feast is done.

Miss Faust. Nay, I would know the cost!

Meph. Nay--there's nothing left but just to close the bargain
That done, I'll get to work, and with swift arts
Will yield thee such a harvest of sweet sense
As none have dreamed of yet.
Count the bargain closed! Yet ponder well!
The Devil hath a trick of not forgetting!

Miss Faust. Nor shall I forget!

Neph. Fall to, then, with a will; the table's spread
With every dish most cunningly devised!
But first we'll make an end of all these plans of teaching
Of empty knowledge stored for empty heads!
No longer yield the flail on barren straw
That yields no wheat; nor seek to teach to youth
What age has failed to learn. There are fools enough
Wearing a Doctor's gown, whose addled brains
May well suffice to fill the addled brains
Of fools who seek to learn. Your freer soul deserves a richer diet,

Be self-possessed and thou shalt own the world.

There lies a cavern in the cloven earth
Where dwells a witch served by an apish brood
That are her slaves and mine. There, as she sits
Beside a cauldron that is ever seething,
She weaves a spell that yields to teachers
The prize of easy teaching. Straightway
we'll journey there.

(A roll of thunder)

(During the preceding speech of Mephistopheles the scene fades and darkens, with only a glint of light upon the Two Figures who stand at the side of the stage. At first the change is to a world of cloud and vapour, the effect at the back so contrived by the rushing upward course of the clouds as to make it seem as though Mistress Faust and Mephistopheles were swiftly descending. When the clouds finally disappear and reveal the Witches' Cavern, they are seen standing on a ledge of rock slightly raised from the stage. Apish forms are grouped round a cauldron.)

Miss Faust. Why hast thou brought me to this filthy den?
The antics of this foul mis-shapen crew
Offend my spirit.

Meph. That's strange! They please me well!
(To Ape) Where is thy mistress?

Ape. Up and away
To the schools of today
Gathering methods
And lesson plans too
With simples new
To feed our stew.

Miss Faust. What need to call on her?

Meph. What need to ask?
'Tis in thy service she is summoned here.

(The cauldron suddenly boils over; a great flame leaps up, and the Witch, Preachit, shoots down as though through a chimney in the rock. She seizes the ladle and threatens the Apes, who scatter at her approach)

Witch Preachit. Ye damned crew, so this is how ye work!
Letting our precious pottage boil and spoil.
It must needs be kept to ruin all the schools.
(Turning to Mephistopheles and Mistress Faust)
And ye, what do ye here, accursed pair?
Let burning fires lick all your flesh away,
Consuming heart and brain.
(She fills the ladle from the cauldron and flings the fire toward them)

Mephistopheles. Vile, filthy witch?
Dost thou not know thy master? At a word
I'll scatter thee and all thy antic brood
In countless fragments to the hissing flames.
So there! and there!
(He seizes the ladle and smashes the goblets that are piled around the cauldron)

Witch Preachit. (Groveling at his feet) Good master, pardon me.
In truth I did not see the cloven foot.
Tell me then
How I can serve thee best.

Mephistopheles. This teacher here was in despair
How best to teach her pupils.
In literature she has had sore trials
Vague doubts assailed her brain
Torn between two methods of teaching poetry
She fears which one will get the upperhand.

Miss Faust. Alas, how must one teach the joys of poetry?
My brain is all awhirl.

Witch Preachit. To the proper place ye came for good advice.
Here in Hell we'll show to thee.

Miss Faust. Nay, I fear thee, wretched hag,
I teach but to arouse in pupils
A love of reading more of it.

Witch Preachit. A wrong you do them.
There are real reasons for the teaching.
They are these.
To teach history to pupils,
In painless fashion through the words of
some great poet.
To give reflection of the national life.
To see expression of great movements.
To see the racial tendencies.

Miss Faust. Think you so?

Witch Preachit. Never miss a chance
To point out to them the moral--
To make them live a better life.

Miss Faust. I've never found a sermon does much good.

Witch Preachit. But 'tis your duty. Its worth is proved.
'Tis a purpose true of teaching it.
Stay with us yet awhile--we'll show thee
How to teach the poetry.
Ne'er forget to have the pupils scan it
To understand its structure.

Miss Faust. Their enjoyment would be killed.

Witch Preachit. What if 'tis? Scholars you will make of them.
Familiar they should be with kinds of meter,
With metric feet and rhyme schemes.
Hark to an exercise I give them!
Require that each child
Collect poems in a notebook large
And group them in accord to foot and meter.
The children will enjoy it.

Miss Faust. Nay, not they!

Witch Preachit. Write on the blackboard
Lines of blank verse in mixed order
Let them rearrange it as they will.
'Twill prove a lovely game.

Miss Faust. But why play games with poetry?

Witch Preachit. Hush! N'er forget that certain poems
Long taught by those before you,
Are the best to use for pupils even yet.

Miss Faust. Shall I, then, not teach the poems
Which most suit the pupils in my class?

Witch Preachit. Nay, those who made the course of study
Are the best to judge what poems should
be taught.
Those that have a moral in them
Are best for young minds to be taught.

Miss Faust. Nay, they pay no heed to sermons.

Witch Preachit. When thou teachest poems unto them
N'er forget this method good
Let each stand up before the class
And tell the story of the poem.

Miss Faust. Why tell the story
When each has read it
And knows it for himself?

Witch Preachit. 'Tis of some value---
Yet I know not what it is.
Well-kept notebooks are essential.
Thou must inspect them at thy leisure.

Miss Faust. I've never found much use for notebooks.

Witch Preachit. 'Tis a grave mistake you're making.
No child should miss the Ancient Mariner.
Discuss the words that obsolete are
Each figure be explained.
Miss Faust. Can they not understand the poem
Unless each one is explained?

Witch Preachit. Perhaps they can,
But understanding means but little.
'Tis mental discipline to know each
little word.
The outline is of help to them—much
training good.
'Tis good for other subjects also,
mental training.
It may result from blackboard work.

Miss Faust. But mental training has never been my aim
In teaching poetry.

Witch Preachit. Never miss an opportunity to illustrate
All the forms of grammar.
'Twill teach them how to write,
Even as the writers they are reading.

Miss Faust. I doubt it.

Witch Preachit. The assignment book is needed.
'Tis of great aid in their writing.

Miss Faust. I scarce can think that true.
The faster one must write
The worse the writing is.
Witch Preachit. 'Tis clear thou art one of those they call "idealists."
Thou seest not to realize
How poetry may be used
To teach many subjects, handwriting,
spelling;
Possibilities in grammar are untold, as yet.
Never miss a chance to illustrate by poems
The structure of the sentence,
The use of verbs and such.

Miss Faust. Such plans amaze me---
Each one I'm loathe to follow.

Witch Preachit. Thou wilt be convinced when we have finished.
One more plan yet will I give thee.
When thou introduce a poem,
Have the pupils take their papers three.
On one they'll write the Outline
On another Dictionary
On the other Connotations.

Miss Faust. Sayest thou so!

Witch Preachit. There should be much blackboard work
And for the mental training pupils should
Encouraged to crystallize the classic
In outline form, synopsis, or a summary.

Miss Faust. I can scarce believe it.

Witch Preachit. Yet 'tis true. Be sure to group the poems
As the course of study gives them.
The *Barefoot Boy* should ne'er be taught
in December's chilly weather.
Nor should *Snowbound* be considered in the merry month of June.

Miss Faust. Ah, that is strange. It appeared to me
That it was the poet's business
So to picture them for us
That we see them in their proper light--
No matter what the weather.
I fear your ways are not the ways to teach the subject.

Witch Preachit. Nay, I've had experience.
Can you boast of what I did?
In teaching *Hiawatha*
Four hundred words were carefully defined!
Can you claim as much as that?

Miss Faust. Nay, I never tried to teach them.
Witch Preachit. Such an error doth astonish me.
    Here's another who will show thee further proof.

(With a rush of wind and flame one of the apes draws closer--he is Dissectit)

Dissectit. Hail, thou witch--to thee I'll lend my aid.

(To Miss Faust) Thou art committing grievous error
    Unless thou followest my advice.
    Words must be learned.
    No reason is there to fear
    Too frequent use of dictionary.
    Remember not a man named Ruskin
    Who joined our ranks long since?
    He declared that one might read
    All the books in the Museum
    And illiterate still remain.
    But if one read but ten pages
    Of a good book letter by letter
    One may an educated person be named.
    Take that hint in teaching poetry, word by word.
    Allusions must be learned.

Miss Faust. Then thou, too, art leagued against me.
Dissectit. Aye, why not? Thou art not teaching structure
Nor biography of authors,
Which everyone declares is well worth while.

Miss Faust. What poems would thou teach?

Dissectit. Lycidas, and Comus, and The Princess must be taught.
The latter is most difficult to teach.

Miss Faust. Why teach it then?

Dissectit. Because 'tis splendid literature.
For what other reason would one do it?
Archaic diction must be studied
To unlimited degree.
(Another ape appears in a cloud of smoke)
Depostizit, what has thou there to contribute
To our ways of teaching sublime?

Depostizit. The teacher must require continual reference work.

Miss Faust. Why not tell the pupil what the word means?

Depostizit. Tell him? Nay, have him look it up himself.
'Twill help him to remember it.

Miss Faust. Must they master structure to appreciate its beauty?

Depoetizit. How else could they appreciate to full extent?
The outcome will be perfect.
There should be taught monometer, dimeter,
Trimeter, tetrameter, pentameter and----

Miss Faust. Thou dost truly bewilder me.
Such plans are surely wrong.
Why did I ever think
A better job was worth this price?
Will no one rescue me from this despair?
This insane horde?
I cannot teach like that and save my self-respect.
The aims I've set in truth must needs be right.
I cannot, will not, slip back to ways of teaching
As these demons here require.

(The Witch Preachit and the other demons rush at her and try to force their plans upon her. She pleads with Mephistoph-eles but to no avail. He only laughs in glee)
Is there no one who can save me?

Must I give myself up as lost?

(She shrinks back in terror as the demons thrust themselves upon her. Thunder and lightning cease as suddenly as they began. Angels enter and the witches start back in fear)

Respectit. Cease! Cease tormenting her soul with vile suggestions for her teaching.
To the rescue of this teacher!
(The angels crowd around—the others cower in fear)

If thou wilt follow us
We'll show thee how to gain thy heart's desire.

These foul witches here would lead thee to damnation.

Hark to us.
If thou wouldst lead thy pupils to enjoyment
Of the poetry you teach them,
Stop the moralizing bent.
It breeds dislike of all the poems.
Ne'er force upon the young
Adult standards prematurely.
Laborious explanation is a form of drudgery.

Miss Faust. Shall I then not teach the pupils
To their vocabulary add?

Respectit. 'Tis well to teach them that,
          But not by means of poems.

Miss Faust. And their memory work--must I require it?

Respectit. Take care lest in forcing memory work
          upon them
          Thy purpose be defeated.

Miss Faust. Will they truly find enjoyment?

Respectit. Aye, true. "A child's instinct for
          poetry
          May be bullied or perverted to aversion."
'Tis your duty to prevent it.
"Stop de poetizing poetry."

Miss Faust. Ah, 'tis sweet to hear those words.

Respectit. One thing more.
          Thou must beware of correction inter-
          ruptive.
          Here comes another of our cult to rescue thee.
          (De-taskit enters)

De-taskit. For shame, thou witon Preachit,
          Little knowest thou of teaching poetry.
Art thou blind that students lack appreciation?
Knowest not why that is?

Witch Preachit. More thorough should be their study.
Much too little attention
Has been paid to its technique.

De-taskit. Pay her no attention, Mistress Faust.
Do not ask pupils trivial questions
On the life of any author.
All of that beside the point is.
Now list to me.
"Children love poetry on their own level."
They hate poetry when they must stay in school.
"To memorize some they do not understand
And the teacher often understands but little better."

Miss Faust. Tell me, how wouldst thou present the poem?

De-taskit. An introduction brief must precede every poem.
Every public speaker knows the value of this practice.
The audience must be prepared for what is coming
Or the point is lost upon them.
Make your introduction simple
And interesting to pupils--
Not too long, remember!

Miss Faust. And after such an introduction?

De-taskit. The teacher must read the poem to the class
In a manner most effective.
'Tis essential that she be a splendid reader.
Be careful lest thou explain too much.
'Tis far better to leave unexplained
Some part that pleases thee,
Than to tire those who listen.

Miss Faust. And what is thy plan for memorizing?

De-taskit. "Avoid a 'thou must' attitude. Do not make a task
Of what should be a joy."
Ah, Imaginit has also come to thy rescue.
Speak!

(Imaginit floats in)

Imaginit. "He who depends upon a formal method
"Of teaching poetry is lost. 
The best things contributed 
To the class-study of any poem 
Are the things that are never said."

Miss Faust. What qualities must one have to teach poetry?

Imaginit. "Imagination is necessary. The teacher must be able 
To put himself in the pupil's place." 
(Revivit enters)

Miss Faust. How then would thou teach it?

Revivit. "Start with the assumption 
That poetical appeal is universal."

Miss Faust. But, in truth, it seems not.

Revivit. It is unless it has been killed. 
'Tis your duty to resuscitate 
That which merely is unconscious.

Imaginit. Wait—a better plan I have.

Revivit. Interrupt me not, Imaginit. 
Thou knowest thou hast many ideas 
Which have from heaven near expelled thee. 
Hold thy tongue.
Miss Faust. How would thou teach it?

Imaginit. Pay no heed to that witch, Preachit,
Who seeks to cause your ruin
And the everlasting hatred
Of your pupils toward the subject.
Several salient points I'll give you.
"First of all, do not assign the poem
As a 'lesson' to do at home.
'Twill cause dislike of all of them.
Introduce it not as a lesson
But as a thing to be enjoyed!
Make the pupil sensible of the
Beauty and power of poetry—
To read it with delight in leisure hours.
That the secret is of literary apprecia-
tion.
No teacher can bestow a finer gift."

Miss Faust. Wouldst thou test them on the work?

Imaginit. One must always test them.
Poetry is a discipline—as rigid as
science.
We work to gain a high pleasure.
The true enjoyment of poetry demands
effort,
Steadiness of purpose, sometimes even
pain, to achieve it.
I would read a line of the poem, lay
down the book,
And lead an animated discussion for an
hour.
Every line, every word, discuss
And work o'er again and again.
Every poem memorize.
The examinations make the hardest in the
school!

Miss Faust. Alas! I fear that plan.

Respectit. Take care, Imaginit.
Such statements are not like thee.
Had we known thou believed those things
Thou never would have joined us.
Hold thy tongue!
Thy statement is but treason.
Here comes one who will expel you from
our ranks
If such seditious words he hears.
Beware his righteous wrath!

(Another angel floats in on a fleecy
cloud. The cloud descends to a nearby
peak and Enjoyit stands revealed)

Respectit. All hail! Thou comest just in time.
We have here a teacher most bewildered
Whose soul the devil seeks to claim.
This witch Preachit and the other Apes
Have filled her mind with thoughts un-
wholesome.
Help us rescue this teacher from their
clutches
And show her the truest way of teach-
ing.

Enjoystick. Ever ready am I to save a teacher
From the wrongs of evil teaching.
Hark then to my plans for enjoying--
Not of teaching---
The delights of poetry.

Miss Faust. What then should I do with poetry?

Enjoystick. "Look upon poetry as life material to
enjoy.
With which to illustrate and enrich life
itself.
It will enrich the lives of boys and
girls."

Miss Faust. And how can we enrich it?

Enjoystick. By making pupils curious about things.
Poetry can help them interpret
Their own lives, questions, doubts.
They will wonder about their place in
the order of things
And it can help them find it."

Miss Faust. But tell me how thou wouldst teach it.

Enjoyit. I do not "teach" poetry but enjoy it
with boys and girls.

"A beautiful line is a beautiful line
Because it says a worthwhile thing
effectively.
The pupils and I delight in lovely lines--
Though not always the same ones."

Miss Faust. Then thou surely must neglect the figures
of speech.

Enjoyit. Why not?

"Nine tenths of what we say is figurative.
Dwell on what the poet is saying--
Not how he is saying it!
Do not emphasize form beyond that.
Feeling and understanding progress to-
gether.
Let us mirror the poet's own feeling.
Let us see his thoughts
As we feel his expression of them.
His general theme was Life---
We must interpret what he interpreted."

Miss Faust. And what conclusions did your pupils draw?

Enjoyit. "We did not reach conclusions.
We reached for them.
They are as elusive as Life is.
Thou canst not hammer down conclusions.
A flattened idea is thin."

Miss Faust. Then I believe thou wilt develop skeptics and cynics.

Enjoyit. Nay—not so.
"We want searchers
With expectancy in their hearts and minds
But with the type of expectancy
That does not sit down in a blind alley
And shout it is the end of the highway."

Miss Faust. It appears thou believest children capable of real thought!

Enjoyit. Exactly so. "Children are capable of thought
If given a chance
Something will happen
If children and ideas get together.
Help them find the ideas,
Help them understand them, and make con-
trasts.
Help them form an attitude toward life."
No hammering or sermonizing is needed!
beware of it!

Miss Faust. Yonder witch, Preachit, and her Apes had
nearly drawn me
Into their foul clutches
E'er thou came to rescue me.
Hurry! Waste no time.
Deliver me out of their snares.

(Mephistopholes has drawn back in the
presence of the angels but now comes
forward)

Mephistophles. Think well on what thou sayest, Mistress
Faust.
If thou followest him I will ever more
forsake thee.
A fine job is within the reach of thy
hand.
A salary thrice tripled.
The hearty praise of school board members,
If thou wilt follow me.

Miss Faust. Nay, our bargain has been broken
No job is worth the price that I must pay.
Better to have led my pupils to true enjoyment of the poetry I teach
Than to have idly spent the dollars I would make.
I will follow these wise angels in their teachings clear and true
Though I lose my job in doing it
I retain my self-respect.
The world I open up to pupils will be worth the sacrifice.
Upheaval in the course of study recommended
May mean the wrath of school board members
But I will take the chance to follow what is right.

I defy thee, Mephistopheles, to try again my purpose swerve
The light that's shown me I will follow
To the end of teaching days.
I shall go past thee, Mephistopheles!
Forever upward to my new ideals!

(The angels form a semi-circle around her, protecting her from the witches)
that seek to hold her. Rolling clouds
ascend, obscuring the stage. The neutral
mountains are discovered again. Mephisto-
opheles remains below)

Mephistopheles. Lo! On this neutral ground I reappear
To claim the soul of Mistress Faust.
Is not the wager won? Have I not drawn
A high aspiring spirit from her Light
Plunged it at will into my plans of
   teaching
Have I not now the great world wager won?
   Answer!

   (An angel alights on the topmost peak as in
   the Prologue)

Angel. The great world wager thou hast lost,
And seeking to confound, hast saved a soul.
Thou, thou hast taught her to aspire anew.
To obey the dictates of true teaching.

   (Angels are seen bearing Miss Faust from
   Hell back to her study where she sits)

Mephistopheles. Still to the same result I war with
   Education
I will the evil, I achieve the good!

Curtain
VI

This evening let us consider for a moment what people may think of us a hundred years from now. We do a number of things that will appear funny to our great-grandchildren. Don't you think so? For instance, think of some of the peculiarities of our ways of teaching. What do you suppose people will think of them?

You know how we allow many of our students to graduate from high school hating literature. Perhaps there is something wrong with the way we teach it. We pay so much attention to giving tests in literature and forcing pupils to memorize lines, and we preach sermons to them on what the moral in the selection is, instead of letting them find out for themselves. We concede that it is well to know passages of literature and learn new words and that sort of thing, but we are killing interest in the reading of literature by forcing pupils to make a disagreeable task of it. The next hundred years will------but let us peep into the future and see for ourselves. Let us imagine ourselves in the year 2039----just one hundred years from now.

In the sketch this evening fictitious names are used for the authors of the books mentioned, of course.
AS OTHERS SEE US

The year is 2032. It is a newspaper editor's office. A summer afternoon. News has been scarce during the day. The editor is scowling darkly at the reporters who have failed to find any printable news, and the reporters are scowling darkly at their blank notebooks. The day is stifling, but the men do not find it as hot as did the people back in 1932. These men wear no such heavy coats and stiff collars. They are dressed in cool, loose-fitting, pajama-like suits, open at the throat. And if the heat is found uncomfortable, even then, there is plenty of tempting liquid refreshments, upon which people of 1932 found restrictions.

The door is flung open and Bob Collins rushes into the room. He is as excited as if he had made a scoop. He carries a handful of crumpled papers in one hand and a half dozen ancient and musty volumes in the other. These he places cautiously upon the table. For the first time that afternoon action is shown in the office. The reporters gather curiously around the table.

Sam: (Idly) I thought your school days were over. Going back for more education?

Bob: (Breathing hard) Not yet. But I found some education where I wasn't looking for it.

Editor: (Tersely) You should have been covering the
assignment I gave you. There hasn't been an interesting bit of news all day. Did they get that old school building razed that I told you to look at?

Bob: (Still breathless) They started it, but wait until I tell you------ That school building has always seemed like an old landmark to me. It was over a hundred years old and I hated to see it go, so just before they started to tear it down I went inside to rummage around and try to find out what kind of school they used to have there.

Sam: A lot you'd find out in that place. The inside of that building caved in years back. There wasn't anything left but the shell. They should have removed that long ago.

Bob: (Excitedly) I thought there wasn't anything inside either, but when I went in there I found an old desk in the corner covered with plaster and boards. I finally wormed my way to it and found it unlocked. Inside were these old books and are they rare!

Editor: (Sourly) They must be, to cause you to look at them. You rushed in here as if you had made a scoop.
Bob: I did! That's what I'm trying to tell you.

Editor: Then how about coming to the point? That's a rule in this office.

Bob: I'm coming to it as soon as I get the stage set for the story. You know you were wondering yesterday what it was like when your great grandmother was in school. Well, you can find out in these old books. I've never read anything so funny since------

Sam: (Witheringly) We know that story---go on.

Bob: (Triumphanty) It's an old book about teaching English.

Bill: What do you know about teaching English?

Bob: I know when it's taught right. And let me show you how they did it a hundred years ago. This book here is a scream. I thought at first it was a text, but I think now it was written to amuse people. I daresay the author didn't mean for anyone to take it seriously.

Editor: Are you or are you not going to explain yourself?

Bob: I am. Here's a chapter on Shakespeare. It says "How to Teach Shakespeare." Can you imagine
anyone trying to "teach" Shakespeare?

(The editor turns his back on them in disgust and goes on with his work)

Tom: I don't know. Nobody ever tried to teach it to me. We just read it or acted it and talked about the plays, and that was all there was to it.

Bob: Well, listen to the way they "taught" Shakespeare in those days. What a fitful slumber he must have had in his grave a hundred years ago, before we laid his ghost.

Bill: Come on. How did this man teach it?

Sam: How do you know it was a man that wrote the book?

Bob: I don't. I thought only men wrote textbooks in those days.

Bill: (Sagely) I guess you're right. The women did the thinking and the men wrote it down.

Bob: There wasn't much thinking done in this book, from what I've read of it. I'd hate to accuse any man of even writing it--let alone thinking it out for himself.

Sam: (Warningly) If you know what's good for you, you won't accuse a woman either----not in this office.
Don't forget it's a woman that owns this newspaper.

Bob: (Defiantly) All right. All right! But I'm voting for a man for President this year. There hasn't been a man President for fifty years.

Bill: Will you get on with what you were telling us?

Bob: In a minute. I wish the name on this book hadn't faded so much. You could almost think a woman did write it—-it has such sentimental advice in it. In those days women were sentimental, weren't they? Somebody told me that.

Bill: (Doubtfully) Yeah. I guess they were.

Sam: There may have been some women writing textbooks then. You'd think they would have done it—they did most of the teaching.

Bill: Oh, I don't know. Once I read an old saying about those who can do, do—-and those who can't do, teach others how to do—-something like that. That might explain----

Bob: It must have been a man that wrote this book because it's only been in the last fifty years that women took over the job of education.

Bill: It was a good thing they did--from what I've
heard of the way the schools were run.

Sam: Say, are you turning pro-feminist?

Bill: No, but if the men made such a mess of education, they deserved to get replaced by the women.

Sam: Well, all the men weren't guilty.

Bob: Of course not—it's those who were that we're talking about.

Bill: (Disgustedly) If you don't start on that story I'm going home. I never knew you to take so long to get to the point before.

Bob: It's the shock, I suppose.

Bill: (Sarcastically) Some five minutes ago, before your mind began to wander, you were speaking of teaching Shakespeare.

Bob: Gather around, then, and we'll see what kind of treatment old Shakespeare received. It says to read the story of the play out of Lamb's Tales first----

Sam: Oh, yea---so the play wouldn't have any interest or suspense.

Bob: I guess he thought old Shakespeare couldn't get his idea over himself, so he read them the story
in simple words! Ha! Ha!

Sam: Then he wasn't teaching drama but dramatic literature.

Bob: Yes. It looks as if people a hundred years ago didn't know that drama isn't drama on the printed page.

Bill: Stop moralizing and read us some more.

Bob: Here's a queer looking figure. I can't quite make out what it's for.

Sam: Let me look---looks like one of those crossword puzzles they used to have.

Bob: No, wait, it says that children will enjoy working out this outline development of a play. I see. He had them draw a picture of something that wasn't, to make it look like something that was.

Tom: Yes, I see, too. This line is for the introduction, and that star stands for the climax. Your poor grandmother committing crimes like that on a play. Looks like the travels of Theseus.

Bob: He says that lines like "Sweet are the uses of adversity" should be memorized.

Sam: What for? Suppose they didn't like those lines?
Bob: It didn't seem to matter whether they did or not. They had to learn them anyhow.

Sam: What next?

Bob: It says all pupils like the love theme in Shakespeare's plays and they will memorize the tender scenes.

Bill: By that time I should think the love scenes would be a trifle worn.

Sam: (Dryly) No wonder the world turned eugenic!

Bob: It says that Macbeth is strong meat for young people, but there are some striking and vital lessons in it. It says to preach on the dangers of vacillation, wicked associations,---and------

(Laughter)

Keep still and listen. And on sin and its own punishment-----

Bill: How the world has changed, eh Bob?

Bob: And says to explain how and why sin accumulates---

Bill: I'd like to know how he answered that question. Nobody else seems to know.

Bob: I bet he preached inspiring sermons at poor old
Shakespeare's expense.

Sam: Imagine trying to make an Uncle Tom's Cabin morality play out of Macbeth!

Bob: It says Hamlet belongs in the senior year.

Bill: I read it a long time before that, and liked it too. Of course, nobody forced me too—that might have made a difference. Did they set aside certain plays for certain years?

Bob: It looks as if they did.

Sam: Well, can you beat that? How would he know whether those same plays suited another class?

Bob: It didn't matter. They had something they called a "course of study"—something like the Ten Commandments or Hammurapi's Code. It decreed what should be taught and nobody dreamed of departing therefrom and considering the needs of the class.

Sam: Then the teacher didn't bother with the interests and tastes of the group?

Bob: Seems not. Let's go on. "Was Hamlet mad?"

There is a long list of arguments for and against that question. Do you suppose anyone actually taught he was mad?
Sam: It's hard to tell. There wouldn't have been any play if he had been.

Bob: (Laughs) This is good---on how to write original plays. First they have to outline it in scenario form, then make a synopsis showing entrances and exits. Every pupil had to do it that way.

Bill: What would he do if the actress fainted and had to be carried out, and there was no exit written in the outline for it?

Bob: It's plain to be seen he never wrote a play. He seems to think you draw a little picture like this as a skeleton and then drape words over it to make a play.

Bill: But the skeleton still grins and rattles---empty?

Bob: The author remarks that older classes can do creative work in drama if----

Tom: (Indignantly) What do you mean older---my little sister can do it and she's only ten. But of course they didn't teach her like that.

Bob: Before reading a play by Shakespeare it says we must know all about the life of the author----meet him face to face.
Sam: I bet Shakespeare wouldn't recognize himself face to face with the person he's made out to be.

Bob: Then they drew a map of London, Stratford-on-Avon, and----

Sam: (Scornfully) To understand Othello better, I gather? I like Ibsen's plays and I never heard a word about his life, or drew a map of a river in Norway either.

Bob: They made a chart of points on character, and they were told to be on the lookout for character lines to put in the chart while they read the play.

Bill: Then they didn't read to enjoy but to hunt something!

Sam: Oh, satisfying man's instinct for the chase, no doubt.

Bob: They thought it cultivated a sense of accuracy and independence.

Sam: And distaste for Shakespeare, incidentally.

Bob: The pupils then read the parts in turn.

Tom: (Whistles) I'd hate to have to listen to some of my old classmates struggle through those lines.

Sam: Was this person trying to teach pupils how to talk
or how to appreciate drama?

Bob: It says when they read Julius Caesar they had to study the historical background first.

Sam: Hysterical background, you mean. That's the way it would affect me.

Bob: They had to learn the duties of the tribune, consul, and other officials. After the pupils had finished the play----

Sam: You mean after the play had finished the pupils--if he taught it that way.

Bob: Hush. It explains that the author had taken liberties with the history--being more concerned with the play than with the history.

Tom: If the author wasn't interested in the history, why should the teacher be worried about it?

Bob: Here it tells about one time a Greek and a Jewish boy acted out a scene from Julius Caesar using an old overcoat to represent Caesar's body and it says his impassioned plea made many an eye glisten.

Sam: (Laughs) An impassioned plea for the honor of an old overcoat! Maybe their eyes glistened with laughter instead of tears. I suppose the teacher wouldn't notice the difference.
Tom: Wouldn't Caesar start to swim back across the River Styx if he knew people used an old overcoat to represent his manly form?

Bob: It says the class represented the mob and were so carried away that they rose to their feet unconsciously and the teacher stopped them with an upraised hand.

Sam: Sure, he stopped them. He didn't want the pupils to live the parts to that extent! He ought to have been glad to get a spontaneous response and hold on to it.

Bob: Listen. It says *Julius Caesar* offers splendid chances for the teacher to talk intimately about civic duties, patriotism, honor, danger of association below one's own level, the fallacy of thinking assassination cures.

Bill: The Reverend Teacher never missed a chance to preach a sermon.

Bob: What I need is one of those under-secretaries they used to have in those days. If I had one, I would write a news article on this find.

Sam: Under-secretary? What was that? A killing tool?

Bob: Everybody of importance had them then. When
anyone---say, a Governor---wanted a contract
signed, or a speech written, or a ham sandwich
brought in, he sent for his secretary. The sec-
retary sent for his under-secretary, and he, in
turn, sent for his secretary, and so on, until
finally they ran out of secretaries and the last
one had to do the work.

Bill: A Governor must have paid a neat sum for all those
secretaries.

Bob: He pay them? Not on your life. He didn't pay for
them. A bunch of worm-like creatures called
"taxpayers" paid for them.

Sam: Anybody that gets elected for an office now is
elected to do the work "thereunto appertaining,"
all right. You ought to see that woman that
governs New York. Why, she has the whole office
out of breath trying to keep up with her.

Bob: Anyhow, as I was saying, what I need is a few old-
fashioned under-secretaries to do some writing for
me.

Bill: What you need is a life membership in a psycho-
pathic ward. Nobody would believe a story like
that if you did write it.

(Picks up another book)
Bob: Look here. Here's an old gentleman that seems to have been almost modern in his methods. He says that drama was written to be spoken, not read silently.

Sam: The man had a brain.

Bill: What was his name?

Bob: None of these names is clear. They're so old. It looks like "Gwindell." Where did we hear that name before?

Bill: In that old electrical transcription we found in our radio files one day. Amos and somebody---I forget the other name. You remember, one of those comic strips they used to have when the radio was used for advertising.

Bob: Well, this man was no comedian. His ideas are about like those we have today. It says here "Let pupils read the lines. Choose only those pupils who can read fairly well and who have good imagination."

Sam: Good. That would eliminate some of the boredom.

Bob: But you haven't heard the funniest. "In order to have a basis for grading, a daily true-false test covering the text read the preceding day by
the teacher, is good."

Tom: And look at that list of questions. It seems to be devised to check up on whether the pupil read the play, rather than to provoke thought.

Bob: Now this is an idea almost like ours: "Omit teaching the sources of Shakespeare's plots. Omit the opinions of critics and commentaries, the date of writing, the technical grammar. It is unnecessary to point out 'an instance of the infinitive used as a gerund.'"

Sam: What's a gerund? They didn't teach that when I went to school.

Bob: (Laughs) "Or 'possessive adjective was often treated as coalescing with the substantive, and the epithet preceded.'" Boy, that's a mouthful!

Bill: Never heard of those words. Is it a foreign language?

Bob: Some of these ideas are good. "Never compel memorization. Let those who wish to, do so. Aim to make all wish to."

Sam: (Incredulously) Didn't they ever teach any contemporary drama?

Bob: It says here, "An excellent reason for courses
in contemporary drama is that in it the teacher can strive to develop the taste of the student so he will find real pleasure in Shakespeare, a pleasure far higher than can be found in any present-day dramatic writer."

Sam: Well, well, well, wouldn't that man get a hard jolt if he knew that a hundred years later we would be ranking a few dramatists of his own time with Shakespeare?

Tom: Look—look at the examination in this book here:
"The reading of in is to be .
In , is desirable.
In Shakespeare every has .
Pupils must be made to forget ."
How would anybody know the answer? There's no clue. Only a detective could answer those questions.

Bob: The whole idea of examinations is funny. Look here. Walter Pritchard Eaton, whoever he was, says here we don't study to pass examinations, but to expand our capacities for useful living. Good for that old boy. He says that Shakespeare in high school is boring because the imagination is not expanded. "They teach enough routine of plot and smattering of philology to jam pupils
past the college entrance board——"

Bill: Colleges must have been queer in those days, requiring a lot of silly memory work to get in. It seems to me that would keep out all the students with brains.

Bob: That was the idea---to keep out as many as they could. They had room for just so many students so they filled up the quota with those who had the highest marks.

Tom: What do you mean by "highest marks?"

Bob: In those days when they "taught" say, some subject like drama or poetry, they gave a test on it of about a hundred questions. They would write out fifty statements, some true, some untrue. Then the pupil's part in the game was to write a T if the statement was true and an F if it was false.

Sam: If I looked at a lot of false statements mixed in with true ones, I would get so confused I wouldn't know which was which.

Bob: They didn't know either. Then they gave some questions like the ones we saw in that book.

_____did_____at_____in_____for_____
because_____was_____. It was a great game.
The teacher scored the papers by taking the wrongs minus the rights or maybe it was the rights minus the wrongs. Anyhow, he multiplied one of them by two, and divided the other by two, and the one who got the highest number of points after all that, was said to know the drama or poetry best. Then these with the highest marks were taken into their colleges.

Sam: Then it didn't matter whether they acquired an appreciation for drama?

Bob: No. The idea was to get the facts, and the appreciation would take care of itself.

Sam: Here's a book by----the name is too dim to read. Let's see what he has to say about it.

Bob: He seems to go in for "analyzing" too.

Sam: Yes, but he's not so bad. He admits you can carry it too far. He even goes as far as to say that the teacher must know where to stop and that he needs not only a knowledge of his class, but sound scholarship, good taste, and good sense, to save him from mistakes.

Bob: Stick up for him if you want to, but if the teacher exercised good sense he wouldn't say, "There is no essential conflict between study
and enjoyment, except to lazy minds." There would be plenty of conflict between study and enjoyment in *my* mind.

**Bill:** (Pointedly) He explains cases like yours—you will notice.

**Bob:** (Frigidly) We'll let that pass. But I can't think I would care much for a play that they applied the "study treatment" to, as they did in those days.

**Sam:** What's that paper book there?

**Bob:** A magazine. Look, a real find for our files. Wipe the dust off and we'll see what it is.

**Sam:** *The English Journal*, 1931. A real antique. How yellow the leaves are. Let's see if there is anything about drama in it. There must be, if it's in with these other books.

**Bob:** Here's an article on teaching appreciation—written by a man named Fealie.

**Sam:** (Contemptuously) As if you could "teach" appreciation.

**Bob:** Wait. Look at this, will you? That's exactly what he says here. You can't teach appreciation.

**Sam:** I didn't know anybody thought that a hundred years ago.

**Bob:** Say. This fellow was a radical. I wonder if they
burned him at the stake as they used to do with such people long ago.

Sam: Your history's mixed. They didn't do that a hundred years ago—it was farther back than that.

Bob: How should I know? They had a lot of other uncivilized customs a hundred years ago. Wasn't that the time when the state spent its money supporting prisoners rather than preventing crime? It's hard to remember which stage of barbarism each group was in.

Bill: Well, stop arguing and listen to this: "We should be less teachers of literature and more companions of boys and girls in literature."

Sam: What a chance for the pupil!

Bob: "We achieve the appreciative attitude ourselves. It cannot be achieved for us." And he dares to intimate that intensive reading--

Bill: Whatever that means.

Bob: "Has meant the beating of books to a pulp." He disapproves of chasing down every allusion, "paraphrasing isolated passages for vocabulary, pursuing historical reference for its own sake, and
the memorization and monotonous recitation of teacher-selected passages."

Sam: How the school board must have loved him!

Bob: He probably had his teaching certificate revoked for daring to say such things in that age.

Sam: It would be just like those people.

Bob: Look here how modern that old boy was. He didn't approve of those objective tests they used to give in drama and poetry.

Sam: You mean the blank-did-blank-to-blank kind?

Bob: Yes, he didn't seem to approve of them. He believed in selecting books and plays according to the needs of his class, too.

Tom: I wonder how he got around the iron-clad course of study we saw in one of those books.

Bob: I don't know. He probably made the iron a little more pliable though, and slipped in the books he thought best.

Bill: Here he says Shakespeare didn't produce his effects by having the gatekeeper ask the audience the events in the life of the author or fifty true-false questions on the play.
Sam: You mean like that other book suggested?

Bob: Yes. He says, "As teachers we shall read books with boys and girls in school for the same reasons and as nearly as possible in the same ways that we read books as men and women out of school."

Sam: I read that in an article by Professor Jones not long ago, and Jones said he couldn't remember where he got the idea. He ought to be sued for plagiarism.

Bob: Oh, let sleeping cats lie, or lying dogs sleep, whatever that old saying was. Fealie's been dead almost a century. He probably wouldn't care about who quoted him as long as his idea was planted where it would do some good.

Sam: I wonder if he taught "dramatic technique?"

Bob: Of course not! He says the student shouldn't be bothered by too much of that sort of thing. He didn't even believe in forcing memorization of lines from drama. And look. He made out a collateral reading list and put the same emphasis on it, so the pupils wouldn't feel that poetry and drama were "class material." Then he would let them talk about what they read. That was motivating composition all right.
Sam: If you changed some of the archaic references in his article, you would almost believe it was written by someone of modern times.

Bob: Here's another old volume. I can't quite make out the name. It looks like "Chubby."

Sam: Maybe it's "Fat."

Bob: No, it's Chubby. He says that drama is important in education.

Sam: I should think so. Imagine getting along without it today.

Bob: He seems to emphasize Shakespeare more than any other dramatist. I wonder why he didn't use some of his contemporary plays that we like so well.

Sam: He says the teacher should choose the right moment for comparative study of contemporary drama, such as Barrie, Mackaye, "and O'Neill in his less gruesome examples."

Bob: Gruesome? So that's what he thought of him. Wouldn't he be surprised at our opinion of O'Neill?

Sam: He says his aim is to "open up the wonder world of drama and the theater to young minds so that a basis for a lifelong interest and pleasure in the theater may have been laid."
Bill: Not bad. But I wonder if his plans did that.

(Sam picks up another book and after reading it for a few minutes bursts into violent laughter.)

Bob: (Casually) Something funny, no doubt?

Sam: Listen to this. The fellow that wrote this other book must have made Shakespeare turn over in his grave and snort. He says to ask fifty or more short-answer questions on the play.

Bob: Some more of the blank-blank kind?

Sam: I suppose so. He made the pupils learn hundreds of new words. Yes—it says hundreds—so they could read the play.

Bob: Wouldn't Shakespeare like to know that one of his pet brain-children was being used for vocabulary study?

Sam: "All allusions should be carefully investigated even though some of them defy the ripest scholars."

Tom: Trust those teachers to try to teach what defied the ripest scholars.

Sam: "A good deal of memorization is desirable because it provides good mental drill."

Bob: Mental drill! Oh, one of their objects of
"teaching" drama, no doubt.

Sam: "Memorization of long passages also develops poetic taste."

Bill: (Positively) Not in me, it wouldn't.

Sam: "It would be worthwhile for the teacher to spend many hours working out riddles to be answered by an appropriate line from the play." Ha! Ha! Ha!

Bob: So the poor over-worked English teacher came to that!

Sam: She might better have spent her time studying the students individually so that she could learn how to develop taste in the future theater-goer.

Bob: (Impatiently) Put that book down. I'm tired of hearing all that rot. Listen to this man, Dratten. Some of his ideas aren't bad. He warns the teacher not to become so involved in stagecraft that drama suffers.

Sam: Be careful though. He'll be advising a vocabulary study too, like the rest of them—or an allusion hunt.

Bob: No, he says, "It is not necessary to make a history of Julius Caesar or a philology of words. Nor should biography be assigned before the play is
read."

Sam: I should hope not.

Bob: Here's a good point. "It is the play, not the minute details, that should be studied." But look at this one. "A boy or girl should play a part that is in total contrast to his own character because the characteristics of such a one will be carried over into his own life." Doubtful.

Sam: I should hope so. Otherwise fond parents would be horror-stricken when a teacher assigned the characteristics of Iago or Lady Macbeth to be carried over.

Bob: It would be nice if a boy played Macbeth and the part so influenced his character that he set out on a murdering spree. That must be this author's idea.

Bill: I honestly feel sorry for my grandparents if they had to go to a school that taught by such methods as we have been reading about.

Sam: The trouble was they didn't teach the poor students how to think!

Bill: No wonder those people made such foolish laws then.
Sam: You'd think the schools would have existed for some purpose, as ours do, rather than just to teach pupils to pass examinations.

Tom: All I can say is, I'm glad I was born in this century instead of in the twentieth. It must have been awful then.

Bob: Yes. They let gangs run their cities until about 1950 when they finally got some men into office who were fearless enough to end gang rule. I bet everybody was afraid to walk on the streets in those days.

Bill: Oh, no. I don't imagine most people were affected by them. That's the trouble with histories—-they exaggerate big events and never mention the millions that lived very much as we do.

Sam: I suppose that's right, but thank the Lord we live in a sensible age. At least we don't eat spinach and run around in automobiles.

Tom: In what?

Sam: In automobiles. Didn't you ever see one in the Smithsonian Institute?

Bob: I did. It was a great invention for controlling the growth of population. Somebody had been
reading Malthus and----

Sam: It was wonderful at killing off people---better than a nice, carefully-planned war---and much cheaper.

Bob: They didn't follow Margaret Sangster in those days, but the automobile prevented over-population.

Tom: Precisely how?

Sam: In the first place, everybody was always in a hurry.

Tom: For what?

Sam: Nothing in particular---just a habit.

Bill: Well, we've let the pavement cool under our feet.

Sam: Yes, but a hundred years ago everybody was after money. That's about all they did. They thought that was all they needed to make them happy.

Bob: I'm glad that idea died out.

Sam: Why, they even rated people according to their income! The more money a man had the more people looked up to him---no matter whether he had brains, character, or even good sense.

Bob: I know. They were rushing all the time, hell-bent
to grab a million dollars from the first sucker that turned his back.

Sam: Yeah. People tore to and from their business in those automobiles, careening in and out of traffic, and continually smashing up.

Bob: And on Sundays every man, woman, child, and their dog played a sort of game on the highways trying to see how far they could go and how fast they could get there and how many of those infernal objects they could pass without a collision. The undertaker kept the score.

Tom: Then give me my little autogyro any day. It's safe, and the airways are never crowded with a lot of morons. Only a certain number is allowed. Nobody can get a license until he passes a mental test as well as a driver's test. What are you grinning about?

Sam: (Blandly) I was just wondering how you ever managed to convince them that you had enough intelligence to get one.

Tom: (Hotly) I notice you don't have one.

Sam: Well, that's because I don't have enough money to buy the autogyro.

Tom: Oh yeah? We'll put it like that.
Sam: (Uncomfortably) As I was about to say, a hundred years ago they called themselves a democracy. They didn't even know what the word meant. You can tell it by the way they ran their schools.

Bob: Such a bewildering maze of fact-teaching and standardized tests.

Sam: Look at this test here on Shakespeare. It says to pick out the most sensible answer.

   Shakespeare was married; once; twice; more than twice.

   Hamlet was his first; second; later than second play

   Shylock was a Swede; Jew; Italian.

   The moral to this play is________.

   The chief characters are__________________.

   The memory passages we learned are________.

   (Laughter)

Bill: Sensible, did you say?

Sam: Wait---this is the funniest one I've seen yet.

Bill: No, listen to me, this is better.

   (The editor turns in his chair and shouts, "Hey, you fellows!" But they pay no attention)

Bob: Quiet. Both of you---while I read this one.

   It's killing---simply killing.

Editor: If I were sure it was killing, I'd have you all
read it.

Sam: Listen to this one----

(Each one is laughing loudly and clamoring for the audience of the others. The confusion and laughter cause the editor to turn around in his chair again)

Sam: Listen to this.

Bob: No, listen to this.

Editor: (Angrily) You listen to this! All of you. Stop this racket. I'm working on this newspaper if you're not.

Bob: But this is the funniest thing I've read in years. You should have heard it.

Editor: I heard every word you said. How could I help it? And I don't think it's funny. You have a perverted sense of humor. The stuff was all meant to be a farce anyhow, and if those books like one or two you found were ever meant to be taken seriously then it is pathetic, not funny.

Bob: Oh, snap out of it, Chief. It's a corking good find. There hasn't been as interesting a thing dug up since they unearthed King Tut's tomb, and I'm going to write it up.

Editor: There isn't any way to write that up.
Bob: You'll see. I can just see it in headlines now.

HOW YOUR GRANDMOTHER WAS "TAUGHT"
APPRECIATION OF DRAMA!

That ought to make them smile and be curious enough to read the article.

Editor: (Reluctantly) We--ell. You can write the story if you want to. But you'll have to leave out some of it. You can't expect the public to read a story that's too improbable. People wouldn't believe you found all that in books—even though they were written by those peculiar forbears of ours a hundred years ago.

Sam: (Reading) This is too much. I'm leaving. My blood pressure you know.

Bill: So am I. Can I give you a lift? My plane is right here on the roof.

Sam: No, thanks. I'll walk. The next generation will be born without legs.

Bill: Can I give you a lift, Bob? Oh, I forgot—you have to write the fairy tale. Better tone it down a little or your literary reputation is ruined. I'll go and offer up a little prayer for the repose of our poor grandparents' souls. They must have led a hard life.
Cheerio!

(They go out, leaving Bob with the difficult task of softening the story to meet the demands of a none too credulous newspaper reader of 2032)
The effect the foregoing sketches had in winning favor for the proposed plan of teaching the English studies was evidenced by the comments received from parents and teachers. Quite a few teachers naively admitted that they had been guilty of various atrocities in the formal method of teaching English. One teacher wrote that after seeing such a picture of herself she resolved never again to subject her pupils to the torments she had provided before.

Another woman wrote, "That is exactly the way I was taught forty years ago by Miss______. I can see myself sitting in her class yet, scanning that poetry." Several expressed regret that they had had no opportunity to learn to enjoy literature. One woman wrote, "All my life I've been sure I could write, but in high school I was never encouraged to do it. I had to quit school in my senior year. Perhaps I would not have been successful, but I can never forget that ambition. Since listening to that sketch, I have half a notion to try my hand at writing yet." But the most interesting and cherished comment of all was from an Italian father who wrote in an almost undecipherable script, "That play of Italian boy make me proud of American schools. I want send my boy to school. I glad my boy an American."

It would be presumptuous, indeed, for any one person to attempt to solve the problem of acquainting parents
and teachers with our plans for teaching the English studies. The preceding sketches are offered merely as a suggestion of one way in which we may help to interest the parents and teachers in our plan and solicit their cooperation and support. We need the support of all teachers and eventually we feel sure we may get it. Perhaps we aim too high but--------

Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?

Andrea Del Sarto, Robert Browning
voices

by Robert Davis

I am Radio. Distance nor barrier oppose me. Through all space I fling my mysterious reverberations.

I am the whisper that leaps the hemisphere; the song that echoes around the world; the cadence that rides the ether in a thousand tongues.

I am the wisdom of the ages revived in a single breath; the lullaby of the cradle; the thunder of war; the voice of the State.

I am the litany and the surpliced choir; the trumpet and the reed; the bow and the string; the singer and the song, in key with the cosmic chords.

I am the rhythm to dancing feet. I sway the world in rhapsody to the measure of beating hearts. I am the universal orchestra in tune with carnival.

I am the life of the market place; the thrill of the bourse; the roar of the ring; the fury of the forum; the cheers of the Coliseum.

I am the comrade of the sick; the courier to the lonely; the ally that knows no frontier.

I am all the voices of the earth and the murmur of the multitude merged in one vast articulation.

I am the message from the microphone. I am the conqueror of the void. I am the triumph of the centuries.

I am radio
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