

NAEB NEWSLETTER

Office of Executive Secretary
Urbana, Illinois
September 15, 1940

NAEB OFFICERS FOR 1940-41

Professor H. G. Ingham, KFKU, University of Kansas, was re-elected president of the National Association of Educational Broadcasters at the closing session of the annual convention held September 6 and 7 in the Morrison Hotel, Chicago. M. C. Jensen, WCAL, St. Olaf College, was elected vice-president to succeed M. Weid White, formerly of SWSC, W. I. Griffith, WOI, Iowa State College was re-elected treasurer. Executive committee members named were: Carl Menzer, WSUI, University of Iowa; M. S. Novik, WNYO, Municipal Broadcasting System, New York; Harold Engel, WHA, University of Wisconsin; Luke Roberts, KOAC, Oregon State College; Garland Powell, WRUF, University of Florida; and, Homer Heck, WNAD, University of Oklahoma.

Election of officers brought to a close another annual convention which kept attending NAEB members on the go and put them on the alert. It was the consensus of speakers and members that the educational broadcasting stations have a real service to render with a dynamic program for democracy and national defense.

S. Howard Evans, Executive Secretary of the National Committee on Education by Radio, pointed out that educational stations should take positive action. Educational stations can profitably work cooperatively with civic organizations. Evans pointed to obvious advantages which may be gained by courageous corraling of strength through these groups.

Franklin L. Burdette, Executive Secretary of the National Foundation for Education in American Citizenship, explained the proposed program of his organization. He said it proposes:

1. To encourage and promote more effective education in citizenship and in administration of government.
2. To encourage universities, colleges, secondary and elementary schools, and other educational institutions, to make comprehensive instruction in the American form of government available to all students.
3. To aid and encourage the collaboration of educators and citizens in developing basic instruction in American principles.
4. To cooperate with educational associations, non-political organizations, national and regional movements interested

in the study and support of the American form of government.

5. To assist in the endowment of educational institutions.

Burdette said that the Foundation will be grateful for further suggestions and comments regarding possible cooperation between the Foundation and the educational broadcasting stations.

NAEB went on record as favoring cooperation "with local civic groups and other agencies in promoting the general national defense program, and in furthering the ideals and basic principles of our national democracy."

The Executive Secretary was instructed to "advise the National Defense Commission of the desire of the association to co-operate fully, and aid them in every way possible."

The Association voted to request the Federal Communications Commission to change its rule regarding minimum hours of operation to permit the non-commercial educational stations to operate two-thirds of the hours assigned, except Sundays. The present rule requires operation of two-thirds of the hours between 6 a.m. and 6 p.m. and between 6 p.m. and 12 midnight.

Change in the required FCC announcement for use of records was requested in a resolution offered by the FCC rules committee. Change in the rule would permit greater variety in continuity.

The Executive Secretary was instructed to convey the thanks of the NAEB stations to ASCAP for complimentary licenses enjoyed by the non-commercial stations and to request lifting of the restricted lists for such stations.

Upon motion of M. S. Novik, WYNG, the association instructed the Executive Secretary to request manufacturers of F.M. receiving sets to provide for the bands which will be used by the educational institutions in the ultra-high frequencies.

Action regarding the securing of rights to use BMI music on the educational stations was referred to the Executive Committee with power to act as it sees fit.

The Association went on record as favoring a reduction of line charges for the educational radio stations.

A further exploration of possibilities of rebroadcasting sustaining programs of the International Short Wave stations was approved by NAEB and the executive secretary was instructed to seek permission of all such stations for rebroadcast of their programs.

The committee to consider a program for NAEB offered a number of suggestions for consideration of the association: 1. holding of the annual convention in conjunction with the Midwest School Broadcast Conference; 2, formation of a transcription library for use of the educational stations; 3, Increase dues and do some research and

expand publication activities; 4, Each station submit list of community projects which they are carrying on; 5, Contact schools which now or later operate standard or FM stations with a view to membership.

The Association formally approved sending of a letter to the Committee on Scientific Aids to Learning, encouraging development of a transcription exchange.

Determination of the time and place for the next annual convention was referred to the Executive Committee with power to act.

Committees appointed by President Ingham to serve during the convention included the following: FCC Rules - Harold Engel, WHA, Chairman; Fred C. Conger, WBAA; and Frank Schooley, WILL. Resolutions- M. C. Jensen, WCAL; L. S. Novik, WYNC; M. Reid White, KWSC. NAEB Program - Luke Roberts, KOAC; W. I. Griffith, WOI; Harold Kent, Chicago Radio Council. Copyrights - Waldo Abbot, Michigan; Lee Norvell, Indiana; Robert Lee, KWLC. Nominating - Jos. F. Wright, WILL; Carl Menzer, WSUI; W. I. Griffith, WOI.

Thanks was extended by resolution "to all those who have participated in the program, and have assisted in any way in making it a success."

Announcement was made regarding availability of educational transcriptions from C. P. MacGregor of Hollywood. Special concessions offered include indefinite use of the transcriptions for same as sale price to others.

A resolution urging member stations to extend their relationships with local library groups, that a joint local or state committee be set up to further the joint interests between libraries and stations, that we extend our co-operation beyond the present literary programs to news, special events, and civic interest and call attention to available books for background reading, was approved by the convention.

Professor W. I. Griffith, WOI, gave the annual treasurer's report on NAEB's financial status. The report, as of September 5, 1940, showed:

Receipts

Cash balance on hand as reported at Columbus, April 26, 1940..	\$534.09
May 10, 1940, WNAD, Oklahoma University, Norman, Oklahoma,	
Homer Heck.....	10.00
May 14, 1940, WOSU, Ohio State University, Columbus, Ohio,	
R. C. Higgy.....	10.00
June 13, 1940, KUSD, University of South Dakota, Vermillion,	
South Dakota, Department Slip.....	10.00
Six copies of "Data on Instantaneous Recording Machines"	3.00
@ \$.50.....	
Total Receipts	\$567.09

Disbursements

Check No. 25, 1940 Convention Expenses and postage to	
August 31, 1940 to Frank Schooley.....	18.71
Balance on Hand to date.....	\$545.38

Summarizing duties of the NAEB Executive Secretary for the past year, Frank Schooley reported the following activities: editing and mailing

of 23 news letters, appearing at LaGuardia hearing before FCC; solicitation of prospective members; negotiations with FCC on possible modification of FCC annual financial report forms and use of transcribed and recording announcements, and the usual routine of correspondence.

Opening the convention program with a few "remarks" President Harold G. Ingham rang the keynote of the meeting with a challenge to educational broadcasters to accept the burden of educating for democracy in a world war-weary and in turmoil. Quoting M. S. Novik, he said, "that here we have a democracy in which radio can educate, can be a force for the common good."

John Chancellor, adult education specialist of the American Library Association and Parker Wheatley, radio director for Northwestern University, presented an informal discussion of problems confronting both public service agencies. Ways and means of supplementing radio programs were offered and criticized. Out of the discussion came a generally expressed feeling of speakers and audience that service of both could be greatly increased with greater cooperation through active joint organization.

EDUCATIONAL SCRIPT WRITING

By George Jennings, Continuity Editor, Radio Council, Chicago Public Schools

The position of the educational script writer is almost that of my little girl, who is just at that age where she loves to pretend that she is someone else, particularly when she has pulled a boner or has done something she shouldn't have. Her present alter ego is a Miss Jones, or Jonesey. We had just completed painting a bedroom and before the paint was fairly dry Barbara did a little artistic work of her own on the wall with a spoon. When her uncle went in to view the damage Barbara, on the defensive at once remarked, "I'm Jonesey! Barbara did that. If you catch her give her hell!"

While my analogy may not altogether hold, too many writers are inclined to think, particularly about educational scripts, that "I'm a writer. An educational script writer did that. If you catch him, give him hell." There's no need for this feeling about script writing...too many educational writers do not think of themselves as professional writers...in other words they confuse the term "professional" and "commercial." And too many educational script writers, yes, even those who are working every day at a kind of script writing have never been trained. There is a fallacy in modern education that a "course" in anything, whether it's writing, or hairdressing or motor mechanics makes a finished mechanic, or artist or writer. You have all experienced this. After every summer school course we offer in writing...a six weeks course mind you, in which even the best of teachers could only hope to touch on the major aspects of writing...the office is flooded with scripts and former students wanting to write. And when questioned about experience, training and the like, every applicant says, "I have taken a course."

I'll grant you that a course is well to take, but no course in radio writing is in itself sufficient. What do I think is sufficient? First of all, an ability to put words on paper. I'm sure all of you must realize how difficult it is for the average person to do this.. the minute he gets before a typewriter or gets a pencil in his hand he stops thinking...and many of our scripts heard on the air....both commercial and educational sound as if they had never been thought through. First of all, a writer must be able to write...and good writing is good writing whether it is in a radio script, a radio talk, a newspaper story, a magazine article, a short story or a novel. So let's get rid of the idea that there's some hokus-pokus, some mumbo-jumbo about radio writing that sets it off apart....as a field peculiarly its own. The beginning writer should have one of two approaches to radio writing...either he should be trained in a good stiff school of journalism; or he should be trainee in a good stiff course in the theatre, literature, drama, creative writing, if you will permit that somewhat obsolete term. Radio writing is not a beginners course....we haven't time to teach writers the fundamentals of English construction; dramatic construction....Radio writing should be a professional course, given in advanced college or university work. Given a student or individual who is genuinely interested in writing for radio, and who has a sound background in literature, drama, journalism or some other form of popular writing, it's a relatively simple matter to teach him the tricks of radio writing. Ah, but you say, none of us are students...many of us are professors of science or literature or some other esoteric subject....we are asked to write radio scripts...talks....on our subjects for broadcasting... what are we going to do? We must presume that most of us at one time or another had a background in the English language. We use it daily in our classes, in our living. All of us speak. But most of us have forgotten that we no longer speak the vernacular...we no longer speak THE language....too many of us speak our language. Well, you can't speak "our language" on the radio....you have to speak the listeners language. And the simplest way to get your talk into the language of the listener is to speak it....I'm speaking now of talks, those fifteen minute or five minute or ten minute spots that the program director uses to fill in the blanks in his program....This is an old suggestion, one that has been made by every speaker who ever spoke on radio writing....don't attempt to put your ideas first hand on paper.... think through your subject...supposing it is "Hand Painted Japanese Lanterns"....there have been worse on the air....Think through all you want to say about Japanese Lanterns, organizing, in your mind the salient facts you want to bring out about them...where are they used, why are they used, why are they handpainted, where are they made, what relation do they have to your listeners mode of life... tie up with his experience....when you get this done you have something like this...For a lead, starting from the known and proceeding to the unknown....your talk will sound something like this....

Unless you're too awfully old, everyone of you can remember the summer church socials, which were held on the lawn of the village Methodist Church....Remember, those grand cakes Mrs. Jones used to bake...and did you ever beg your grandmother for just one lick of the ice cream freezer dasher? I'm sure you have, for ice cream socials have long been a

part of the truly American scene. But I'm not going to talk about the cakes or ice cream...No, there's another part of the ice cream social....that's it! The Japanese lanterns...yes, indeed.....

Here we have used at least two tricks - flattery and pleasant memory approach.

You have just been talking....and after awhile you'll find that it's very easy to talk along in this vein....in other words, a personable, friendly conversational style..But the program director won't let you talk that way in front of his microphones...everything has to be read, and....It's easy then, to have a stenographer take down in shorthand your thinking aloud. Then you go over it...again and again...cutting out a phrase here, adding a colorful word here...making that talk a vivid, living, bit of good writing...and good writing is nothing more than simplicity, sincerity, straight-forwardness...a radio script or talk can be a good piece of writing...it's just a matter of bringing all the principles of good writing to it. So much for the talk....the interview, the news broadcast, the narrative with sound, all can well stand considerable of the informality of the good radio talk. Now, don't misunderstand me....one of the easiest things to do is to talk down to an audience, and academicians are prone to do this....they are likely to deliver their opinions we might say, ex cathedra....but this needn't happen.....

Your radio talk, as every radio script, should have....and I quote these from Max Wyllie of CBS....direction...purpose...and familiarity....By direction Wyllie means that the script holds together...it proceeds from a beginning, has a middle, and a close...elementary principle of good writing anywhere. By purpose, he means, that there's a reason for it....I doubt very much if there's a good reason for my Japanese Lantern talk of a few moments ago....one might give it purpose and point if he wanted to do a little nostalgic bit of homespun philosophy. And finally, we come to familiarity....this means familiarity with the subject. It would be rather difficult for me to do a broadcast talk on Calculus, because I am not familiar with that subject....yet, I see no reason, if properly handled, a talk written by someone who is familiar with Math, could not be as interesting as one on electricity or any other subject. In fact, I think a series on the Philosophy of Numbers, using historical material and common every day examples of mathematical examples would go on the air.

To Mr. Wyllie's trilogy of direction, purpose and familiarity with the subject, I'd like to add another....that is, sincerity. Too many educational script writers always looking to the green pastures of Commercial writing and thinking they are second Arch Obolers or Irna Phillipps, kid their material....I don't mean necessarily in the actual script, because an editor would soon discover that, but in their thinking. Supposing you were handed a subject, "The Wild Turkey"well, unless you are sincere in your approach to that subject, your script is going to reflect your attitude. Another thing, be sincere in your approach to your audience...if you have a message that is important enough to have been given time on the air, it is important enough to handle sincerely. For years, in teaching microphone technique and speaking we have harped on sincerity...sincerity...and Pear, the British psychologist, and no doubt many American psychologists

have made tests to determine listeners reactions to the sincerity of air voices....sincerity has to start back farther than that....it has to start with the writer in his very first opening sentence.

The Radio Council, primarily because of its elementary school audience, has gone rather heavily towards dramatic writing as a form of presenting information. I think, personally, a good talk, has just as much comp, and just as much sustaining of interest power as most dramas....or should I say, most dramatic writing. It's a peculiar thing...my background is a kind of jumble of theatre and newspaper experience... some writers who have had dramatic training will insist that the dramatic is the only way to present material....the newspaper trained writer is inclined to think that the talk, the interview, the narration is the better way. I doubt if there is any best. The material to be presented should dictate the form in which it is to be presented. There are times, when in science series, I'd like to throw out the dramatic form we ordinarily use and substitute for a time or two an interview or a talk. I see no reason that this cannot be done, and most times profitably. We are inclined to think of radio as a dynamic medium....and yet, once we have established a set form for a program, everyone in the organization thinks the entire system of radio broadcasting would collapse if that form be changed. I don't think it would. Too many educational script writers, and it's not altogether our fault, are pouring new wine into old bottles....either we must break those bottles, or they'll be broken for us.

In thinking of presenting informational material on the air, consider the medium. Is the talk the best way to present it? Will drama or dramatic incidents enhance the value of the material....if you decide on the latter....the dramatic....then it is the business of the writer to be dramatic....to build a scene, presenting the information according to the rules of dramatic writing...oh, yes, there are rules...Build to your climax from a statement of the opposing forces.... but be sure there are opposing forces before you begin to write 'drama'.

I suppose I should say a word about adaptations....this is one of the most popular of so-called educational scripts...I remember the writer who came into my office just over-joyed. She had an adaptation of Ibsen's Peer Gynt, which on the stage runs almost four hours, even if you leave out Anrita's dance...it was a fifteen minute adaptation. You see how little the untrained writer...the individual who thinks that radio writing is a royal road to romance and riches (which it isn't)...knows about the medium. I'm also reminded of the writer who remarked that she was collaborating with her husband...she was doing the writing and he was doing the collaborating! First of all, you must know your medium.....you must know what can be done and what can't.....George Baker, the famous teacher of playwrighting used to remark that it wasn't the writers business to worry about what could be done...it was his business to write the words...another producer, Max Reinhardt used to say, "Never mind the stage sets...give me the words!" I'll grant you that the words are all-important in radio, but words to the complete exclusion of the microphone or radio medium, as far as most producers are concerned can stay on the paper...let me read you a synopsis of a radio drama...it's the easiest way to explain what I mean..... This is called (and it actually came across my desk) "The Whitfords go to the Movies".

Joe and Jane have just finished dressing to go to the movies.

(So far, so good.) and are chatting with a neighbour about the securing of a cook or a housekeeper, for the neighbour, when a man and three women come from one of the apartments using profane language and threatening violence. Jane and Joe ask them to leave the premises (Joe probably also profane) and a fist fight ensues between the stranger and Joe. Jane, in an effort to stop the fight pretends to call the police and when the ruse has no effect she actually calls the police. Neighbors from some of the other apartments come out into the lobby to see what the noise is all about, two of the men ask Joe to let the third man up and they'll help throw him into the street. Joe let's the man up, he pulls on his clothes, threatens Joe and leaves."

That isn't the synopsis of a thirteen weeks serial....that's the first scene of a fifteen minute drama. That's what I mean by knowing your medium. The only thing good is that it had action!

To get back to adaptations, the writer of adaptations has a peculiar obligation to the original author....his adaptation must retain every bit of the flavor of the original story or book or play. To write successful adaptations of great plays or great books for the air, the script writer must steep himself in the style of the original writer... the adaptor will necessarily have to re-write scenes, add new dialogue, cut here, put the first scene at the close...he may do all of these things...the play or work he is adapting become play under his hands... he must bend it to a new medium....but in so doing, he must never lose the flavor of the original....this makes the adaptor's job more difficult than that of the original writer...he must create a complete view style for every work he adapts....if he doesn't, every book or every story he adapts will sound like Joe Monk, script writer, and not the original author.

My time is about up....we'd like to have some discussion from the floor..
...I see a number of writers here who no doubt can add from their personal experience, much that I have forgotten to mention. In closing there are two cardinal points I'd like to leave with you....first of all, that any radio program, must be a pleasureable experience; no radio program is ever completed until it comes through the loud speaker of the listener....and finally, I think it's time the educational script writer re-evaluated his position and his importance.... instead of thinking of himself as an amateur writer who, with kind of a deprecating tone of voice, is doing scripts for an educational station, and only waiting for the big break when Lord and Thomas or some other agency will assign him or her a strip across the board on all three networks...he must begin to think of himself as a professional writer.... after all we make our living at it don't we...a professional writer who can satisfy himself by doing his job better than it has ever been done before...a writer who is playing and must play an ever increasing part in doing a real service for thousands and thousands of listeners who, if they only knew it, are wanting just such material, such information, such programs...programs with imagination, sincerity, "stuff", and it's a job, that the writer, since he is the source of all material going on the air, must bring these attributes too....he must have a background...in literature, art, music, journalism, world affairs, psychology...the educational script writer, and this wouldn't hurt many of our commercial writers, either, must first of all be an educated man.

M. C. Jensen, WCAL, led a brief discussion of sound effects on the Friday afternoon programs. Contributions and suggestions being few Jensen passed to the next number.

USING RADIO IN THE SCHOOLS

By Harold Engel, WHA

(Editor's note: When your editor asked for a copy of the talk, Harold Engel sent outline and suggested I fill in. Inasmuch as it was necessary for me to be absent from the room at the time of the talk, I don't feel qualified to elaborate. Here is the talk outline. Imagine Engel speaking, and fill in yourself...fes)

I Why schools do or do not use radio?

Many of the problems not unique to radio.

- A. Lack of receiving equipment
 - Power lines, receivers, finances
- B. Administrative resistance
- C. Teacher apathy
- D. Schedule conflicts
- E. Lack of suitable programs
- F. Lack of adequate publicity

II Opportunity for Educational Stations

Certain areas in which educational stations can serve best.
Broadcasts for schools is one of the major opportunities.

- a. no commercialization of programs
- b. Offerings carry authority of educational agency
- c. Freedom from pressure to get mass audiences
- d. Talent resources available
 - (must seek it out)

III Cooperation of and with school people

Planning (cooperation of teachers)

- Get guidance of teachers-in-service
- Learn needs of schools (length and time)
- Learn content and subject matter required
- Use of loud speakers
- Committee System
 - Know subject matter field
 - Know teachers in the field
- Specialist (not just big-name)
 - younger teachers, anxious to make mark

Preparation

- Announce courses early enough for incorporating listening in school schedule.
- Get teacher manuals out early.
- Station staff members should be available to assist radio teachers in writing and production problems.

IV Cooperation with Schools and Teachers

- Course outlines
- Teacher manuals
 - Motivation
 - Correlation
- Appraisal and recognition of work of pupils
 - By mail response
 - By mention on air

- Receiving Equipment
- Selection
- Care and maintenance
- Supervision of School radio
- Program selection
- Entertainment

V Teaching Teachers to Use Radio

- Study Aids
 - Outline Bulletin (well in advance)
 - Teacher Manuals
- Institutes
 - Teachers' conventions
 - Radio Conferences
- Popular articles in Educational publications

VI Using Radio in the Schools

Objectives: What is radio's job?
Should bring to classrooms something which the teacher would not (as distinguished from could not) provide for her pupils.

Should program be instructional or inspirational?

Inspirational

Most common

Programs should be keyed to the interests of the time.

Present Interest: Citizenship - Democracy

WHA emphasizing this through:

This Our Democracy (7-9)

(privileges and responsibilities)

Our Wisconsin (6-7)

(history, geography and government)

Following Congress

Wisconsin Citizenship Forum

Meet Young America

Availability of script - This Our Democracy

VII Summary - General conclusions

1. Most teachers want to use radio and the degree to which we find schools radio equipped depends in a large measure upon radio offerings available.
2. A station broadcasting to schools must endeavor to build an audience. It seems a natural area for educational stations to operate in. School broadcasting is most effective on a regional basis.
3. The cooperation of teachers is needed in planning school broadcasts.
4. The novelty of using radio as a classroom aid quickly wears off. For continued success of programs, they must be sound from an educational as well as a broadcasting standpoint.
Listening should always be a pleasure.

Late Friday afternoon NAEB members visited the FM transmitter of Zenith Radio Corporation on North Michigan, then toured the CBS studios in the Wrigley building. Following dinner in the Wrigley building, some of the group attended an aired-show in the WGN auditorium studios. Some later

attended the Alex Templeton show in the NBC studios in the Merchandise Mart. Mrs. Lavinia Schwartz of CBS and Miss Judith Waller of NBC arranged the visits to CBS and NBC, respectively. Both attended a number of the NAEB meetings.

One of the program features on Saturday morning was an FM-AM demonstration by J. E. Brown, and his assistants, of Zenith Radio Corporation. Possibilities of FM and possible costs were discussed by Mr. Brown, who is in charge of television and frequency modulation research for Zenith.

Professing to be recounting the "failure of a mission," William D. Boutwell, Chief of the Division of Radio, Publications and Exhibits in the United States Office of Education, actually portrayed a vivid picture of the accomplishments of the Education office in the field of radio in his talk on Saturday morning. He recounted the services of the script exchange, the planning and broadcasting of special series and the research work which has been carried on during the past few years.

Although the Congress failed to appropriate funds which would have made possible the continued work of the Office of Education in the field of radio, service of the script exchange will be continued on a limited basis.

Members present were asked to express their views on the services which the Office of Education might supply in promoting education by radio. For members not present, the questionnaire will be included in the NAEB packet or you may secure one direct from BOUTWELL. It will be a real service to cast your ballot.

Registration at the convention was as follows:

W. I. Griffith, WOI, Ames, Iowa
F. E. Schooley, WILL, Urbana, Illinois
H. G. Ingham, KFKU, Lawrence, Kansas
M. Reid White, KWSC, Pullman, Washington
Robert Lee, KWLC, Decorah, Iowa
Mildred Seaman, KFKU, Lawrence, Kansas
M. C. Jensen, WCAL, Northfield, Minnesota
Fred C. Conger, WBAA, Lafayette, Indiana
Luke L. Roberts, KOAC, Corvallis, Oregon
Bill Sener, WSUI, Iowa City, Iowa
David Adams, WRUL, Boston, Massachusetts
Marian Panko, Radio Council, Chicago, Illinois
Mildred Sollenberger, Radio Council, Chicago, Illinois
Joe Wright, WILL, Urbana, Illinois
Carl Menzer, WSUI, Iowa City, Iowa
E. D. Andresen, Radio Council, Chicago, Illinois
Walter Krulevitch, WILL, Urbana, Illinois
Nat H. Cohen, WILL, Urbana, Illinois
Judith C. Waller, Chicago, Illinois
Allen Miller, UBC, Chicago, Illinois
Parker Wheatley, Northwestern University, Evanston, Illinois
John Chancellor, American Library Association, Chicago, Illinois
Lee Norvelle, Indiana University, Bloomington, Indiana
Luella Hoskins, Radio Council, Chicago, Illinois
Jean Simpson, Radio Council, Chicago, Illinois
Harold W. Kent, Radio Council, Chicago, Illinois
Mary Agnes Schroeder, Radio Council, Chicago, Illinois
Catherine Kilpatrick, Radio Council, Chicago, Illinois

Juliet Forbes, Radio Council, Chicago, Illinois
Lavinia S. Schwartz, CBS, Chicago, Illinois
Kay Searles, Northwestern, Evanston, Illinois
Waldo Abbot, University of Michigan, Ann Arbor, Michigan
O. J. Neuwerth, Radio Council, Chicago, Illinois
Karyl Kanet Chipman, WHA, Madison, Wisconsin
Jack Stiehl, WHA, Madison, Wisconsin
Werdell P. Loveless, WMBI, Chicago, Illinois
Harold L. Lundquist, WMBI, Chicago, Illinois
Harold A. Engel, WHA, Madison, Wisconsin
W. D. Boutwell, U.S. Office of Education, Washington, D.C.
S. H. Evans, NCER, New York City
Marge Kertes, Joliet, Illinois

IOWA TO HOLD RADIO CONFERENCE

The State University of Iowa has announced plans to hold the First Annual Radio Conference in Iowa City on October 17-19. The conference, dealing with problems of applied radio, will be of interest to representatives of independent and network stations, to educators, advertising agencies and various organizations and individuals interested in radio.

FOURTH SCHOOL BROADCAST CONFERENCE

A tentative program schedule for the Fourth School Broadcast Conference which will be held December 4-6 in Chicago, has been announced by Harold W. Kent, Director of Chicago's Radio Council. You'll all receive data direct from Harold and later information will also appear in the News Letter.

INCREASED POWER PERMIT

The long sought improvement of KOAC, the state-owned radio station at Corvallis, has been brought a long step nearer realization through the granting by the federal communications commission of the petition to increase the KOAC power from 1000 to 5000 watts daytime service, according to officials of Oregon State college, licensee of the station.

Approval of the power boost opens the way for the state board of higher education to make use of the appropriation made by the 1939 legislature for the construction of a new and modern transmitter on college property several miles north of Corvallis. The appropriation has been unused pending action by the commission on the long fought effort of the state station to protect its wave length and modernize its facilities.

Regarding the wave length, the commission had previously ruled that an Arizona station, KOY, would be permitted to use the 550 kilocycle band, but limited that station to 1000 watts and promised that "if objectionable interference should develop.....the commission will enter an order requiring appropriate protection."

KOAC engineers submitted four complete engineering plans before all objections of the navy department and others to the proposed expansion were removed. The plan accepted calls for a directional antenna to protect the Tongue Point naval base. This design will be a real benefit to most KOAC listeners, however, as the daytime signals to the north, east, and south, where most of the population is, will be increased about five times, while the modern equipment and increased power will

also give those to the west better service than they now receive, according to the engineers.

A NEW GOAL IN RADIO SERVICE.

By Homer Heck, Supervisor, WNAD

(Editor's Note: In July, Homer Heck, WNAD, was elected chairman and ex officio member of a committee to plan and put into operation a state radio council for Oklahoma. The story can best be told by Heck, in our opinion, so we submit them to you...fes)

Better utilization of Oklahoma's state-wide facilities for public service radio broadcasting is the aim of a new council starting to work this autumn under leadership of the University of Oklahoma.

The University has been broadcasting for eighteen years - dating back to the pioneer days of this comparatively new industry. Throughout that period of time, it has owned and operated its own radio station, most of the time as a function of the Extension Division. In the early days T. M. Beard, now O. U. alumni secretary, was director of the station in connection with his work in the Extension Division, and he still retains chairmanship of the University's Radio Committee.

Station WNAD, whose call letters stand for "We Never Are Dull" according to one ironic wag, has been operating on a frequency of 1010 kilocycles by authority of the Federal Communications Commission, with a power of 1000 watts. The station has very attractive, well equipped studios, and a staff composed of a supervisor, a production manager, a secretary, and a few NYA students. Because of this limitation of staff, WNAD has been unable to broadcast more than a few hours each day. It has always been the aim of the personnel of the station to work for continual growth and improvement of program material of a public service nature.

Note the use of the term "public service." This is used deliberately in place of the term "educational broadcasting which is gradually going out of favor. Too often the use of the term "educational broadcasting" merely brings on a twist of the dial to some other station, since the average radio listener doesn't like to be told he is being educated. Also, a further objection to the use of "educational" to denote the University's broadcasting program is that all broadcasting is, in a sense, educational, whether for good or ill.

A recent resolution of the Board of Regents gave official approval to a considerably expanded broadcasting program for the University. This program of expansion came as a direct result of the ratification by the United States of the so-called Havana Treaty which provides for re-allocation of broadcasting frequencies to eliminate interference between the nations of this hemisphere. The reallocation provisionally contemplates the assignment to WNAD of a much more favorable frequency than that now held, making possible satisfactory service to a much wider area of the state. The frequency schedule for WNAD is so favorable, indeed, that it is very attractive to the commercial broadcaster, since it is a clear channel frequency capable of carrying a power of 50,000 watts.

It was felt by the administration of the University that if we were to hope to secure and hold the proposed new frequency we would have to give

evidence of preparedness to render a real public service and it is the ambition now of the University to make WNAD a state radio station in every sense of the word, with its facilities available to other institutions and departments of state that could utilize broadcasting time to the advantage of the people of Oklahoma.

The National Committee on Education by Radio has long advocated the establishment of state or regional broadcasting councils for the purpose of further improving the quality of public service broadcasting. Such councils are now in operation in various parts of the United States, notably in the Rocky Mountain region.

Officials of the University have felt that with the sanction of the Board of Regents to a program of expanded service, the University might well take the lead in developing such a radio council for Oklahoma. Co-operation of the Oklahoma A. & M. College, State Department of Education, State Congress of Parents and Teachers, and Oklahoma Baptist University, and others was requested and wholeheartedly given in planning for this first conference. Invitations were sent to practically every organization and institution in the state that was known to be in any way concerned with education or to have a potential interest in broadcasting of educational material.

The response to the call for the conference was gratifying. Twenty-three organizations and institutions sent representatives July 11 and 12 to the first preliminary conference on public service broadcasting held at the University. The services of Miss Judith Waller, director of education and public service broadcasting of the National Broadcasting Company for the Central Division, and Dr. A. G. Crane, president of the University of Wyoming, president of the Rocky Mountain Radio Council and chairman of the National Committee on Education by Radio, were secured for the conference.

On the recommendation of Dr. Crane it was agreed by the conference to plan a series of general conferences of this nature before definite organization of a council was perfected, and a planning committee composed of the following persons was appointed: Dr. Alice Sowers, State Congress of Parents and Teachers; Dan Proctor, Oklahoma Education Association; Mrs. Ernest Rutherford, American Association of University Women; Marvin Orr, State Department of Education; Ralph Matthews, Oklahoma Baptist University; Sam Schneider, Oklahoma A. & M. College; H. H. Leake, University of Oklahoma and WNAD; Layne Beaty, Department of Agriculture; Perry Ward, commercial broadcaster; and H. R. Heck, chairman, and ex-officio member.

This committee was instructed to: (1) plan the program of the next conference, (2) draw up a preliminary constitution of the proposed Oklahoma State Radio Council, (3) conduct inventory of needs, materials and resources for public service broadcasting in Oklahoma, and (4) investigate the possibility of temporary loans of personnel from institutions for the preliminary setting up of such a council.

Briefly, the proposed plan of operation of the State Radio Council is as follows: Organizations and institutions representing both the broadcaster and the consumer will band themselves together for the purpose of mutual assistance and the pooling of resources for public service broadcasting, and an executive committee will be selected that will be held responsible for the operation of the project.

This executive committee will then set up a central office with a staff trained in all phases of radio, and with studios and recording equipment for the purpose of producing programs for broadcast. Standards for such programs will be kept high for we must admit that we are, whether we like it or not, in competition for the listener against programs of a high entertainment quality. While some of these programs will undoubtedly be carried over WNAD at the University, it will also be the aim of the council to make programs available through transcription to other stations of the state in order to secure wider listening audiences. Organizations that become members of the council do not in any way lose their freedom of action in broadcasting other material. The council will simply serve to give wider circulation to exceptional programs and will see to it that any program bearing its stamp of approval shall have a high degree of excellence.

If such a council is eventually organized for Oklahoma, undoubtedly the University will play a prominent role along with other major educational institutions of the state in carrying out its functions; and it is believed that such a progressive program would result in tremendous improvement of the quality of public service broadcasting now carried on by various agencies throughout Oklahoma in a desultory and largely unsatisfactory manner.

At a recent meeting, August 13, of the planning committee a program of the next conference to be held on October 22 and 23 in Oklahoma City was planned and the details of the inventory were worked out

WHCU, CORNELL U., WAS WESG

Michael R. Hanna, General Manager of WHCU, wrote President Ingham:

"Both Professor Charles A. Taylor and myself regret very much our inability to attend the N.A.E.B. Annual Convention. I am sure that all educational broadcasters, especially at this time, will gain much from the work you will do this week.

"We are now building new studios for WHCU and this task, together with the many duties connected with the organization of this set-up, of necessity confine me to Ithaca."

Although WHCU, which was formerly WESG, has always been owned and operated by Cornell University, the major portion of the time allotted to the station was sold by the University to the Elmira Star-Gazette for about seven years, 1933-1940. During this period, the principal studios of the station were located in Elmira, the station's transmitter remaining in Ithaca.

On June 3rd, 1940, Cornell's radio station acquired a new status. In an effort to coordinate the important university functions of radio broadcasting, a cancellation of all contractual relations with the Elmira Star-Gazette was effected as of that date, and the studios of the station moved back to Ithaca.

Cornell University has long been cognizant of the fact that day by day radio grows in its significance in the general field of human relations. The University has noted, too, that well over two hundred educational institutions in the United States have built their own radio stations and made radio educational broadcasting an integral part of their educational activities. The University has long realized that every

educational institution has various obligations to the community in which it carries on its work. Among these obligations is the function of transmitting to the community the best of the cultural and social life of the campus with a view to the development of a richer and more rewarding life in the larger community of which the University is a part. There is on the campus of every strong university unusual talent in many fields of human endeavor, in music, art, literature, speech, dramatics, science, current events, world affairs. Through radio these talents can be made conveniently accessible to all who can and will listen.

With these ideas in mind, Cornell University, on June 3rd, 1940, launched its present extensive radio program. It is the purpose of the University to provide the scores of thousands of radio listeners in the WHCU primary area with the type of radio broadcasting provided by the best American stations. The requisites of good radio broadcasting, such as proper balance in the field of news, entertainment, drama, education, fine music, social and religious programs, will be constantly in the mind of the management of WHCU.

The station accepts commercial broadcasting as the means through which the cost of the station's operation will be met. While the station will be operated on a modern business basis, it is understood that the profit motive is to be subordinated at all times to the educational function of the station. The University regards WHCU as a non-profit enterprise. Under these conditions it will not be difficult for WHCU to avoid objectionable advertising. The station proposes to accept only dignified, truthful advertising from reputable commercial interests.

To insure the achievement of these ends, WHCU has been carefully staffed. Its general manager, Mr. Michael R. Hanna, comes to WHCU with a wealth of experience in both broadcasting and radio education. He has been a public relations director in radio, a director of education for eastern stations, and is, at present, a field representative in education for the Columbia Broadcasting System. It was he who conceived and directed the original Empire State Town Meeting of the Air, as well as hundreds of other radio forums. He has organized numerous adult civic education projects and has been called by several universities and colleges as a consultant in radio broadcasting. He is the radio consultant to the New York State Council of School Superintendents.

With Mr. Hanna, in key positions, are men with extensive radio experience through work with numerous broadcasting stations and the networks. Mr. Sidney Ten Eyck, program director, has been in radio almost thirteen years. He comes to WHCU from WLW, of the National Broadcasting System, and was recently first vice-president and general manager of WSMK in Dayton, Ohio. Mr. Lew Trenner, the sales manager, has a firm grasp on the tenets of good commercial radio. His experience with several stations in the east in the commercial field has made him a valuable addition to the WHCU staff.

NEW FREQUENCY FOR KFUD

H. H. Hohenstein, Director of KFUD, writes:

"Under God's blessing KFUD is in the midst of an energetic program of development. Since July 1 we are broadcasting almost continuously throughout the day on our new frequency of 830 k.c. Many new programs and features have been developed and we have made a determined effort

to place all our programs on a higher plain. The response from our listeners has been very favorable. 'An oasis in the desert' -- thus one of our listeners comments on our service to the public."

KFUO has no endowment fund, no commercial sponsors, but is financed solely by voluntary contributions from congregations, organizations, societies, and individuals.

MASTERPIECES OF ART ON WNYC

WYNC, New York City, introduced a new series of programs on "Masterpieces of Art," with Dr. Bernard Myers of New York University as commentator. Series went on the air in August. The series is based on the Masterpieces of Art Exhibit at the World's Fair.

FCC MODIFIES ULTRA-HIGH ASSIGNMENTS

The Commission on July 24, 1940, modified its Rules Governing Broadcast Services Other Than Standard Broadcast as follows:

Repealed Section 4.137 applying to Non-commercial Educational Broadcast Stations and substituted therefor the following:

"Section 4.137 Frequencies. (a) The following frequencies are allotted for assignment to non-commercial educational broadcast stations.

Kilocycles

42100

42300

42500

42700

42900

(b) Stations serving the same area will not be assigned adjacent frequencies.

(c) Frequency modulation shall be employed exclusively unless it is shown that there is a special need for the use of amplitude modulation.

(d) Only one frequency will be assigned to a station."

KENTUCKY SYSTEM ADOPTED IN TENNESSEE

The University of Kentucky's system of radio listening centers, in remote sections of the Kentucky mountains, a pioneering plan in the field of adult radio education, has been adapted to the mountains of Tennessee, according to a recent announcement from there.

The plan, as promulgated by the University of Kentucky, has been adopted by a Knoxville radio station, and consists of the solicitation of old battery radio sets which are brought in, remodeled, and taken to remote posts in the mountains where listening centers are established for those people who have no sets of their own, and very meager facilities for contacting the more densely populated sections of the state.

The University of Kentucky established its radio listening center system in 1933 and at present there are approximately 40 such centers in the mountain sections of Kentucky. The Knoxville station plans a similar system, and like the University of Kentucky, will direct a certain number of programs each week to listening center groups, which programs they are also patterning after the Kentucky plan.

STUDENTS LEARN RADIO TECHNIQUE ON WNAD

Figures released by H. H. Leake, production manager of WNAD Radio Station show that 394 University students received training in radio methods and techniques by appearing on WNAD broadcasts during the past year.

Twenty-nine departments of the University were involved in presenting the year's total of 1,050 programs of educational, cultural and entertainment value, intended especially for adults of the state interested in radio as an educational aid and for elementary and secondary schools interested in radio as a part of their educational curriculum.

Throughout the year more than 400 visiting students from many parts of the state were given valuable radio experience as well as an opportunity to further develop their talents by appearing on WNAD programs. Approximately 80 University faculty members contributed to the programs.

Throughout the winter school term, WNAD, sharing time with a Kansas commercial station, broadcasts on a regular schedule three days each week on its assigned frequency of 1010 kilocycles.

NAB TO RESIST ASCAP

At its San Francisco convention in August the National Association of Broadcasters endorsed the policy of its board to resist control of popular music by the American Society of Composers, Authors and Publishers.

The convention supported the position of President Neville Miller that member radio stations discontinue use of music controlled by ASCAP if that society imposes a sharp increase in fees charged the broadcasters for use of music.

The sense of the convention was that unless ASCAP changes its attitude the broadcasters will on January 1 terminate relations with the society, and use only music developed through its own organization--Broadcasting Music, Inc., known as BMI.

FM FOR SAN FRANCISCO SCHOOLS

First use of FM broadcast in the non-commercial educational field is proposed by the Board of Education of the San Francisco Unified School District as a result of being granted a construction permit by the Federal Communications Commission for a new station at 22nd and Bartlett Streets, to operate on 42,100 kilocycles with 1 kilowatt power, unlimited time.

It intends to use radio for instructional, administrative, supervisory, and other functions in the local schools. Thirteen studios are planned for high schools and colleges in that area. They will be connected with the broadcast station by means of leased wires. In this manner it is expected that a greater number of teachers and pupils will be enabled to participate with less effort and expense of transportation.

The broadcast programs will cover nearly all of San Francisco as well as the East Bay area which includes the cities of Alameda, Oakland, Berkeley, El Cerrito and Richmond. The Board of Education, which is the governing body of the San Francisco Unified School District, has allocated \$9,000 for the station, and an additional amount of \$42,000 has been made available.

Three other institutions were previously licensed to use AM (amplitude modulation) on the channels set aside for non-commercial educational purposes. They are the New York City Board of Education, the Cleveland Board of Education, and, more recently, the University of Kentucky.

ENTER RADIO AT TEXAS U.

A key is being forged at the University of Texas to unlock the door of education for every man, woman and child in Texas.

That door is radio, and the key is the indexing of Texan's radio listening habits now being charted by University educators.

Having found the Southwest in the lowest bracket of the country's regions in quality and quantity of radio programs of an educational nature, the University has set about to remedy the shortcomings.

First step in the long-range undertaking was the establishment in September of Radio House, a campus studio, at the University of Texas, from which one twelve-week series of educational broadcasts originated along with other individual programs of an educational nature. Other colleges in Texas likewise broadcast programs during the year of an improved educational quality.

The second step was the completion of the University's Bureau of Research in Education by Radio of a scientific analysis of Texas listening habits made under controlled conditions.

The survey was taken by Dr. A. L. Chapman, director of the Bureau, using the university-produced series of twelve broadcasts on Texas natural resources - "Frontiers of Progress" - as the control program.

Listeners, totaling 11 per cent of those queried by the survey, almost unanimously reported to Dr. Chapman that the series piqued their interest in the development of the State's resources.

The poll revealed that listeners: (1) feel a need for such educational broadcasts as the "Frontiers of Progress" in their radio diet; and (2) that they believe the University should continue to push education by means of the radio.

In laying a broad foundation for further program production, Dr. Chapman found:

1. At least 75 per cent of the listening audience for the "Frontiers of Progress" series was composed of adults.
2. Of these listeners 5 to 50 per cent were professional and business people.
3. Approximately 40 per cent of the persons notified of the broadcasts through printed announcements listened to one or more programs.
4. Eighty-seven per cent of the listeners preferred that all or part of each program be dramatized.
5. Approximately 30 high school teachers used the series in their classes.

cycles, 1 kilowatt power, unlimited time, special emission for frequency modulation (8/15/40).

WBAA, Purdue University, applied for construction permit to install new transmitter, make changes in antenna, change hours of operation from specified to unlimited time, increase power from 500 watts night, 1 kilowatt day to 1 kilowatt night, 5 kilowatts day, move transmitter from West Lafayette to north of Romney, Jea Township, Inc., directional antenna for night use, request Class III-B station. AMENDED: to change type of transmitter.(8/16/40).

WTAW, Agricultural & Mechanical College of Texas, resubmitted its application for construction permit for new vertical antenna and move of transmitter, further requesting authority to install new transmitter, increase power from 500 watts to 1 kilowatt, Class III-B station and extension of commencement and completion dates 60 days and 180 days respectively.

Scanned from the National Association of Educational Broadcasters Records
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