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Analysis of problems of instruction in radio for secondary education

Tom Cris Richardson
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AN ANALYSIS OF PROBLEMS OF INSTRUCTION IN RADIO
FOR SECONDARY EDUCATION

by

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B. A. in Education, Washington State College 1927
B. A. in Speech, Washington State College, 1928

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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

Background of the Problem

The high school radio project was still being viewed as a radical innovation only twenty years ago. Either by merit or simple hardiness, it has survived the early storms of skepticism and is now well recognized as an integral part of American secondary education. The high school radio project has become a commonplace, and its enthusiasts may be found in the ranks of students, faculties, school administrations and—not least of all—a great listening audience that comprises, most particularly, parents.

Nevertheless, the high school radio project is now on an equal footing with so-called solid subjects such as history and geometry which have been part of traditional high school education for centuries. It is correct, then, to characterize radio education as somewhat of a youngster. By its newness, the high school radio course has a natural attractiveness for students; its up-to-date quality, and the obvious connection with the world we live, guarantees it a high degree of interest and vitality. Yet, to balance this advantage, there is a comparable disadvantage: from its outset, the true fulfillment of the promise which radio education extends has been inhibited by the inexperience of educators who do not have the advantage of a bulk of knowledge handed down over the decades.

This point, of course, can be pressed too strongly. The
flexibility of radio is such that it may profitably drawn on the experience in many related fields, such as literature, speech and drama. Radio has large arms and gathers in much. Yet many of the demands it makes upon the teacher, the school administration, and the student and adult communities are peculiar to the medium. Perhaps the greatest single block to an even more rapid spread of radio projects than has occurred has been the lack of teachers specifically trained to the subject.

Lee Irvin has stated: A majority of the larger high schools employ a full-time radio director who has had a considerable amount of specialized training in the field. In the smaller high schools, however, the responsibility for the school's radio programs usually falls upon the English teacher, the teacher of public speaking, or the coach of the dramatics club. In any event, it often happens that the instructor chosen as sponsor of the radio club in the small high school has had little, if any, training in the field. Such teachers must be exceedingly careful in their handling--so that work presented to the public will be both a credit to the school and a benefit to the community.¹

The concluding sentence of Mr. Irvin's statement is an excellent and concise presentation of the specific problem to which this paper will be directed.

Purpose of This Study

It has been the author's intention to direct himself on an exploration of the methods by which teachers of radio have successfully established and maintained their projects in a high school situation. The most important phase of this is conceived as the creating and actual presenting of materials adaptable to the age group with which the teacher is confronted. The specific purpose of the study may be simply stated as follows: to develop a clear and coherent picture of the role which the radio director must play in the implementation of an entire radio project.

Importance of the Study

Any contribution to the field of radio education must fail if radio is not of primary interest to present teachers or to prospective teachers in this field. The fact that Mr. Irvin states inexperience as a very usual factor among these teachers should increase, rather than decrease, the importance of such contributions. An instructor about to enter this field will avoid many pitfalls——and perhaps find a trail which he himself can follow——by a careful study of what has happened elsewhere. For these same reasons, the study should be of some importance to schools of education.

The school administrators should also gain from a clear presentation of the problems faced by the radio director, since the administrators have the ultimate responsibility for management of the project.
It seems relevant to point out here that the success or failure of a radio project is unique in this respect; whatever happens to it will come about under the full eye of the community. Radio programs, by their very nature, are a matter of public scrutiny—open to the view of the mothers, the fathers, and the taxpayers of the community. In this “exposed” condition, a radio project cannot afford to be less than a rousing success. For public opinion about a high school in general may very well be influenced by the success of the radio project. This, in itself, would certainly make the problem under study of interest to high school administrators.

Statement of the Problem

In approaching a statement of the problem for investigation in the following pages, several assumptions must be recognized. They are:

1. Radio education is an integral part of American secondary education.

2. Many public high school teachers who are assigned instructional duties in radio, possess very limited knowledge or experience in radio education.

3. Radio education is not just a simple tool which any public school teacher can employ in pursuing her assigned duties.

4. The problems of radio education are as numerous and complex as the problems in most other phases of education.

5. The methods and techniques of instruction in radio are as specific and definite as the methods and techniques of instruction in any other subject of the high school curriculum.

It is reasonable to expect that many books and pamphlets,
as well as articles in periodicals, might have been written about the general subject of instruction in radio in secondary schools. However, Chapter II (Survey of the Literature) will point out the limitations of publications on this subject. Accordingly, the writer of this thesis has been forced to draw heavily upon personal experience for answers to many questions on problems of instruction in radio in secondary schools. The high school where the majority of this experience has been gained is Flathead County High School, Kalispell, Montana. Reference to the experimental work in radio at this high school, will be made frequently in the pages which follow.

Specifically, the problem which this writing undertakes to analyze may be stated as follows: to discover practical solutions to problems of instruction in radio for secondary education as shown by an examination of experiences in instruction in radio at Flathead County High School.

Scope of the Problem

A quick look at the variety of duties of any instructor in radio in high school will reveal the diversity and multiplicity of the problems of instruction in high school radio production. For example, the inexperienced high school radio teacher and director will most certainly be confronted with the following questions:

1. How can radio production be used as a tool in teaching various subjects in the curriculum?

2. How can the high school faculty be made aware of the importance of instruction in radio?
3. How can school administrators be motivated to recognize the value of instruction in radio?

4. How can the community be stimulated to encourage high school training in radio production?

5. What are the personal and practical values of instruction in radio to the student?

6. How can high school students become interested in participating in high school radio productions?

7. How can the high school radio instructor or director secure time on local radio stations for the presentation of high school radio productions?

8. How should the plans for a radio broadcast be undertaken?

9. How can continued cooperation among all participants to a broadcast be maintained beyond the initial interest?

10. Should students with good talent or poor talent be used in high school radio productions?

11. How are the specialized radio techniques most effectively taught?

12. What are the techniques of writing script? How can techniques be acquired most readily by high school students?

13. What are the principles of radio program organization, direction, rehearsal and production for high school students?

14. What units of instruction should be included in the high school course in radio? How should each of these units be taught?

It must be apparent from the above questions that the scope of the problem is broad indeed. Many of these questions have been recognized in education for many years. The importance of radio education in American secondary schools was recognized as early as 1933 by Carroll Atkinson: That the radio has become an important factor in
modern education is recognized generally by all except a few ultra-conservative educators.\footnote{2}

However, even though the existence of the problem and its importance have been recognized for almost two decades, there still remains the necessity of making easily available to both present and prospective high school teachers of radio, the answers to most of the above fourteen questions.

**Definition of Terms**

Although numerous technical terms in radio will be used in this writing, it will be assumed by the writer that their meanings will be understood by any readers of this manuscript. However, two propositions must not be confused in their reference to instruction connected with, or concerning radio. "Instruction in radio" must not be confused with "instruction for radio". Throughout this writing it is assumed that by "instruction in radio" is meant instruction pertaining to all of the attitudes, abilities and skills of radio production and presentation. It does not mean instruction for employment by the radio industry.

\footnote{Carroll Athinson, *Education by Radio in American Schools* (Nashville, Tenn.: George Peabody College for Teachers, 1933), p. 1.}
CHAPTER II

SURVEY OF THE LITERATURE

GENERAL CONTENT OF AVAILABLE SOURCES

Available literature on problems of instruction in radio for secondary education may be found in the following general sources:

A. Books dealing with the teaching of Speech and Speech Activities.

B. High School textbooks on the general area of speech education.

C. Technical and Professional books on radio production and direction.

D. High school texts on radio production.

E. Articles in periodicals.

A. BOOKS ON THE TEACHING OF SPEECH

In this first category—books dealing with the teaching of Speech and Speech Activities—the following named books offer some help to the teacher of radio in high school:

*Teaching Speech In The Secondary School* by Robinson has been the leading "methods" textbook for several years for prospective teachers of speech. Chapter 24 of this text is entitled "Radio". In dealing with this topic Dr. Robinson first quotes from Thomas D. Elshworth to establish six objectives and functions of the radio workshop. Secondly, he outlines a proposed organization of a high school radio program.

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4. Ibid p. 405

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workshop. Secondly, he outlines a proposed organization of a high school radio workshop. Although the suggestions in the chapter should be helpful to a beginning teacher who is assigned the duties of teaching radio; yet the chapter leaves much unsaid. Only ten pages (out of 433 pages) in the book are devoted to this chapter which comprises one of the most important speech activities in the larger high schools.

Teaching Speech In High Schools by Freiderick and Wilcox is a second widely used text for courses entitled "The Teaching of Speech in High School". Chapter 15 of this book devotes twenty pages to "Radio and Television". Three headings are pursued, namely; Specific Goals; A Proposed Syllabus; Suggested Methods and Procedures. Although this text appears to be an improvement in its treatment of radio, as compared to the above mentioned text, nevertheless, it omits much vital and important information relative to instruction in Radio in secondary schools.

The third most widely used text in college classes preparing prospective teachers of Speech and Speech Activities is; Teaching Speech In the High School by Loran D. Reid. It is interesting to note that no part of this book is devoted to a separate consideration of teaching radio in the high school. All of the other speech activities such as debate, declamation, public speaking, one-act plays, and assembly programs, are analyzed from the viewpoint of the teacher instructing high

6. Loran D. Reid, Teaching Speech In the High School (Columbia: Artcraft Press, 1952)
school students in these speech events. But the problems of instructing in radio production are omitted completely.

B. HIGH SCHOOL TEXTBOOKS ON THE GENERAL AREA OF SPEECH EDUCATION

More than seventy-five high school textbooks on public speaking have been written and published in the United States since radio was first introduced as a tool in secondary education more than thirty years ago. The summary and evaluation of the content of each of these books would be a voluminous report with little specific value. However, for the purposes of this thesis, it becomes necessary to review the content of the more widely used high school textbooks on public speaking. The following listed texts are in general use in American high schools today.

*Self-Expression In Speech,* by Avery and Coffin, is based on the principles that speech, like dress, manners and behavior, is an expression of personality, and that the development of good speech is involved in the general process of personality development. Accordingly, the book has more than mere technical aims of vocal training. Its purpose, rather, is to help the student to express himself more adequately. No reference to radio is given in this book, but Chapter IV on vocal training could be used to improve the student's voice for radio.

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Everyday Speech, by Smith, Krafting and Lewis, this speech text is used extensively throughout the United States. The basic aim is to help the student develop speech which will insure his worthiest self-expression and his finest social adjustment. Chapter 23 of this book gives nineteen pages to "Preparing and Giving Radio Readings". The following divisions are given; Reading Conversationally; Staging Mock Radio Shows; Listening To The Radio; Reading Scripts; Producing Radio Programs; Planning and Giving Radio Talks. The materials and exercises are very elementary.

Speech: A High School Course, by Sarett, Foster and McBurney, is a book used as a supplementary speech text in many of our schools in Montana. Chapter 23 of this text is entitled, "Speaking over the Radio". The suggestions given in this chapter are helpful to a beginning teacher of radio, yet much more could be said along with suggestions and helpful hints to arouse interest in the students for radio work.

A very popular book among high school teachers of speech is: American Speech, by Hedde and Brigance. Although this book is considered one of the best high school speech texts, only one short chapter, No. 14, "Radio Speaking" (out of 25 chapters) deals with radio in high school. Its contents include

Types of Speech On The Radio; Significance of The Radio In American Life; Intelligent Listening To The Radio; and Speaking Before The Microphone. The ideas given in this chapter are helpful but for a beginning teacher in radio much more needs to be considered.

The Art Of Speaking, by Elson and Peck\textsuperscript{11} is a new book which teaches all the fundamental principles of good speaking. It does so in a lively and entertaining way. It uses the latest and most improved techniques, and its instruction is practical and sound. The aim is to give high school students confidence in speaking, to help them to talk fluently and effectively in everyday situations where the ability to speak well is important. It must be admitted that the activities outlined in this book can carry over to a degree in radio broadcasting, but many more examples could have been given in Chapter 16 of this text, "On The Air: Radio and Television".

The Junior Speech Arts, by Craig\textsuperscript{12} is a standard speech text found in most junior high schools. It is also used in some high schools. The important features of the text are: thorough treatment of the physical side of speech is presented; every division of the Speech Arts is fully treated; good listening habits are taught; a full Equipment Of Aids to the study and teaching of Speech is provided. Two chapters

\textsuperscript{11} E. P. Elson and Alberta Peck, The Art Of Speaking (New York: Ginn and Company, 1942)
\textsuperscript{12} Alice Evelyn Craig, The Junior Speech Arts (New York: The MacMillan Company, 1940)
(30 and 31) are devoted to "The Art of Radio Speaking" and "Preparing and Giving The Radio Talk or Play". The material given in these two chapters will give a beginning teacher in radio helpful suggestions to get her started along the rocky road of radio broadcasting in high school. This book is definitely better than the average high school textbook on public speaking.

*Speech Making*, by Winans,\(^{13}\) is not written primarily for radio speaking. However, Chapters 2 and 22 include basic introduction to a successful approach either to a visible or an invisible audience. Chapter 22 presents an excellent short treatment of voice problems. The book contains no separate chapter on radio.

*Ease In Speech*, by Painter,\(^{14}\) is a high school text which deals with the needs and the demands of high school youth in speech activities. Its pages constitute a manual for a laboratory course in public speaking. *Ease In Speech* does not present a course which is an end in itself; it simply provides the tools which may open new avenues of interest in speech activities. Of the 23 chapters only 13 pages are used to discuss "Radio Speaking" in Chapter 21. It does not meet the needs of a beginning teacher of radio.

\(^{13}\) James A. Winans, *Speech Making* (New York: Appleton-Century, 1933)

\(^{14}\) Margaret Painter, *Ease In Speech* (New York: D. C. Heath and Company, 1937)
How To Speak Effectively, by Peabody,\textsuperscript{15} is a text which includes ideas on the following topics: Have Something To Say; How To Say It; General Considerations To Audience; Outlines; Simple Rules Of Parliamentary Practice. This book contains no treatment of the important subject of radio in high school as a means of developing speech.

Directed Speech, by Whitney,\textsuperscript{16} is a speech text for a high school students concerned with special speech activities under the following headings: Debating; Story Telling; Parliamentary Procedure; Business Speaking; Reading Aloud; Speech-Building; Studying Delivery. There are twenty-three chapters in this speech book but no separate chapter on radio is included.

Effective Speech, by Gough, Rousseau, Cramer, and Reeves,\textsuperscript{17} is divided into three main parts, namely: Fundamentals of Speech; Interpretative Speech; Original Speech. In the speech classes using this text the students will aim to develop purely personal needs in the field of speech education. However, among these student needs no reference is made to radio in high schools.

In Speech Making: Principles and Practice, by Brigance and Immel,\textsuperscript{18} the authors have attempted to build speech

\textsuperscript{15} George Eric Peabody, How To Speak Effectively (New York: John Wiley and Sons, 1942)

\textsuperscript{16} Leon K. Whitney, Directed Speech (Chicago; Ginn and Company, 1936)

\textsuperscript{17} Harry E. Gough, Loucena Rousseau, Mary E. Cramer, and J. Walter Reeves, Effective Speech (New York, Harper and Brothers, 1930)

\textsuperscript{18} William M. Brigance and Ray K. Immel, Speech Making, Principles and Practice (New York; F. S. Crafts and Co., 1939)
principles into the process of speech making. So far as possible this has been done in each of the chapters on delivery, but the final cementing process is found in Chapter 10, "Development Through Practice". The book is purely on speech making and delivery. One of the main tools of speech education, namely, radio in secondary education, is left out of the text.

The above mentioned books are only the more widely used high school textbooks on public speaking. Many others, which are still used in some high schools, either have only a few adoptions by American high schools or else they were written more than twenty years ago. For these reasons they were not included in the above considerations.

C. TECHNICAL AND PROFESSIONAL BOOKS ON
RADIO PRODUCTION AND DIRECTION

Perhaps the best source of knowledge on high school radio production can be found in books written for the radio industry itself. Certainly the teacher of radio in high school must be acquainted with the most important essentials of technical radio. However, books written for the professional radio producer do not include much information on how to integrate high school radio production into the general high school curriculum and extra curricular programs. The following books on technical radio and professional radio production are the leading books which may be found as sources of advice for employees in both large and small radio stations today.
Handbook Of Broadcasting, by Abbot, is a text intended for use by students and teachers, listeners, the professional radio performer, and the occasional radio speaker. It deals with the problems of preparation and presentation of practically all types of programs. It is an excellent book for the mature man or woman who is beginning a radio career. But it is too technical and advanced for the high school teacher who directs radio productions as an extra curricular activity. However, its importance as a reference book cannot be minimized.

Radio, by Arnheim, contains an analysis of the effective use of speech, music, and sound effects in broadcasting; the art of radio speaking to everybody; and the psychology of the radio listener. Certainly this is one of the better early reference books on radio. But it was not written specifically for the purposes which are considered primarily in this writing.

Production and Direction Of Radio Programs, by Carlile, is an applied text on radio programming and the qualifications of those who produce it, plus the problems and practices of producing the program.

Radio Directing, by McGill, includes the fundamental

20. Rudolf Arnheim, Radio (New York; Faber and Faber, 1936)
21. John S. Carlile, Production and Direction of Radio Programs (New York; Prentice-Hall, 1940)
problems of broadcasting, including: use of microphones, studios, and sound effects; preparation and rehearsal; procedure in handling different types of programs.

A book which has received considerable professional recognition is Broadcasting: Radio and Television, by Ewbank and Lawton. This book is perhaps the best academic survey of the history, planning, producing and evaluating of broadcasting activities of all kinds. It is one of the best reference books for the beginning teacher of high school radio.

Radio and Television Communication by Lindsley, is similar in purpose and scope to the above listed book by Abbot. It is one of the most recent books in this field and will serve very well as a reference book for the high school teachers.

A professional book which comes fairly close to the aims of this thesis is Radio the Fifth Estate by Waller. Printed in 1950, this book is a general survey of the entire field of radio. But its greatest value to the prospective high school teacher of radio production is its treatment, in three chapters, of the subject of educational radio. Surely this book has considerable merit for the high school radio teacher.

Several other less important books may be listed in their classification. However, they are all written in the same general vein of advice to the professional radio producer, performer and technician.

D. HIGH SCHOOL TEXTS ON RADIO PRODUCTION

A very limited number of high school texts on radio production has been written and published as of the present date. Certainly the high school teacher of radio production can learn greatly from publications in this general division. It is observed that all of these books have been written within the past ten years, and most of them have been published during the past five years.

Teaching Through Radio and Television, by Levenson and Stasheff, is probably one of the two most useful books a radio teacher can possess. It analyzes quite thoroughly the problems and methods of using and teaching radio and television.

Radio and The School, by Sealfel and Tyler, contains problems and techniques of using radio in the secondary school classroom. It is the teacher's other indispensable book on this subject.

Radio English, by French, Evison and Rockwell, was

written specifically for high school radio workshops. It emphasizes speech and English through motivation of interest in radio. This book is one of the best sources of information for the high school teacher of radio production.

An excellent book for beginners, from the student point of view, is Creative Broadcasting, by Skornia, Lee and Brewer. It contains twelve chapters on preparation for broadcasting, as well as twelve radio scripts with production notes.

Beginning Radio Production, by White, is another beginner's text on all phases of radio production and announcing for high school students.

E. ARTICLES IN PERIODICALS

The average high school subscribes to relatively few magazines that print the type of article which would be of help to the prospective high school radio teacher. The Quarterly Journal of Speech, the official publication of the Speech Association of America, is one of the best sources of periodical literature on the subject under discussion here. The various state and national educational associations, in their periodical publications, have printed numerous articles relative to teaching radio production in the high school. Also, all of the major radio networks have published, at in-

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frequent intervals, short pamphlets on the subject of radio production and direction.

The dominant source of periodical literature on high school radio production is written by high school teachers who direct such programs and who thus relate their own personal experiences in such endeavors. For example, Karl Franck, Director of Educational Radio, Muskegon Public Schools, Michigan, has written short articles for numerous educational magazines. Also, such writers as R.E. McDougal, Francis Enslin, Anita Dunn, and Sara Roody have written articles on their experiences in high school radio production.

Typical magazines which have printed their writings are The Education Journal, National Educational Association Journal, and The Quarterly Journal of Speech. The prospective teacher of radio production in high school will do well to subscribe to periodicals which print regularly articles written by such contributors as are mentioned above.

LIMITATIONS OF AVAILABLE MATERIAL

Certainly the foregoing pages relative to a "Survey of the Literature" do not exhaust the possibilities for treating this phase of the subject. However, enough of the available literature has been enumerated in order to allow some degree of general evaluation of what is printed on the subject.

It is readily apparent that of the three books on the teaching of speech, only one contains enough constructive material to be of much help to the high school teacher of radio. In the area of high school text books on public
speaking and speech activities, about half of the most widely used texts contain a separate treatment of radio production in the high school. Of those texts that do contain a unit on this subject, the treatment is generally very brief and elementary. Furthermore, the process of adapting and integrating high school radio production into the overall program of speech education usually is lacking.

Technical and professional books on radio production and direction contain adequate analysis of the problems of radio production for commercial radio stations. But they fall far short of answering the many questions pertaining to educational radio production in secondary schools.

The number of high school texts on radio production for high school students is definitely limited. They constitute one of the best sources of information on this subject. If the high school teacher herself does not obtain one of these publications, it should be expected that the school which employs her ought to have a copy of at least one of them in its library.

Perhaps the most valuable source of information for the high school radio teacher can be found in periodical literature. However, if the small high school does not subscribe to such magazines as publish these articles or high school radio production, then the teacher of the high school radio is at a distinct disadvantage for her "in training" program unless she herself subscribes to such magazines.

Further comment on the limitations of available literature
on high school radio instruction will be considered in the final chapter of this thesis.
CHAPTER III

METHOD OF PROCEDURE

Keeping in mind the fourteen questions on high school radio instruction as outlined in Chapter I, it now becomes necessary to identify a method of procedure for suggesting answers to the original questions.

At this point it must be noted that the writer of this thesis has had twenty-five years of experience in teaching speech and radio in public high schools. Accordingly the element of personal experience can play an important role in suggesting answers to many of the questions under discussion. Not all of this personal experience involved a consistency of treatment to each problem in radio education. Much of this experience involved "trial and error" methods. Many of the conclusions which appeared final and definite in the writer's mind at a given time were actually tentative and temporary conclusions since they changed or even disappeared at a later date. Thus, the personal experience, which lies behind the present considerations of this thesis, is based upon considerable experimentation.

Two general sources of information will constitute the background for the findings of the next chapter of this thesis. The one source will be the recommendations and instructions that are available in the literature which has been printed on the subject. The other source will be the personal experience of the writer. Such experience was gained mostly at Flathead County High School, Kalispell,
Montana. This experience involved much experimentation. All of the experiments in his teaching high school radio were tested by such means as the reaction of the students, appraisals by other teachers of radio, and responses from school administrators and the listening public. In combining the recommendations from available literature with recommendations based upon the writer's personal experience, approximately equal importance will be devoted to each general source of information. In discussing answers to each of the specific phases of the general problem, a temptation will occur often to recount in detail the personal experience phase of the solution at greater length than quotations from academic sources. No intention is made to allow the personal experience to overshadow the academic recommendation. However, the explanation of an experimental procedure is bound to consume more space, in pages written, than a short quotation from an academic source.

Following a combination of academic recommendations with personal experience on each phase of the problem, some general recommendations will be set forth at the end of this thesis for making known to high school radio teachers the information which so many of them seek to find. Finally, suggestions for further study will be listed. An APPENDIX consisting of eight student radio broadcasts at Flathead County High School, will follow Chapter V of the thesis. Throughout the presentation of the findings of this study (Chapter IV) reference will be made to the material in the APPENDIX. A BIBLIOGRAPHY will constitute the final section of this writing.
CHAPTER IV

FINDINGS ON THE PROBLEMS OF INSTRUCTION IN RADIO IN SECONDARY EDUCATION

PROBLEMS IN THE INITIATION OF THE RADIO PROJECT INTRODUCING RADIO IN THE CLASSROOM

An estimate made by the U.S. Department of Interior on January 1, 1935, when radio was taking its first big strides, set the number of broadcasting stations in the United States at six hundred or more. This was the period when educators—the mass of them, at any rate—were first beginning to sense the potentials of this comparatively new medium.

Ben Darrow, who has been referred to as a "pioneer" in education by radio, has left a fairly complete guide to the advances that had been made, prior to that time, by educators. Mr. Darrow recorded that as early as 1922 New Jersey schools were building scores of sets in manual training and science classes. However, it was Haaren High School in New York City that took a more serious and creative step; it attempted the broadcast of classroom lessons in accountancy in 1923. Mr. Darrow further related that the Oakland, California, High School broadcast a variety of subjects as an experiment in 1924-25. In 1925, the state of Kansas made an effort to broadcast lessons to rural schools, and in 1926 experiments

in Georgia, Connecticut, and Cleveland were all begun.

Though these experiments bore on the general subject of radio in the high school, there had as yet been no large-scale effort to use students themselves, in active roles, for the "live" broadcasts emanating from various school systems. However, this revolution, too, was afoot and there soon came a statement of progress. In 1942, Carrol Atkinson published an account which listed twenty-nine public school systems within the United States as having attempted to provide broadcasts for the classroom. Many of these not only used students as personnel—announcers, actors and the like for various programs—but they did not hesitate to employ their talents for the production of scripts, subordinate direction, and manipulation of sound effects. It would be difficult to indicate the full range of programs attempted by one or another of these schools, but an idea of the scope may be attained by a study of the radio curriculum at Flathead County High School in Kalispell, Montana.

In 1931, Dr. Kline M. Koon declared that radio already was an important social factor with many potential classroom uses, but that much extensive research was necessary before its true value could be utilized. He indicated that use of this new medium would be on an upward angle, relevant to the

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32. *Public School Broadcasting to the Classroom* (Nashville: George Peabody College for Teachers.
33. Kline M. Koon, *Growth of Educational Broadcasting For Classroom Use*, (Columbus: Ohio State University, 1931)
experience gained. This has most certainly been true at Flathead County High School where the adventures into radio have grown year by year since the first tentative forays in that direction.

When Carroll Atkinson listed Flathead County High School as one of his twenty-nine high schools, the activity was comparatively limited. The school was dependent upon studios and rehearsal space provided by KGEZ, a professional broadcasting station in the area, and had relatively little in program value to offer. Like many other schools, it was starting from scratch, and it took several years before the radio project came to something like fruition.

Today, Flathead County High School has a radio studio in the school itself and complete equipment for the presentation of student broadcasts. Each week, there is a 15-minute student newscast, and a half-hour variety or drama program. A course in radio has been added to the high school curriculum, and a more elementary presentation of the subject occurs in the beginning speech course which all students take before they complete their four years of high school toward a diploma.

Student programs from Flathead County High School are broadcast by KGEZ, and sent into the homes of the community at large. Classrooms in the high school are equipped with public address loudspeakers so that the student broadcasts may be heard by the whole school.

While Flathead County High School was increasing its participation in radio education, many other high schools were,
for the first time, attempting to set up their own radio project. And many of them were successful in doing so.

As the United States neared the mid-century, it was authoritatively reported by the U.S. government that "more than 200 school systems and hundreds of colleges and universities are now using radio sporadically or regularly." 34

It was clear in 1942 that the radio project was a "going force" in U.S. education. Yet many educators could ask—and are still asking—how one initiates such a project. What are the essentials of the project in terms of money, time and organization? Can an ordinary high school hope to set out on such a course without unbalancing its budget?

Some questions demand a closer inspection of the adjustments found to be necessary in establishing a radio project at Flathead.

ORGANIZING FACULTY AND STUDENTS

It is a truism that no human organization can be expected to spring up spontaneously without some sort of directing effort. Many speech teachers have sat in their domains and wondered when the much-heralded radio project would gain a foothold in their own high school. The truth is that such a project has usually gained its impetus from the teacher himself who has been willing to frame an organization, and sell what he has done to the school administration.

Every prospective radio director can be expected to go


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at the business of promoting a project in his own way. However, there are certain fundamentals which should be kept in mind from the beginning. First of all, there must be a coherent plan for an organization which will be sufficient to the responsibilities placed upon it in case a radio project should develop.

At Flathead County High School the following chart was arrived at as a basic statement of the kind of organization which would be required.

**ORGANIZATION OF THE SCHOOL RADIO PRODUCING UNIT**

- **Superintendent of Schools**
  - **Radio Director**
  - **Publicity Committee**
    - Student Chief
    - Two Publicity Writers
    - Typist
  - **Script Committee**
    - Writers
    - Researchers
    - Typists
  - **Production Committee**
    - Actors, Announcers
    - Sound Effects Staff
    - Script Secretary

- **Music Committee**
  - School Orchestra
  - Band
  - Pianist
  - Soloist
  - Choir

- **Research Committee**
  - Corps to Check on Reception of Program

It will be recognized immediately that such an organization places no greater strain upon a high school than the formation of a school paper. It also provides a very evident project for
certain activities of the high school, such as its orchestra, which can be presumed to be already well established. This propensity to take advantage of, and to employ toward creative ends, already existing functions of the high school makes the radio project exceedingly attractive to many who would otherwise not be interested.

What orchestra leader will not be interested in helping the radio director to achieve his ends if he knows that his orchestra, the talented individuals whom he selects, will have a chance for a public hearing that will not be restricted to the comparatively rare public concerts that can be held on the stage of the auditorium? What drama teacher will not welcome the chance to place her students before a live audience, even if that live audience is divided from the actors by the invisible stretch of air waves? Will not teachers of English be concerned to have their more talented students write scripts for actual broadcast?

If the organization is presented properly, the prospective radio director will find he has many allies in the desire to build a radio project. At Flathead County High School the combined benefits of such a program were made apparent from the outset, and there has always been a great deal of support for the radio project from the school and community alike.

SECURING RADIO TIME

The formation of such an organization presupposes that the director will be able to secure radio time for his programs. This is not necessarily so. But he has a rather
formidable ally in such a quest-the law of the United States. Undoubtedly, the public service provisions of American communications law has been a primary factor in the rapid growth of school radio programs.

When a broadcasting studio makes application for a federally-owned wave-length on which his station may operate, its manager must sign an obligation containing a clause relating to the public interest, convenience and necessity. In large communities, there will always be many groups contending for the use of this free time. But it was stated in the introduction to this paper that the schools where most difficulty is encountered are the relatively small ones. Here the smallness may be an advantage, for the school which is located in a small community is not likely to be competing with so many diversified interests for the favor of the local broadcasting company.

Here are three factors, aside from the law on the subject, which will incline a broadcasting company to favor a high school radio project.

(1) Every station wants to be associated with the strongest business, fraternal, civic and educational groups possible.

(2) Educational institutions frequently produce good programs.

(3) Such procedure helps to make required statement of the amount of educational material broadcast as authoritative as possible.

If the usual avenues fail in establishing some quota of free time for school broadcasts, then the radio director

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may want to contact various civic-minded organizations for help. The Chamber of Commerce, the Kiwanis Club, Rotary Club, Elks Lodge, and similar organizations may be able to interest a radio station in the school project, or they may even be willing to advance funds for the project themselves. Community sponsorship of school broadcasts, on a basis other than direct taxation, is a possibility.

Only as a last resort should the radio director be willing to inaugurate a radio project without any hope of achieving time for actual broadcasts. It is true that, from one view, the effect should be very much the same whether a mike actually spills a program onto the airwaves or is dead to every sound, but from the psychological standpoint there is a great difference to the student whether or not he is "on the air." Questioning of students at Flathead County High School indicates that their interest in preparing for a broadcast would be radically diminished if they had no assurance it would actually be broadcast.

**ARRANGEMENTS WITH BROADCASTER**

It is always preferable for a high school to have a producing unit and a studio of its own where student broadcasts may be put on the air and picked up by transmitters of the local station. However, the sort of arrangement which Flathead County High School now has, with full equipment for relaying broadcasts, may not be immediately attainable. There may be a necessity for makeshifts, and an interlude when students and radio director must depend entirely on the broadcasting station for facilities. When
this is so, it is important to arrange the following:

1) Audition time of about two hours for each program, so that acting and announcing talent can be selected carefully.

It is preferable to conduct auditions where the broadcast which is projected will actually take place.

2) Two hours rehearsal time preliminary to actual broadcasting.

3) Services of a technician for the rehearsal period as well as for the broadcast itself.

The technician will keep students alert to the technical demands of broadcasting. Also, he will be able to assess any unusual aspects of the script which demand special preparation prior to broadcast.

4) Procurement of station manager's help in securing publicity for student broadcasts.

Especially for the first student broadcasts, an alert to the public is necessary in order to ensure a large audience.

This requirement is often admirably fulfilled by a few spot announcements. In addition, local newspapers or other publications will probably print news of the programs, if requested.

5) Selection of musical accompaniment. In some places, restrictions imposed by the musicians' union prohibit school orchestras and bands from playing for broadcasts unless standby fees are paid to an equivalent number of union musicians.

CONTINUATION OF COOPERATION

In all probability, a high school will receive a grant of free time from the local broadcasting station. Once achieved, it is important that this grant not be revoked due to slothful production, to programs which are unfair to some group within the community or to programs which distort facts and otherwise embarrass the broadcaster.

To take a concrete example of this, suppose a student
program is broadcast over a station which serves several townships whose school teams are in athletic competition with each other. Obviously, the student broadcasters will not have the same freedom as a school newspaper to favor their own team. If they make disparaging remarks about another school's athletic program, the station which sponsors them will likely be subject to severe criticism. This principle will be found to have frequent application. A radio director who must keep his students within the bounds of propriety, and still not inhibit them, will find good cause for watchfulness.

Another place where cooperation can easily break down is in the matter of liaison with other school departments. A study of current student broadcasts, including those at Flathead County High School will show that in the course of a year, practically all phases of education and all departments of the high school are showed off to some advantage in broadcasts. For example the Home Economics Department can easily be led to produce a half-hour script on "How to throw an outdoor barbecue." (See the examples of the scripts in the APPENDIX.)

At Flathead County High School there has always been emphasis on calling for support and script material from all departments of the high school. Perhaps the most satisfactory and general way to achieve this is through meetings with the heads of each department. At these meetings, the full radio schedule for the year can be gone over, and an arrangement
can usually be made for the department head essentially to
take over at least one of the broadcasts, with guarantees of
technical assistance from the radio director and his students.

PROBLEMS IN THE GUIDANCE OF STUDENTS

ACHIEVING STUDENT PARTICIPATION

The first objective of radio education is to provide a
creative outlet for students who are creatively inclined.
Another is to provide training in a specialized skill for
students requiring vocational training.

As the first chapter of this thesis indicates, there is
rarely any difficulty in attracting the interest of students
to such an up-to-date subject as radio. The interest, in
fact, may well exceed the ability of a high school to accom-
modate. Nevertheless, if enthusiasm is to be maintained, the
radio director will find that he must constantly challenge
the imagination of his students. This means giving free rein
to the ideas of students whenever possible. For this purpose,
radio offers some unusual advantages. A high school drama
teacher, for instance, can hardly expect her students to
write, by themselves, an acceptable three-act play. However,
it is quite possible for students of this age to prepare
acceptable scripts for radio broadcast. This is due to the
shorter time-lengths, and the difference in satisfactory types
of material. A three-hour play could scarcely revolve around
the activities of a group of Future Farmers of America, but a
highly successful half-hour radio program has been presented
on this subject at Flathead County High School. Again, a
high school playwright would scarcely be able to write an imaginative psychological thriller after the style of New York productions, but competent and highly interesting scripts have been built by students from true cases, after the manner of "Gang-Busters," or other programs of this sort.

The major problem of the radio director, then, is to secure full student interest by making their control of what appears on the air as complete as possible. Schools where the radio project is already well underway find that students quickly acquire polish in the broadcasting arts. The radio director who keeps a sharp eye out will always find more writers, actors, announcers, and other student participants than he needs.

The director must strive to give expression to the student's need to create, and he must always work for a balance between one set of students and another. Neither the athletes, the journalists, the actors, nor the home economics students should be allowed to dominate student broadcasts. There should be broadcasts in all these fields, as well as in other prominent activities of the high school so that no group need feel left out.

TEACHING OF SPECIALIZED RADIO TECHNIQUES

Essentials of Studio Equipment—At present, in United States high schools, there tends to be a great difference in the aspects of radio with which one and another will concern itself. One school might lay stress on mechanics, while another is concerned with scripts, and still another with voice, diction,
and acting problems. This writer has found that extensive education in the technical aspects of radio is unnecessary, but it is desirable to give students a basic knowledge of the primary radio equipment by having it available for use.

There are three types of microphones with which the student should become acquainted. These are:

1. The nondirectional microphone
2. The directional
3. The bidirectional

The first of these named is most often used for large group broadcasts, and hence is the easiest to do without if the budget is limited. The directional microphone is used for announcing, speech-making, and picking up sound effects. The bidirectional mike is suited to small dramatic productions. Both the directional and bidirectional microphones are requisites to efficient program production.

A special, sound-treated studio located in the high school itself is desirable whenever it can be afforded. The equipment necessary to relay the program to the regular facilities of the broadcasting station will add to the expense, unless the broadcaster is prepared to supply this equipment. Its cost may be minimized by having it built, perhaps in the shop section of the high school.

Sound Effects Equipment—Through much trial and error, it was learned at Flathead County High School simple sound effects are the best ones. A portable electric phonograph is highly advantageous. On this, sounds may be recorded beforehand, and given a replay at the appropriate moment. The
more elaborate effects are recorded on the phonograph; the simpler ones can be produced by a variety of methods. A few examples follow:

Airplane Crash: Smash a wooden matchbox and tear paper near the microphone.

Boat Whistles: Blow across the mouth of a bottle. By filling the bottle with different amounts of water, different sounds are produced.

Body Blows: Drop a gunny sack filled with sawdust or sand on the floor to give impression of a body falling from a great height. A hit on the head may be simulated by hitting a head of cabbage with a club or a hammer.

Earthquake: Roll rocks down a sandied board into a drum-head.

Microphone Technique—Since radio deprives the audience of a visual image of the performer, everyone who appears before a microphone must be taught to impart what he has to say by the voice alone. This requires more adjustment than would at first appear. Most of us are accustomed to indicate a part of our meaning by expressions, such as the shrug of our shoulders, a lift of eyebrow, or some other gesture. Good microphone technique, which requires a highly pliable voice and the imaginative use of it, is learned only slowly.

The teacher must show his students how to assume the proper stance and distance at the mike. Presuming the student holds his head high, the usual best distance is one and one half feet. Unless a boy or girl has an unusually loud or sibilant voice, the mike should be spoken into directly. Good posture is necessary. It has been shown by an experiment

that a slumped posture tends to reduce the vibrance in a voice. The distance of an actor from the mike can also be used to indicate various dramatic situations. Earle McGill has stated: 37

"An actor placed at normal speaking distance from the microphone, for the purpose of radio drama, is standing center stage. We have to accept that position as a starting point, and once the ear accepts the fiction of center stage, resultant sounds have to flow from that fiction. When the actor on the cast microphone says, 'I shall leave this room,' he moves backward on the beam of the microphone. The door that he opens must then of necessity be a door placed off the beam of the sound microphone, and when that door opens and closes, the listener gets the illusion of depth... By balancing the words spoken on the cast microphone with the sounds produced on the sound microphone, the illusion of depth may be created."

The teacher can best aid a student in finding his distance at the mike and in adjusting his technique to the mike if a set of signals, by which the player may be directed, is adopted. The following provide the basis for a fairly complete code:

(1) Index finger pointed at speaker means "Begin."
(2) Hands over, palm down means "Decrease volume."
(3) Hands palm up means "Increase volume."
(4) Drawing out imaginary thread between thumb and index finger means "Slow down."
(5) Index fingers twirled rapidly means "Speed up."
(6) Pulling hands inward means "Come closer to mike."
(7) Pushing hands outward means "Retreat from mike."

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Radio Speech—Because voices are so important in radio, the subject of speech and voice control instantly assumes an immense importance. Much of the radio director’s time must be devoted to erasing difficulties that students have with pronunciation, enunciation, and speed of reading. Successful radio directors find it to their advantage to make lists of frequently mispronounced words and to go over these with their students. Here is an example of a very abbreviated list, showing the form in which it can be made up. If it is possible to mimeograph lists, students often find these very helpful.

<table>
<thead>
<tr>
<th>The Word</th>
<th>Correct</th>
<th>Incorrect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Again</td>
<td>a-gen</td>
<td>a-gin</td>
</tr>
<tr>
<td>Architect</td>
<td>ark-i-tect</td>
<td>arch-i-tek</td>
</tr>
<tr>
<td>At all</td>
<td>at all</td>
<td>a-tall</td>
</tr>
<tr>
<td>Column</td>
<td>coll-um</td>
<td>coll-yum</td>
</tr>
<tr>
<td>Exit</td>
<td>eg-sit</td>
<td>egg-sit</td>
</tr>
<tr>
<td>Film</td>
<td>film</td>
<td>fil-um</td>
</tr>
<tr>
<td>Foreign</td>
<td>for-en</td>
<td>forn</td>
</tr>
<tr>
<td>Formidable</td>
<td>form-id-a-ble</td>
<td>for-mid-a-ble</td>
</tr>
<tr>
<td>Gentlemen</td>
<td>gen-til-men</td>
<td>gemp-mum</td>
</tr>
<tr>
<td>Just</td>
<td>just</td>
<td>jest or jist</td>
</tr>
<tr>
<td>Marriage</td>
<td>mar-iage</td>
<td>mur-ridge</td>
</tr>
<tr>
<td>Opera</td>
<td>op-er-a</td>
<td>aw-pruh</td>
</tr>
<tr>
<td>Picture</td>
<td>pik-chure</td>
<td>pit-cher</td>
</tr>
</tbody>
</table>

The line of distinction between a word that is mis-
pronounced and one that is improperly enunciated is rather small. Here is a distinction which the radio director may want to keep in mind:

A word is mispronounced because the speaker does not know how it is supposed to sound.

A word is mis-enunciated because the speaker does not know how it does sound when it leaves his lips.

Many stubborn lispers do not realize that they lisp. They fail to hear themselves. Failing to hear oneself is the source of most imperfect enunciation, whether the slip is large or small. Bad enunciation is a comparatively difficult problem to solve, and calls for tireless effort on the part of the radio director.

By contrast, speed in reading is a factor which is much more readily adjusted. Most students who are new to radio read too fast. A few read too slowly. Usually, sufficient reminders from the teacher will cure this in time.

PROBLEMS IN SCRIPT PREPARATION

PREPARING THE RADIO TALK

A good script of any sort, if it is to be delivered on the radio, should be highly compact. This is especially true of the radio talk.

Individual sentences, as well as the entire composition, should be short and pointed. The radio director may want to supply examples, as delivered by some of radio's leading personalities. The news broadcasts of Edward R. Murrow are very satisfactory for this purpose.

The principal kinds of talk featured on radio today are the sportscast, the one-man news commentary, the book review,
the sermon, and the continuity-variety talk. Sermons and the
so-called continuity-variety talk, usually employed by a
professional performer, are probably beyond the reach of most
high school students. The others deserve a short description
for adaptation to purposes of high school radio broadcasts.

The Sportscast: This form is suited to script running
just short of fifteen minutes. The narrative style is
commonly employed. Frequent use is made of dialogue.
Characterization, though brief, is presented of persons mention-
ed. Suspense can be used by withholding vital facts, such as
the name of the person involved, or the score of the game,
until the final moments. Use of slang is quite customary.
Style of delivery is often quite pounding.

The Book Review: This form is more leisurely. Popular
rather than highly specialized volumes are usually reviewed.
Passages from the book may be read. Too harsh criticism or
superciliousness should be avoided. Help on book reviews
may be obtained at the public library.

The News Commentary: Local news, or news with a local
angle, is usually most interesting to the audience. The
student may give his own views, but he should strive for
fairness. The news commentary is suited to a wide variety
in composition and delivery.

The Group News cast: At Flathead County High School, a
group newscast has been the most important single activity
of the regular radio classes. This type of broadcast is
exactly suited to the modern school system. Short scripts
detail the events in all categories of local high school
life—and these scripts can easily be prepared by the students themselves.

The newscast from Flathead County High School is called "Smoke Signals," and is broadcast every Wednesday afternoon for fifteen minutes. A student editor coordinates the activities of the journalism and speech departments. Five announcers, in addition to the editor are used on each broadcast. They read scripts in alternation. Approximately three scripts are read by each of them in the course of the broadcast.

Most stories are held to a single page or less. The stories are customarily headed with short, punch-type headlines and the headline for each piece is read over the air by the student editor, who then steps aside to let an announcer read the actual story.

The following are a few typical but imaginary stories, in keeping with the regular form of the broadcast. The first sheet is the editor's, containing the headline he is to read (the numbers should not be read), and the order he is to read them in. Numbers on the news stories indicate the place they occupy; the names denote who is to read them. (The first news story in a typical group newscast occurs on the next page.)
I

PROGRAM -- Smoke Signals

TOPIC ---- Headlines

SPEAKER -- Editor

Good afternoon, radio audience. Wednesday afternoon--three-thirty--and time again for Smoke Signals, brought to you each week from the broadcasting studios of Flathead County High School. Now to the news:

1. Braves Bamboozle Butte Maroons
2. Red Skelton Steals Braves Thunder
3. Home Eq. Girl To Take Up Housekeeping for Good.
4. Date Dance Scheduled--Stags to be Snagged
5. ......................

(Following the editor's statement, the first announcer steps to the microphone and reads his story. Each of the ensuing scripts is fictional, but approximate in style and length to those actually used on Flathead broadcasts.)
The basketball team from Butte public got the bad news early last Friday night. Behind from the beginning, they lost out to the Braves’ strong passing and neat ball maneuvers. Final score: 64 to 34.

Lyle Daley, Flathead’s lanky, six-foot three-inch center, was top man on the Totem Pole. He dropped in 16 of the Braves’ points.

Arnold Cream and Joe Lewis, Flathead forwards, made eleven points each. Jim Saunders and Jerry Wixlo had nine and seven points respectively. High man for Butte was last year’s all-state center, Hal Weidman. His total was 14 points.

The Braves had the game’s first basket, but the Maroons were within range at the end of the first quarter. The score was 12 to 8. In the second quarter, with some long-range sharp-shooting, the Braves pulled away to a score of 23-17 at the half.

In the last two quarters—manslaughter!

Flathead, continuing a 7-game winning streak, had a happy, happy day.
The Braves created some exciting moments in their set-to with the Butte Maroons Friday night, but arrival at the game of Red Skelton was the biggest moment of all.

The popular comedian is practically a hometowner now, but the hometowners still aren't so used to him that he doesn't awe them.

In Kalispell for his second visit in a little over a year, Skelton made everyone but the players stop to gawk. He strode in with his wife, Georgia, whose parents live in Kalispell, on his arm.

Asked if he ever went in for basketball himself, Red played it straight. "No, I've never played," he said, "but I'd like to. It's a great game. And your boys play it great."

We thank him kindly.
Dorothy Hardun is going to get married. Husband-to-be Jim White will be happy to learn that Dot is all set for marriage.

Last year, this attractive, blond-haired senior was selected as the home ec. queen, and represented Flathead at the County Fair.

The marriage is scheduled for June 2, the week after Dot gets her high school diploma.
"California, here I come!"

That's what a number of Flathead boys yelled yesterday when Ann Connor, chairman of the Rainbow Girls' dance committee, announced there will be a coed date dance this coming Saturday night.

Coed dances are like leap year dates. The girls ask the boys.

The dance will be held at the Masonic Temple. It will start at 8 p.m. and end at 12. The lights will be low but safe, said Ann, and refreshments will be ample.

Told that some boys were thinking of heading for California to avoid the female avalanche, Ann replied: "Rainbow girls know their way around California."

Think of another, boys.

(Several more scripts in this vein would be required for a complete 15-minute newscast.)
THE HALF-HOUR DRAMATIC FEATURE

While the newscast stories readily adapt themselves to a formula and are not much different from those used in the school newspaper, the half-hour features which are presented by Flathead County High School on Tuesday of each week follow many divergent patterns. Two examples of these programs occur in the APPENDIX of this thesis. However, it may be pertinent to note some of the general rules in composition and presentation that have been followed at Flathead County High School.

The half-hour feature may be a fact drama, a mixture of fact-fiction, or entirely a fictional work. Usually, a narrative form is preferable if the program is to occupy this long a period. That is to say, a half-hour essay would be out of place on the radio for it makes too great demands on the listener. If the work of some school department is to be explained, a question-and-answer program is possible, though it is important to avoid stiffness.

Here are some important considerations that the student dramatist may overlook unless the radio director is astute in his teaching:

1) A good script immediately reveals, through action, where the scenes are taking place.

For instance, if the setting is a party, the sound effects department may manufacture clatter, and there may be voices asking girls if they want to dance.

2) The time of day is often important to the script. This may be indicated by a clock striking, or a casual question in the dialogue. Or, if the play is set in 1815, a character might wonder if Andrew Jackson will ever get the presidency.
The plot of a radio drama should be simple. Even though action cannot be seen, the drama should depend on "things happening." Characters can always describe these happenings in the dialogue. Avoid stretches of time in which there are only conversations with no action implied.

Catch-lines are frequently used to identify characters on the radio. It is important that voices be highly differentiated so that the listener will not be confused as to who is speaking. In casting a script, the director will want to make sure that the voice-types of his players vary.

Characters for radio are quite uncomplicated. The listener should be able to grasp their essential type at once - The Coward, The Bully, The Attractive Girl, The Kindly Father, and similar types. It is also important to limit the number of characters.

Many more considerations will occur to those who become actively engaged in the preparation of scripts and the production of radio features. Some excellent texts on this subject are named in the BIBLIOGRAPHY.

ORGANIZATION OF A COURSE IN RADIO
FOR HIGH SCHOOL STUDENTS

TEACHING BY UNITS

There are two points at which actual teaching of radio enters into the academic curriculum at Flathead County High School. At this point, the author will present a chronology which shows in what order the various problems in radio presentation are brought before the student. Flathead is on the semester system. Therefore, the author proportions his material so that it may adequately be covered in eighteen weeks.

The course is divided into five general units. A varying amount of time, as indicated, is devoted to each
unit. This arrangement is not inflexible, and on occasion has been altered to fit the demands of a specific group.

The First Unit: Acquainting the Student with the Principles of Radio Speech (Time—Four weeks)

A. Filling out the "Do You" questionnaire (which follows).

<table>
<thead>
<tr>
<th>Do You?</th>
<th>Yes</th>
<th>Sometimes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Have a pleasing tone quality in your voice?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Speak so you are easily understood?</td>
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<td>3. Speak so you are easily heard?</td>
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<td>4. Speak fluently?</td>
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<td>5. Control your voice when emotionally aroused?</td>
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<td>6. Control your facial expressions?</td>
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<td>7. Listen courteously when others speak?</td>
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<td>8. Keep a youthful tone in your voice?</td>
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<td>9. Speak in a melodic manner?</td>
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<td>10. Radiate the positive spirit in your voice?</td>
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<td>11. Speak with free and open vowels?</td>
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<td>12. Speak with a smile in your voice?</td>
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<td>13. Have a pleasant manner of laughter?</td>
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14. Keep your mind on what you are saying?
15. Finish your sentences in a full tone of voice?
16. Speak in a natural tone of voice?
17. Seem sincere to others in your speech?
18. Ordinarily speak with proper breath control?
19. Have a clear, resonant voice?
20. Feel your voice is a great asset in selling yourself to others?

B. Recording the voice.
C. Practice in reading aloud.
D. "Making friends with the microphone."
E. Correct pronunciation.
F. Tone placement.

H. Activities including:
   1. Assignments for listening critically to carefully chosen daily radio broadcasts.
   2. Writing of the first newscast.
   3. Participation in the first "morning broadcast".

THE SECOND UNIT: ACQUAINING THE STUDENT WITH THE PRINCIPLES OF RADIO ACTING AND PRODUCTION (Time—two weeks)

A. Fundamentals of radio acting.
B. Special requirements of radio acting.
C. Producing sound effects.
D. Studio equipment.
E. Activities including:
   1. Assignments for listening critically to carefully chosen radio broadcasts.
2. Participation in a half-hour radio drama. (Usually scripts are obtained from the U.S. Office of Education. Occasionally a student script may be used.)

THE THIRD UNIT: ACQUAINTING THE STUDENT WITH THE PRINCIPLES OF RADIO SCRIP WRITING (Time-six weeks)

A. Lectures on the special requirements of radio script.
B. Oral reading of class compositions.
C. Oral reading of professional scripts.
D. Activities, including:
   1. Production of an original variety program.
   2. Production of an original drama for radio (group project)
   3. Further assignments for listening critically to carefully chosen radio broadcasts.

THE FOURTH UNIT: A GENERAL SURVEY OF RADIO WITH EMPHASIS ON PARTICULAR BROADCASTING PROBLEMS (Time-three weeks)

A. The problem of securing facilities.
B. The problem of securing an audience.
C. The problem of time limitations.
D. The adjustment problem for actors, announcers, and writers.
E. Activities, including:
   1. Further assignments for listening critically to carefully chosen radio broadcasts.
   2. Class readings in periodical literature on radio.
   3. Class sojourn to a professional radio broadcasting plant.
   4. Assignments of class collaboration on newscasts and weekly broadcasts.

THE FIFTH UNIT: GENERAL PROGRAM PRODUCTION IN SURVEY AND REVIEW (Time-five weeks)

A. Retracking any phases of subject matter which the teacher feels are slighted or which need more attention.
B. Activities, including:
   1. Further assignments for listening critically to
carefully chosen radio broadcasts.

2. Production of departmental broadcasts of high school public relations. (See APPENDIX).
CHAPTER V
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS
FOR FURTHER STUDY

SUMMARY

Radio education combines three worlds—the world of mechanics, the world of artistic creation, the world of personal relationships. The teacher of radio in the high school must play favorites among the worlds—he must pick out the middle one, the world of artistic creation, as the world to be fought for and won. But in doing that he must never neglect to appreciate the influence the other two worlds can and must have on that one he is concentrating on.

Equipment and a knowledge of equipment is necessary for transmitting a program. The harmonious efforts of a group necessary for the preparation of a program. Only with those two factors taken into consideration, can the teacher who believes in artistic creation open the path to artistic creation.

Education by radio has not been perfected. Radio itself is not perfected. Both can be better. They are both improving each year. In the meantime, there are several clear cut conclusions which can be drawn and which this writer is ready to defend.

CONCLUSIONS

The original problem of this thesis was to discover solutions to various problems of instruction in radio production in secondary education as shown by an analysis of
contemporary literature on radio production in American high schools and by an analysis of personal experiences in teaching high school radio production. The following conclusions appear fully defensible to this writer.

A. High school radio production is one of the best media for stimulating and promoting interest and improvement in better speech. A few students are motivated to better speaking through debate. A few others are so motivated through declamation. Other speech activities provide motivation in good speaking to other students. However, whenever a high school presents a student radio broadcasting program, student interest and attainment in good speech is motivated decidedly by the large majority of those who participate in the student broadcasts.

B. The teacher of high school radio production cannot assume her duties successfully without a knowledge of the special techniques of radio production and direction. The duties of the radio production teacher cannot be assigned indiscriminately to any teacher as is often the case in assigning the duties of faculty sponsor and advisor to a student Stamp Club or Pep Club.

C. Adequate knowledge or instruction regarding high school radio productions cannot be found in the easily available textbooks on public speaking, teacher training texts on the teaching of speech, or in technical and professional books on radio broadcasting. Instruction in radio production in high school can be learned either by personal
experience or by reading the very few books and the fairly plentiful periodical literature written specifically on this subject.

D. The Chapter IV findings are tentative and temporary. The passing of time will establish new patterns of style and taste in radio production.

RECOMMENDATIONS FOR FURTHER STUDY

One paramount recommendation stands uppermost in the mind of this writer. It is: the deficiency pertaining to radio instruction in the modern high school public speaking textbooks must be corrected. Someone should write a new high school text on public speaking which includes a unit or units on high school radio production.

A similar recommendation can be made with regard to including units on high school radio production in college texts on the teaching of speech, and in professional books on radio production and direction.

As long as high school radio production can serve as a leading medium for stimulating interest and improvement in good speaking, then as a medium it should be used more fully in accomplishing the avowed purposes of the types of books referred to above.
APPENDIX

Two half-hour radio broadcasts from the Speech-Radio Department of Flathead County High School.

"Flathead Valley History"

"Think First"
"Flathead Valley History"
ANNOUNCER:--------

(Voices Fade In)

1ST STUDENT: You see, we have often wanted to hear about Flathead Valley, but we've just never had a chance to get any real information.

2ND STUDENT: We've a lot of questions we'd like to ask you so I'll start. We've often wondered where the name of "Kalispell" originated. Could you tell us?

TRAPPER JIM: Well, I reckon, I could. Be glad to. Well, when Lewis and Clark came through here on their expedition, they called the Indians that lived here "Flatheads" because they thought they flattened their children's heads with boards when they were babies. Duncan MacDonald said later that that wasn't true—that their real name was "Kalispel" Indians, not Flatheads.

2ND STUDENT: But what in the world does "Kalispel" mean?

TRAPPER JIM: Well, "Kalus" means a camas flower in Indian talk and "Pelum" means prairie. These Indians called themselves the "Kalispells"—had only one "l" on the end of the name, then, but added one when they named the town after them.

1ST STUDENT: How interesting!

2ND STUDENT: Do you know anything about the first settlements in the valley?
TRAPPER JIM: Well, honest John Dooley got his settlement well under way in about 1883. Joe Ashley came in about 1857 and homesteaded up on Ashley Creek. He finally moved out and Eugene McCarthy, Sr., took it over and then it became known as Ashley. Just across the river on the East side about 1885, Egan started his little settlement. The town of Ashley was made up at that time of Plume's Drug Store, Daggett and Lanneau's Dry Goods Store, and Jack Graves Saloon, sometimes called a wet goods store. One afternoon as I recall, the men were in Plume's Drug Store talking things over--

(VOICES FADE IN)

PLUME: I hear that there was a ruckus down at your saloon the other night, Jack.

GRAVES: Yeah, not much though--just some tarnation red-skin came in with a little too much red-eye in him and I had to throw him out on his ear. Seems as though the chief is getting all hot and bothered again.

DAGGETT: Yeah, but not much'll happen--reckon we taught him a lesson the other day when that posse sent him and his tribe a-runnin'. (DOOR OPENS) Wonder who this is?

LANNEAU: It's that packer, Demers, Jack Demers he's been
runnin' a pack-trail up through here to Canada.

DEMPHS: How d'you do, gents?

PLUME: Can I help you, stranger?

DEMPHS: Nope, Reckon I don't want to buy anything. But I would like some information.

PLUME: Well, we're mighty obliging. Go ahead.

DEMPHS: Guess it's about time that I settled down in this boro country, so I'm lookin' for land for sale. Know anyone that's got any?

PLUME: Well, I own this point and I ain't heard no talk about anyone wantin' to sell.

LANNES: Say, now that I think of it, that feller down there on the corner said he had a lot for sale, but I reckon he wants about $5,000 for that little lot o' his.

DEMPHS: $5,000! What do you think I am? No, sir, you can't pull the wool over my eyes! (FADEOUT)

(BOSS SLAMS) (LAUGHTER)

LANNES: Well, I guess I sure did pull the wool over his eyes--ha, ha.

DAGGETT: Yeah! He won't be buying around here.

GRAVES: Nope! There ain't no danger now of his runnin' us any competition. (LAUGHTER)

(FADEOUT)

TRAPPER JIM: And so Jack Dammers, too smart to pay such a terrible price for a 25 by 150 foot lot continued looking for land. Finally one day he ran into
Uncle Billy Gregg, who had homesteaded on the land down here at the head of navigation—that's the point on the river where the rapids begin and where the steamboats had to stop. It was about 27 miles from the mouth of the river and that was where the "U. S. Grant", first steamboat on the lake and river, would bring supplies. Well, as I was saying, Jack Demers ran into Uncle Billy one day down there.

(FADEOUT)

UNCLE BILLY: Hello, stranger, give me a lift with this here raft, will you? Just a little pull, want to pull it right up here--there, that's better--much obliged.

DEMERS: Oh, that's all right.

UNCLE BILLY: Say, ain't you the feller that's been runnin' that pack outfit up thru Ashley and that way?

DEMERS: Yep.

UNCLE BILLY: Hear you wuz looking for some land to settle on.

DEMERS: I sure was--say, you don't know of any, do you?

UNCLE BILLY: Well, I got some right good land here. It's a good place for trade, too--right here at the head of the steamboat travel--yuh could build a store--

DEMERS: What do you want for it and how much will you sell?

UNCLE BILLY: Well, I'll give you a lot about 300 feet square.
It's this piece of land right here. You can start building anytime.

DEMERS:  

Hope. I can't take it for nothin'--but I tell you what I'll do. I'll buy eighty acres from you.

UNCLE BILLY: Sold!

(FADRCUT)

TRAPPER JIM: So yuh see, Demers bought the land after all--let's see, this was about 1807. Well, anyway, he pitched a few tents and started a store. A-fore long people began to gather there and the place took on the name of Demersville and at its highest period of boom when the railroad was agoin' to come thru, it had about 1500 population. And that's the story of how Demersville was started.

1ST STUDENT: That was certainly interesting--I--

2ND STUDENT: It's left me in a sort of daze. But say--who was the first mayor or Demersville?

TRAPPER JIM: Why J. E. Clifford was the first and only mayor of Demersville.

1ST STUDENT: Not meaning to change the subject, but was there a judge or any law in that town in the early days?

2ND STUDENT: I've always wondered about that, too.

TRAPPER JIM: Well, the first judge in this country, I gess, was Judge Boston. He held court at his house
and quite often the verdict was in favor of his wife, who prob'ly needed a new skirt or somethin'. About the most noted judge of Demersville was Judge Shapard. He was noted mostly for breaking court for the last drink of whiskey. Was the first Judge in Demersville and he had a kind of dictatorship. Why I recall one time when a stranger came into town one day.

(FADEOUT)

1ST VOICE: Wonder who that guy can be--looks like a furriner to me.

2ND VOICE: Yeah, looks like he had money, too--I'll bet he's bein' chased--looks scared.

3RD VOICE: He sure do, Bill. (SHOT) Well, I'll be--can you beat that--he's shot!

1ST VOICE: (UNEEXCITED) Musta been some coward to shoot a man in the back that-a-way. Say fellows can you help me pack him off the street?

3RD VOICE: Wait! We better call the judge first. I'll go get him.

(PADR)

4TH VOICE: Somebody get shot?

2ND VOICE: Yeah, some furriner I reckon--doesn't matter much.

1ST VOICE: Some rattler got 'im in the back. We're waiting for the judge--oh, here he is now. Hello, judge.
JUDGE: Hello, boys—what's the trouble here—someone got shot up, eh? Searched him yet?

1ST VOICE: Nope—left that to you.

JUDGE: Good! Best that you didn't. Might a got into trouble. Well, let's see—here's a knife—some matches—umph, not much here—or wait, here's something—what the—why it's a twenty dollar gold piece. Well, I'll be derned.

2ND VOICE: $20! Well, can yuh beat that!

JUDGE: Let's see—anything else—a bandanna—a dime—ah—what's this? Why the crook was carryin' a concealed six-gun. Tryin' to make a fool of this court, was he? He can't do that to me! Well, stranger, bein' as how you ain't got nothin' to say for yourself—I reckon I'll now fine you $20 for the carryin' of concealed weapons. Case dismissed!

(FADEOUT)

TRAPPER JIM: Well, that was the kind of justice we had in Demersville in the late eighties and early nineties. I reckon that Judge Sheppard was the worst of these, however—and it wasn't long before we petitioned him tuh be kicked out and finally he was. This ended the reign of the tyrant of Flathead Valley.

1ST STUDENT: That's something that I'd never heard about
before. Why I never thought much about Judges
being in the valley at that time.

2ND STUDENT: Neither did I. Say, Jim, you mentioned that
Demersville reached a population of 1500 at
one time. When was that?

TRAPPER JIM: Oh, that was the time the railroad was a-comin' thru here, only the boom came before it got here. It started in about 1889 when the
Minneapolis and Manitoba Railroads sent their
civil engineers in here—a fellow by the name
of C. F. Haskell and a helper named Ed Boyle.
As I recall, they got tuh talking to the clerk
one day down at the Missoula Mercantile in
Demersville—

(PAUSE)

CLERK: Yuh say they're agoin' to run the Railroad
right down thru here, Mr. Haskell?

HASSELL: Yep—right thru here and on up to Marias Pass.
You see, it'll come from Missoula, up to Polson,
and then around the Lake up here, then to Bad
Rock Canyon—I guess it's called that—and on
up to Marias Pass.

CLERK: Will it pass right thru Demersville?

HASSELL: Well, as we got it figured now it will hit
either here or 'round about here, anyway won't
it, Ed?
DOYLE: Yeah, but of course you don't want to mention anythin' about this cause we ain't got permission from the government for land grants yet. But we expect it any time.

CLERK: I should say not. I won't say a word—I ain't that kind of guy.

HASKELL: Well, I reckon we gotta be goin' on down and give our reports. We'll be seein' you the next time we come up. So long.

(DOOR CLOSES)

CLERK: Well, can you beat that! Train comin' thru here. Well, I'll be darned. (DOOR OPENS)

Hello, Bill. What kin I do for you?

BILL: I gotta get a couple a' plugs of tobacco.

CLERK: Spark plug?

BILL: Yeah, that's all right. Thanks (MONEY CLINKS)

(PAPER RATTLE) Well, any new news?

CLERK: The Northern Pacific's comin' thru here!

BILL: Kaw! Well bless my heart! (FADEOUT)

(FADEOUT)

TRAPPER JIM: So yuh see by word of mouth the story soon got around that the railroad was comin' thru here and Demer'sville, Ashley, and other little towns boomed overnight. But not for long 'cause we got word that President Cleveland wouldn't let the railroad come thru as (so he said) there was "No provision in the bill to keep the road from going right through the towns and
villages of the Indians" (STUDENT'S LAUGH).
Yuh see, that's what they in the east knew
about us out here. Well, that ended the
railroad boom and the town began to get smaller
until finally two more strangers came into
Ashley one afternoon in August of 1830 and
stayed at the hotel here.

(FADEOUT)

1ST VOICE: Strangers, eh? Wonder what they want 'round
here?

2ND VOICE: Names are D. R. McGinnis and Joe Conner. Lookin'
for work they say.

3RD VOICE: Lookin' for work? Umph. Can you beat that?
If they're lookin' for work how come their
hands are so white and soft?

2ND VOICE: well, I'll be jiggered--never noticed that.
All I saw was their tanned faces and dirty
clothes.

3RD VOICE: Easy to get that by rubbing some juice in your
face.

2ND VOICE: Say now that I think of it, what do they go
fishin' every day for? Why every morning
about six o'clock they get their tackle and
go fishin', so they say.

3RD VOICE: Looks kinda fishy to me. It sure do all right.
So here they come over here.

1ST VOICE: Let's ask them what they're doin' here.
MCGINNIS: (COMING UP) Hello, Gentleman. My name is McGinnis—this is my friend Joe Conner. You don't know where we could find some work, do you?

1ST VOICE: Look here, stranger, we know yuh ain't lookin' for work—and if it ain't being too personal we'd like tuh know just what your business is.

MCGINNIS: Well, that's being pretty personal and it ain't much of your business, but I guess we can tell you now, eh, Joe?

CONNER: Sure—go ahead. We got what we want.

MCGINNIS: Well, boys, you see we're agents of Jim J. Hill, owner of the Great Northern—if that means anything to you.

1ST VOICE: You mean the railroad's a-comin' thru here?

CONNER: Yep! We've been lookin' the country over and we bought some land up where a station will be and we've fixed the approximate course.

2ND VOICE: Will it come thru Ashley?

MCGINNIS: Just about. We expect to have her here in about a year.

(FADEOUT)

TRAPPER JIM: Well, boys, that land that they bought was the present townsite of Kalispell. Now the announcement of McGinnis and Conner that the railroad was a-comin' thru here caused another boom. Columbia Falls grew up over night in the expected
path of the track. McCarthyville, the most lawless town in the valley, sprung up and other little towns grew along the way. In '92, the lots of Kalispell were sold amounting to a sum of about $400,000 and costing the Townsite Company about $60,000. Well, on June 1, 1892, the railroad came thru, but due to the fact that Jim Hill wanted to sell the land around the railroad for himself, it missed Columbia Falls and McCarthyville and the other little towns, which greatly angered the citizens. The big celebration came, however, when it hit Kalispell. Everyone got drunk—had a big barbecue down by the track and a general good time was had by all. So you see, that's how the railroad came thru Kalispell and how Kalispell came to be here.

2ND STUDENT: But why was the main line moved to Whitefish?
TRAPPER JIM: Oh, yes, I forgot that—let's see—oh yes—In about 1904, Jim Hill decided that it would cost too much to send the train over that steep grade to the west of us. So he just naturally moved it to Whitefish and up over the low divide. This, however, didn't end the booming of Kalispell. Guess it must have been the beauty of the spot 'cause it just kept on growing.

1ST STUDENT: What happened to McCarthyville and the other
little towns that expected the railroad to
go through them?

**TRAPPER JIM:** Well, they became ghost towns and it's lucky
McCarthyville did 'cause it was the scene of
some of the bloodiest crimes in the history
of the Flathead. Everybody was crazed with
the "git rich quick" idea. Didn't seem to be
anybody who had brains enough to fill a peanut
shell. Everybody went plum wild and they were
all so elated over the prospects of getting
rich that they didn't value their own lives
and they certainly didn't value or care what
happened to the other fellow's life. They'd
almost come to the point where they'd cut some
greenhorn out and just for a little Sunday
afternoon's amusement, they'd stand the poor
fellow up on the bar and string a rope from
his neck to a convenient pole in the top of
the saloon; then they'd push him off the bar
and stand back and watch him do his little dance
on air while some of them shot at his toes for
target practice. Yep, I tell you it was purty
tough in these here parts— and just as I said
before, McCarthyville was the wildest. Why
I recall the time (just to give you some idea
of how it really looked and a true example of
the whole situation) when a couple of fellows
by the names of James Cummings and Charles Hart
came into the saloon—one a' the saloons—of
McCarthyville where four men and the barkeeper
were chatting away. The four men were lined up
against the bar quenching their thirst when the
door opened.

(FADEOUT)

1ST VOICE: I hear Jim Cummings and Charley Hart are in
town, whooping it up today.

2ND VOICE: So I hear, too—that couple are sure real guys;
kind of ornery, but pretty good fellows.

3RD VOICE: At least they used to be good fellows until this
railroad idea changed them. (SHOT AND WHOOP IN
DISTANCE) Sounds like sump'n' down the street
now. Look out the window and see what's agoin'
on.

BARKEEPER: (LAUGHINGLY) Boy, I reckon you'd better scatter.
It's the same two birds you was talkin' about
and they're headed this way. Kinda looks like
they might have just a mite too much redeye.

1ST VOICE: (LAUGHING AS THE SOUND OF VOICES GETS CLOSER)
Well, barkeep, you'd better get out your order
blanks and order more mirrors and lamps on the
next freight outfit that pulls out.

2ND VOICE: Yep, barkeep, you'd better get ready to serve
'er over the bar pretty fast before you get
daylight thru you. Looks like they're goin'

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to leave their horses outside. I'm glad of
that, I'm gittin' tired of drinking horse
hair with my whiskey, and sittin' playing cards
with some horse's tail switching in my face.
(PADES OUT AS THE TWO MEN COME IN)

JIM CUMMINGS: Come in Charley. Serve up the regular, Barkeep,
(SOUND OF GLASSES) Look at those guys stand
there and grin—probably want a drink. Well,
I'm gittin' tired of feedin' everybody in this
town. Come on, let's blow the joint up.
(LAUGH AND A SHOT—CLATTER OF GLASSES MIRROR
GOES TO PIECES)

HART: Let's top it off by killin' everybody in this
room—how's that sound for a little bit of fun.
(LAUGHS) Boy, I'll get all the crawfish. I
can just see them squirm.

1ST VOICE: Why, howdy, Charley. How's things a-goin'
up your way?

HART: (CUFFING) Haw, haw—tryin' to get my mind
off this gun—crawfishin' already. Well, take
that. (GUN GONE OFF) How do you like the
taste of hot lead? (BREAKS INTO AN INSANE
HAW-HAW—MOAN OF A DYING MAN)

CUMMINGS: Whooppee—let's give 'em the works. (SOUND OF
EXCITEMENT, FEAR, AND CONSTERNATION)

2ND VOICE: (QUAVERING) Aw, come on boys, this must be
a joke. Haw, haw—just a little joke, a
little fun. Ha, ha—yeah. Come on and have a (VOICE DWINDLES OFF INTO GRUNT AND MOAN AS ANOTHER SHOT PEAWS FORTH) (SNOOP, YELLS, AND SHOUTS FROM HIM) (SUDDEN SILENCE)

HART: Haw, Haw—(SPEEPISH)—haw, haw. Well, I guess we layed 'em low, eh Jimmy, me boy?

CUMMINGS: Yep! I guess so. Leastwise it looks that way. (CROAK AS IF FROM A CORNER) By the lord, that critter layin' under the table is still alive. Let's give it to him so's he won't be able to talk when somebody gets to askin' questions. (THREE SHOTS)

HART: I guess that does it up brown. Haw! Let's get out of here while the gettin's good. (STAMP OUT, HOOFBEATS AS THEY RIDE AWAY)

(PAUSE)

TRAPPER JIM: Meanwhile the bartender scurried down the muddy street to the next saloon. (BUNCH OF BOYS MAKING MERRY—SINGING AND KEEPING TIME TO THE MOUTH ORGAN)

(PAUSE)

BARKEEPER: Hey, you boys! Listen a minute will you? (MUSIC DIES OUT) Be still! Somebody wants to say something—why it's the barkeeper from up the street—wonder what he wants.

1ST BARKEEP: Say, listen, boys. Jim Cummings and Charley Hart are over there shootin' up the place and
killin' everybody.

1ST VOICE: (LAUGHS) Hah, hah. And now you want us to come over there and help you mourn over the broken glass. The loose lead just got too hot for you that's all. Better get back over there and stop 'em from swillin' your red-eye.
(LAUGHS---CUFFAWS)

1ST BARKEEP: (SCREAMING) I tell you I saw Charley kill one of 'em. I ain't lyin' boys. They were really shootin' to kill. I saw one of them fall, shot right between the eyes. (CROWD MUMMLES)

2ND VOICE: Well, maybe we'd better get over there and look things over. Come on, boys--let's have a look.
(MEN MUMMLES AGREEMENT---CHAIRS SCRABE AS THEY GET UP TO GO)

3RD VOICE: (IN THE DISTANCE) There goes Hart and Cummings now. They don't act much like they're wantin' to see us either! (MEN RUNNING--HIT STEPS OF SALOON AND GO IN---CASPES AS THEY SURVEY SCENE)

1ST VOICE: Looks like the barkeep was right after all. Why--

2ND VOICE: The dirty coyotes! Looks like they killed every one of 'em.

1ST VOICE: No, there's still some signs of life in this one. (MOANS OF MAN LYING)

3RD VOICE: This feller over here is alive, too. He's even
showin' signs of comin' to.

(FADEOUT)

TRAPPER JIM: Well, two of the four of them poor fellers lived long enough to tell the story; but they was so badly shot up they didn't live long. There was found to be nine chunks of lead in one of the dead men—which seems enough for any one man to have all at one feedin'. They caught Hart and Cummings and held them in the Missoula jail for a year before they went on trial. When they did appear on trial they were turned loose on the grounds of lack of evidence being as how the two principle witnesses were dead and the other witnesses were scattered too far to get there.—That gives you some idea of the lawlessness of this country at that time. But now where Indians once whooped and made nights hideous with their tom-toms, where horsemen rode into saloons and ordered drinks, where all this wildness took place in the past is nothing but a ghost town. The West is full of such towns and Flathead Valley has its share of them.

1ST STUDENT: My! That was thrilling enough!

2ND STUDENT: I should say! I believe I'm rather glad I didn't live in those days.
1ST STUDENT: May we ask you just one more question?

TRAPPER JIM: Sure—go ahead.

1ST STUDENT: Could you tell us something about the pioneer life of the settlers?

TRAPPER JIM: Well, if you want to know the typical pioneer life of the settlers here, I guess about the finest example was the life of Tyson D. Duncan. Duncan came into the valley and built his log cabin in about 1882 or '83. It was located where the north part of Kalispell is now. He staked his homestead and then went back down to Helena to file claim while in the meantime he had sent for his wife to come from the East. Well, they got in their covered wagon and came north again in September of 1883—happy over their new home—

(FADEOUT)

MRS. DUNCAN: My! Tyson, isn't this country gorgeous? Just such a place as I've dreamed about.

DUNCAN: It shore is, honey. The most beautiful spot on the face of the earth, and it's where we start our new life. It's agoin' to be hard but if we stick to our guns we can do it.

MRS. DUNCAN: Do you think the Indians will bother us, Tyson?

DUNCAN: Nope, they're all pretty friendly around here so we ain't got much to worry about. Well, honey, see that log cabin there? There's
where we start our life again.

MRS. DUNCAN: (SPEECH PRECEDED BY SOUND OF ENTRY INTO CABIN)
Do—you mean we’re going to live in this
place? Why there are cracks between the logs—
we’ll freeze to death! And there isn’t any
floor, Tyson!

DUNCAN: Well, I told you we’d have a stiff time.
We’ll have to buck the world alone cause the
nearest neighbor is about three miles away.
But if we stick tight I’ll fix things up. I
can fill the cracks with plaster—we call it
mud back East—and I’ll split some logs and
lay them on the floor and before long we’ll
have a comfortable little home. Why, it’ll
be just like camping out.

MRS. DUNCAN: (MUSINGLY) That’s it! We’ll just be camping
out. Won’t that be fun, Tyson? Let’s see
now, we have a stove, some tin plates, knives,
forks, and spoons. Let me see—what else
do we need? Oh, yes—we’ll have to have some
beds and furniture. What can you do about
that?

DUNCAN: That’ll be easy enough—I’ll nail that big
box against the wall for a table and I’ll
make a bedstead and some stools. We have
plenty of bedding. Why, it shouldn’t be
hard at all.
MRS. DUNCAN: Tyson, you're a genius. Why, I couldn't have done it better myself—but wait, what'll we do for a door?

DUNCAN: I forgot about that. Oh, well, I'll split some logs and nail them together for a door. It'll work won't it? Of course, we'll have to have a latch string out as it's the custom in this country.

MRS. DUNCAN: Won't the Indians walk in, too?

DUNCAN: Yes, they will, all right, but if you see them coming, you can pull the string. You'll have to learn to trade with them for buckskin, venison, fish, and such stuff though, so you might just as well learn it now.

(FADEOUT)

TRAPPER JIM: You see, that's the kind of life that Duncan and his wife came into. Mrs. Duncan learned how to trade with the Indians and got along fine with them—while Duncan himself did the farming and found that the land there was very fertile. Why, as I recall, he got 4000 lbs. of oats from one sack that he planted, while one bushel of wheat yielded forty just like it. So yuh see—Duncan and his wife found a very good homestead. It took people like them to make Kalispell what it grew up to be. Then were the days, all right. Maybe things were a little harder, but
it was worth it—just to feel that you had a part in building up Flathead Valley into what it has grown today.

(MUSIC)

(ANNOUNCER):-----------------------------
"Think First"
THINK FIRST

Characters:

Jim Martin, a young man
Sue, his girl friend
Judge
Mrs. Sloan, jury member
Mr. Bates, " "
Bartender, " "
Attorney

{CONFUSED MURMUR OF VOICES; ONE LOUD KNOCK OF CAVEL}

JUDGE: Order in the court! The defendant will please proceed with his testimony.

JIM: Well, it was Saturday afternoon and I was walking down the avenue when I met Sue--

(PAUSDOUT)

SUE: Hello, Jim. How's the world treating you?

JIM: Not so bad. Where to?

SUE: I was going over to Aunt Becky's.

JIM: That old fussbudget? Let's go for a walk.

SUE: Why?

JIM: I want to talk to you.

SUE: About what? Aunt Becky?

JIM: No. About--well, say how about a movie tonight, huh Sue?

SUE: A movie? With a new night club having its opening tonight?
JIM: Well, darn it Sue, I can't take you to Chico's. You know my driver's license was taken away from me.
SUE: You don't have to have a driver's license to get into Chico's.
JIM: (EXASPERATED) But we can't walk.
SUE: Oh, Jim, you don't want to take me.
JIM: You know very well, I do, Sue, but--
SUE: Then, let's go! Nobody will remember that you haven't a driver's license.
JIM: Yeah? Those speed cops have chased me so often they recognize my driving anywhere.
SUE: They won't tonight. And besides this is a grand time to try out your dad's new car. Come on, Jim.
JIM: Well, all right. But if anything comes of this, don't tell me I didn't warn you.
SUE: (LAUGHING) I won't. I must rush. Aunt Becky mustn't be kept waiting.
JIM: Okay. 'Bye. I'll see you tonight.

(FADEOUT)

(CONFUSED MURMUR OF VOICES: LOUD KNOCKS)

JUDGE: Order in the court. Proceed Mr. Prosecuting Attorney.
ATTORNEY: Jim Martin, at what time did you arrive at Chico's?
JIM: About ten-thirty I'd say.
ATTORNEY: And when you arrived there what did you do?
JIM: Well---we---
ATTORNEY: What did you do?
JIM: We went into the bar. (RELUCTANTLY)
ATTORN: How many drinks did you take then?
JIM: I didn't notice exactly.
ATTORN: Quite a few, is that not right?
JIM: Well—yes.
ATTORN: You drank at intervals during the evening, did you not?
JIM: A few times.
ATTORN: Will you tell the court exactly what happened when you and your lady friend went to Chico’s?
JIM: Well, when we got there we went into the bar.

(PAUSED)

SUE: What are you going to have, Jim?
JIM: Oh, bartender. Give me a gin rickey.
SUE: Okay, Jim, I can take it. Give me one, too.
BARTEN: Say, aren’t you kids kinda young to be takin’ on something like that?
JIM: Oh!—Sue, did you hear what he said?
SUE: Did I hear what he said? But we can take it can’t we, Jim?
BARTEN: I’m not so sure. You’d better lay off.
JIM: Oh no—-we just got here.

(PAUSED)

JIM: About twelve-thirty, Sue said she want some fresh air.

(PAUSED)

SUE: Say, Jim, let’s get out of here. I’m getting dizzy.
JIM: What's the matter—can't you take it?
SUE: Yes, but it's so warm in here I can't breathe.
JIM: Where do you want to go?
SUE: Oh, let's just go for a ride, somewhere.
JIM: Okay, at your service.
SUE: Just a minute. I want another drink.
JIM: Say, that's enough.
SUE: (LAUGHING) Are you telling me? Oh! I'm dizzy. Come on--let's go.
(SOUND OF FOOTSTEPS THEN OPENING AND CLOSING OF A CAR DOOR)
JIM: Where's that key? What--
SUE: I've got it. I want to drive.
JIM: No, you aren't going to drive. Now that's that understand?
SUE: Sure, but I still--
JIM: No, you aren't! (EMPHATICALLY) Give me that key!
(SOUND OF MOTOR STARTING, THEN SPEEDING UP)
SUE: See that road over there, Jim? Let's go down it, then out onto the main highway.
JIM: Why?
SUE: Oh, just for fun.
JIM: And run into a speed cop?
SUE: Don't be silly. Say, can't this bus go any faster?
JIM: It certainly can.
(SOUND OF SPEEDING MOTOR)
SUE: Let's go faster, Jim, come on!
JIM: See that car coming? I'll bet I can beat it to the highway?

SUE: (RAISING VOICE ABOVE SOUND OF MOTOR) I'll bet you can't. Not at this rate?

(SOUND OF MOTOR SPEEDS UP)

SUE: Oh, that's more like it--say, Jim, he's too close for comfort. Slow down!

JIM: Who suggested going fast, anyway?

SUE: Jim! Jim! Stop the car!

(SOUND OF METAL CRASHING AND GLASS BREAKING. A SECOND OF SILENCE)

JIM: Sue...Sue...Where is she? Here's somebody--He's--no he's alive! He's the only one. But where's Sue? Sue... (PANTING)--here she is. Sue! Sue!--my God, she's dead! (SOUND OF APPROACHING SIREN)

What am I going to do? (STILL PANTING) What will I do? (RAISING HIS VOICE) I've killed Sue!

(FADECUT TO COURTROOM)

ATTORNEY: That will be all.

Your honor, gentlemen of the jury, you have just heard the defendant's story. Through wilful carelessness and under the effect of intoxicating liquors, this young man has perpetuated the death of this young girl. I beg of you, when you are debating your verdict show no mercy whatever!

(LOW CONFUSED MURMUR OF VOICES)

JUDGE: Order in the court. The jury will retire for a
verdict. In reaching a decision, you must consider
the intentions of this young man. He wilfully
jeopardized his own and his partners' life for a
little fun. The court charges you to allow no
leniency in the case of Jim Martin.

(SHUFFLING OF FEET AND MURMUR OF VOICES PRECEDING FADE INTO
JURY ROOM)

MRS. SLOAN: Mr. Bates, of course the boy is guilty. You're
just being stubborn.

MR. BATES: No, I am not. He is partly to blame—yes. But
from the evidence given, I think the girl was
partly to blame—she goaded him into it.

MRS. SLOAN: He had been drinking. That's enough for me.
And he killed a woman.

MR. BATES: But going out to this place was her idea; I think
we should be very lenient with him.

MRS. SLOAN: Well, you're the only one that thinks so. If
we're lenient this time, who can tell what he'd
do when his next chance came?

MR. BATES: Well, you're right, but—

(MURMURS OF ASSENT FROM OTHER MEMBERS FOLLOWED BY FADEOUT TO
THREE LOUD KNOCKS ON GAVEL)

JUDGE: Gentlemen of the jury, have you reached a verdict?

MR. BATES: We have, your honor.

JUDGE: Will you rise and state your decision to the Court?

MR. BATES: We, the jury, find James Martin guilty of driving
while intoxicated and also guilty of involuntary
manslaughter.

(LOUD CONFUSED MURMUR OF VOICES. KNOCKS OF GAVEL)

JUDGE: Order in the court! The defendant will please stand to receive judgement. Has the defendant anything to say before receiving sentence.

JIM: Yes, your honor—I've killed a girl, but believe me, I didn't mean to. It was purely accidental and I will to God I could bring her back—(HIS VOICE BREAKS)

JUDGE: Is that all?

JIM: Just that I'd like to tell all the other boys to think twice before doing something rash and—well, I guess that's all.

(MUSIC: ANNOUNCER)
SIX HIGH SCHOOL DEPARTMENTAL PUBLIC RELATIONS RADIO BROADCASTS
THE SOCIAL STUDIES

Basis For a Free Society
THE SOCIAL STUDIES

Basis For a Free Society

The field of social studies in our secondary schools is a large one. I would like to explain to you the area covered by the Social Studies, what we hope to achieve or accomplish in the Social Studies and the values and limitation of such courses.

When Aristotle said "man is by nature a political animal" he did not mean that man invariably seeks public office or habitually engages in what we may think of as the activities of the politician. He meant, rather, that civilized man lives in a politically organized society, that in only such a society can he live a satisfactory life. He was reflecting the doctrine of his teacher Plato and of Socrates, as also when he said "virtue and goodness in the state are not a matter of chance but the result of knowledge and purpose." In other words, in modern day terms the well being of a country such as ours is based upon the unquestioning faith that education is essential and that knowledge of past events and current affairs is necessary in the success of a democracy.

It is true that the shaping of a future citizen takes place mainly at home, at church, on the street or playground but the school has a duty to attempt the promotion of the kind of citizenship upon which the well being of an entire way of life depends.

Nor do the social studies include all those things which
have a very real bearing upon life in society. In some measure every subject in the curriculum helps achieve this great goal of general education. But the social studies have a more immediate relationship to civic education than do the other studies of the secondary-school years, and even though they are concerned with other aspects of general education than training for a life of civic responsibility, this is their distinctive justification.

During late years there have been many criticisms of the teaching of social studies in school. These criticisms may be classified under four heads: First, that teachers of the social studies have often substituted moralizing and sentimentality for sound analysis; second, that controversial subjects are too widely taught; third, that there has been much thinness and superficiality; and fourth, that the subject matter of the courses has not afforded the intellectual discipline of such subjects as the language and math which has been crowded out for these inadequate replacements.

Now, it is easy to agree that a course which consists largely of moralizing about proper attitudes is a poor training ground for citizenship. Fortunately the flag waving chauvinism is rarely found among social studies teachers. But the common sense of students can hardly supply the solid base of information which should underlie every such course. We need more interpretation rather than less in our teaching of all of the social studies. As for the charge of superficiality, it is apparently true that a good many teachers
sometimes because they have lacked an adequate preparation in the subject, have emphasized almost wholly the merely contemporaneous, discussing current events with very little relation to the complexities which they invariably reflect. In other words, too many children have learned too little about too much. The fault of this usually lies in the over-crowded classroom or in the college requirements for the training of a teacher. Both of these are being remedied gradually as the public is becoming aware of the weakness or faults.

The criticism that controversial subjects are too widely taught is widespread the country over. Controversial subjects can be interpreted as to include those unsolved and inert problems of which society is more or less conscious and should refer to potential as well as actual issues. The social studies teacher must necessarily deal with issues that are fraught with danger. People have strong emotions concerning many controversies and topics. Even when the teacher proceeds with caution and tact, fortified by thorough preparation, he is in danger of being criticized. That is why the question of freedom of teaching most often arises in the field of social studies. The truth is, the pupil will never have the real opportunity of learning about controversial issues and the way they effect him in present day living unless the teacher has the right to present them. Social progress will result from the impartial and disinterested study and discussion of unsolved issues. And what more
appropriate or better qualified sponsor than the schools can be found? Thus the teacher who can skillfully and judiciously assist the students to reach intelligent attitudes and decisions on controversial issues is performing an educative and social function of the greatest significance. Of course, the great interest and importance attached to these issues should not lead a teacher to hasten to their premature consideration. The first obligation is to teach those skills that are prerequisite to study, those attitudes that are socially approved, and the information that is socially necessary. Equipped with this training, the student is ready to consider intelligently both the actual and the potential controversies that trouble society today.

The view that the social studies do not offer the discipline provided by some of the more traditional subjects is largely misplaced. It is true enough that these subjects do not even aim at the exactness or the rigor appropriate to mathematics or to the study of Latin grammar. But an education wholly devoted to the study of those disciplines would be incomplete indeed. It is certainly no criticism of the values of mathematics or grammar to suggest that the methods of reasoning applicable to them are only partially applicable when one must deal with the complexity of social and political life, with the emotions, the variables the unknowns, to be found in almost every situation which the student will later meet. Rigorous exactitude does not allow for continuity and
change. What we can hope for in the teaching of social studies is not a mathematical or logical precision, but rather an understanding based upon careful study of some of the stubborn facts which have gone into the making of our social order, as well as a consideration of the theories and principles implicit in it.

There has been a great deal of misunderstanding concerning the effective of the Social Studies. Many people feel that it only teaches and is supposed to teach direct subject matters of History, Economics, and the various other courses under the field of study. I would like next to present to you the educational objectives of the Social Studies as given by the Report of the Commission on the Social Studies of American Historical Association. This Report is divided into two sections: (1) objectives as knowledge and information and (2) objectives as qualities and power of personality. The knowledge and information objectives consists of outlines of the substance of the various social studies. The objectives as qualities and powers of personality are as follows:

No. 1 is the attempt to develop skill. Skill in:

1. Using libraries and other such institutions.
2. Using books and various written materials.
3. Sifting evidence in order to know the pros and cons of issues.
4. Analysis, that is the analyzing of material in order to understand contemporary and past issues.
5. Observation of important facts and figures.
6. Writing.
7. Making maps, charts, and other such diagrams.
8. Memorising, although, of course, this should not be overdone.
9. Using the scientific method of reasoning or thinking.
No. 2 is the development of attitudes. Attitude of:

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<td>Tolerance</td>
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These last two, Broad-mindedness and Tolerance are, in my opinion, two of the most important objectives of the Social Studies programs as the result is a better understanding on the part of the students as to how the different races and creeds of the world as a whole live and especially in our own United States.

No. 3 is the developing of habits. Habits of:

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No. 4, Qualities is our last group of objectives; we try to develop qualities of:

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However, it is true that these objectives are the objectives of most of the secondary-school curricular and our school as a whole are striving for them. Nevertheless, they are the basic aims of our social studies.

Theoretically, the statements of objectives for the separate subjects, ie History, Economics, etc. would be equivalent to the formentioned objectives. In practice, however, the objective of one of these single subjects are
restricted to those that seem to be in harmony with the
subject or course content or those that are peculiar to
the subject. For example, in a history course the following
objectives are strived for:

(1) To develop an appreciation of our social heritage.
(2) To learn techniques of finding materials for use in
history.
(3) To develop a love of historical reading, usually thru
the means of book reports.
(4) To develop a scientific attitude and to learn the
historical method of research.
(5) To develop a capacity for suspended judgment. In other
words to hold back your opinion until you know both
sides of an issue.
(6) To acquire perspective for understanding.
(7) To learn facts necessary for understanding current
writings and discussions.
(8) To acquire a sense of time.
(9) To understand relationship between periods of history.
(10) To understand generalizations.
(11) To develop a reasonal basis for patriotism.
(12) To broaden and extend interests and sympathies.
(13) To learn and understand how the social, economic, and
political processes work in our country and throughout
the world.
(14) To develop intelligent citizenship.
(15) To promote international understanding.

Because the home is so important in the development of
all these objectives the social studies teacher appreciates
the cooperation and interest of the parent. School visit-
ation is desired by the teacher and is instrumental in
cementing this relationship. Allowing the pupil to take his social studies teachings into the home and neighborhood for practice is another important step forward. Also it is well to remember that the school and home sets an example for the pupil in ways of a democracy.

Remember, parents, it is your children, our pupils, the youth of today who will be the citizens and leaders of tomorrow. Let's give them a solid foundation with which to work.

Thank you.
ART DEPARTMENT
MR. BAILEY: On the inside cover of the quarterly bulletin of the MIA just recently published can be found a list of Branch Directors which includes your own name for the Kalispell area. There are 14 other directors. In general what are their duties?

MRS. GUEST: Briefly, we take in new members and generally coordinate the work of the MIA in our own territory.

MR. BAILEY: Approximately how many members are there in the Kalispell area?

MRS. GUEST: About 114 members, Mr. Bailey.

MR. BAILEY: This is a large number considering the length of time MIA has been in existence. On page 15 of the quarterly bulletin just mentioned is a picture of your little Gallery at 506 4th. St. East. Do you mind if I read to our audience from this short article?

MRS. GUEST: Not at all if you think it would be of interest.

MR. BAILEY: (reading from the bulletin)

MR. BAILEY: ....continuing..... Will you please give our audience some idea of how rapidly the MIA has grown in the last three years?

MRS. GUEST: Yes, I can. The MIA has grown from 150 to begin with to over 1400 today. In the last membership roll over 100 Post Offices

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scattered over the entire State are shown.

MR. BAILEY: Do you mind telling us how and why the MIA started?

MRS. GUEST: Not at all .... In April, 1948, a group of Montanans from every part of the State came together at the Placer Hotel in Helena. They had a two-fold purpose; first, to assess the cultural resources of the state; secondly, to devise ways and means for promoting a more active use of these resources.

Discussion brought to life an unmatched wealth of material in the history, the geography and scenery, the social and economic life, of the state. It called to attention also to a surprising number of men and women already doing notable work in a wide range of cultural fields.

The picture thus far was good— but there was another side to it. The rich materials lying so close at hand were being largely neglected. Young men and women were leaving the state, not only to earn a living in other areas but to find a more satisfying cultural environment for themselves and their children.

Among those who remained, many were trying to find outlets for their creative impulses without the stimulation and pleasure of
knowing people with similar interests.

The discussion led to action. On April 4, 1943, the Montana Institute of the Arts was officially founded. A constitution was adopted, officers were elected, and a state-wide program of activities was outlined. Dr. Harold O. Merriam, whose tenacious dream was thus brought to realization, was the founding president; there are 149 names on the roll of founding members. In 1949 the organization was incorporated.

MR. BAILEY: That was certainly interesting. It serves to show that the MIA is filling a definite need in our State. Now I wonder if you will tell us just how the MIA is organized.

MRS. GUEST: The heart of the MIA is its program of creative and cultural activities. The program is divided into the following eight interesting groups:

- Crafts
- Drama and Theatre
- Fine Arts
- History
- Music
- Photography
- Social Science
- Writing

Other fields will be added as the need for them grows. Crafts has two strong subsections in ceramics and weaving; there is also a poetry subsection under writing.

Each of these interested groups elects a
state chairman each year. The state interest-
group chairman co-ordinate the program within
their respective fields, see that standards
are maintained, make the festival arrangements
for their interest-groups, and represent their
members in general MIA matters. The state
MIA's administrative and policy-making body
is the board of directors. This board consists
of the interest-group chairman and five
directors-at-large elected at the annual spring
meeting. The board elects a state president
from among its own members. Other state
administrative officers, elected or appointed,
are the secretary, and a publicity chairman.
There are also various standing committees.

MR. BAILEY:

For a recently founded group the MIA seems
to be well organized. Now, I am sure many
people are wondering how the MIA is financed.
Will you please tell us about that?

MRS. GUEST:

MIA is entirely self-supporting. Current
expenses are met out of state membership fees.
Since all officers, chairman, and leaders
serve on a voluntary basis, every membership
dollar goes directly into the program and the
administrative and promotional detail connected
with it. An endowment fund, now totaling
approximately $1,100.00 has been set up to
receive special gifts. Out of this fund, MIA hopes eventually to provide scholarships to worthy students in cultural fields, and to give assistance to cultural projects in the state.

MIA invites attention to several special types of membership which accrue to the endowment fund—the Fifty-Dollar Life Membership, and Sponsoring and Memorial Memberships of One Hundred Dollars. These memberships relieve the donor of further payment of dues. Suitable recognition of sponsoring and memorial donors is provided.

MR. BAILEY: All this MIA seems to concern only adults or rather I should say that so far, it has been adults who have carried forward the cultural aims of the MIA. Isn't that about true?

MRS. GUEST: Yes, I think that it is the adults not the youth who develop an organization like ours in the beginning. It is the adults who have the experience needed. They realize the value of culture in a business-society like ours. However, in no way is youth barred from our group. In fact, there are MIA members of high school age in all of the major cities of Montana.
MR. BAILEY: As you see it, what is the chief value of the MIA to our school children?

MRS. GUEST: It is a pleasure to answer that. Everyone knows that the schools themselves do not just happen. Our schools are the result of a long-time awareness on the part of the parents of the need for this kind of culture. The same thing is true of any part or branch of school work. The MIA is making people aware more and more of the need of this kind of subject matter throughout school life. The rapid growth of the MIA spirit in Montana is bound to have a tremendous effect on our schools within the next 10 years.

MR. BAILEY: I feel as you do about this. But will there be any noticeable effects that are immediately apparent. In other words, without waiting 10 years, how does all of this affect Johnny and Mary who are enrolled in our schools today?

MRS. GUEST: For one thing many high school students have attended meetings of our MIA groups. Sometimes they come as guests and sometimes as regular enrolled students. As you know they have attended our Spring Festival held in the Linderman Gym this last March. Grade and high school classes viewed MIA traveling exhibits and other traveling exhibits.
MR. BAILEY: Do you plan to have any showings in the LITTLE GALLERY this spring or summer?

MRS. GUEST: Yes, the Montana traveling exhibit will be here May 21st. to 27th. This will be followed by another Robert Euck exhibit of sculpturing and painting. Then too, a water color exhibit of LaDonna McDermot of Helena will be here at the Little Gallery.

MR. BAILEY: Does student interest ever seem to effect the interest of parents?

MRS. GUEST: Of course, many parents accompany students that are interested and become interested themselves.

MR. BAILEY: Getting back to the immediate effects of MIA on our youth...can you think of any ways that it might influence them besides in the direct way you have mentioned?

MRS. GUEST: To me the tremendously vital thing about MIA is that it is actively producing new creative materials every day. These bits of poetry, ceramics, painting and hundreds of types of creative art and crafts are daily becoming a part of the environment and life of numberless people right here in the valley.

MR. BAILEY: Anyone can see after your statement that these groups enrich the lives of lots of people not directly associated with the move-
ment. How about the meeting of people in
groups. These groups all interested in the
same art or type of expression meeting to-
gether should stimulate each other. Isn't it
conducive to greater effort?

MRS. GUEST: Definitely. Just to attend one meeting of
a MIA group is to come away inspired with
new creative interest. The members themselves
testify to this, saying that they are stimulated
far beyond what would be possible working alone
and self-inspired.

MR. BAILEY: Do you feel that the artistic tastes and
values of the students of high school age
will keep pace with the more mature motives
and thirst for knowledge shown by the adult
level?

MRS. GUEST: Remember that those people attending classes
are under no compulsion to attend. They are
compelled to go only by their enthusiasm.
This is the very kind of enthusiasm that fires
the imagination of youth. That is why I could
say a little while ago that the effects of
MIA ten years from now will be very great.

MR. BAILEY: Thank you for showing us how the cultural
aspects of MIA are both immediate and far
reaching due to the work of the few with vision
and to the work of the many with possibilities.

MRS. GUEST:

It has been a pleasure to take part in this program.

MR. BAILEY:

Your willingness to assist is typical of the unselfish loyalty to MIA which you have always shown and indicates why the group has been able to grow so rapidly in this area. Anyone who wishes to join this organization can do so by paying a membership fee of $2.00 per year. Members receive the quarterly bulletin, and are eligible to attend the Festival, vote in the general meeting, and participate in the various activities promoted by MIA throughout the year. The state-wide Festival will be held in Missoula in June. We hope that many Kalispell people including high school students will plan to attend.
PUBLIC RELATIONS BROADCAST
LIBRARY
MISS KURTZ: A library in a high school may mean a place to house books, a place to work out school assignments by means of all kinds of reference helps, or most essentially a place where the inspiration from good books and good readers creates an atmosphere favorable to the growth of the reading habit.

The library needs of the high school student are threefold for school work, for extra-curricular activities, and for the normal development of the students. For school work the library provides fiction and non-fiction, source books, statistical data, interpretive history, historical novels and biographies. For extra-curricular activities there are textbooks in such phases of student activities as acting, debating, creative writing, and managing the school newspaper. For further development we find information on vocations and colleges, guides to social development to the world events, books for classical and cultural background and for escapist reading.

The teachers and the librarian work together to arouse an interest in books and to help students to learn to use them easily. For this reason classes are systematically scheduled in the library at the beginning of each term and at frequent intervals throughout the year. Instruction is given by the
teacher in English class by means of film strips. This is followed by several class periods in the library to let the student put into practice what he has learned about the use of the library. The student who has learned to use books as tools for getting needed information has become a more effective citizen. The student who has learned to find inspiration or recreation in books has acquired a technique for fuller living.

The library is the work-room of the school. It acquires suitable materials and organizes them for the use of pupils and faculty. Classes use the facilities of the library. The English department comes for supplementary work on historical novels, biographies of authors, poetry, legends, costuming, public speaking, and plays. Science classes find a constant need for the library, for material on trees, insects, atomic energy, antibiotics. The home economics classes use the library for information on etiquette, budget planning, consumer buying and textiles. Music classes come for information on musical instruments, biographies of musicians, stories of operas. Gym classes in addition to hygiene materials, come for books on folk dances, and games as well as sports books.
The library at Flathead County High School furnishes an opportunity for the student to develop and produce self control and respect for fellow students and for books and property. The library, in truth, furnishes a place to stimulate reading, thinking, and deals in the process education.

We take you now to the Flathead County High School Library. It is 8:50 a.m., the beginning of the first period of the day. Miss Kurtz is putting newspapers on the racks and checking the roll. The roll is checked at the beginning of each period as students may elect to come to the library instead of going to the study hall. You will now hear from Pat Ficken, student assistant during the first period of the day.

Our library is to a great extent student run. Our librarian has a council of seventeen student assistants. This group give the librarian time for taking care of the textbooks, time for the constant and diversified needs of the faculty members and students and for some of the other professional duties of a librarian. We each have desk duty, a shelf assignment, and a special job. This six weeks period my special duty is to write out the slips for overdue books. These are sent to the students during the third period. Some of the girls type book cards and
book lists made up by the librarian, mount pictures for the picture file, run errands, and put displays on the bulletin board, all in addition to their regular desk duties. The student body seems to enjoy working with us assistants and feel free to ask our help in using the card catalog, Reader's Guide, and other library tools. The personal contact each of us have with a part of the library and with fellow students creates a sense of pride for the library on the part of the students. It is his library.

Today a sophomore English class is here during this period to refresh their memories on the use of the library. We are having film strips on the use of the Encyclopedia and the Card Catalog. Mrs. Jordan will explain and ask questions about each slide as it flashes on the screen.

AUDREY: Audrey Trowell will speak for the girls who assist during the second period.

The important task of this period is to check the magazines which have come in the morning mail. Here comes Jerry. I wonder what he wants. I guess the magazines will have to wait. Good morning, Jerry. What can I do for you?
JERRY: Can I get a new geometry book? Some of the pages are missing in this one and Miss Field said I should get another copy.

AUDREY: Miss Kurrts is busy filing textbook slips just now. Will you wait a moment, please. Oh, yes, a new student has just come in for textbooks and she can get you another geometry text when she goes to the textbook room for his books.

RUTH: Where should I look to make a bibliography of the material the library has on economics?

AUDREY: You will find the books that we have by checking the card catalog. Look for the subject heading Economics in red letters. Remember that when you make a bibliography you must have the author, title, publisher, and copyright date. All this material will be found on the card.

RUTH: But Miss Critelli told us to include magazine articles and pamphlets in our bibliography. Where do I find those?

AUDREY: If you look in the Reader's Guide you can find a list of the magazine articles. Pamphlets may be found in the index where the materials in the vertical file are listed, over there on the top of the picture file. The pamphlets are arranged in the vertical file alphabetically by subject. The University of Chicago Round Table, Public Affairs Pamphlets, and Headline Series may have the material for which you are looking.
Now to those magazines. Someone is waiting for the latest copy of *Life* and I must take the *Industrial Arts and Vocational Education* magazine to the shop. Many of our magazines are kept in the various departments. However, about twenty-five magazines indexed in the Reader's Guide are kept in the stacks for reference. We keep a file of each magazine for the last five years.

**DON:** Betty Kauffman will represent the girls who work during the third period.

**BETTY:** This is the largest study hall of the day and thus we have more students in the library than at any other time. Their interests are varied. Many of them take this opportunity to read the current magazines, others are consulting the Reader's Guide for reference material. As many of the students are boys, there is a great demand for horse stories and sports stories of which there never seem to be enough to go around. We assistants are kept busy much of this period. However, we are putting in our spare moments getting ready for Book Weeks.Aside from typing a list of new books prepared by the librarian we are making circulating bulletin boards on these we put jackets of books that will interest
a particular class. For example, one bulletin board made up of science book jackets will be circulated among the biology and chemistry classes, each teacher keeping it for a week. Another book on animal stories will be in the Freshman English classes. In this way more students will become aware of the books available in a particular field.

Here are some students from an English class. They have not yet checked out a book for a book report.

**SHIRLEY:** Do you have *Main Street*?

**BETTY:** I believe that it is out right now.

**SHIRLEY:** Do you have the *Scarlet Letter*?

**BETTY:** Yes, we do.

**SHIRLEY:** Well, I believe I'll read *Lone Cowboy*. May I go ask Miss Hagie if it is all right for English class.

**BETTY:** So goes the hour. I enjoy it most when we are the busiest.

**DON:** It is now the fourth period. The student assistant is Beatrice Jackson.

**BILL:** I need a book of diseases of cattle.

**BEATRICE:** I'm sorry. You will have to go to the Vo-Ag department for that subject as all the books on agriculture will be found there. The F.F.A. library is the only departmental library in the
school.

DOONIA: Do you know who wrote "Patricia O'Malley Wins Her Wings?"

BEATRICE: You mean "Sally Wins Her Wings" by Patricia O'Malley. Yes, we have the book. Look on the fiction shelf where the books are arranged alphabetically by author.

DON: Louise Neels will tell us about the fifth period of the day.

LOUISE: Today some seniors are thinking about the college or university in which they will enroll. I have showed them several up-to-date books that we have—College Blue Book and American Universities and Colleges by Brumbaugh. Not all students are college minded. Occupational materials help them. Vocations from accountant to zoologist crowd the files. Every effort is made to help the student in their choice of vacation and material is sent for if necessary. The latest book in this field is There is a Right Job for Every Woman. This is the period of the day when we have a chance to catch up on the work that the girls didn't find time to do during the previous periods.

DON: And now the sixth period. Gayle Hunt.

GAYLE: Ah! At last the sixth period of the day is beginning. Let us sneak quietly into the library once again and observe the routine of this period.
At present the only students in the library are the librarians as Mr. Richardson's English class will be here soon. Here they come! They are studying the text "Beyond the Seas" and to supplement this, each student has chosen a specific country to read about and report on. They have been using encyclopedias and travel books as their main sources of information. Today they are using the Reader's Guide to find magazine articles, chiefly in the National Geographic Magazine. A few still need books, so we student assistants will be snowed under for a few minutes by their demands.

Now as everyone quiets down with his work we can go about our tasks for completing the work for the day. Shirley Hiebert glances at her watch and begins busily making her daily report of all the books, pamphlets, and periodicals checked out during the day. Just as she breathes a sigh of relief that she is through, another book is checked out and the report must be revised. I must check the fiction shelves for alphabetical arrangement by author and shelve the returned fiction books in their proper place.

Three minutes to go. When the bell rings we all leave Miss Kurtz to take care of the many
students who were not able to come to the
library during the day.

**HAROLD:**
(rushing in to get a book before the bus leaves).

I'd like a book that's very short; I have to make a book report. I want a book with good big print And quite a lot of pictures in it. With margins wide and pages stout- I don't care what it's about. But I must read it through tonight. And then there's the report to write. Last month our teacher gave us warning It must be in tomorrow morning.

**MISS KURTZ:**
See if Man Without a Country by Hale is in. It should be short enough though it doesn't have pictures in it.

**DON:**
We have given you a glimpse of a day in the library at Flathead County High School. A poem written by a high school librarian of Twin Falls, Idaho, depicting a typical day in any high school library, will be ready by Shirley Hiebert.

**IT HAPPENED ONE FRIDAY**

I arrived at my desk; it was seven forty-five. In swarmed the kids like bees to a hive. All day they buzzed around me with questions so varied, Up, down, round and round, my beleaguered mind scurried, "Who wrote Lorna Doon?" "Will you sign my green slip?" I hate to miss school, but my folks took a trip. "I need some material on foreign relations." "Do you have a book of familiar quotations?" "I want to read Smoky, is it always out?" "Will you kindly tell me what Main Street's about?" "What is a classic?" "May I borrow two pins?" "Please tell me the time when assembly begins." "May I go to my locker?" "I want Mendel's laws."
"My topic's inflation—the effect and the cause."
"I talked with a teacher, that's why I am late."
"Just where do I look for a copyright date?"
"Will you find me a picture of an evergreen tree?"
"I need an example of a good smile."
"Must I pay for this book? The cause was our pup;
Before I could grab it, he got it chewed up!"
"Can you find me a favorite poem?"
"I'm writing a speech about school and the home."
"For the last book you checked me I'm grateful
to you;
I thought it so good I made Mom read it too."
"Do you know the difference between sit and set?"
"I need Emily Post or some etiquette."
"We're having a party and want some new games."
"Bill Coly's checked out, do you have Jesse James?"
"Shakespeare is my topic, do you have him in here?"
"Just where is that play called No More Frontier?"
"Why can't we whisper? We're talking our lessons—
The UNO, its character and sessions."
Does chromium begin with a c or a k?"
"My assignment for Tuesday is on TVA."
"Who was that old king so renowned for his wealth?"
"Debaters we are and our question is health."
"I can't find Peticelli, though I hunt and I hunt.""We're the program committee and need a good
stunt."
"A diagram, please, of the lungs of a frog."
"Why can't I find verbs in the card catalog?"
"Sorry to disturb, didn't mean to talk loud.
Will you find a picture of a cumulus cloud?
Without lull or surcease—six hours endless
stream;
I cudged my brain—tried hard not to scream.
When the hands on the clock said three thirty-one,
They departed. I was left all alone.
The books scattered round me were a vast disarray.
I began to restore them Dewey decimal way.
In walked a teacher, fatigued with much care;
Nearing she sighed as she dropped to a chair.
"It's so peaceful in here, quiet, orderly too—
But how do you stand it with nothing to do?"

Ruth Street, Librarian
High School Library
Twin Falls, Idaho.
ANNOUNCER: Introduction

WAYNE: Those of you who attended the "Open House" last year had the opportunity of seeing the school print shop in action. You probably saw students setting type and running the hand-operated platen press.

The purpose of the high school print shop is to offer the student an opportunity to do many of the things done in a large print shop. Of course, it takes years of experience to become a full-fledged printer, and the work done at school is just a beginning. Probably many of the students will never become printers, but the experience gained may be profitable in other ways; in such fields as journalism, advertising and salesmanship. Above all, work done with one's own hands should be a great satisfaction to everyone. When one reads a book, magazine or newspaper printing is being used. Look about you during the day and observe the number of times you must depend on printing to obtain the information that you need. If you make a telephone call, make a purchase, answer an advertisement, or do any of a hundred other things, printing guides your actions.

The history of printing dates back as far as
4000 B. C. when the Babylonians made clay tablets by impressing characters into soft clay. These tablets then were hardened by placing them in the sun to dry.

The popular conception is that printing with moveable type began about the middle of the Fifteenth Century when Johann Gutenberg invented moveable type-characters. While it is known that moveable type characters had been invented and used before this, they were crude and impractical. To Gutenberg, then goes not so much credit of having invented moveable types, but for the invention of adjustable molds to produce his types. This invention marked the beginning of printing on a large scale. After his inventions he produced type for his famous 36 and 42 line Bibles. These Bibles were printed entirely by hand. The type was made and composed for these Bibles, and they were printed one page at a time. It is believed that 500 impressions constituted a full day's work on a press such as Gutenberg used. It is not known how many copies of these Bibles were printed on vellum and these books are still in a fine state of preservation. Copies of these Bibles are rare and very valuable; even single pages sell for thousands of dollars. In
1926 a copy was bought by a patron of Yale University for one-hundred twenty thousand dollars.

The Boston Newsletter in 1704 by John Campbell, was the first officially licensed newspaper in America. It was followed by many others at later dates in all of the American Colonies and the early United States.

We have been in the mechanical era since 1804, and the printing industry ranks as one of the five largest in the United States from the standpoint of capital investment and the number of workers employed. Mr. Wilson will now tell us about what is being done in printing class.

MR. WILSON: As was mentioned earlier by Wayne, last year there was only a hand operated platen press; in addition to this press we now have a hand fed power operated press. This enables us to make many more copies of printed material per hour. Some of the advanced students can now run 3,500 impressions per hour. We have a large hand operated paper cutter which we use for cutting stock for the various jobs. We do some small school jobs for experience, however, we do not compete with local printing shops as we do no outside work. At the present time we handle about fifteen in our largest class. In the future we hope to extend the print shops so that more
students may have the opportunity to take printing. It is our goal to develop good attitudes, skills and a knowledge and appreciation of the printing industry. Perhaps through the experience gained in the school print shop some of the students may go on and become journeyman printers thus enabling them to become useful self-supporting citizens. Yvonne Struble, another of our advanced students in Graphic Arts will give us background material on bookbinding.

In America books were bound as early as the 18th Century. We did not produce decorative covers such as those made in Europe. We were forced to use such domestic leathers as sheep and vellum. These were so inferior in quality that they lasted only a few years. During the years that have since passed we have been successful in producing book clothes and imitation leathers of superior qualities, which perhaps has enabled America to become the leading book producer of the world.

For many centuries bookbinding has been considered a useful and artistic craft. It challenges the working skill of the amateur and when considered as a trade it is one of the most substantial. Manuscripts were originally preserved on rolls. Such rolls were often 50 or 40 feet long. At the beginning of the fourth century, literature was
preserved on sheets of parchment and papyrus
and the binding of these sheets of manuscript
in the art of bookbinding the purpose, of course,
being to preserve the manuscripts against the
enroachments of time.
As early as 4000 B.C. the Egyptians had mastered
the art of separating the fibers covering the
stalk of the papyrus trees into thick layers and
preparing them for writing.
The monks were the first to take to writing and
binding on a large scale. The hand lettered
volumes were richly decorated with gold tooled
designs.
The first dated record of printing is a leaflet
produced by Gutenberg in 1440. The Gutenberg
Bible, completed in 1456 is the first book on
record. To this day the Gutenberg Bible is claim-
ed to be the finest example of bookbinding ever
produced.
Mr. Wilson could you tell us what is being done
in the bookbinding class?
Mr. Wilson: Our bookbinding department is being organized at
the present time. The equipment used is all hand
tools. The course will consist of repair of books
primarily, but those books which are badly
damaged will be completely restitched and recovered.
We hope in the future to have a lettering machine
for re-lettering the bindings after the books have been re-bound. For practice purposes we will make up small notebooks, receipt books and memo pads, beginning with the cutting of the paper and continuing through the binding of the book. We intend to repair and rebind some of the Flathead County High School Library books.

Pat, would you tell us a little about the silk screen printing process?

PAT WILLIAMS: There has long been a need for a simple art process to produce color prints inexpensively for print lovers in every walk of life. Silk screen answers that need. Silk screen process permits the production of multicolor prints heretofore prohibitive in cost. Compared with the other graphic art mediums, silk screen is easily the most versatile means of quantity printing within reach of contemporary artists.

Silk screen as we know it today is a perfection of the early type of stencil printing used by the ancients. The discovery of stencil printing, we may say, was almost inevitable; holes caused by insects boring through leaves may have suggested the stencil method to primitive man. A study of the early history of the Fiji Islands brings
to light one of the first uses made of the stencil in printing textiles. The islanders made stencils by cutting perforations in banana leaves and then applying vegetable dyes through these openings onto bark cloth.

As civilization progressed, those interested in spreading religious dogmas employed the stencil for quantity printing of all sorts of religious pictures and psalms. When the Japanese adopted stenciling to their own uses for robes and decorative backgrounds, they improved it a good deal. Their stencils were cut out from specially treated paper and water-proofed to make them impervious to dyes.

Stencil craft thrived even during the dark period of the Middle Ages. Strangely enough, the stencil at that time became the device of saint and sinner.

Decorative stencils used in combination with wood-block printing were used to enhance such diverse subjects as image prints and playing cards.

By the sixteenth century, stencil craft had become an established art and was used frequently in conjunction with wood-block and brush painting for religious pictures and illuminated manuscripts.

In France at the beginning of the eighteenth century Jean Papillion, the father of wallpaper, had established a thriving enterprise for the designing
and printing of wallpaper by the stencil method. In America early stencil art was practiced mostly on wallpaper and furniture. The idea of using a silk fabric as a screen or ground to hold a tieless stencil is generally credited to Samuel Simon of Manchester, who was granted a silk screen process patent in England in 1907. Silk screen is one of the most important graphic arts today and has grown into an industry employing thousands of people all over the world. The development of silk screen as a fine art will find more and more students and artists trying their hand at this new medium of expression. As more and more artists of prominence become identified with this process, good silk screen prints of unlimited pictorial range will be made available to the public. As was stated before, the silk screen process is based on the fundamental principle of the stencil. If paint or any other colored fluid is rubbed over a stencil it will readily penetrate the unprotected portion and will be unable to pass through the masked portions. Keeping this simple principle in mind, let us participate in an imaginary silk screen demonstration. The stencil is affixed to a piece of silk that is
stretched on a wooden frame. This frame performs a double duty. It acts as a stretcher for the silk and also as a basin for a quantity of paint. We then take a square piece of this paper and paste it to the underside of the silk, in the center of the screen. We rest the screen over a fresh white card and starting at one side of the screen, scrape the squeegee across the silk to the opposite side. As we lift the screen we find a solid area of color interrupted by a white square. The paper square has served as a mask; the open silk corresponds to the printing area, the closed silk to the white area. This is known as reverse printing, where the desired design, the square, was stopped out to prevent the penetration of paint, and the surrounding area was left open.

Another method is known as direct painting, where the desired design is left open for the penetration of paint, and the surrounding area is blacked out by a stencil.

The general principle and most of the procedure for making stencils for multicolor prints is the same as for one-color prints. A separate stencil is required for each color, except where transparent colors are employed to overlap previous colors. An original, for instance, with red,
black, and blue would require three stencils and three printings, one for each distinct color. In any multicolor job, the first color is printed right through the entire lot. When this is dry, the second color is applied, and so on. Although each color requires an individual stencil, one screen may be used for all the colors of a multicolor job. When one color is run off, the stencil may be dissolved and the same screen unit used for the next color.

The process of silk screen printing has gone through a period of tremendous expansion and development during the past few years, yet the possibilities of this medium have been scarcely touched. Much is still to be learned. The beginner who enters this field today may tomorrow find himself a pioneer exploring techniques formerly unknown.

**MR. WILSON:** In addition to the graphic arts classes we also offer drafting and general shop. Our object in all of the classes is to develop good attitudes and skills as well as knowledge of each field. In the general shop we teach the use of the metal working hand tools, soldering, some simple sheet metal projects; a little art metal and elementary electricity.
PHYSICAL EDUCATION PROGRAM
GIRLS PHYSICAL EDUCATION PROGRAM

We welcome this opportunity to greet the parents of the girls of Flathead County High School and to explain to you our program of physical education.

Physical education is relatively new in the school curriculum and yet is an exceedingly old form of education.

The first physical education was probably the parent who taught his son to throw a spear, climb a tree, or leap a brook, and to perform the many skills that were necessary for survival in the tribal life of uncivilized man. Since those days, the social scene has changed tremendously, but the old motor pattern remains.

The many purposes of physical education are not all achieved at one time. Some appear to be served almost daily, while others have a more remote quality—the immediate outcomes to which some progress toward fulfillment may be expected are those relating to the development of motor skills, body efficiency, leadership—fellowship qualities and the status of the individual within the group so he will find satisfying experiences. However, we must never forget the value of play as a mental relaxation. It takes the youngsters' minds off their worries and troubles and it provides a change in the emphasis of their concentration.

Physical education is one phase of school work that lends itself particularly to the development of character, a student interest prevails and activity is predominant. Physical education class provides more than just a place to discuss
character education theory--it furnishes a laboratory for actual practice. We develop character much more surely by living it out than we do by hearing about what should be done and what should not be done.

Physical education today is a far cry from the days of sands and dumbbells, mechanical drill and mass lessons, from the days of long skirts and full bloomers, from the time when the angle of pointing the toe was so important, to these days when habits, attitudes and appreciations are as important, or more so than the skills and techniques. During this time we have followed a number of so called "systems of exercise," outstanding among which were the German and Swedish systems. We have abandoned these in recent years for the so called system of "natural activities" in which more natural play activities take the place of formal movements of other systems. We have seen the emphasis on athletics, play and recreation and health education come into the picture. There is a greater concern for the mass of students--for the average and below average in ability. There is less emphasis in physical education upon the star or highly skilled and more upon the average student. More emphasis on the individual and less upon the activity.

Physical education today is accepted as a valuable phase of the school curriculum. It is taught from the first grade through elementary school and into high school from two to four years. Its value has been recognized by all educators to the extent that it is required by state law. Where facilities are available, it is required in the first two years of high
school with a minimum of three days a week for both boys and
girls. At Flathead we meet this requirement. In our high
school we are fortunate in having provided for our students
facilities for showers so that we can make them a part of the
class work. In this way we help the students to develop
personal pride and an attitude of cleanliness, as well as
making it possible for them to go to other classes feeling
clean and refreshed.

We can best give you an idea of what we try to do in our
physical education program by first stating our objectives:

1. To offer a well rounded program of activities through-
out the year, which will appeal to and benefit all
girls.

2. To develop attitudes of sportsmanship, honesty, fair
play, courtesy and consideration of fellow class
members.

3. To develop better posture, muscular control, flexibility
and poise.

4. To develop responsibility and traits of leadership.

5. To offer activities which will carry over into later
life and serve as leisure time activities and aid
in their social development.

6. To develop attitudes of personal pride in health and
cleanliness and an adult attitude toward the physical
functions of the body.

7. To develop skills and knowledge in both team and
individual activities so all girls will gain greater
satisfaction from participation.

8. To provide an extra-curricular program in sports for
all girls, in order to encourage their participation
and interest in physical activities which will carry
over in later life.

The activities which are included in our program are as
follows:
The fundamental skills and techniques of volleyball are taught with sufficient time provided each class period for practice in mastering the skills of the game. Girls rules of volleyball are taught and actual playing of the game for practice of team play is then begun in class. The values of volleyball are several. 1. It is a game large groups can play and enjoy. 2. It is a game that is often played outside of school at camps and picnics. 3. It can be played by all age groups so has a good carryover value. 4. Volleyball has definite posture improvement activity involved. 5. It provides for leadership training and group cooperation in team play. 6. Volleyball provides for good social development. As a final phase of this class activity, team captains are elected by each class. These captains choose teams and direct the team activity during competition between the teams throughout the class period. Scores are recorded and at the end of the competitive play, all losing teams combine and give a party for all winning teams, as an evening social event in the gym. They make all plans for entertainment and provide and serve the lunch. As many as 150 to 175 girls attend this affair and all thoroughly enjoy it. Though they of course can't see anything but fun it it, yet an event of this kind provides for their social development.

Another phase of our physical education program is that of square dancing. Certainly with the popularity of this activity in recent years we would be failing our students if we didn’t include this wholesome activity in our program. The
square dances and couple dances that the girls do in class provide a source of recreational activity in which they can participate outside school at their social gatherings. Square dance is valuable as it provides a vigorous physical activity as well as contributing to their social development.

A period of time is allotted for the teaching of basketball. The skills and techniques of girls' basketball are taught and sufficient time is allowed for a fair degree of mastery of these skills. Girls' basketball is played by girls' rules which are quite different from boys' rules. These rules are set up by experienced women in the field of physical education and are accepted by the National Association of Women's Athletics. They make the game less strenuous and remove the greater possibilities for physical injury of the girls. When the girls have mastered the skills, the actual playing of the game is begun and is continued until all girls are able to play basketball with varying degrees of success and satisfaction, depending upon their own natural ability. While the game of basketball for girls does have some disadvantages as a class activity, yet it has several worthwhile advantages so that we feel it meets a need in the development of girls. It is a game that provides for the development of leadership in students who have this quality. Girls who show leadership qualities are given an opportunity to act as officials and take over the officiating of the games. This helps them to be good sports and fair and honest in their decisions. It helps the group to learn to accept the decision of one of their own members which is some-
thing they need to learn for later life where they will always have an opportunity to practice this trait. Having one of their own classmates directing the play tends to develop a greater sense of sportsmanship and fair play among all the girls.

A change from sports activities is provided by instruction in folk dancing. This makes the program more enjoyable to some girls who are not sports minded and it gives them all another type of activity they can enjoy in their social functions.

Badminton is another sports activity that is offered as regular class work. The fundamental skills are taught and time is given for practicing these so that each girl will have mastered them fairly well before beginning to play the game. The game is explained and rules are taught so that all girls are qualified to play the game as a leisure time activity outside of school. During the freshman year the game of doubles is played but during the sophomore year the girls will play singles. This requires more individual skill and offers more advanced play. Badminton is especially valuable as it is a game students can enjoy now as well as all through their lives. It can be as strenuous as they want to make it and yet is always fun. It develops agility, mental alertness and a sense of honesty and good sportsmanship.

Softball is frequently a victim of the poor spring weather that limits the outdoor play, but fundamentals are given and a modified indoor game is played. Teams are chosen with student captains directing the teams. This provides leadership training.
and helps the girls to be good sports and to accept the
decisions of their own classmates.

There is more space for activities this year since the
girls have a gym of their own so we have been able to include
some individual sports in our program. These include shuffle-
board, ping pong, and darts. All girls are given instruction
in how to play these games and are taught the rules so they can
play them outside of school and thus provide a source of whole-
some entertainment.

The Girls Athletic Association is an outgrowth of the
physical education classes. This group sponsors team and
individual sports outside of school. Girls participating in
these activities earn points toward the sports award of a
letter F, an award which every girl is anxious to earn and
proud to wear. In the past years the G.A.A. has sponsored a
play day in the spring, to which girls from other high schools
in the valley are invited. These girls are placed on color
teams and engage in a full program of games during the day.
A lunch is served everyone at noon and a program is provided
for their entertainment. This is a big undertaking and is all
planned and managed by the members of G.A.A. It has many
educational values, as it gives the girls a chance to get
acquainted with and play with girls from other schools—help-
ing to foster a feeling of friendliness among them. Play days
of this kind take the place of interscholastic competition in
sports for girls. Interscholastic competition has been ruled
out for girls by the leaders in the field of girls physical education. The state department has approved their decision by passing a ruling which prohibits the sponsoring of interscholastic competition for girls. A school that sponsors this activity may lose its credit rating. Each spring the Women's Athletic Association of Montana State University sponsor a play day for high school girls of western Montana. They invite ten girls from each school to attend and participate in a varied program of sports activities. There are girls from each school on the many teams formed and they play in a wonderful spirit of fun. This is a thrilling day and a worthwhile experience for all. The girls at Flathead work toward the goal of being eligible and look forward to the day when they may attend. It is an experience they never forget.

This year for the first time we are offering in connection with physical education an instructional period in health. Health is defined as a state of mental, physical, social and emotional well being. It is a way of living and it is a necessary quality of good living. Though students have had a study of health in various phases through their years in school, we feel that there is a need for a final summarization and review of what they have had before. There is a need to have brought out for them the value of good health habits and to help them see what a great part good health plays in their future life and happiness.

Rather than teaching just the physiology and anatomy of the human body, we try to stress health habits and attitudes.
We feel there is the need to emphasize the application of knowledge already gained. During the adolescent years there is a tendency to disregard those habits which contribute to healthful living. Because students of this age are so full of life and energy they feel their bodies could never fail them. Yet, how they treat their bodies now and the habits they form today definitely determines their health in the future. Realizing this we try to stress those attitudes toward health that will contribute to their future well being. The phase of health which we stress are: Food and nutrition—emphasizing the need for a balanced diet—mental health, pointing out the need for developing attitudes that will enable them to get along with people more successfully. We point out the need for knowledge of safety and first aid in this mechanical world today. We include the study of the care of the teeth and the value of dental check ups and the relationship of diet to good teeth. A study of disease is included to provide them with knowledge of symptoms of common diseases and emphasize the need for medical attention for conditions that develop, rather than carrying out self medication. In the study of vision, screening tests are given to determine any defects in vision of which they may not be aware. Any defects found are referred to the parents for a more complete and accurate test by an eye doctor.

Our entire concern both in physical education and health classes is to help your girls grow and develop into healthy well balanced young women.
HOME ECONOMICS RADIO SCRIPT
HOME ECONOMICS RADIO SCRIPT

Time -- After School
Place -- The local coke counter
Characters: Jane, Betty, Helen, and Mary (all school girls) Ted and John

JANE: What are you doing, Betty?

BETTY: I'm getting my home ec assignment ready for tomorrow.

JANE: Assignment? What do you mean? It looks as though you were just sewing scraps of cloth together.

BETTY: Yes, that's what I am doing, but I'm doing it in different ways. See, here's a stitched flat fell seam; that's what I'll use on my pajamas because it's the strongest seam there is. Here's a French seam—that's what I'll use when I make younger's clothes.

JANE: Oh, Betty, you're a laugh! Are you thinking of children's clothing already. You don't even look at a fellow twice; so why all the interest?

BETTY: You see, Jane, the day I decide to get married will be too late to think of learning to do those things. We girls in the home economics classes are preparing for homemaking every day.

JANE: You mean you are learning to be homemakers right in school?

BETTY: Yes, we are and we're proud of our aim as that's the biggest career of any girl.

JANE: Tell me then, what were you girls cooking yesterday? We all smelled it as we came up the stairs and got hungrier by the minute.

BETTY: We were cooking meat. We learned to broil hamburger
patties, steaks and chops and it was so easy!

JANE: I've never heard of broiling meat. What do you mean?

BETTY: All you have to do is to put the meat on a broiler pan and rack and let the meat cook near the top heating unit in the oven. Three inches from the broiler for a rare steak and farther away if you want it more done. The meat is lots better for you cooked that way because it doesn't have to fry in grease which makes it harder to digest.

JANE: But everybody can't eat steaks these days-

BETTY: I know, but when you do have them, they are much better broiled. We also learned to cook cheaper cuts of meat like stews and pot roasts today. We had lots of fun using our new presto cooker.

JANE: What's a presto cooker?

BETTY: It's one of those new pressure sauce pans that cooks everything in such a short time. Nobody could have told me that you could cook a pot roast in class time because mother has always taken hours to do it, but we did it in the new pan in 25 minutes and the meat was nice and tender.

JANE: What else have you been cooking lately?

BETTY: We're going to learn to make pies next, but we have already made cream soups, even tomato soup that won't curdle—hot breads, creamed vegetables and main dishes for luncheons. We sometimes plan and serve whole meals. One of the most important things we learn is
how to plan well-balanced meals. By following the basic seven food guide, you can be sure that each day you are getting the right amount of proteins, fats, carbohydrates, vitamins and minerals.

JANE: But that sounds too complicated for me.

BETTY: Really it isn't after you have seen how simple it is. We found that when meals are planned ahead of time, a greater variety of foods are included, the cost is much lower and you are making sure the meals are nutritionally well-balanced.

JANE: I wouldn't think you could do all of that at one time.

BETTY: Until it becomes second-nature, we work together in units. We do our cooking family style. By that, I mean, four girls work together in a unit and have their own stove, sink, utensils, dishes and table. It's really a little kitchen.

JANE: That's just like you'd do at home, isn't it?

BETTY: It's meant to be that way. We have learned how to set tables properly and to serve. Sometimes we get to put it into practice in a big way when we help serve for banquets.

JAKE: Is cooking and sewing all you do in Home Ec?

BETTY: I should say not! After school started last fall we canned all sorts of things, and we even made jelly, marmalade and pickles. I saw the third year girls fixing foods to freeze. They made cakes, pies, and breads to put in the freezer.
JANE: Did you can in one of those pressure cookers? I'd be afraid of one of those things.

BETTY: Some of the girls were afraid of them at first, but when we learned about all of the parts of the pressure cooker and how to use it properly, we weren't afraid of it anymore. There are some non-acid vegetables like beans and beets that should be canned in the pressure cooker. We canned beets and they turned out fine.

JANE: My mother doesn't can all our food in the pressure cooker.

BETTY: Neither did we. We canned our tomatoes and peaches, also plums by the open kettle method and by the hot water bath method. Then we compared our products with the other girls to see which method we liked best.

JANE: What did you do with the food you canned?

BETTY: We saved it and used some of it when we served our lunches and dinners.

JANE: Here comes Helen. She's another one of your Home Ec girls but she's in the third year now. I'll bet she knows all about it. Hi Helen, are you a home ec enthusiast like Betty is? She's almost convinced me I should have taken it too.

HELEN: You certainly should have. Course, we think it should be a required subject for at least one year.

BETTY: What are you girls doing in your class now?

HELEN: We're taking a course in Home Nursing. I'll be able
care of my husband when he gets sick on my cooking.
If I get a husband.

**JANE:** No fooling, do you really learn to take care of sick people?

**HELEN:** Well, I don't think that we would be as good as regular nurses, we've learned that it's just as important to prevent sickness as it is to take care of people when they are sick. We have studied the causes of diseases and how to live and eat to keep well. How to change a bed with a patient in it. We also learn how to give bed baths, take a person's temperature and pulse and a lot of things to make a sick person more comfortable. We even planned different foods that would be nourishing for anyone who is ill and practiced setting up attractive trays.

**BETTY:** It sounds as if there were a lot of that home nursing.

**HELEN:** There is and before we get through a nurse is going to give a talk on nursing as a vocation.

**BETTY:** One subject that we took up this year that I liked was consumer education.

**JANE:** Sounds pretty dry to me!

**BETTY:** It wasn't though; because we learned a lot about how to buy foods wisely and that's important now when food costs so much. We studied about the kinds of stores and what effects prices; about labels and brands; the size of cans to buy and what the best grades of canned foods are.

**JANE:** Do you think you could do your family's shopping now?
BETTY: I know more about it than I did before. We brought samples of magazine and radio advertisements to class and had a lot of fun talking about all the propaganda there is in some ads. I learned about the Food and Drug Act and the laws help us too.

JANE: One thing I'd like to know if I took Home Ec. would I learn how to fix up my house when I have one.

HELEN: You missed the boat by not taking it, because we study house furnishings the first two years, we also plan kitchens. We even go so far as to plan the buying of equipment and the colors. Right now we are making foot stools.

BETTY: Sometimes it's a good thing to learn how to take care of the things you have like repairing iron cords, laundering of clothes and doing everyday tasks. I never knew before there is more than one way to clean silverware, but there is.

JANE: You mean there is more to it than just buying polish and using it.

BETTY: Yes, silverware should be handled carefully to prevent unnecessary scratching and if it is washed soon after it is used, it will need less frequent polishing. Silver should be washed in hot soapy water then rinsed in clear hot water and dried right away.

JANE: What about this polishing business?
Don't rush me--I'm coming to that. There are two ways to clean silver that is tarnished. One is to use a paste or liquid polish and a soft cloth to remove the tarnish and then remove the polish by washing and scalding. The other method of cleaning silver is by putting the silver into an aluminum pan and covering it with water, adding one teaspoon salt and one teaspoon of soda to each quart of water. This should be heated to boiling and boiled for just one minute. Then remove the silver and rub each with a cloth to brighten it. This is a good method for everyday silver, but it should not be used on designs of silver having a "French Gray" finish because it will remove that decoration along with the tarnish.

Isn't your sister Mary taking Home Ec too? I thought I heard her telling about it once.

Yes, she is. She's getting to be a little housekeeper. I think I hear her coming now.

Hi, ya, Frosh, how're the pig tails?

(half jokingly but yet with a bit of sneer) As neat as ever! I want you girls to know that we had personal grooming in class and one of the first things we learned was to be neat and to improve our personalities.

Don't kid us--do you Frosh have personalities? I thought all freshmen were supposed to be alike.
MARY: We certainly are not! We learned all about the best personality traits and even listed them in the order of importance. You girls will be surprised to learn that neatness headed every list; so rule number one: Be neat. We're learning to keep our clothes in tip-top shape. We mended, darned and even patched. We even had a day when some of the girls brought sweaters, stocking and underclothes to wash and iron. Our sweaters didn't shrink for we learned to use lukewarm water, mild soap and not to rub the garments. Rubbing makes woolens shrink.

JANE: I'll bet that's why my sweater is too small now. I really rubbed it the last time I washed it because it was so dirty. Now that it is clean, I can't wear it because it is too small.

MARY: Live and learn, Jane. But let me tell you more about our work. Our first accomplishment was to arrange flowers and pictures. I thought pictures of any kind could be hung anywhere, but I've learned better. Pictures should be hung at eye's level and be suited to the home or family. I also found that dainty flowers should be put in dainty vases and heavy flowers in heavy vases, but I was rather surprised when we were told that all vases are made for flowers because some are pretty enough to be ornaments. It was fun when we had to have our own arrangements of flowers, leaves or berries.
BETTY: Have you done any sewing yet?

MARY: Oh yes, we got to make anything we wanted to and what's more we learned to use thimbles. That's not so easy at first, but we tried until we succeeded.

HELEN: What did you make, Mary?

MARY: I made a blue wool skirt with unpressed pleats.

HELEN: Those pleated skirts seem to be all the rage in the style news this spring, don't they?

MARY: Yes, and the funny part of the skirts is they are either very slim with flared backs or else they are very full with all around pleats, or circular with crinoline underskirts.

HELEN: There isn't much padding in the shoulders either. The thing I've noticed most are the new materials they are showing this spring. Stiff fabrics are definitely popular, with lots of slubbed fabrics being shown. Also, denim, and gold prints are very popular. Denims that used to be available in only solid colors and a few stripes, now come in an array of soft colors and unusual matching stripes and plaids. The calico prints are back too, for square dance skirts.

MARY: I'm glad yellow is one of the best colors this year for I've been wanting a yellow blouse to go with my new skirt I made and this will be a good time.

BETTY: What I'd like to make for spring is a dress made from that new kind of material with the gold painting on it.
HELEN: Those are the gold prints I mentioned before.
JANE: Speaking of materials, have you seen the flashy aprons the Boys' Home Ec. class just finished making? There's Ted, and John sitting over there.
MARY: What are the boys making aprons for?
HELEN: Hey, John, Mary wants to know why boys need aprons.
JOHN: To cook, what else?
TED: Yes, John's going to make one of you girls a good wife someday.
HELEN: Seriously, what do you learn in Boy's Home Ec?
JOHN: To begin with we learned all about table manners and how to make the most of ourselves in the social whirl.
TED: You should have heard Al groan when we read that you shouldn't crumble crackers in your soup.
JOHN: We're also going to learn how to make quick meals so those of us that will be baking this summer won't starve. Won't you girls be envious of the pies, cakes and biscuits that we'll turn out.
MARY: Is cooking all you are going to do?
TED: Oosh, No! We learned all about the sewing machines as well as how to darn socks and sew on buttons. I got a 1 on my darning--John got a 3 because he tried to pull the hole together, had to do his over again.
JOHN: I'm not the only dumb one! How about the shirt you washed and ironed. You ironed more wrinkles in than out. But you did a neat job in pressing your pants, even if I have to admit it.
JANE: I heard that you went down to one of the men's stores
and learned about buying clothes.

TED: They also showed us what is good taste in matching colors in sports wear. I was surprised to find out that it makes a difference what color socks you wear.

JOHN: We forgot to mention that big dinner we're going to give at the end of the year to show off what we've learned. We'll invite our parents and hope they won't expect too much.

JANE: Gosh, it's past five already and I still have work to do. I'd better go on home and I'll see you tomorrow. But next year you can be certain you'll see me in one of those Home Ec classes. Good bye now.
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