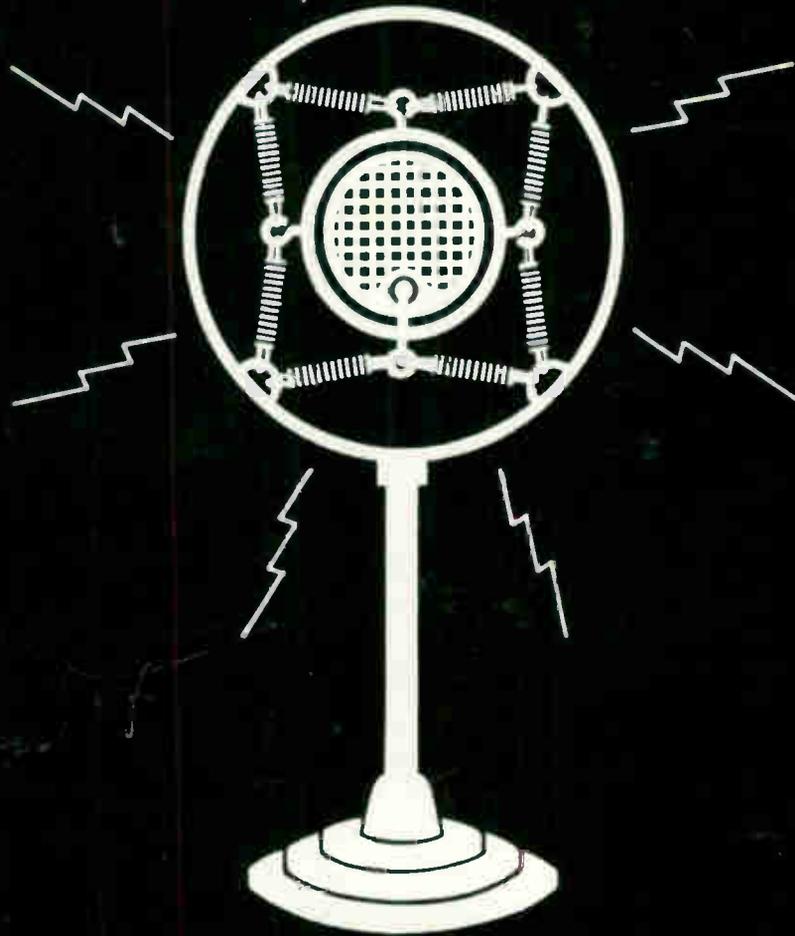


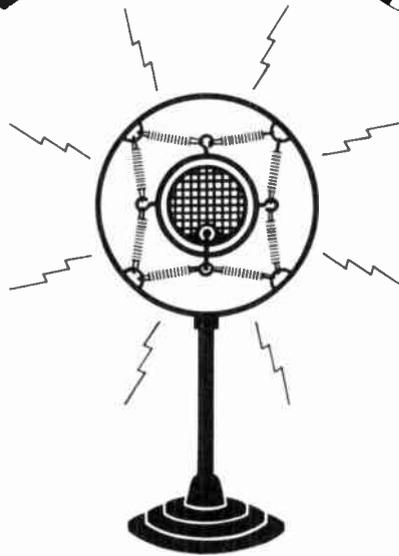
PLEASE STAND BY



A History of Radio

STUDY GUIDE

PLEASE STAND BY



A History of Radio

STUDY GUIDE

by
Jack Brown
and
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edited by Harold Salisbury, Ph.D.



Southern California Consortium



Nelson-Hall Chicago

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Pacific Pioneer Broadcasters

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preface

Invention breeds invention.

Ralph Waldo Emerson

The magnitude of radio's influence on our culture, economy, and technology would be difficult to overstate; indeed, it cannot yet be fully assessed. It has imprinted every aspect of our lives: the way we speak, the way we think, the way we see ourselves and relate to others. Radio has a great deal to do with the way we do our work, the way we vote, the things we buy and the way we pay for them. In short, the advent of radio sparked a rapid and unprecedented social, economic, and technological revolution.

What was seen at the beginning of the 20th century simply as an improvement in point-to-point communications became, in a few short decades, an information/entertainment medium of remarkable effect. The average listener would come to spend at least three hours of every day listening to radio and another three-and-a-half hours daily with radio's first generation descendant, television.

The magic of radio opened the door to a seemingly endless repertory of electronic wizardry; one of its more spectacular derivatives, the omniscient computer. Research shows that by the year 1900 the body of man's knowledge was doubling every 100 years. But before three-quarters of the new century had passed, man's knowledge was doubling every 18 months. The average man was seeing more progress in his own lifetime than all his ancestors combined; an accelerating chain-reaction of progress set in motion by radio.

Please Stand By: A History of Radio documents the medium's birth and development, explores its social significance, and examines its impact on our culture and economy.

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introduction

the learning system

The learning system you will use as you work your way through *Please Stand By* has three components: the audio programs, a text, and a study guide. Together, they provide an integrated learning system. Let's examine each of the components for their purpose and application to your learning experience.

the audio programs

The audio component of *Please Stand By* calls your attention to key concepts through discussion, personal recollections, anecdotal accounts, and excerpts from historic radio broadcasts.

Using radio for learning is not like listening to music or a sporting event. At first you will have to concentrate on active listening. It is very easy to slip into the passive, half-listening stance used for entertainment radio. If you feel that listening to the audio portion once is not sufficient, you will, in most instances, have a chance to review the lesson during an alternate time period or to listen to audio tapes of the lesson which you have purchased or which are available at a learning resource center. If you have any questions about the lesson contents, make note of them as you listen. Contact your course advisor for assistance.

the text

The text for *Please Stand By* is *Don't Touch That Dial!* by J. Fred MacDonald, published by Nelson-Hall, Inc., 1979. MacDonald's work traces the rise and fall of network radio between the years of 1920 and 1960, and examines in depth the programs and personalities which held America's imagination captive for generations. It establishes a foundation of knowledge and elaborates on concepts introduced in the audio segment.

the study guide

This study guide helps you to synthesize and integrate the materials presented in the text and audio segments. It directs your attention to the important new ideas, terms, and techniques in each lesson. In addition, it gives you opportunities to apply your new knowledge and to pursue further topics that are of special interest to you. To help you study with maximum efficiency, the guide has a simple, standard format that you will soon become accustomed to. Each lesson contains the following subsections:

- The **Study Strategy** outlines the most effective study approach to utilize. It tells you which radio program to listen to and the reading assignment in the text for that particular lesson of study.
- The **Preview** capsulizes the theme of the audio program, letting you know what to expect.
- The **Instructional Objectives** are the specific learning goals you can expect to accomplish by completing all the activities for a particular lesson.

- The **Key Terms** are important words or expressions defined or discussed in the lesson.
- The **Focus Questions** are your guide to active viewing of the television lesson.
- The **Self-Test** includes true/false, multiple choice, and matching questions designed to help you check your mastery of the materials presented. Responses to all the Self-Test questions are given at the back of the study guide for you to refer to *after* you have completed the activities.
- The **Summary** reinforces key ideas and events presented in the audio segment.
- The **Supplemental Reading** offers additional resources to augment the material presented in the program.

the little black box 1



Early display of radio components. (Courtesy Pacific Pioneer Broadcasters)

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study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 1, "The Little Black Box."

Read the Preface and pages 1-23 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

It is not the finding of a thing, but the making something out of it after it is found, that is of consequence.

James Russell Lowell

preview

Among the most important of those gifts which set humans apart from the so-called dumb animals are the abilities to give voice to thoughts and to share detailed information. Communication is the cornerstone of human society. Over the centuries, the art of communication has taken periodic leaps to new and important heights: the development of an alphabet, the creation of the printing press. One such leap, the invention of radio, opened up the world of electronic communication, giving people the ability to transmit information over great distances at the speed of light.

Radio soon became a national fascination. Within a very few years it expanded from a medium that sent messages via dots and dashes to one that brought music, news, and drama directly to the home. Radio had its most dramatic impact in its coverage of important world and national affairs. The new medium granted listeners a kind of participation in those events, albeit by long distance, that had never occurred before.

Lesson 1 is an overview of radio as a broadcast medium with emphasis on its early years. It is a taste of things to come in future lessons, serving up a variety of those items from radio's news, sports, and entertainment bill of fare which account for the passion with which the new medium was received.

instructional objectives

- Recognize the place held by the invention of radio in world history and, in particular, in the history of the United States.
- Be cognizant of the importance of the immediacy of radio in relation to world and national events.
- Realize the social and economic significance of the invention of radio.

key terms

Aerial: Wire or device used to receive radio signals. An antenna.

CB Radio: Two-way communications on the Citizen's Band, a range of frequencies set aside for low power use by the general public, including mobile radio. Popular with farmers and truckers, among others.

Crystal Detector: Natural conductive crystalline material used in early radio sets to rectify alternating currents in a receiver, i.e., to change radio frequencies (RF) into audio frequencies audible to the human ear.

Crystal Set: Simple radio receiver which utilized a crystal detector in a soft metal base and a fine wire called a "cat's whisker," combined with a cardboard cylinder wrapped with copper wire and an earphone. When connected to a ground and a rudimentary antenna, such a set provided radio reception without electrical power.

Grimes Reflex Circuit: An arrangement in an early radio receiver whereby the same tube was used to amplify both radio frequency and audio frequency.

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Ham Radio: Two-way communications on a band of frequencies set aside for use between licensed amateurs, including international traffic where permitted by treaty; frequently used in the public service in time of emergency.

Neutrodyne: Radio receiver which combined three RF stages. Unwanted oscillation was "neutralized."

Regenerative Circuit: Amplifier circuit used in early tuned RF receivers, which was a combination detector and oscillator. Special circuitry controlled the degree of oscillation obtained.

Sodion Tube: Vacuum tube used as an RF detector.

Transistor: Small, active semiconductor or device, usually made of silicon or germanium, containing three or more electrodes. Among their many applications, transistors are employed as amplifiers, detectors, and oscillators; functions which formerly required vacuum tubes.

focus questions

1. How does the number of radio stations in the United States compare with the number of daily newspapers?
2. Identify at least three examples of historic broadcasts between 1930 and 1950 illustrated in the audio program for this lesson.
3. From the point of view of the audience, name at least one area in which radio has an advantage over television.
4. The early years of radio were years of growth, advancement, and invention in many fields. Cite five innovations or "firsts" which occurred in the 1920s.
5. List ways in which you feel the broadcast media have, as Erik Barnouw puts it, "alter[ed] the climate of men's lives."

self-test

true/false

- ___ 1. There are twice as many television networks as radio networks in the United States.
- ___ 2. The first American President to be heard on the radio was Herbert Hoover.
- ___ 3. Radio was considered to be an "epoch-making invention" with "tremendous social impact."
- ___ 4. The advent of radio programming was received enthusiastically on all sides. For years, radio had no detractors.

multiple choice (Circle the comment which best completes the statement.)

5. The first live sports broadcast on radio was
 - a. a baseball game, played at Yankee Stadium.
 - b. the Third Annual Rose Bowl game.
 - c. a world championship boxing match.
 - d. the America's Cup yacht race.

6. Some radio stations devote the entire broadcast day to one kind of programming. A good illustration of such format specialization would be
 - a. news/talk programs.
 - b. Hispanic music and information.
 - c. classical music and information.
 - d. all of the above

summary

The War of 1812 ended officially in Europe in December 1814. Yet men were still fighting and dying in Louisiana on February 1815 because news of the treaty had not arrived. When World War II ended 130 years later, the whole world listened in as General Douglas MacArthur presented the documents of surrender to Japan's Emperor Hirohito for signature on board an American battleship in the Far East. Few events could more graphically illustrate radio's impact on world communications.

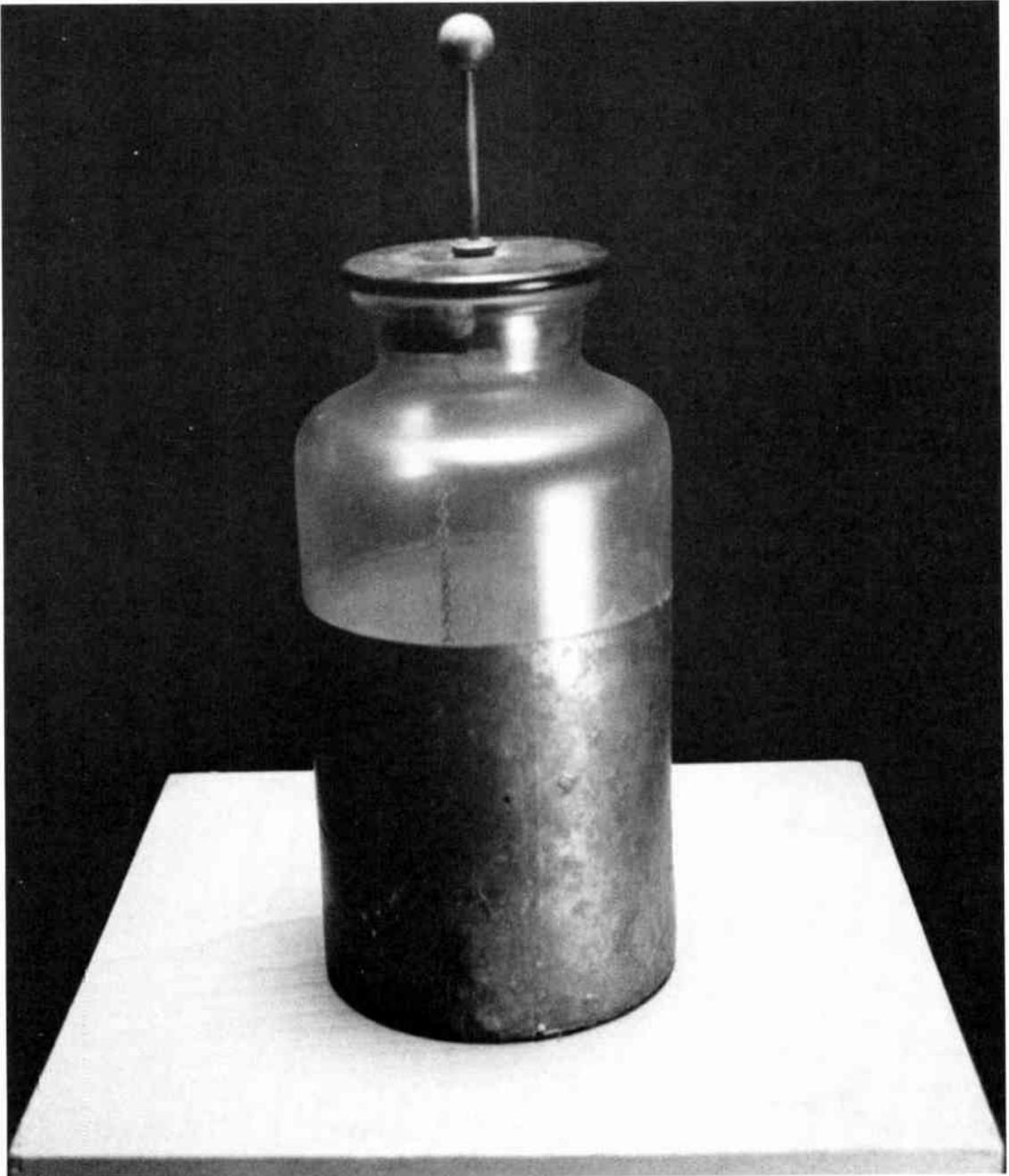
Although nothing about the medium surpasses the importance of instantaneous transmission of information, radio's value has many facets. At first it was limited to point-to-point communications, including those of amateur wireless operators. With a ground swell of popular interest late in 1921, radio became a national fascination. During the period that followed, with its many new fads and "firsts," radio captured and held the national imagination. The country heard the voices of its presidents and generals, was present for a royal abdication and a coronation, and had front row seats at a world heavyweight championship boxing match and at the Olympics. It also received first-hand news of war and tragedy.

Radio gave entertainment new dimension. Although not everyone approved, radio brought great musical performances to the home and made comedy and drama available in every living room. The medium had its detractors and its set-backs, but its growth would come to surprise even its most dedicated supporters.

supplemental reading

Allen, Frederick Lewis. *Only Yesterday*. New York: Bantam, 1946.

in the beginning 2



Leyden jar. (Courtesy California Institute of Technology)

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study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 2, "In the Beginning."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Invention breeds invention.

Ralph Waldo Emerson

preview

The invention of radio occurred in a series of steps, each establishing a foundation upon which the next could be erected. The effort spanned centuries and required the contributions of a great many extraordinary intellects. Indeed, a case could be made that radio still is being invented. Caleb Colton, an English clergyman, observed: "Where we cannot invent, we may at least improve; we may give somewhat of novelty to that which was old, condensation to that which was obscure, and currency to that which was recondite." Radio is the result of invention and discovery, certainly, but also of continuing refinement and improvement.

Lessons 2, 3, and 4 deal with many of the steps that were foundational to the development of radio. Their gradual convergence made possible the medium as we know it today.

instructional objectives

- Identify contributions made to the history of radio by pioneers from Greece, England, France, Germany, Italy, Denmark, and the United States.
- Recall why the discovery of electricity depended upon earlier demonstrations of the properties of magnetism.

key terms

Amber: Fossil resin, used in ornamentation, which has electrostatic properties.

Ampere: Unit employed in measuring the strength of an electric current.

Armature: The conductor of an electric motor or generator.

Brush: Generator part used to conduct electricity to an outside circuit.

Charged: Containing an electrical charge or load.

Condense: To receive and store a charge of electricity.

Condenser: Device used to store an electrical charge.

Conductor: Any matter which will transmit electricity.

Coulomb: An electrical quantity (1 ampere/second). Named for Charles Augustin de Coulomb.

Electrostatic Generator: Manually operated device which produces a field of static electricity.

Electrum: Name given to the phenomenon of magnetism circa 600 B.C.

Elektron: Ancient Greek sun god; Greek word for amber.

Galvanize: To apply electric current. Named for Luigi Galvani.

Leyden Jar: First condenser.

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Lodestone: Magnetite. A mineral possessing magnetic polarity. Originally called the Heracleean Stone after the place of its first discovery.

Magnetometer: Instrument used in the measurement of magnetic force.

Negative: Used in opposition to positive in describing magnetic forces which repel and attract. Also used: minus and plus.

Ohm: Unit of electrical resistance. Named for George Simon Ohm.

Positive: (See Negative)

Voltage: Measurement of electromotive force. Named for Alessandro Volta.

focus questions

1. Thales, one of the Seven Wise Men of ancient Greece, took man's first small step toward electricity with the discovery of what phenomenon?
2. How, in the 17th century, did Otto von Guericke enlarge upon Thales' work?
3. What was the importance of the Leyden jar?
4. How did Charles Du Fay's experiments expand the overall understanding of magnetism?
5. What are some of the terms Benjamin Franklin contributed to our electrical vocabulary?
6. Who first demonstrated the connection between electricity and magnetism?

self-test

true/false

- ___ 1. George Ohm was honored by both England and Germany for his discovery of an equation which measures electrical resistance.
- ___ 2. According to the Law of Magnetism, demonstrated by William Gilbert in 1600, unlike poles repel each other.
- ___ 3. In the 18th century, English physicist Henry Cavendish measured current by giving himself electric shocks.

multiple choice (Circle the comment which best completes the statement.)

4. While instructing a class in 1818, Hans Christian Oersted accidentally demonstrated the relationship between electricity and magnetism when he
 - a. polished amber stones by rubbing them with silk.
 - b. touched an electrical wire to some frogs' legs.
 - c. brought a compass needle close to an electric wire.
 - d. wound electric wire around a horseshoe.

matching

Match the names of scientists on the left with the inventions/discoveries on the right.

- | | |
|---------------------------------|---|
| ___ 5. Alessandro Volta | a. a practical unit for the measurement of electric current |
| ___ 6. Andre Ampere | b. the Leyden jar |
| ___ 7. Luigi Galvani | c. measurement of electrical flow |
| ___ 8. Pieter Van Musschenbrock | d. first electric battery |
| ___ 9. Charles A. de Coulomb | e. electrical current |

summary

Beginning in ancient Greece and continuing in the 17th, 18th, and 19th centuries, scientists in Germany, France, Denmark, Italy, England, the Netherlands, and the United States laid foundation stones for the eventual invention of radio. A great many preliminary discoveries and inventions were necessary before the idea of radio could be addressed, the first occurring as far back in history as ancient Greece.

Around 500 B.C., the scholar Thales discovered the electrostatic property of amber. Two thousand years later, in 1600, William Gilbert demonstrated that a magnet's power is greater at its poles, and that like poles repel each other while unlike poles attract. Also in the 17th century, Otto von Guericke invented a machine which could generate static electricity.

In the 18th century, Pieter Van Musschenbrock and Count Alessandro Volta perfected means of storing electricity with the development of the Leyden jar and the first electric battery, and Charles Augustin de Coulomb measured the force of attraction or repulsion between two electrically charged spheres. During the same period, Luigi Galvani discovered that electricity is a current which flows, and Benjamin Franklin added at least 25 terms to our electrical vocabulary.

During the 19th century, Hans Christian Oersted demonstrated the connection between electricity and magnetism, Andre Ampere discovered a practical unit of electrical current, and George Ohm developed the equation for the measurement of electrical resistance.

supplemental reading

Archer, Gleason. *History of Radio: to 1926*. New York: American Historical Co., 1938.

Azimov, Isaac. *Biographical Encyclopedia of Science and Technology*. New York: Doubleday, 1964.

Dunlap, Orrin, Jr. *Radio's 100 Men of Science*. New York: Harper, 1944.

the sounds of time 3



Guglielmo Marconi, 1896. (Courtesy Pacific Pioneer Broadcasters)

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study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 3, "The Sounds of Time."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Men of great genius and large heart sow the seeds of a new degree of progress in the world, but they bear fruit only after many years.

Giuseppe Manzini

preview

The word radio is derived from the Latin word *radicalis*, meaning having roots. Lesson 3 examines more of radio's roots, concentrating on scientists and developments of the 19th century. Broadcasting resulted from the combined efforts of inventors frequently toiling in different, but ultimately related fields. Curtis Mitchell, in *Cavalcade of Broadcasting*, describes these inventors as ". . . often young, often 'loners,' working against the tides of so-called authoritative opinion and public indifference." Mitchell goes on to say that ". . . most inventors are not dreamers--they are thinkers and experimenters, do-it-yourselfers using the process of trial and error." Before the century ended, the efforts of many of these inventors were rewarded by accomplishment of the first wireless transmission.

instructional objectives

- Assess the importance of electromagnetism to the eventual development of radio broadcasting.
- Recognize the manner in which diverse discoveries and inventions eventually were brought together to make radio broadcasting possible.
- Identify important participants in the invention of radio, and relate them to specific contributions.

key terms

Anode: A positive electrode. The plate of a radio tube.

Antenna: Wire or device used to receive radio signals. An aerial.

Cathode: A negative electrode. The filament of a radio tube.

Coherer: Early device used to detect radio waves.

Dynamo: A machine which converts mechanical energy into electricity.

Electrode: A source or conductor of electricity. A battery terminal.

Electromagnetism: Magnetism produced through the use of electricity.

Farad: A unit of electrical capacity.

Hertzian Waves: Radio waves. Electromagnetic radiation.

Induction Coil: Device used to create an alternating current.

Magneto: Machine used to produce electricity. A dynamo or electric generator.

Microphone: Acoustic device which transforms sound into variations of an electric current.

Phonograph: Instrument used to reproduce sounds from a recording. A record player. Formerly, the instrument used to record and reproduce sounds.

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focus questions

1. What part did electromagnetism play in the invention of the telegraph?
2. Who was the first person to create, detect, and measure radio waves?
3. Who perfected the transmission of telegraphy by means of Hertzian waves?
4. Why was the coherer considered an important breakthrough in progress toward the invention of radio?

self-test

true/false

- ___ 1. Michael Faraday concluded that since electricity produced magnetism, magnetism might produce electricity.
- ___ 2. The invention of the coherer was considered of such importance that its inventor was awarded the Nobel Prize for physics.
- ___ 3. The Wireless Telegraph and Signal Company, Ltd. was founded by Samuel Morse.
- ___ 4. Alexander Graham Bell's improvements on the phonograph included replacing Edison's cylinder with a flat record.

multiple choice (Circle the comment which best completes the statement.)

5. Michael Faraday's work in electromagnetism led to the development of machines for the production of electricity. In his honor, the name "farad" is used to identify
 - a. a measurement of electric current.
 - a magnetic compass.
 - an element in a radio tube.
 - a unit of electric capacity.
 - the first dynamo.

matching

Match the names of scientists on the left with the accomplishments on the right.

- ___ 6. Heinrich Hertz
 - ___ 7. Alexander Popov
 - ___ 8. Thomas Edison
 - ___ 9. Sir Charles Wheatstone
 - ___ 10. Edouard Branly
- a. first to use an antenna
 - b. invented the phonograph
 - c. developed the coherer
 - d. first to measure electromagnetic waves
 - e. first to use the word microphone

summary

Ongoing experiments with electromagnetism in the 19th century, including those of Andre Ampere, Michael Faraday, and Joseph Henry, brought radio even closer. One of the most important steps occurred with the creation of the telegraph by Samuel Morse, who sent the first message by wire in 1840. Some 50 years later, Sir William Crookes published a paper in which he envisioned the transmission of coded messages *without* wire.

Further advancement occurred through the work of Thomas Edison, Alexander Graham Bell, Emile Berliner (whose accomplishments included the development of the phonograph), Sir Charles Wheatstone, Philip Reis, David Hughes, and Professor Amos Dolbear (who conducted early experiments in the transmission of speech by wire with acoustic devices called microphones). James Clerk Maxwell proved that radio waves existed and that they traveled at the speed of light. Heinrich Hertz later became the first to measure electromagnetic waves. Nobel Prize winner Edouard Branly developed the coherer, which made possible the detection of radio waves. The device was used in 1894 by Guglielmo Marconi, who sophisticated and perfected wireless telegraphy through the use of Hertzian waves.

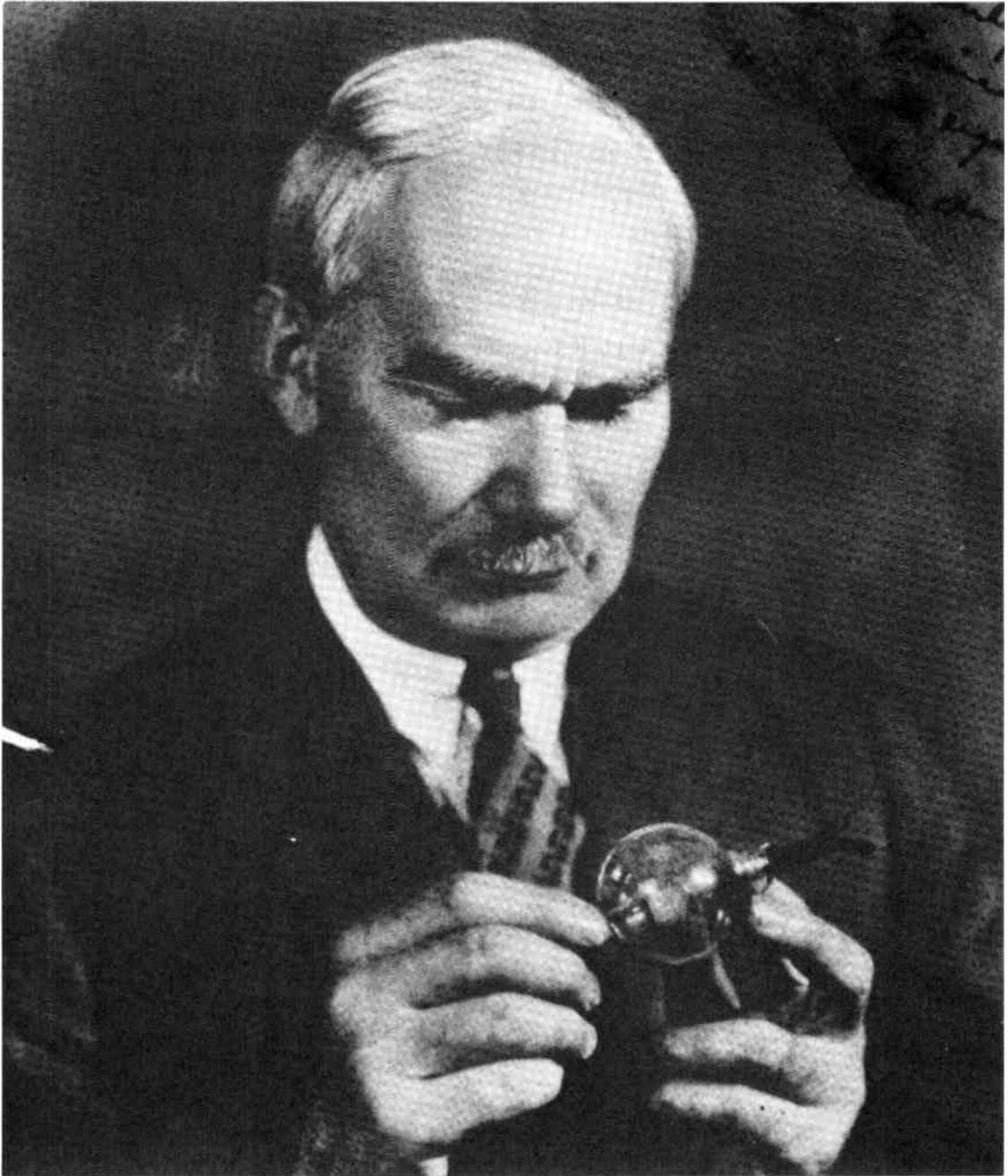
supplemental reading

Dunlap, Orrin E., Jr. *Radio's 100 Men of Science*. New York: Harper, 1944.

Dunlap, Orrin E., Jr. *Marconi - The Man and His Wireless*. New York: Macmillan, 1937.

Marconi, Degna. *My Father, Marconi*. New York: McGraw-Hill, 1962.

a voice in the wilderness 4



Lee De Forest. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 4, "A Voice in the Wilderness."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

It is frivolous to fix pedantically the date of particular inventions. They have all been invented over and over fifty times.

Ralph Waldo Emerson

preview

In the late 19th and early 20th centuries, the discoveries and inventions of many different scientists came together, and radio found its voice. Each new discovery opened the way for additional advances as experimenters built upon their own work and that of others, making changes and improvements. As J. Fred MacDonald points out in *Don't Touch That Dial!* "radio did not appear suddenly. For several decades it had been the focus of scientific research and development."

Lesson 4 concludes discussion of radio's inventors, reviewing the accomplishments of those pioneers whose work finally brought radio broadcasting to fruition.

instructional objectives

- Answer questions concerning the chronology of radio's development from wireless telegraphy to broadcasting.
- Identify specific inventions which led to the step-by-step development of broadcast radio.
- Match the names of scientists with individual contributions to the invention of radio.

key terms

Amplifier: Device which increases the strength of a sound or electrical impulse.

Audion: Vacuum tube to which a third element (grid) was added, making amplification possible. Triode.

Filament: Heated wire in a vacuum tube which provides the source of electrons.

Frequency: Cycles per second of an alternating electric current.

Kilowatt: One thousand watts of electric power.

Modulation: Process of adding usable information (e.g., voice) to a radio signal.

Oscillation: High frequency alternation of electric current.

Rectifier: Device which changes alternating current to direct current.

Silicon: Nonmetallic chemical element found in both amorphous and crystalline states.

Telegraphone: Device which receives and magnetically records telephone communications.

Triode: Vacuum tube containing three elements.

Transmitter: Device which generates, modulates, and broadcasts electromagnetic (radio) waves.

Vacuum Tube: Sealed glass tube or bulb typically containing elements which emit, receive, and control the flow of electrons; may be used to generate, amplify, rectify, or detect oscillations.

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Watt: Unit of electrical power.

Wave Length: A measurement of radio waves which can be converted to frequency.

focus questions

1. Why is Father of Radio referred to as a disputed title?
2. What famous transmission did startled shipboard telegraphers hear on Christmas Eve, 1906?
3. Name two important contributions to broadcast radio made by Dr. Lee De Forest.
4. What part did radio play during the sinking of the SS *Titanic*?
5. When were silicon crystals first used in radio?

self-test

multiple choice (Circle the comment which best completes the statement.)

1. The first broadcast from the Metropolitan Opera House in New York City was made by
 - a. radio station KDKA in 1921.
 - b. Greenleaf Picard in 1903.
 - c. Dr. Lee De Forest in 1910.
 - d. radio station WEAJ in 1923.
2. The first radio voice transmission is believed by many to have been conducted by
 - a. Nathan Stubblefield in 1892.
 - b. Valdemar Poulsen in 1904.
 - c. Guglielmo Marconi in 1894.
 - d. Emile Berliner in 1916.
3. Which of the following most closely describes the Edison Effect?
 - a. A bulb in which electric current would flow across a gap between a hot filament and an adjacent wire.
 - b. A tube or bulb in which alternating current was converted to direct current.
 - c. A tube or bulb which was a predecessor to the triode or audion.
 - d. all of the above
4. What is meant by "cat's whisker," as used in the program?
 - a. A thin wire used in a vacuum tube to conduct electrons between elements.
 - b. A fine wire which made contact with a silicon crystal in an early radio receiver.
 - c. A filament.
 - d. all of the above

summary

The title Father of Radio has many claimants. Prominent among them is Guglielmo Marconi, who accomplished the wireless transmission of telegraph signals in 1896. A list of other contenders might include Nathan Stubblefield, who is said to have transmitted the human voice over a distance of one mile in 1892; and Danish scientist Valdemar Poulsen, who had limited success with the same feat in 1904.

Reginald Fessenden, one of America's most prolific inventors, mounted the most remarkable of the early transmissions, surprising shipboard radio operators with a program of music and speech on Christmas Eve, 1906. None could be said to have a stronger claim to the title, however, than Lee De Forest. Earlier that same year, De Forest added a third element to the vacuum tube and brought radio broadcasting a giant step closer. As MacDonald puts it, "it was the development of the oscillating vacuum tube, the 'audion' . . . that made it possible to transmit the human voice instead of . . . dots and dashes" In 1915, the visionary David Sarnoff, perhaps radio's "godfather," foresaw the medium's potential when he wrote of bringing music and "events of national importance" into the home.

supplemental reading

De Forest, Lee. *Father of Radio*. Chicago: Wilcox & Follett, 1950.

Sarnoff, David. *Looking Ahead*. New York: McGraw-Hill, 1968.

law and order 5



Herbert E. Hoover. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 5, "Law and Order."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Bring order out of this terrible chaos.

Federal Radio Act of 1927

preview

The Radio Act of 1927 was the first real attempt to govern broadcasting. Earlier legislation had considered the medium primarily as a communications device. It was not equal to the task presented by broadcast radio's mercurial growth after World War I. Station after station signed on with little control over frequency, power, or hours of operation. The Radio Act of 1912 failed to stand up to repeated challenges in the courts, and the airwaves in many areas became a jumble of overlapping signals.

The Federal Radio Commission was created by the Radio Act of 1927 to administer the new law and to bring order out of chaos. Testimony to its success may be seen in the fact that much of the 1927 law was retained in the later Communications Act of 1934 as well as in the wholesale reduction of communications regulation undertaken by the U.S. government 50 years later.

instructional objectives

- Discuss the emergence of communications regulation from 1903 to the present.
- Relate landmark court decisions to specific broadcast regulations.
- Distinguish between the Federal Communications Commission and the Federal Radio Commission.
- Identify key communications regulations with the act in which they are contained.

key terms

Electromagnetic Spectrum: The full frequency range of electromagnetic waves, including both light waves and radio waves. In radio usage, a range of frequencies available for assignment to stations.

Electromagnetic Wave: Wave of electrical/magnetic energy generated by an oscillating electric charge.

Telegraph: Apparatus or system which employs electrical energy in the transmission of signals, originally via wire.

Wireless Telegraphy: Transmission of telegraph signals via radio.

focus questions

1. What led to the first efforts to establish a radio-telegraph accord?
2. Name the first American radio law.
3. What event brought about the Radio Act of 1912?
4. How many National Radio Conferences were held? What was the result?

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5. Identify the Act which established the Federal Communications Commission.
6. What was the purpose of the Fairness Doctrine? Why was it later considered by many to be unnecessary?

self-test

true/false

- ___ 1. The Mayflower Decision required stations to discontinue broadcast of radio editorials.
- ___ 2. Broadcasting in the United States is regulated by the Federal Radio Commission.
- ___ 3. The Radio Act of 1927 was brought about by the sinking of the SS *Titanic*.
- ___ 4. "Deregulation" removed limits on the amount of time broadcasters could devote to commercial messages.

multiple choice (Circle the comment which best completes the statement.)

5. American radio and television stations are required to broadcast in the "public interest"
 - a. concern and responsibility."
 - b. during national elections."
 - c. in times of national emergency."
 - d. convenience and necessity."
6. The "fair and balanced presentation of controversial public issues" is a requirement of
 - a. the Fairness Doctrine.
 - b. the First Amendment to the Constitution.
 - c. the Red Lion Decision.
 - d. all of the above
7. The Radio Act of 1927
 - a. required that paid commercials be announced as such.
 - b. prohibited the use of obscene, indecent, or profane language on radio.
 - c. obliged broadcasters to give equal opportunity for air time to legally qualified candidates for public office.
 - d. all of the above

summary

Radio was without substantive regulation during its early years. The first laws, the acts of 1910 and 1912, were concerned with ship-to-shore communication and safety at sea. Since the Department of Commerce was responsible for shipping and licensing of stations, administration of the law fell to its director, Herbert Hoover.

Numerous court challenges undermined Hoover's authority and ability to maintain order. Chaos on the airwaves ensued. At the request of President Theodore Roosevelt, the Radio Act of 1927 was passed and the Federal Radio Commission was formed. Subsequently, the Communications Act of 1934 and the Federal Communications Commission took over. Over a period of years, regulations proliferated. Where a law and commission originally were formed to establish order among competing stations, there developed myriad rules and regulations concerning everything from programming to station accounting. By the 1980s the emphasis had shifted to deregulation.

supplemental reading

Bittner, John R. *Broadcast Law and Regulation*. Englewood Cliffs, N.J.: Prentice-Hall, 1982.

days of discord 6



Fred Waring and the Pennsylvanians. (Courtesy Pacific Pioneer Broadcasters)

study strategy _____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 6, "Days of Discord."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

If anything has been established in the music fight, it is the fact that the radio industry is possessed with the power to make or break the popularity of a tune through performance or nonperformance.

Victor Waters
Special Assistant to the Attorney General
Copyright and Music Affairs, 1941

preview

On Christmas Eve, 1906, at Plymouth Rock in Massachusetts, Reginald Fessenden used music in the first radio program ever broadcast. In 1909, Charles David Herrold is said to have begun broadcasting news and music from San Jose, California, to the delight of radio amateurs and shipboard operators. In 1919, Frank Conrad played phonograph records for listeners from his experimental station in Wilkensburg, Pennsylvania. Radio has used music in its programming from the very beginning, but has not always paid for the privilege.

Lesson 6 reviews a 25-year period in radio's history marked by disputes and disruption over the use of live and recorded music. Central to the controversy was the decrease in employment of musicians, blamed on an increase in the use of recordings by radio stations. Also at issue was the right of composers, authors, and publishers to compensation when recordings of their works were played publicly and for profit. Negotiations, strikes, and boycotts spanned more than two decades before agreement was reached between the musicians and the broadcasters.

instructional objectives

- Identify the copyright considerations involved in the use of music on radio.
- Recognize some of the complex issues involved in the copyright and union obligations of a broadcaster using live music on radio.
- Explain the role played by Performance Rights Societies.
- Contrast the concerns of the American Federation of Musicians with the needs of a developing broadcast industry.

key terms

Public Domain: Works not copyrighted, or on which copyright has expired.

Record: A phonograph disk used in the playback of recorded music; previously applied only to a shellac disk of about ten inches in diameter, which turned at a speed of 78 revolutions per minute.

Royalty: A copyright holder's share of profits from his work.

Transcription: A disk used in the playback of recorded music or radio programs; usually a vinyl pressing of 12 to 16 inches in diameter which turns at a speed of 33-1/3 revolutions per minute.

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focus questions

1. Why did composers, authors, and publishers join together to form ASCAP?
2. How was ASCAP able to prevent broadcasters from using the music of the organization's members?
3. What advantages did broadcasting gain by the formation of BMI, a second music licensing society?
4. Inasmuch as recordings and transcriptions provided a great deal of employment for musicians, why did the musicians unions object to their use on radio?
5. Why did the musicians unions prohibit their members from making records and transcriptions in 1942?

self-test

true/false

- ___ 1. Because of radio's influence on the popularity and sale of recorded music, broadcasters do not have to pay for the use of records.
- ___ 2. An author's copyright remains in effect for 50 years after his death.
- ___ 3. The AFM refused to allow its members to make records because it felt the use of recorded music deprived musicians of employment in radio.
- ___ 4. The National Association of Broadcasters formed Broadcast Music Incorporated to compete with the American Federation of Musicians.
- ___ 5. ASCAP, which sells radio stations licenses to use the music of its members, is a non-profit organization.

multiple choice (Circle the comment which best completes the statement.)

6. Performance Rights Societies
 - a. defend the right of musicians to perform in public.
 - b. represent music copyright holders and collect royalties on their behalf.
 - c. is the name musicians unions were known by prior to 1937.
 - d. were determined to be unconstitutional by the United States Supreme Court in 1952.
7. During the 1940s, the AFM did not allow the use of amateur musicians on radio unless
 - a. they were U.S. military personnel on active duty.
 - b. they were high school students or younger.
 - c. union musicians were hired to stand by during the performance.
 - d. they were part of special programs designed to introduce new talent.

summary

As radio gained in popularity, composers and publishers suffered a sharp decline in royalty payments from the sale of sheet music and records. In 1923, citing a cause and effect relationship, the American Society of Composers, Authors, and Publishers (ASCAP) decided it was time broadcasters began paying the piper. When the stations objected, ASCAP took them to court and the principle of license payments for the use of copyrighted music was established. The amount of the fees, however, was left to negotiation.

To the chagrin of the broadcasters, fees escalated, rising higher with every license renewal. In 1940, station operators rebelled. A full-scale boycott of ASCAP music ensued, leaving radio without access to the most popular tunes of the day. The National Association of Broadcasters (NAB) was formed to negotiate with ASCAP and, later, Broadcast Music Incorporated (BMI), radio's own music licensing society. To the relief of broadcasters and listeners alike, agreement finally was reached in the spring of 1941.

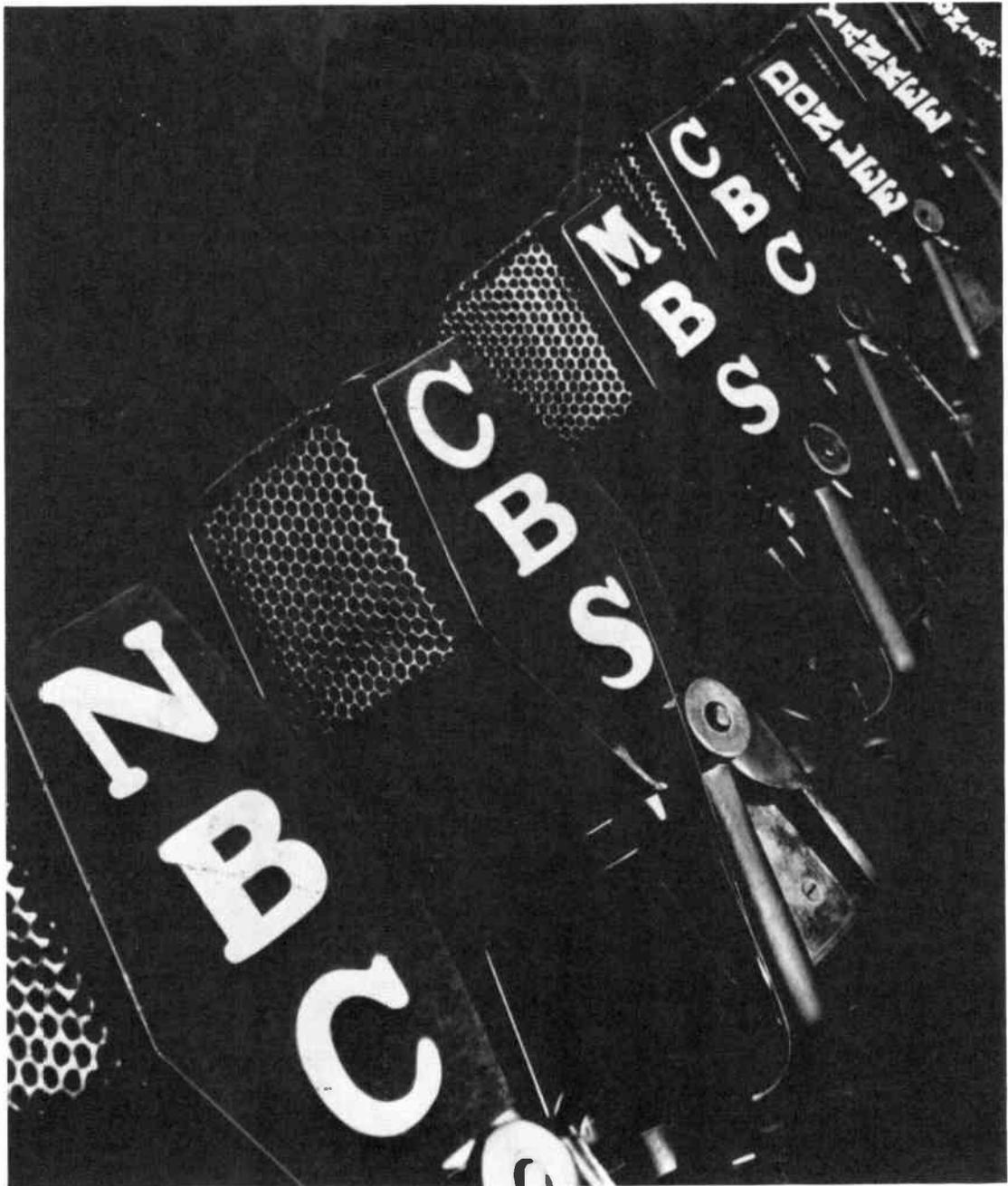
Shortly thereafter, the American Federation of Musicians (AFM) went on strike. The legendary AFM president, James C. Petrillo, was opposed to a number of practices which, he maintained, deprived musicians of employment. Among them were network program feeds and the use of records and transcriptions. In 1942, union members were prohibited from making recordings of any kind. The ban remained in effect through all of 1943 and most of 1944, then was reimposed for another year in 1948. There was no hint of this turbulent period in music history in the announcement which later became a routine part of each station's sign-off: "Portions of today's program were made possible through the cooperation of the American Federation of Musicians, James C. Petrillo, president."

supplemental reading

Lazarsfeld, Paul F., and Frank Stanton, eds. *Radio Research 1942-1943*. New York: Duell, Sloan & Pearce, 1944.

Leiter, Robert D. *The Musicians and Petrillo*. New York: Bookman Associates, 1953.

growing pains 7



Network Microphones, 1938. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 7, "Growing Pains."

Read pages 24-39 and 76-90; review pages 1-23 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*United thoughts and counsels, equal hope,
And hazard in the glorious enterprise.*

John Milton

preview

It may be said that the fledgling radio industry came of age when it embraced the concept of networks, or chains, which--according to the Communications Act--engaged in the "simultaneous broadcasting of an identical program by two or more connected stations." Local stations had to give up control over large blocks of their most listened-to air times and surrender much of their cherished individuality by joining networks, but the benefits of the association soon outweighed the sacrifices.

Where local stations were limited to reading world and national news from a printed page, a network of stations had the services of correspondents in the world's capitals. Networks introduced the excitement of live coverage of important news and sports events, and networks--numbers of stations working together--made possible entertainment programs starring famous personalities.

Lesson 7 shows how advertisers, who had not warmed to small, individual groups of radio listeners scattered around the country, found new interest in the medium when networks made available audiences that stretched from coast to coast. With the emergence of networks, the struggling radio industry began to prosper.

instructional objectives

- Trace the development of radio networks in the United States.
- Identify individuals key to the development of the network concept.
- Relate the emergence of networks to the growth of radio as a business; specify the contributions networks made.
- Recall examples of programming improvements made possible by the existence of networks.

key terms

Long Lines: Telephone wires and amplifiers which made possible transmission over long distances without significant loss of signal strength; used to interconnect radio stations in networks.

Remote (remote pickup): Program originating from a point other than the radio station from which it is transmitted. Early remotes were replayed to stations via wire, usually telephone or telegraph lines. Later relay methods included microwave, satellite, and laser transmissions.

Wireless Telephone: Two-way voice communication via radio.

focus questions

1. Why were early broadcasters interested in forming networks?
2. How were the first network stations linked together?

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3. When did the first network broadcast occur and how many stations were involved?
4. What programming advantages did networks have over individual stations?
5. Not all efforts to establish networks were successful. Name those which survived to serve American radio listeners.

self-test

true/false

- ___ 1. The first major network variety hour was the "Rudy Vallee Show" in 1928.
- ___ 2. AT&T had an advantage in the formation of a radio network because of its possession and control of the nation's telephone lines.
- ___ 3. The network established in 1934 as the Quality Broadcasting Group became the Mutual Broadcasting System.
- ___ 4. David Sarnoff was opposed to radio networks as a matter of principle. He wrote a letter to the Chairman of the Board of RCA maintaining they were unlawful.
- ___ 5. For the first several years of their operations, NBC and CBS were known to radio engineers as the Red and Blue networks.

multiple choice (Circle the comment which best completes the statement.)

6. The first network broadcast, which joined two stations, was made by
 - a. AT&T.
 - b. Westinghouse.
 - c. the Amalgamated Broadcasting System.
 - d. RCA.
 - e. the General Electric Corporation.
7. NBC, which began network broadcasting on November 15, 1926, was formed by
 - a. The Columbia Phonograph Record Company.
 - b. AT&T.
 - c. RCA, General Electric, and Westinghouse.
 - d. all of the above
8. The first network radio presentation was a broadcast of
 - a. a Deems Taylor and Edna St. Vincent Millay opera.
 - b. the Democratic Convention.
 - c. the World Series.
 - d. the inaugural address of President Calvin Coolidge.
 - e. none of the above
9. The cities joined for the first network broadcast were
 - a. New York and Chicago.
 - b. New York and Boston.
 - c. Philadelphia and Newark.
 - d. Washington, D.C. and New York.

summary

An important radio broadcasting "first" occurred in October 1922 when Westinghouse linked two of its stations by telegraph wire to broadcast the World Series. Three months later, AT&T joined two of its stations by telephone lines for the simultaneous transmission of a music program. The concept of network broadcasting had been introduced; its feasibility had been confirmed. The quality of the sound, however, left much to be desired.

Special lines, set aside for radio stations, were needed before networking would be practical. In June 1923, a millionaire named Colonel Edward Green agreed to pay \$60,000 a year for such a line to connect AT&T's WEAJ in New York to his station in South Dartmouth, Massachusetts, and the first permanent linking of stations was established. In February 1924, AT&T broadcast the first sponsored network program, "The Eveready Hour," and by the end of that year its chain had grown to 26 stations.

Competing General Electric, Westinghouse, and RCA stations did not have access to AT&T telephone lines and, therefore, organized a network using telegraph wire. Although not of the same technical quality, their chain had some 14 stations by the end of 1925. In June 1926, at the suggestion of David Sarnoff, the three companies formed NBC, the National Broadcasting Company, a coast-to-coast hook-up of 25 stations. A year later, NBC had doubled in size and was operating two separate nets, designated the Red and the Blue.

Meanwhile, a competing chain was forming. The United Independent Broadcasters Network, later to become the Columbia Broadcasting System, went into business with 12 stations in June 1927. The Mutual Broadcasting System was established in 1934, and in 1943, in response to a government order, NBC sold its Blue network to the new American Broadcasting Company.

Other networks were attempted over the years, but it was ABC, CBS, MBS, and NBC which prevailed to exert unprecedented influence on America's listening habits, and on the nation's attitudes, politics, and shopping as well.

supplemental reading

Barnouw, Erik. *A Tower in Babel. A History of Broadcasting in the United States to 1933*. New York: Oxford University Press, 1966.

Sarnoff, David. *Looking Ahead*. New York: McGraw-Hill, 1963.

a word from the sponsor 8



Early network sponsor. (Courtesy Pacific Pioneer Broadcasters)

study strategy _____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 8, "A Word from the Sponsor."

Review pages 24-39 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Advertising is the principle of mass production applied to selling.

Dr. J. T. Dorrance

preview

The sale of goods and services via radio, an activity never contemplated by the medium's pioneers, virtually became the medium's *raison d'être*. Advertisers and broadcasters were slow in recognizing radio's merchandising potential. But once it became apparent, they embraced the opportunity with a gusto that worried many observers.

Early self-imposed broadcast restrictions stringently forbade commercials for such personal hygiene products as toothpaste. Through the years, restrictions were relaxed and then tightened again when objections to laxative and deodorant advertising forced a general ban. Eventually the public would come to accept commercials for hemorrhoid remedies, sanitary napkins, and birth control products with hardly a murmur.

Radio advertising, which began with long "talks" about the product, evolved through several stages of development to become sophisticated multi-audio bombardments. Along the way, advertising impacted the American standard of living, the nation's buying habits, and the establishment of a credit economy in the United States.

Lessons 8 and 9 discuss radio advertising from the first record plugs on experimental station 8XK in 1919, through the tentative experimentation of early stations and networks, to its present-day status as a billion-dollar-a-year industry.

instructional objectives

- Relate advertising to the growth and development of the American broadcast industry.
- Appraise the impact of radio advertising on the American economy.
- Discuss broadcasting's efforts at self-regulation in relation to the amount of time devoted to advertising and the content of commercials.

key terms

Commercial (commercial announcement): Advertising message used at specific intervals within sponsored programs; presented in narrative or dialogue form, often incorporating music and/or sound effects. The term came to be applied loosely to any broadcast advertising message.

Copy (advertising copy): Script for advertising message.

Daily Log (program log): Schedule of programs and announcements to be presented during a broadcast day which served as an official record of the day. It was signed and annotated by the responsible broadcaster on each shift, who entered the beginning and ending times of programs, advertising messages, station identification announcements, and the like, to the nearest possible minute and second. The requirement that stations keep strict program logs was lifted by the FCC as part of the deregulation of 1981.

Participating: Reference to program within which time is sold for the presentation of messages by a number of different, noncompetitive advertisers, as opposed to one sponsor.

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Rate Card: Station or network publication which lists charges for the presentation of advertising according to number and length of messages and time of broadcast.

Sponsored: Program sold to or produced by a single advertiser.

Spot Announcement: Advertising message for which time is purchased in increments of 10 to 60 seconds, usually presented during recorded music (DJ) program or station identification period.

Sustaining: Reference to program maintained by a network or station without advertising, often for prestige value, as with certain news features. Neither sponsored nor participating.

Syndication: Sale of transcribed programs to individual stations.

focus questions

1. How is American radio broadcasting financed?
2. Is commercial radio unique to the United States?
3. What part did the creation of networks play in the development of radio advertising?
4. How important was the advertising of tobacco products to network radio?
5. What was the principal difference between sponsored, participating, and sustaining network programs?

self-test

true/false

- ___ 1. Commercials on the first network variety programs often were ten minutes long.
- ___ 2. George Washington Hill was said to be a "dominant figure" in the shaping of radio advertising.
- ___ 3. Network radio programs were called participating if a number of stations chose to carry them.
- ___ 4. Program syndication was made possible by the development of the E.T.
- ___ 5. The establishment of commercial television preceded that of commercial radio in Great Britain.
- ___ 6. Radio network advertising standards in the 1920s and 1930s prohibited commercials for tobacco products.
- ___ 7. The influence of advertising agencies and sponsors on network programming increased greatly after the development of reliable means of audience measurement.

multiple choice (Circle the comment which best completes the statement.)

8. According to J. Fred MacDonald, the effect of radio in binding together the American people could be compared to that of
 - a. the telephone.
 - b. the first traveling salesman.
 - c. the printing press.
 - d. all of the above

9. Radio broadcasting is supported by advertising revenue
 - a. in many different nations.
 - b. only in the United States.
 - c. only in the United States and Great Britain.
 - d. only in the United States, Belgium, Norway, and Sweden.
10. Advertising to create a demand for a product or service can be traced back to
 - a. Burma Shave signs along American highways.
 - b. the Industrial Revolution.
 - c. England's town criers.
 - d. ancient Egypt.
11. More than 90 percent of American homes had radios by
 - a. 1967.
 - b. the early 1970s.
 - c. 1939.
 - d. the late 1940s.
12. The function of station representatives (reps) is to
 - a. act as liaisons between networks and their member stations.
 - b. assist local stations in the sale of time through regional and national advertising agencies.
 - c. represent stations in matters which come before the Federal Communications Commission.
 - d. sell syndicated programs to local radio stations.

summary

The business of advertising, which can be traced to ancient times, attained remarkable and unforeseen proportions when it became associated with radio broadcasting. Attitudes toward radio advertising vary among nations, with some strongly opposed to the concept. In the United States, however, where it is most prevalent, radio advertising revenues exceed one billion dollars annually and make possible a level of information and entertainment programming unequalled in quantity, quality, and diversity anywhere in the world.

Nevertheless, advertising and radio were slow to wed. The first few paid commercial announcements were broadcast during 1922. One of them on WEAJ, New York, was ten minutes in length. Owned by AT&T, WEAJ was first operated on a "toll" basis, similar to that applied to telephones. Anyone who wished could use the station, paying according to the amount of time consumed. Neither the toll principle nor the idea of commercial announcements prevailed, however, and there was virtually no radio advertising until the tentative introduction of "talks" associated with commercial products in 1924.

The first regular network programs, in the early and mid-1920s, named shows or program elements after sponsors (e.g., the A&P Gypsies) but did no overt advertising. In 1929 William Paley became president of CBS and relaxed the network's advertising standards. George Washington Hill, head of the American Tobacco Company, was quick to take advantage of the increased latitude. With Albert Lasker of the Lord and Thomas advertising agency, Hill mounted vigorous campaigns for Lucky Strike, Herbert Tarryton, Pall Mall, and Bull Durham, and network radio advertising began to boom.

In the early 1930s, advertisers found additional advantages in the use of individual local stations and transcribed syndicated programs. As the first decade of radio advertising ended, it had come full circle. Commercials occupied more air time than ever and the sponsors' messages became more strident and repetitive. A ground swell of listener dissatisfaction called for reform, and in 1932 the Senate asked the Federal Radio Commission to consider the elimination of all advertising from the airwaves.

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supplemental reading

Smith, F. Leslie. *Perspectives on Radio and Television*. New York: Harper & Row, 1979.

new and improved 9



Major network sponsor. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 9, "New and Improved."

Review pages 24-39 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does.

Steuart Henderson Britt

preview

As the business of broadcast advertising developed, opportunities for abuse multiplied. Listeners protested the increasing numbers of commercials on the air and criticized those which were considered misleading or in bad taste. Networks drew up stringent advertising policies, relaxed them, then tightened them again. The Federal Communications Commission and the Federal Trade Commission stepped in and the National Association of Broadcasters drew up its own code of standards for member stations.

Lesson 9 discusses the measures taken to regulate broadcast advertising, including control of "payola" and "plugola," as well as the setback broadcasting suffered when cigarette advertising was outlawed. The program also reviews the advent of television, its impact on radio, and the countermeasures radio station managers initiated.

instructional objectives

- Recall early network attempts to establish reasonable radio advertising standards.
- Compare the broadcast advertising interests of the Federal Communications Commission and the Federal Trade Commission.
- Discuss the self-regulatory efforts of the National Association of Broadcasters.
- Differentiate between payola and plugola and recognize the effect of the Sponsor Identification Law.
- Evaluate steps taken by radio to survive the advent of television.

key terms

Corrective Advertising: Penalty assessed by the Federal Trade Commission which requires companies to devote a portion of future advertising budgets to correcting false or misleading statements.

Payola: Practice of paying/accepting money or gifts for airplay of a new record; sometimes a reference to any unpaid and unscheduled commercial mention for which air personalities receive undisclosed compensation. A violation of federal law.

Plugola: Practice of giving free broadcast promotion to a product or event in which the air personality has an undisclosed interest; also, practice of inserting free product mentions into program continuity, in return for an undisclosed gift or payment.

focus questions

1. What was the attitude of the radio networks in the early to mid-1930s toward the content of commercial announcements?

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2. Identify the part played by the Federal Communications Commission in the regulation of radio commercials.
3. Identify the part played by the Federal Trade Commission in the regulation of radio commercials.
4. What was the purpose of the NAB Code? What part does it play today?
5. Is it legal to broadcast advertising for cigarettes? Alcoholic beverages?
6. Did the advent of television have an impact on radio programming?
7. What is the purpose of the Sponsor Identification Law?

self-test

true/false

- ___ 1. In the early 1950s, radio networks concentrated on the broadcast of game shows in order to compete with the growing television medium.
- ___ 2. The NAB Code is reviewed and updated annually by a committee of the broadcasters association.
- ___ 3. Violation of the Sponsor Identification Law could result in a \$10,000 fine and/or one year in jail.
- ___ 4. Radio advertising is less expensive than television advertising.
- ___ 5. Radio commercials often are targeted to a special block of consumers, as opposed to the general audience.

multiple choice (Circle the comment which best completes the statement.)

6. Radio stations do not broadcast commercials for cigarettes
 - a. as a matter of self-regulation.
 - b. because of strict network advertising standards.
 - c. because it would be a violation of federal law.
 - d. all of the above
7. Radio stations do not broadcast commercials for hard liquor
 - a. as a matter of self-regulation.
 - b. because of strict network advertising standards.
 - c. because it would be a violation of federal law.
 - d. all of the above
8. Early network advertising standards placed restrictions on commercials for
 - a. laxatives.
 - b. deodorants.
 - c. depilatories.
 - d. all of the above
9. According to broadcasters, beer and wine commercials are intended to
 - a. persuade consumers to switch brands.
 - b. introduce new consumers to beer and wine.
 - c. assure that consumers remain loyal to their chosen brands.
 - d. none of the above

10. Application of the Fairness Doctrine to allow rebuttal of commercials which bear upon controversial public issues
 - a. currently is being opposed in federal court by the NAB.
 - b. occurred between 1967 and 1974.
 - c. is an essential element in the regulation of radio advertising.
 - d. has been proposed by the American Civil Liberties Union.

summary

Radio advertising had tentative beginnings, became established with the development of network programming, and grew to industry proportions despite a number of setbacks along the way. Efforts to regulate commercials came from many quarters. During 1933 and 1934, NBC refused to accept any new laxative or deodorant accounts. In 1935, CBS announced its opposition to commercials which dealt with matters "generally not considered acceptable topics in social groups."

The National Association of Broadcasters drew up a code for member stations in 1939 which was a voluntary but effective means of self-regulation with regard to commercials and programming. It lasted, with periodic updating, until 1982.

The Federal Trade Commission has responsibility for the content of advertising messages, with particular concern for those that make false or misleading claims. It developed a penalty called "corrective advertising" to deal with flagrant violations. On the whole, however, it had little occasion to criticize radio.

The Federal Communications Commission became involved with the content of radio commercials in 1967 when the Fairness Doctrine was invoked for the presentation of announcements in opposition to certain commercial messages, such as those for cigarettes. The FCC was finally relieved of that concern in 1974 when it was determined that the Doctrine did not apply to commercials.

Another matter of concern to the commission was the practice known as payola, giving unpaid announcements or "plugs" on the air in return for undisclosed cash or gifts to individuals. In spite of the heavy penalty for violation of the Sponsor Identification Law, a \$10,000 fine and/or one year in jail, reports of payola still are heard from time to time.

Radio advertising faced unprecedented competition from the newer television medium in the early 1950s, and the loss of millions of dollars a year in cigarette advertising when it was outlawed in 1971. Despite dire predictions, however, the business of radio advertising prospered, and continues to grow.

supplemental reading

Head, Sydney W., and Christopher H. Sterling. *Broadcasting in America*. 4th edition. Boston: Houghton, Mifflin, 1982.

make 'em laugh 10



Charles Correll (left) and Freeman Gosden (right) as "Amos 'n' Andy." (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 10, "Make 'Em Laugh."

Read pages 91-153 and 327-345 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Genuine laughter is a vent of the soul, the nostrils of the heart, and it is just as necessary for health and happiness as spring water is for trout.

Josh Billings

preview

Radio comedy evolved from three main sources: the minstrel show, burlesque, and vaudeville. Many of radio's most successful comedians were schooled in one or more of those sources. From them they learned timing, what is funny, and how to play to their audiences. Lessons 10 through 13 deal with the various forms of radio comedy, analyze their humor, and give illustrations from some of the outstanding comedy shows and comedians.

Lesson 10 analyzes the minstrel show, burlesque, and vaudeville and traces the growth of radio comedy beginning with the song-and-patter teams and stand-up comedians. Also discussed are ethnic comedy series and characterizations, their success, and the reaction to them by radio listeners.

instructional objectives

- Discuss the roots of radio comedy and how it developed.
- Explain Groucho Marx's definition of humor: "There are all kinds of humor. Some is derisive, some sympathetic, and some merely whimsical."
- Describe ethnic humor and its effect on listeners.
- Recognize the different comedy approaches of Fred Allen, Jack Benny, Bob Hope, and Red Skelton.

key terms

Blackface: A makeup applied to the face of a white entertainer to give him the appearance of being black.

Burlesque: From the Italian "burlesco," meaning mockery. In the United States, a raucous, slightly off-color presentation of comedy, singing, and dancing.

Format: A type of presentation.

Minstrel Show: A variety show in which most performers appeared in blackface. Entertainment included singing, dancing, and the telling of jokes.

Song-and-Patter: The interruption of singing with bits of comedy dialogue.

Stand-up Comedian: An entertainer who does a solo routine; sometimes assisted by a "straight man" who acts as his foil.

Vaudeville: From the French *vaux de Vire* or *vales of Vire*--an area in Normandy. A mixture of various forms of entertainment, including singing, dancing, comedy, and juggling.

focus questions

1. Why was the minstrel show considered prejudicial?
2. How did burlesque in America differ from its beginnings in European countries?
3. What change occurred in vaudeville between its original presentation in America and its later development?
4. Why were the black comedy shows short-lived on radio?

self-test

true/false

- ___ 1. The idea that Blacks are basically funny came from British books about the West Indies in the early 1800s.
- ___ 2. Vaudeville didn't make an appearance in the United States until the early 1920s.
- ___ 3. Smith and Dale were a successful vaudeville team known as "The Avon Comedy Four."
- ___ 4. The success of "Amos 'n' Andy" was the outgrowth of a previous series called "Sam and Henry."
- ___ 5. Greek or Mexican comedy characters never appeared on radio.

multiple choice (Circle the comment which best completes the statement.)

6. Ed Wynn insisted on a studio audience during the broadcast of his shows because
 - a. having the studio filled with people would deaden any echoes which might filter through the microphone.
 - b. he was basically a visual entertainer, and he wanted to be seen as well as heard.
 - c. a comedian's timing depends on audience laughter.
 - d. he wanted people to know his shows were recorded "live."
7. *Variety*, the entertainment industry's journal, offered as explanation for the criticism of ethnic comedy programs:
 - a. They decreased work for other types of actors.
 - b. Their appeal was limited.
 - c. Certain races resented being kidded or joked about.
 - d. Dialects were too difficult to understand.

summary

The first public performance of a minstrel show was presented in 1843 by the Virginia Minstrels, headed by Daniel Emmett. Although minstrel shows were a popular form of entertainment until around the turn of the century, they were gradually recognized as demeaning to Blacks, and were superseded in popularity by burlesque.

In 18th and 19th century Europe, burlesque was built around caricature, ridicule, and distortion. As examples were John Gay's "Beggars' Opera," Richard Sheridan's "Critic," and Miguel de Cervantes' "Don Quixote." But in the United States, burlesque was a fast, funny, and bawdy type of entertainment. Burlesque and vaudeville were the training grounds for many of radio's leading comedians.

In the early 1920s, ethnic humor on radio got its start with two white comedians, Freeman Gosden and Charles Correll, who introduced "Amos 'n' Andy" to radio and remained on the air from 1926 to 1954. The success of "Amos 'n' Andy" led to "Beulah," another black show, and other ethnic series including "The Goldbergs," "Life with Luigi," "Duffy's Tavern," and "Frank Watanabe and the Honorable Archie." But the days of ethnic humor were numbered because, as *Variety* explained it: "The growth of intolerance has forcibly reflected itself in racial or dialectic humor."

supplemental reading

Wertheim, Arthur F. *Radio Comedy*. New York: Oxford University Press, 1979.

in a family way 11



The "Fibber McGee and Molly Show" family. (Courtesy Pacific Pioneer Broadcasters)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 11, "In a Family Way."

Review pages 112-145 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

All happy families resemble each other, each unhappy family is unhappy in its own way.

Leo Tolstoy

preview

From the 1930s through the 1960s, comedy series were an important staple in radio's daily broadcast diet. There was a need for laughter in our society, and radio provided it. Comedy series were presented in a variety of forms which might be combined under three general headings: the family, the stock company, and the situation comedy.

Lesson 11 discusses the family comedy series from five different approaches: (1) husband-and-wife, (2) homespun, (3) problems of the family as a unit, (4) teenagers' problems, and (5) the cartoon format.

instructional objectives

- Distinguish among the various forms of comedy series.
- Explain the origin of the husband-and-wife approach.
- Contrast the homespun series with those involving family problems.
- Discuss the social commentary made by each type of family comedy series.

key terms

Blue- and White-Collar Workers: A blue-collar worker dresses in rough clothes and does manual labor; a white-collar is a professional worker whose job does not involve manual labor and who dresses more formally.

Cartoon Strip: A newspaper cartoon presented in a series of pictures or frames.

Homespun: Simple and countrified.

Malapropism: A humorous misuse of a word.

Springboard: Something which supplies the impetus for a change or outgrowth of an idea.

Two-man Routine: Comedy patter between two actors, with one acting as a foil for the other.

focus questions

1. What was the difference between the comedy characterizations of Jane Ace and Gracie Allen?
2. Why were there less homespun comedy series than other family series?
3. Why were comedy series involving family problems so popular with listeners?
4. What did Judy Foster and Henry Aldrich have in common?

self-test

true/false

- ___ 1. Most successful husband-and-wife comedy teams actually were married to each other.
- ___ 2. "Vic and Sade" depended on sound effects for its humor.
- ___ 3. Comedy series were broadcast as early as 1931.
- ___ 4. In "Father Knows Best," Robert Young played the role of a computer expert.
- ___ 5. "Archie Andrews" was based on a comic strip.

multiple choice (Circle the comment which best completes the statement.)

- 6. Family types of comedy series involved
 - a. the husband-and-wife situation.
 - b. the homespun locale.
 - c. problems of the family.
 - d. problems of teenagers.
 - e. all of the above
- 7. The family comedy which had no teenagers in it was
 - a. the Andersons.
 - b. the Andrews.
 - c. the Aldrichs.
 - d. the Bickersons.
 - e. the Archers.
- 8. Not related to each other in real life were
 - a. George Burns and Gracie Allen.
 - b. The Easy Aces.
 - d. Fibber McGee and Molly.
 - d. Vic and Sade.
 - e. Ozzie and Harriet.

summary

Radio comedy had its beginnings in the 1930s and was presented in a variety of formats. The one with which the majority of listeners could identify, the family type of comedy, involved several different approaches. The husband-and-wife series were basically sketches in which problems were discussed and sometimes solved through humorous dialogue with little action. One of the earliest was "Easy Aces."

Homespun family comedy involved a couple or family living in a small town. With the exception of "Fibber McGee and Molly" and "Vic and Sade," not many homespun series proved to be successful, possibly because listeners from urban areas had little interest in the lives of "country folk," and those in rural areas didn't favor being characterized as "hicks."

Comedy series involving teenagers and their problems were popular with younger listeners, although the leading characters were usually caricatures and far from being true to life.

The most popular comedy series were concerned with the family as a unit. By laughing at the problems of the radio family, listeners were unconsciously laughing at their own problems.

In his discussion of radio comedy, J. Fred MacDonald writes:

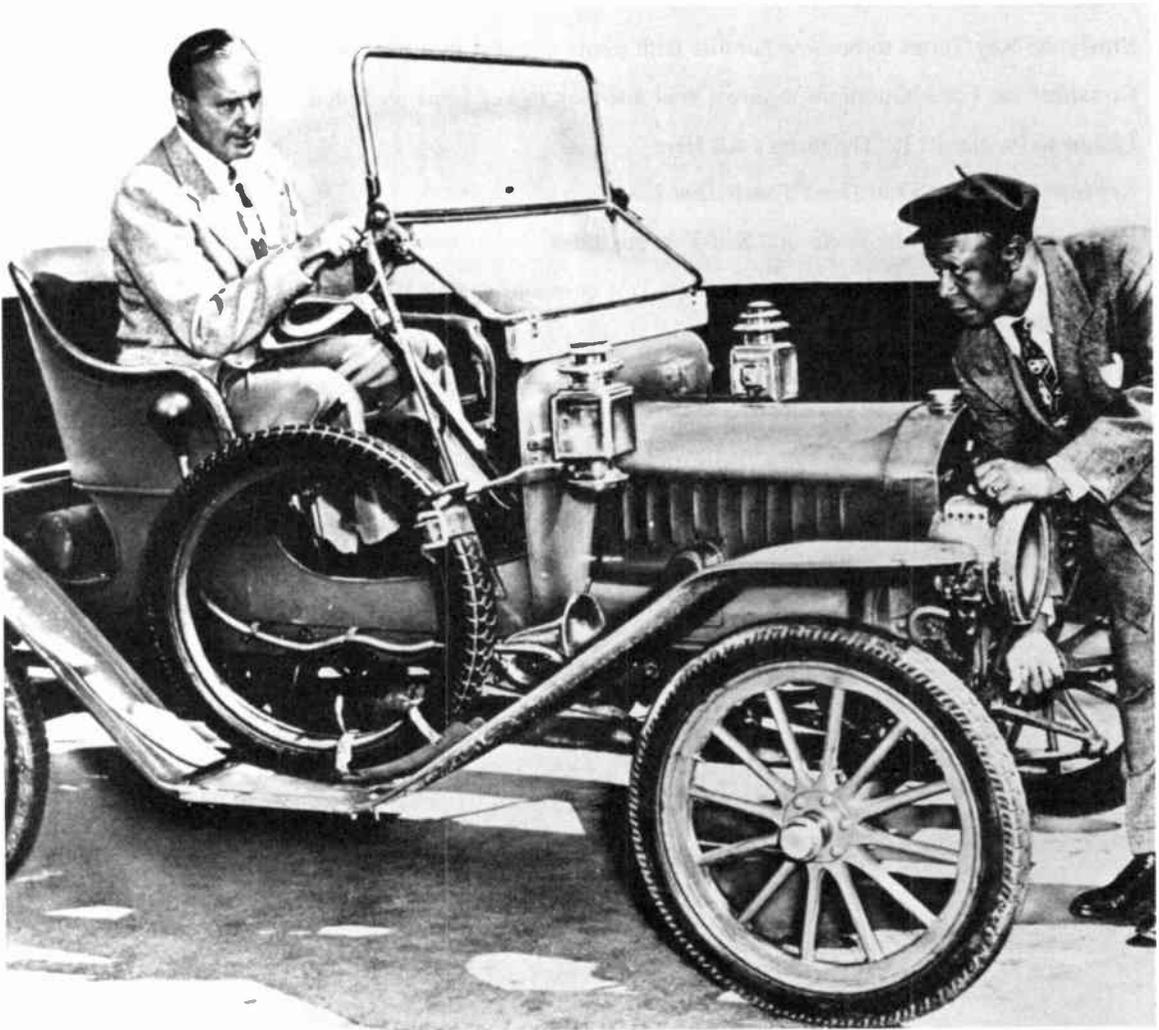
While the bulk of broadcasting time was filled with music, those shows highest in the ratings were usually comedies. And while it thrived, radio comedy ingrained itself in the lives of Americans as no other aspect of popular art . . . The comedians of the air communicated most effectively with mass society.

supplemental reading

Wertheim, Arthur F. *Radio Comedy*. New York: Oxford University Press, 1979.

Dunning, John. *Tune in Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925 to 1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

the gang's all here 12



Jack Benny and Eddie "Rochester" Anderson. (Courtesy Pacific Pioneer Broadcasters)

study strategy _____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 12, "The Gang's All Here."

Review pages 91-153 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
of him that makes it.*

William Shakespeare

preview

From the 1930s through the 1970s, comedy was the most popular form of radio entertainment. Prior to 1930, comedy was little in evidence. Networks had not yet been formed, and independent stations had budgets sufficient to keep them on the air only with talk and music. There was no provision for the hiring of writers and talent for comedy programs. But with the establishment of the networks, radio comedy was born. There were ethnic series, husband-and-wife series, family comedies, series involving teenagers and their problems, and comedy series based on newspaper comic strips.

Lesson 12 reviews another form of radio comedy which might be compared to the legitimate theater's stock company, in which a leading character is surrounded by the same group of actors and actresses from week to week in different situations.

instructional objectives

- Contrast the humor of Fred Allen and Bob Hope.
- Identify the assumed characteristics which were Jack Benny's stock-in-trade.
- Explain why comedians from other entertainment media were hesitant to appear on early radio.
- Distinguish between the formats of family comedies and the stock company series.

key terms

Blockbuster: An overwhelming success.

Catch Phrase: Words repeated by a comedian until they become identified with him.

Double Entendre: A word or phrase having a double meaning, especially when the second meaning is risqué.

Playing to an Audience: Knowing what an audience likes to hear and directing one's delivery to them.

Regulars: Actors and actresses who appear on each episode of a series.

Social Satire: The caricaturizing of society's shortcomings and people's characteristics.

focus questions

1. Why didn't "Al Pearce and His Gang" attain the success of other stock company series which followed it?
2. On what did Jack Benny rely for his humor?

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3. What name was given to Fred Allen as a comedian?
4. What comedian had more of a world-wide audience than any other comedian on radio?
5. Whose comedy has been called "a one-man theater of the absurd"?

self-test

true/false

- ___ 1. Jack Benny was always portrayed as a generous, philanthropic person.
- ___ 2. Bing Crosby appeared in several movies with Bob Hope, but never on his radio show.
- ___ 3. Kenny Delmar was the announcer and played Senator Claghorn on the Fred Allen Show.
- ___ 4. Red Skelton played many parts on his radio series.

multiple choice (Circle the comment which best completes the statement.)

5. A catch-phrase made famous on the Jack Benny show was
 - a. "Nobody's to home--I hope, I hope, I hope!"
 - b. "I dood it!"
 - c. "You nasty man!"
 - d. "All aboard for Anaheim, Azusa, and Cucamonga."
6. The stock company type of comedy format revolved around all of the following except
 - a. a "name" personality.
 - b. the same group of actors and actresses.
 - c. frequent guests.
 - d. a weekly change of vocalists.

summary

The stock company type of comedy had nationwide popularity from the 1930s through the 1970s. It began with "Al Pearce and His Gang," which was on the air from 1934 to 1944. Other comedy series with this format followed. The Jack Benny show was broadcast for 25 years; Fred Allen for 15 years; Bob Hope for over 20 years, and Red Skelton for 12 years.

The appeal of each comedian was different. Al Pearce took the unsophisticated approach, depending on simple, basic comedy. Jack Benny's humor relied, according to Arthur Wertheim's *Radio Comedy*, "less on zaniness and more on comic situations derived from his radio persona as a skinflint," and on his cast "who got laughs by deflating Benny's ego." Fred Allen, the master of social satire, has been called "the intellectuals' comedian." Bob Hope's approach was to make his delivery sharp and "snappy," without being satirical. He rarely used politics as a comedy springboard, and never downgraded American institutions or values. Red Skelton, basically a visual comedian who graduated from burlesque, got his laughs by making the various characters he portrayed visual. He painted such an aural picture that listeners immediately conceived a mental picture of the character he was playing.

supplemental reading

Barnouw, Erik. *The Golden Web. A History of Broadcasting in the United States*. New York: Oxford University Press, 1968.

Eastman, Max. *Enjoyment of Laughter*. Darby, Pa.: Darby Books, 1981.

reviewing the situation 13



Hal Peary as "The Great Gildersleeve." (Courtesy Frank Bresee)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 13, "Reviewing the Situation."

Review pages 91-153 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Humor is the best that lies closest to the familiar . . . There is always a laugh in the utterly familiar.

James Thurber

preview

Comedy came in many forms during its four decades on radio, from the days of the stand-up comics through various family formats and the stock company series of such stars as Al Pearce, Jack Benny, Fred Allen, Bob Hope, and Red Skelton. Humor ranged from the simplistic and obvious to the broad, the satirical, and the topical. But comedy did not end there. One more approach enjoyed popularity: the situation comedy, or sitcom.

Lesson 13 reviews the situation comedy which, as with the family approach, fell into several different categories. There were situation comedies which dealt with (1) the family in the home, (2) a group of unrelated characters involved in a business or profession, and (3) a central character without roots.

instructional objectives

- Recall how situation comedies differed from other types of comedy series.
- Analyze J. Fred MacDonald's definition of situation comedy.
- Explain the balance which existed between males and females as leading characters in situation comedies.
- Appraise the manner in which situation comedies provided social lessons.

key terms

Being "In": Currently popular or leading in appeal.

Buff: Someone who is both enthusiastic and knowledgeable about a given subject.

The Establishment: A group of people who control a given field of activity such as the government, military, or law enforcement.

Situation Comedy (sitcom): A script involving a situation with complications which are solved by comedic means.

Stereotype: A person or character conforming to an unvarying pattern or manner without any individuality.

focus questions

1. What did Kenny Baker and Dennis Day have in common?
2. In what way did "My Favorite Husband" differ from such series as the "George Burns and Gracie Allen Show," "Easy Aces," and "The Bickersons"?
3. Which four characters, discussed in Lesson 11, starred in family-type series which might be considered sitcoms?

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4. Why was "Our Miss Brooks" endorsed by teachers all over the United States?

self-test

true/false

- ___ 1. The locale of "Meet Me at Parky's" was a Greek restaurant.
- ___ 2. The "Jack Benny Program" may be considered a sitcom.
- ___ 3. Lucille Ball never appeared in a radio series.
- ___ 4. Playing the "The Halls of Ivy" were real-life husband and wife, Humphrey Bogart and Lauren Bacall.
- ___ 5. On "The Great Gildersleeve," Hal Peary played a small-town banker.

multiple choice (Circle the comment which best completes the statement.)

6. One of the first sitcoms to chronicle the life and times of the working girl was
- a. "My Little Margie."
 - b. "Our Miss Brooks."
 - c. "Maisie."
 - d. "My Friend Irma."
 - e. "My Favorite Husband."
7. Television--as well as radio--versions of sitcoms included
- a. "Topper."
 - b. "My Little Margie."
 - c. "My Friend Irma."
 - d. "Our Miss Brooks."
 - e. all of the above

summary

From their introduction to radio, situation comedies--sitcoms--continued to be the most popular form of comedy, appealing as they did to listeners' curiosity about the way in which characters would extricate themselves from a situation or complication. Sitcoms covered limitless strata of American life: middle-class parents, educators, members of the 'establishment,' minority restaurant owners, hotel proprietors, soda jerks, secretaries, drifters, and believers in the occult.

Unlike other types of comedy, sitcoms had a definite story line with a beginning, a middle, and an end. As with the ethnic and family types of comedy series, sitcoms involved the same group of characters in every episode.

J. Fred MacDonald recognizes the social importance of sitcoms as "powerful communicators of the values necessary for the well-being of a civilization of competitive, success-oriented citizens seeking still to maximize harmony and eliminate dissension."

supplemental reading

Wertheim, Arthur F. *Radio Comedy*. New York: Oxford University Press, 1979.

entertainment tonight 14



Edgar Bergen and Charlie McCarthy with frequent guest star, Don Ameche (left). (Courtesy Pacific Pioneer Broadcasters)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 14. "Entertainment Tonight."

Read pages 39-61; review pages 1-23 and 93-138 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Our minds, like our stomachs, are whetted by change of food, and variety supplies both with fresh appetite.

Quintilian

preview

From its inception as an entertainment medium, radio offered a selection for listeners of all ages and backgrounds. Beginning with simple musical programs, which occasionally included selections by well-known singers of the day, radio entertainment expanded to include song-and-patter teams, stand-up comedians, and various types of comedy series: ethnic, family, stock companies, and situation comedies.

Lesson 14 traces the growth of still another form of radio entertainment: the variety show, whose beginnings paralleled that of radio comedy. Through its golden years in the 1940s, the variety show was the magnet which drew to radio headliners from other fields of entertainment.

instructional objectives

- Assess the effect the establishment of networks had on securing talent for variety shows.
- Evaluate Eddie Cantor's style of delivery and the reason for his playing to his studio audiences.
- Explain why "Camel Caravan," "The Kraft Music Hall," and "Johnny Presents" were considered umbrella titles.
- Distinguish between a family comedy and a variety show.

key terms

Alter Ego: Literally, a second self.

Double-talk: Conversation which seems normal but is actually gibberish.

Melange: A mixture.

Potpourri: A combination of various elements.

focus questions

1. Why were networks hesitant to hire a ventriloquist such as Edgar Bergen for a radio series?
2. Comedians were not the only stars of variety shows. From what fields of entertainment did others come?
3. Why were Rudy Vallee and Eddie Cantor considered starmakers?
4. What was the goal of entertainers who appeared on Major Bowes' "Original Amateur Hour," and how successful were they?

self-test

true/false

- ___ 1. The first broadcast of a regular network program was made from a moving train.
- ___ 2. Preceding the "Camel Caravan" was a variety series called the "Camel Quarter Hour."
- ___ 3. The "Ziegfeld Follies of the Air" was a long-running and successful variety show.
- ___ 4. Most of Danny Kaye's material was written by his wife.
- ___ 5. The first of the great burlesque/vaudeville stars to be equally successful on radio was Al Jolson.

multiple choice (Circle the comment which best completes the statement.)

- 6. The "Rudy Vallee Show" was
 - a. the first major network show.
 - b. the first variety series built around one star with guests.
 - c. radio's version of vaudeville.
 - d. the showcase for Edgar Bergen and Charlie McCarthy.
 - e. all of the above
- 7. From 1934 to 1954, hosts on the "Camel Caravan" included
 - a. Walter O'Keefe.
 - b. Benny Goodman.
 - c. Bob Crosby.
 - d. Vaughn Monroe.
 - e. all of the above
- 8. The master of scat singing was
 - a. Bing Crosby.
 - b. Frank Sinatra.
 - c. Eddie Cantor.
 - d. Danny Kaye.
 - e. Bob Hope.

summary

The most inclusive form of entertainment on radio was the variety show. Borrowing its format from vaudeville, it was "variety" in every sense of the word: music, singing, comedy, and poetry reading. It drew its stars from burlesque, vaudeville, the legitimate theater, and motion pictures. Several of the most successful variety series were springboards for both professional and amateur entertainers, some of whom reached star status with shows of their own.

supplemental reading

Dunning, John. *Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925 to 1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

tune in tomorrow 15



Don Ameche and Betty Churchill as "Betty and Bob." (Courtesy Frank Bresee)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 15, "Tune in Tomorrow."

Read pages 231-279 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*In the suds and in the soap
Worked a woman full of hope.*

Eugene Fitch Ware

preview

Radio might be called the chameleon of entertainment. From the 1930s through the 1960s, it introduced formats as often as a chameleon changes its color. Comedy and variety programs were but two of several forms of radio entertainment. They replaced each other, overlapped, and entertained listeners concurrently. Variety shows began in the 1920s, comedy in the early 1930s. Both were still on the air in the 1960s.

Lesson 15 traces the history of another form of radio entertainment from 1932 to 1960: the soap opera. Ridiculed and ignored by some listeners, the "soaps" became a way of life to millions of others in every stratum of American life. J. Fred MacDonald describes soap operas as "ritualistic dramas wherein fictional characters met and overcame adversity, while identifying listeners learned better to comprehend themselves, their cultural standards, and the community of the nation."

instructional objectives

- List the types of human and social interactions portrayed in soap operas.
- Recall the ways in which the lives of soap opera characters became real to listeners.
- Identify the four structural cornerstones of a soap opera as described by Hubbell Robinson.
- Trace how changing social values were reflected in soap operas, from their birth during the Depression to 1960.

key terms

Cross-the-Board: Five times weekly, Monday through Friday.

Humanistic: Concerned for the welfare of human beings.

Melodrama: A dramatic presentation characterized by heavy use of suspense, sensational episodes, romantic sentiment, and a conventional happy ending.

Philosophical Relevance: In regard to soap operas, pertinence of a point of view or philosophy of life.

Propaganda: Material disseminated by those who attempt to persuade others to a particular doctrine or way of life.

focus questions

1. Which soap opera is considered an American "dynasty"?
2. What were the three male stereotypes prominent in soap operas by the end of the 1930s?
3. What changes in soap operas were affected by World War II?

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4. What made "Against the Storm" such a unique soap opera?
5. Why was November 25, 1960, considered "the last day of radio"?

self-test

true/false

- ___ 1. Soap operas were so named because most of them were sponsored by soap/soap powder manufacturers.
- ___ 2. New York psychiatrist Louis Berg believed that the diseases tachycardia and arrhythmia were caused by listeners' addiction to soap operas.
- ___ 3. "Just Plain Bill" told the story of an unattractive "soda jerk" who became a successful country singer.
- ___ 4. By 1956, the number of soap operas on the air had doubled.
- ___ 5. On "Wendy Warren and the News," Wendy was a reporter who did actual newscasts with newscaster Douglas Edwards.

multiple choice (Circle the comment which best completes the statement.)

6. A program which was on the air five times a week for 27 years was
 - a. "Romance of Helen Trent."
 - b. "Today's Children."
 - c. "One Man's Family."
 - d. all of the above
7. The most beloved of all the soaps' homespun philosophers was
 - a. Lorenzo Jones.
 - b. Young Widder Brown.
 - c. Ma Perkins.
 - d. Pepper Young.
8. Soap opera's leading ladies were members of
 - a. the theater.
 - b. the U.S. Senate.
 - c. the medical profession.
 - d. all of the above
9. Among the soap operas that made their debut after 1940 is
 - a. "Young Dr. Malone."
 - b. "Woman in My House."
 - c. "Valiant Lady."
 - d. none of the above
10. One name not given to soap operas was
 - a. washboard weepers.
 - b. sudsers.
 - c. a sandwich.
 - d. musical dramas.

summary

Soap operas were a radio staple longer than any other form of entertainment. For more than 30 years, listeners shared the joys and heartaches, the failures and the successes of characters whose lives etched this unique type of drama.

Soap operas were both praised and reviled. They were accused of providing a "malnutritious diet of pap" and appealing to the basest passions in civilized man. They were also described as being "as fundamental as life itself," providing "insights into middle-class lifestyles in which the humdrum and the extraneous were removed, and the essential retained."

In analyzing the soap opera, J. Fred MacDonald gave its passing a fitting epitaph: "What ended in late 1960 was only a chapter in the history of broadcasting, not a type of programming. Radio had too deeply integrated the soap opera in the lifestyle of millions of Americans."

supplemental reading

Edmondson, Madeleine, and David Rounds. *From Mary Noble to Mary Hartman*. New York: Stein, 1976.

a dramatic production 16



"The First Nighter Program" stars Les Tremayne and Barbara Luddy. (Courtesy Pacific Pioneer Broadcasters)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 16, "A Dramatic Production."

Review pages 39-61 and 329-340 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Actors should be overheard, not listened to, and the audience is fifty percent of the performance.

Shirley Booth

preview

Radio drama has been called the theater of the mind. The sound effects, the music, and the words of the actors were stimuli to the imagination. The real play took place in the mind of each listener, who created his own sets and gave form and face to the characters.

Radio drama brought pleasure and escape to America at a time when it was desperately needed: during the Great Depression. It became part of the daily routine in most homes, where listeners shared vicarious experiences with hosts of new friends. The dramas were reflections of life in various strata throughout the world, and were educational as well as entertaining.

instructional objectives

- Trace the development of drama on radio.
- Distinguish between radio dramas and anthologies.
- Recognize the titles of outstanding radio dramas; identify those that were noted for their longevity.
- Identify leading authors of dramatic radio presentations and relate them to the series they wrote.

key terms

Adaptation: Literary work modified for presentation in a medium (i.e., radio) other than that for which it was originally written.

Anthology: A collection, as of literary works. A succession of radio programs which presented different stories each week, often with different actors.

Cue: Point in a script at which a particular speech, sound effect, or piece of music is called for; a script annotation or a gesture by a director indicating such a point.

Legitimate Theater: Presentation of drama on a stage, as opposed to radio, vaudeville, motion picture, etc.

Sound Effect: Representation of a sound called for in a script, e.g., door slam, gun shot, footsteps.

Soundman: Member of radio production team responsible for creating, on cue, the various sounds called for in the script.

focus questions

1. Does drama perform a function beyond that of entertainment?
2. When did radio drama become a part of network programming?
3. Was radio drama quick to achieve financial success?

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4. What part did the "Columbia Workshop" play in the development of radio drama as an important element of network programming?
5. What was unique about Deadline Dramas in 1944?
6. What anthology, revived for a season in 1952, ran continuously from 1930 to 1949 and was heard on three different networks?
7. What did the dramatic series "You Are There" and "Famous Jury Trials" have in common?
8. What series was called the "greatest broadcast vehicle for Hollywood stars"?

self-test

true/false

- ___ 1. The Dr. Christian Award was presented each year to the most popular radio actor and actress, as determined by a listener poll.
- ___ 2. When network radio began to present dramas on a regular basis, motion picture stars were eager to participate.
- ___ 3. In 1938, according to *Variety*, more than 400 dramatic programs were presented on radio.
- ___ 4. Cecil B. DeMille was replaced as host of "Lux Radio Theater" because he refused to pay union dues.
- ___ 5. "Fall of the City," a play by Archibald MacLeish which warned of impending dictatorship and the loss of personal liberty, was presented in verse.

multiple choice (Circle the comment which best completes the statement.)

6. The "Columbia Workshop" was
 - a. a prestige series.
 - b. a program on the most-listened-to list.
 - c. an opportunity for young writers and actors.
 - d. all of the above
7. The writer who said, ". . . a few words, a sound effect, a bit of music, could transport one . . . to any corner of the world, evoke emotions that were deep in the consciousness . . ." was
 - a. Archibald MacLeish.
 - b. Arch Oboler.
 - c. J. Fred MacDonald.
 - d. Norman Corwin.
8. A good example of a dramatic series, as opposed to a dramatic anthology, would be
 - a. "Grand Central Station."
 - b. "Mayor of the Town."
 - c. "Skippy Playhouse."
 - d. all of the above
9. Motion picture stars appeared regularly in radio dramas on
 - a. "Hollywood Star Playhouse."
 - b. "Hollywood Star Time."
 - c. "Lux Radio Theater."
 - d. all of the above

10. Archibald MacLeish was
- a. a Pulitzer Prize-winning writer.
 - b. an Assistant U.S. Secretary of State.
 - c. a Librarian of Congress.
 - d. all of the above

summary

Radio had a profound impact on American society. A presidential committee on social trends, 1929-1932, listed 150 specific social effects. Radio played an important role in diminishing divisive regional and cultural differences. It made major contributions to the standardization of the English language in America, and the development of an informed electorate. It helped in the shaping of social attitudes and the nation's shopping habits.

Of all the programs which influenced social conduct and attitudes, none had greater bearing than radio drama. It began on local radio in the early 1920s and made its first experimental appearances on network schedules shortly thereafter. The "Columbia Workshop," noted for its excellent quality, brought the works of leading authors to the broadcast medium and introduced many of the writers who would become radio's most outstanding contributors. The dramas were categorized as series, with continuing stories and the same characters in each episode, or as anthologies, which changed stories, and usually casts, each week.

supplemental reading

Dunning, John. *Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925 to 1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

panic! 17



NEW YORK, MONDAY, OCTOBER 31, 1938.

Radio Listeners in Panic, Taking War Drama as Fact

Many Flee Homes to Escape 'Gas Raid From Mars'—Phone Calls Swamp Police at Broadcast of Wells Fantasy

A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:15 and 9:20 o'clock last night when a broadcast of a dramatization of H. G. Wells' fantasy "The War of the Worlds" by the Mercury Theatre on the Air over station WABC and the Columbia Broadcasting System had started with invading Martians spreading wide death and destruction in New Jersey and New York.

The broadcast, which disrupted households, interrupted religious services, created traffic jams and clogged communications systems, was made by Orson Welles, who as the radio character, "The Shadow," used to give "the news" to countless child listeners. This time at least a score of adults required medical treatment for shock and hysteria.

In Newark, in a single block at Haddon Terrace and Hawthorne Avenue more than two-dozen families rushed out of their houses with wet handkerchiefs and towels over their faces to flee from what they believed was an actual gas raid. Some began mixing with a fruitless search for a gas mask.

Throughout New York families fled to their homes in fear of a deadly invasion. Thousands of people called the police, newspapers

and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raid.

The program was produced by Mr. Welles and the Mercury Theatre on the Air over station WABC and the Columbia Broadcasting System's coast-to-coast network, from 8 to 9 o'clock.

The radio play, as presented was to simulate a regular radio program with a "break-in" for the material of the play. The radio listeners apparently missed or did not listen to the introduction which was "The Columbia Broadcasting System and its affiliated stations present Orson Welles and the Mercury Theatre on the Air in 'The War of the Worlds' by H. G. Wells.

They also failed to associate the program with the newspaper listing of the program, announced as "Today's 10:00-Play: H. G. Wells' 'War of the Worlds'—They ignored their additional announcements made during the broadcast emphasizing its fictional nature.

Mr. Welles opened the program with a description of the series of

Continued on Page Four

Orson Welles creates panic with "The War of the Worlds" broadcast. (Courtesy Frank Bresee [Orson Welles] and Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 17, "Panic!"

Review page 53 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*So every person by his dread gives strength to rumor, and with no foundation
for the existence of evils, they fear the things which they have imagined.*

Lucan

preview

"Broadcasting learned an important lesson . . ." according to *Broadcasting* magazine, "dramatically demonstrative that the profound power of the industry must be wielded with caution." The statement was contained in a 1970 retrospective on Orson Welles' 1938 "Mercury Theater on the Air" presentation of H. G. Wells' science fiction thriller, "The War of the Worlds."

The radio adaptation included segments which appeared to be interruptions of a musical program for news bulletins. In spite of the fact that it had been introduced as a dramatization, thousands of listeners were misled. Believing the program to be an actual report of a military invasion from the planet Mars, many city-dwellers abandoned their homes in frantic efforts to escape into the countryside. Police stations, newspapers, and radio stations were deluged with calls.

While it was a small minority of radio listeners who panicked, it was a highly visible minority. The *New York Times* called the situation a "wave of mass hysteria," and reported that the broadcast had "...created traffic jams and clogged communications systems." The Federal Communications Commission received hundreds of complaints. Although it dismissed them all, the Chairman of the FCC called the incident "regrettable," and the commission advised broadcasters to avoid any repetition, particularly in regard to simulated news announcements.

instructional objectives

- Identify techniques employed in "The War of the Worlds" dramatization which gave the impression of realistic news bulletins.
- Recall the manner in which listener susceptibility was influenced by world events at the time of the broadcast.
- Recognize the part news media played in creating a lasting impression of mass hysteria during "The War of the Worlds" program.
- Answer questions concerning the reaction of the Federal Communications Commission to the broadcast and listener response.

key terms

Billboard: Opening announcement for radio program, usually comprising title, leading players, and brief descriptive information.

Crossley Rating System: Professional audience measurement service.

Disclaimer: Announcement for the purpose of disavowing responsibility for or agreement with broadcast matter. In "The War of the Worlds," a closing reminder that the program had been a Halloween entertainment.

Dramatization: Presentation of a literary work or recreation of a news or historical event in the form of a play.

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Flash: Brief, unscheduled news report; a bulletin. A term usually reserved for the first report of a news item of exceptional importance.

Prologue: Expository speech at the beginning of a play.

focus questions

1. Why did some radio listeners across the country panic while listening to "The War of the Worlds"?
2. Did the producers of the program deliberately mislead the audience?
3. How did radio listeners get the impression that the science fiction drama was a news broadcast?
4. Did any circumstances exist in 1938 which might have made listeners especially susceptible?
5. What part did newspapers play in writing the history of "The War of the Worlds" panic?
6. What was the reaction of the Federal Communications Commission?

self-test

true/false

- ___ 1. The manner of "The War of the Worlds" presentation was a new approach to radio drama.
- ___ 2. The notoriety which followed "The War of the Worlds" was a serious career setback for Orson Welles.
- ___ 3. Following the broadcast, newspapers carried numerous stories of hysterical conduct by listeners.
- ___ 4. "The War of the Worlds" received more than the usual attention from the press because 1938 was a year of relative calm around the world.
- ___ 5. Following a rash of complaints, the Federal Communications Commission fined both the producers of the program and the CBS radio network.

multiple choice (Circle the comment which best completes the question.)

6. "The War of the Worlds" dramatization was based on a science fiction story written by
 - a. Orson Welles.
 - b. Ray Bradbury.
 - c. H. G. Wells.
 - d. John Houseman.
7. According to the Crossley Rating System, the total number of radio listeners on the night of the broadcast was
 - a. 3,270,000.
 - b. 84,000,000.
 - c. 32,000,000.
 - d. 17,500,000.

8. At the time of the broadcast most radios were tuned to
 - a. "The War of the Worlds."
 - b. "Lux Radio Theater."
 - c. "The Rudy Vallee Show."
 - d. "Edgar Bergen-Charlie McCarthy Show."
9. Listeners were advised that the program was a dramatization
 - a. only at its conclusion.
 - b. at four different times during the broadcast.
 - c. only in the newscast which followed the program.
 - d. in response to a direct order from the FCC.

summary

On October 30, 1938, "The Mercury Theater on the Air" chose as its Halloween week presentation a dramatization of H. G. Wells' science fiction thriller, "The War of the Worlds." The radio adaptation presented much of the story of invaders from Mars in the present tense and used radio news techniques to add a sense of reality and immediacy. After narrator Orson Welles had set the scene, the drama proceeded with a series of "interruptions" of the "program in progress" for simulated news reports. The majority of listeners were delighted at the effect. Others, however, reacted with anything but pleasure.

In 1938 much of the world was tense, gripped by a fear of war. There were constant reports of fighting in Europe and the Far East, and interruptions of programs invariably meant bad news. Many listeners who tuned in late missed the prologue to "The War of the Worlds" and heard what they considered to be genuine bulletins and on-the-scene reports of a fearsome invasion. Some believed their neighbors were being slaughtered by huge, indomitable creatures from another planet and gave way to panic. Rather than remaining tuned to the radio, where they would have heard periodic announcements concerning the nature of the program, they telephoned police and fire departments and took to the streets in an effort to escape.

It is unknown how many listeners reacted hysterically across the nation, and it has been alleged that newspaper accounts may have exaggerated their number. Nevertheless, there were those in the audience who were misled, however unintentionally, and who suffered real distress. The experience persuaded broadcasters to resolve that in the future, only actual news reports would be represented as such on radio.

supplemental reading

Koch, Howard. *The Panic Broadcast*. Boston: Little, Brown, 1970.

case closed 18



Jay Jostyn as "Mr. District Attorney." (Courtesy Frank Bresee)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 18, "Case Closed."

Read pages 155-194 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Be not overcome of evil, but overcome evil with good.

Romans 12:21

preview

Among the radio dramas that lasted the longest were those in the category of the detective story. Indeed, the last of the regular network dramas to bow to television was a detective series called, "Yours Truly, Johnny Dollar," which had its last network radio broadcast on September 30, 1962.

Lesson 18 investigates the popularity of the genre, grouping the radio detectives according to personality and philosophy. The program discusses common criteria shared by the crime fighters of all groups and examines significant differences in their approaches.

instructional objectives

- Distinguish between popular detective series, using their approach to morality as the reference point.
- Categorize radio's detectives according to personality, motivation, and approach.
- Identify strategic criteria common to detective programs.
- Assess the appeal of radio's detective stories to listeners' imaginations.
- Recall the amount of air time devoted to detective series at the peak of their popularity.
- Compare the production costs of detective programs to those of the popular variety series.
- Recognize the detective series' subliminal contributions to society.

key terms

Allegory: Story with an underlying message; figurative story personifying abstract ideas.

Bourgeois: Middle class.

Documentary: Presentation of a factual story with dramatic interpretation.

Secular: Worldly; dealing with things other than religious or sacred.

Whodunit: (slang) Mystery; story of crime and detection. Variation of who-done-it.

focus questions

1. How popular were detective series compared to other network radio programs between 1920 and 1950?
2. How costly were detective programs to produce?
3. Into what three categories can radio's detectives be divided? What were their differences; their similarities?

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4. What accounted for the popular appeal of the detective series?
5. Why were detective stories referred to as "secular allegories"?

self-test

true/false

- ___ 1. "True Detective Mysteries" was responsible for the capture of some real criminals.
- ___ 2. "Dragnet" was the first series to base its stories on actual police files.
- ___ 3. Detective series on network radio reached more people than detective stories in books or motion pictures.
- ___ 4. Most of radio's early detective series relied upon the use of "name" actors in leading roles.
- ___ 5. While many of the detective series featured women in key roles as secretaries or assistants, none starred a woman.

multiple choice (Circle the comment which best completes the statement.)

6. According to psychologists, the detective dramas, ". . . which reaffirmed the moral values of our American civilization," were
 - a. secular fables.
 - b. existential allegories.
 - c. social and cultural symbols.
 - d. none of the above
7. Detective dramas can be categorized by common strategic criteria, including
 - a. attitude toward crime and solution.
 - b. personality of the central character.
 - c. view of life and society.
 - d. all of the above

matching

Match the names of detective series on the left with the categories listed on the right.

- ___ 8. "Johnny Madero" a. Glamorous
- ___ 9. "The Falcon" b. Neo-Realistic
- ___ 10. "Mr. District Attorney" c. Realistic

summary

The detective story always has had great popular appeal, whether the medium of its presentation was books, stage, or motion pictures. For many years it was no less popular as a staple of network radio programming. The mysteries stimulated the imagination, challenged listeners to seek the solution while enjoying the entertainment, and furnished a feeling of satisfaction and security when all was solved and justice triumphed before the final commercial. J. Fred MacDonald refers to radio's detectives as social and cultural symbols which reaffirmed the moral values of our American civilization. Their plays were allegories which helped listeners cope with life's challenges and improve their social condition.

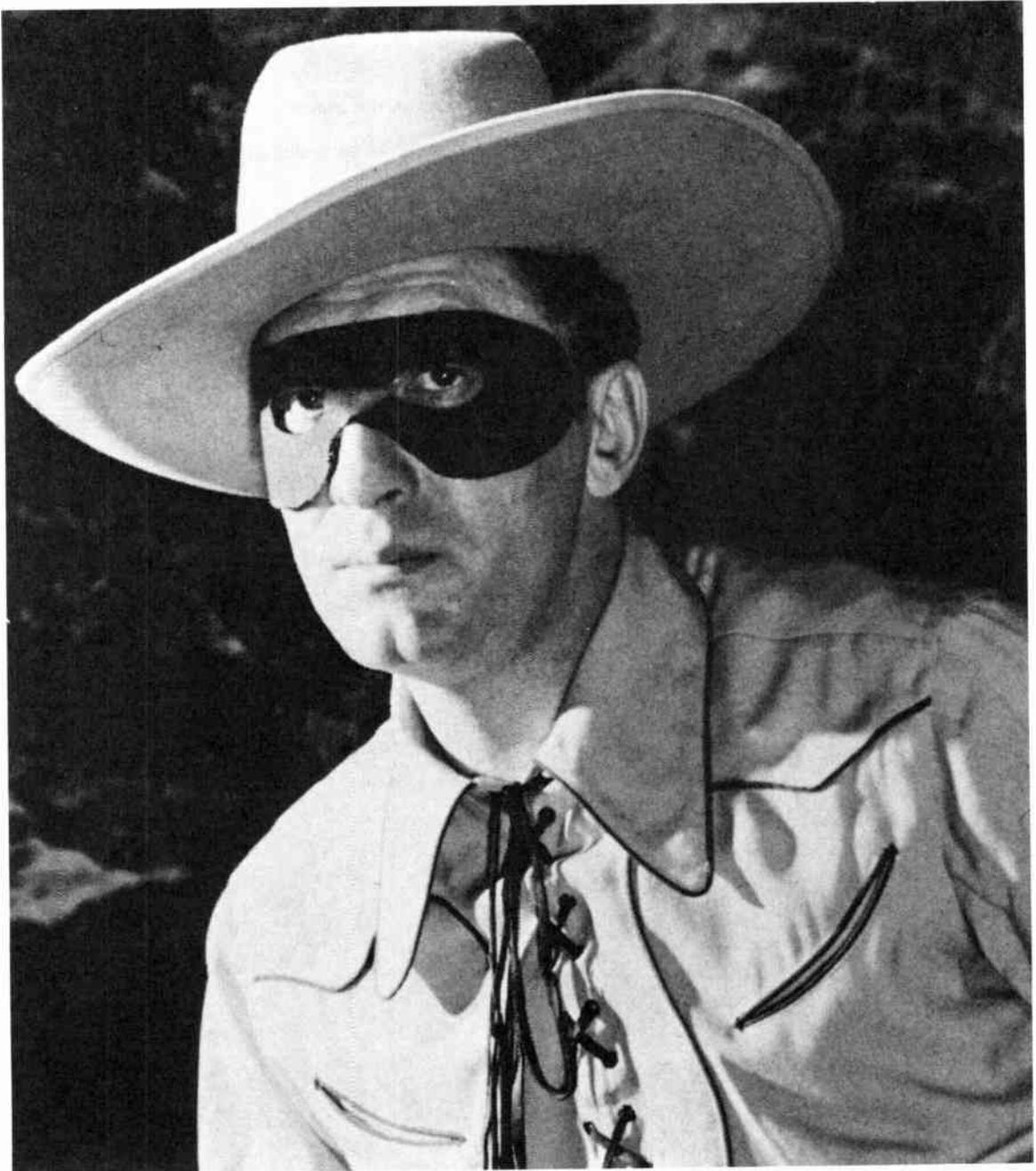
In *Don't Touch That Dial!* J. Fred MacDonald categorizes the radio detectives as Realistic, Glamorous, and Neo-Realistic according to: (1) the attitude of the program toward crime and its solution; (2) the function of the central character's personality; and (3) the view of life and society presented in each story. The longest-lived, beginning in the late 1920s, were the Realistic Detectives, as typified by "Ellery Queen," "Sherlock Holmes," and "Gangbusters."

The Glamorous Detective series made their first, tentative appearance in the mid-1930s. These stories placed an emphasis on the personality of the central character, as in "The Fat Man," "Yours Truly, Johnny Dollar," and "The Saint." The Neo-Realistic Detectives made their entrances in the late 1940s. Possessing little of the personal charm of the Glamorous Detectives, the Neo-Realistic investigators often were depicted as men hardened by the grim realities of a profession that was anything but glamorous. "Broadway Is My Beat," "The Line Up," and "Pat Novak For Hire" were detective series of the Neo-Realistic genre, as was "Dragnet," whose leading character's consuming concern was for "just the facts."

supplemental reading

Dunning, John. *Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925 to 1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

tall in the studio 19



Brace Beemer as "The Lone Ranger." (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 19, "Tall in the Studio."

Read pages 195-229 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Boots, saddle, to horse and away.

Robert Browning

preview

Radio drama was presented in many forms: anthologies, series with continuing casts, detective and science fiction series, and series dealing with the occult. But probably the most popular and longest running dramatic series were the Westerns, which recalled an early period of American history when the country struggled for existence.

Lesson 19 traces the history of three types of Western series: the juvenile Western, the adult Western, and series that were considered Western in their approach (such as series involving the Canadian Mounties). The three types of Westerns shared a common theme: their heroes were defenders of justice and champions of the unfortunate.

instructional objectives

- Recognize the contribution of the Western series to the American way of life.
- Analyze the mood of American radio listeners after World War II which led to the introduction of the adult Westerns.
- Compare and contrast the three classifications of Western heroes: champions of the oppressed and weak, communicators of morality, and representatives of civilization.
- Identify the impact which "The Lone Ranger" had on juvenile listeners.
- Compare the percentage of male leading roles in Western series to the percentage of female leading roles.

key terms

Anarchy: Absence of any form of political authority.

Catalyst: One who instigates a process or event without being involved in or changed by the consequences.

Mercenary: One who works merely for monetary gain.

focus questions

1. In what two areas outside of radio did the Western have its beginning?
2. Into what three classifications does MacDonald put the Western?
3. When did Westerns first appear on radio?
4. Why did CBS and General Mills establish a National Lone Ranger Council?
5. What common characteristic shared by villains and secondary leads in the Westerns of the 1930s began to disappear in the 1940s?

self-test

true/false

- ___ 1. At least 25 percent of Westerns had juvenile leads.
- ___ 2. "Hopalong Cassidy" appeared on television before it was heard on radio.
- ___ 3. "Straight Arrow" told the story of a sharp-shooting archer/cowboy of the early West.
- ___ 4. The "Tom Mix" series was on radio for 17 years.
- ___ 5. Westerns, or "hoss operas," were also called "oaters" because a majority of their sponsors manufactured breakfast food.

multiple choice (Circle the comment which best completes the statement.)

- 6. The musical theme for "The Lone Ranger" was
 - a. the *Poet and Peasant* overture.
 - b. "On the Trail" from *The Grand Canyon Suite*.
 - c. the *William Tell* overture.
 - d. "Trail of the Lonesome Pine."
- 7. Playing the same roles on the "Tom Mix" series and "The Great Gildersleeve" were
 - a. Parley Baer and Bill Conrad.
 - b. Charles Correll and Freeman Gosden.
 - d. Williard Waterman and Hal Peary.
 - e. none of the above
- 8. The first successful adult Western was
 - a. "Frontier Town."
 - b. "Have Gun, Will Travel."
 - c. "Gunsmoke."
 - d. "Renfrew of the Mounted."
- 9. Members of the National Lone Ranger Council included
 - a. Bob Hope.
 - b. Eddie Cantor.
 - c. Gene Tunney.
 - d. all of the above

summary

As chronicles of America's early West, the Western series had a definite sociological effect on radio listeners. They illustrated the power of good over evil, championed the cause of the weak and oppressed, and upheld morality whether the hero was a young cowboy, a marshal, a masked rider, or a loner who rode from town to town to wipe out corruption. This motivating theme was the reason for the success and great popularity of the Western with all types of listeners. To quote MacDonald: "The radio Western . . . served as a noteworthy means of communication, for it embodied basic social morality while broadcasting to a mixed audience of children and adults."

supplemental reading

Harmon, Jim. *Great Radio Heroes*. New York: Doubleday, 1967.

Stedman, Raymond. *The Serials*. University of Oklahoma Press, 1971.

Dunning, John. *Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925 to 1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

child's play 20



Premiums for box tops highlighted childrens' programs. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 20, "Child's Play."

Read pages 61-90; review pages 24-61 and 138-145 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Youth will be served.

George Borrow

preview

For over 30 years, radio supplied entertainment for listeners of all ages, social strata, and ethnic backgrounds. It offered a variety of comedy, drama, and music. It reflected the mores, beliefs, and social changes of society. A generation of Americans was born and grew up with radio.

Lesson 20 concerns the listening habits of that generation from the preteen "milk-and-crackers" group up through the young teenagers. Programs discussed are placed in five categories: (1) those based on comic strips, (2) the airmen, (3) the spacemen, (4) practitioners of magic and the occult, and (5) the all-American. Also discussed are the premiums and giveaways which were offered by the sponsors of many children's programs.

instructional objectives

- Recall the NBC and CBS guidelines for children's programs in the 1930s and 1940s.
- Recognize the values and ideals promoted by children's programs during World War II.
- Assess the reasons for the success of children's radio programs based on comic books.
- Identify the value of premiums and giveaways to the sponsors who offered them.

key terms

Facsimile: A reasonable copy.

Fascism: A philosophy or system of government which advocates or exercises dictatorship.

Pedometer: An instrument for measuring the mileage covered by a walker.

Premium: An item offered for a minimal fee or a "box-top."

Victory Garden: A small vegetable garden planted by Americans during World War II as a conservation measure.

focus questions

1. During World War II, what was the five-point pledge which "Dick Tracy" urged his listeners to make?
2. When were children's programs first broadcast?
3. Why was "Don Winslow of the Navy" on the air for such a short time?
4. What was the attraction "Jack Armstrong" had for young listeners?
5. Which program is considered the first to offer a giveaway just for the asking?

self-test

true/false

- ___ 1. "Let's Pretend" won close to 50 national awards.
- ___ 2. "Little Orphan Annie" was on the air 12 years.
- ___ 3. "Captain Midnight" assumed a different personality in each episode.
- ___ 4. In 1938, an estimated 56 percent of all network advertisers offered premiums or samples of their products.
- ___ 5. A favorite premium of children listeners was Sky King's periscope.

multiple choice (Circle the comment which best completes the statement.)

- 6. Programs considered outstanding premium givers included
 - a. "Little Orphan Annie."
 - b. the "Tom Mix Ralston Straight Shooters Show."
 - c. "Jack Armstrong."
 - d. all of the above
- 7. The longest-running children's program was
 - a. "Dick Tracy."
 - b. "Buck Rogers."
 - c. "Let's Pretend."
 - d. none of the above
- 8. One of the first newspaper cartoons to become a successful radio series was
 - a. "Terry and the Pirates."
 - b. "Dick Tracy."
 - c. "Little Orphan Annie."
 - d. "Buck Rogers."
- 9. The earliest preteen program to be broadcast was
 - a. "Uncle Olie and His Gang."
 - b. "Uncle Elmer's Children's Hour."
 - c. "Uncle Don."
 - d. "Singing Lady Stories."

summary

From the late 1920s to the early 1950s, young American listeners were entertained by a great variety of radio series. These series were more than just vehicles to pique their imaginations. MacDonald points out that "children's programs became socializing agents which brought to America's young people the values and ideals of American society: truth, honor, justice, and decency."

The moralistic approach of childrens' programs was equaled by a more materialistic one: the lure of premiums and giveaways which not only created a golden world of make believe for young listeners, but encouraged their continued listening to the programs and their continued use of the sponsors' products.

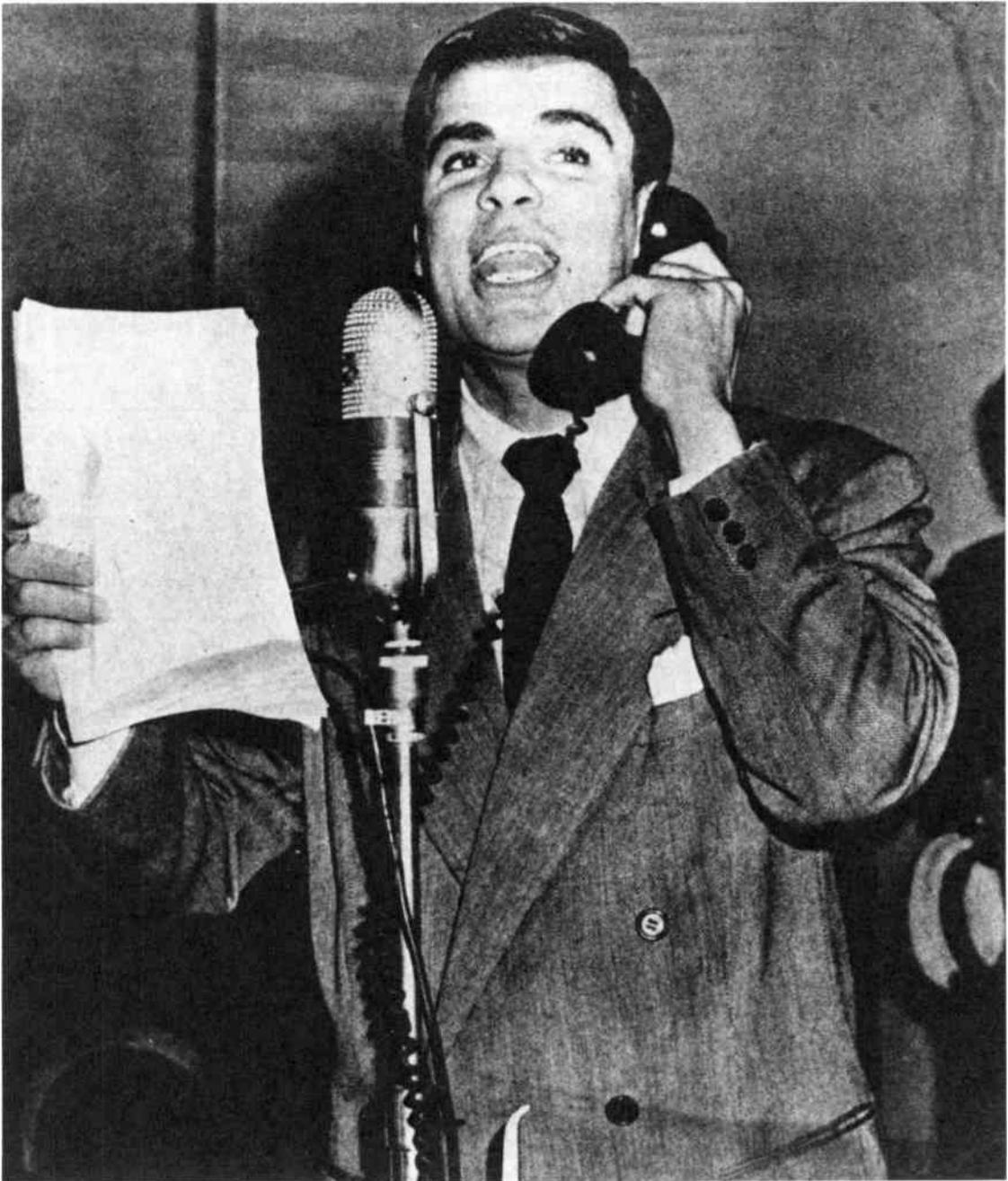
supplemental reading

Barnouw, Erik. *The Golden Web. A History of Broadcasting in the United States 1933-1953*. New York: Oxford University Press, 1966.

Harmon, Jim. *Great Radio Heroes*. New York: Doubleday, 1967.

Stedman, Raymond. *The Serials*. Oklahoma: University of Oklahoma Press, 1971.

winning ways 21



Bert Parks hosting early audience participation program. *(Courtesy Frank Bresee)*

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 21, "Winning Ways."

Review pages 39-61, 76-90, and 145-153 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*'The game is done! I've won! I've won!'
Quoth she, and whistled twice.*

Samuel Taylor Coleridge

preview

From the 1930s through the 1950s, radio audiences were comprised of listeners and participators. The listeners sat in their living rooms and enjoyed the entertainment coming to them over their receiving sets. They had their daily diet of comedy shows, dramas, variety shows, and soap operas. Some programs invited listeners to be members of their studio audiences. But gradually, audiences both in the studio and at home became personally involved in programs which came to be called audience participation shows.

Lesson 21 surveys several types of audience participation shows: (1) the "fun time" programs, (2) giveaways with the participation of studio audiences, and (3) giveaways involving audiences at home.

instructional objectives

- Recognize what "Goodwill Court," "Queen for a Day," and "Strike It Rich!" had in common.
- Recall why "Breakfast in Hollywood" was considered a full-blown audience participation show.
- Appraise the value of the "Hush" contests on "Truth or Consequences."
- Compare the monetary prizes on quiz shows of the 1930s with those offered on similar shows in the 1940s.

key terms

Audience Participation: Direct involvement of a studio or at-home audience in a radio program.

Giveaway: An audience participation show which awards cash and/or merchandise prizes.

Panelist: One of a small group of contestants selected to discuss subjects or answer questions; member of a discussion group.

Plateau: A level of questions for a contestant which becomes increasingly more difficult.

focus questions

1. Why was "Kay Kyser's Kollege of Musical Knowledge" considered a novelty?
2. Why was the FCC interested in "Break the Bank," "Stop the Music!" and "Pot O'Gold"?
3. How did the panels on "Information Please!" and "Can You Top This?" differ?
4. What effect did "Stop the Music!" have on the "Fred Allen Show"?

self-test

true/false

- ___ 1. "Dr. I.Q." was broadcast from vaudeville theaters around the country.
- ___ 2. The radio version of "Wheel of Fortune" awarded monetary prizes to its studio audiences.
- ___ 3. Top Hollywood gag writers supplied the scripts for Art Linkletter's "Houseparty."
- ___ 4. Contestants on "Stop the Music!" called out this phrase when they recognized the title of the tune being played by the orchestra.

multiple choice (Circle the comment which best completes the statement.)

- 5. The first quiz show aired nationally was
 - a. "Strike It Rich!"
 - b. "Quiz Kids."
 - c. "Professor Quiz."
 - d. "Kay Kyser's Kollege of Musical Knowledge."
- 6. Included in the "misery-to-magic" transformation series was(were)
 - a. "Goodwill Court."
 - b. "Queen for a Day."
 - c. "Strike It Rich!"
 - d. all of the above
- 7. On "Truth or Consequences," "The Walking Man" was identified as
 - a. Groucho Marx.
 - b. Kay Kyser.
 - c. Fred Allen.
 - d. Jack Benny.
- 8. Senator Ford was a regular panelist on
 - a. "People are Funny."
 - b. "Can You Top This?"
 - c. "You Bet Your Life."
 - d. none of the above

summary

Audience participation shows were probably the most popular form of radio entertainment during the 1940s and 1950s, beginning with programs such as Gillette's "Community Sing." Branching out from the simple sing-along format of that series, audience participation took on a variety of forms: the fun-and-games approach of "Breakfast in Hollywood" and "Houseparty;" the hearts-and-flowers series such as "Goodwill Court," "Queen for a Day," and "Strike It Rich." Audience participation shows for children included "Spelling Bee" and "Quiz Kids."

Then came the giveaway shows. The earlier ones--"Kay Kyser's Kollege of Musical Knowledge," "Take It or Leave It," and "You Bet Your Life"--offered comparatively modest cash prizes to studio audience contestants. But the amount of the prizes began to grow, and by the mid-1940s payoffs on the giveaway shows were getting out of hand.

With the coming of "Pot O' Gold," the FCC requested the Justice Department to investigate the program for violation of the lottery law. When the Justice Department refused, the FCC issued guidelines in 1948 that were so binding they threatened to force all giveaways off the air. The battle between the FCC and the giveaways continued for five years, but by then the attraction of audience participation shows on radio had all but disappeared.

supplemental reading

Barnouw, Erik. *The Golden Web*. New York: Oxford University Press, 1968.

Broadcasting Publications, Inc. *The First 50 Years of Broadcasting*. New York: Broadcasting Publications, Inc., 1982.

all in the game 22



Post-game interview with Babe Ruth. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 22, "All in the Game."

Review pages 1-23 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*What I admire in the order to which you belong is that they live in the air;
that they excel in athletic sports.*

Benjamin Disraeli

preview

Once established as a communications medium, radio began to vary its programming content in order to attract listeners who were equally varied in their auditory interests. Comedy, drama, and music all had their devotees. But listener interest extended beyond these categories to include still others.

Lesson 22 deals with a form of radio entertainment which began in the 1920s and remains high in listener priority today: sportscasts. Professional and amateur sports, college and high school sports-- have all been publicized and glorified by sportscasters throughout the years. Few sports have never had their day on radio.

instructional objectives

- Contrast the coverage of the Dempsey-Carpentier fight on July 2, 1921 with the first World Series play-by-play three months later.
- Distinguish between the unique broadcasting of baseball games on the Liberty Broadcasting Network with the play-by-play formats on other networks.
- Recognize the attitude of college instructors in the late 1920s toward the broadcasting of college sports.
- Assess the socio-cultural impact of sportscasting in America.

key terms

Exclusivity: Sole permission to broadcast an athletic event or series of events.

Hype: Extended publicity.

Play-by-play: On-site description of a sports event.

Squared Circle: A boxing ring.

focus questions

1. Why was David Sarnoff so anxious to set up a broadcast of the Dempsey-Carpentier fight?
2. What was the objection of major league baseball/football organizations to the broadcasting of their games?
3. What subterfuge was employed by NBC and CBS to overcome the exclusivity of sportscasting in the 1940s?
4. What was the double blow suffered by Nazi chancellor Adolf Hitler during the 1936 Summer Olympics in Berlin?

self-test

true/false

- ___ 1. The first play-by-play baseball game was broadcast in August 1921.
- ___ 2. Sports writer Grantland Rice broadcast the first World Series play-by-play from the press booth at Ebbett's Field in New York City.
- ___ 3. Boyle's Thirty Acres in New Jersey was the site of the Dempsey-Tunney fight in 1927.
- ___ 4. Roy Riegels was the broadcaster for the 1929 Rose Bowl game between California and Georgia Tech.
- ___ 5. The Office of Censorship had no authority to set up guidelines affecting sportscasting during World War II.

multiple choice (Circle the comment which best completes the statement.)

- 6. To amplify the broadcast of the Dempsey-Carpentier fight for listening sports fans, David Samoff used
 - a. bull horns.
 - b. stereo speakers.
 - c. phonograph horns.
 - d. all of the above
- 7. "Gentleman Jim" Corbett was a
 - a. gambler.
 - b. leader of New York society's "400."
 - c. a fighter in the late 1800s.
 - d. none of the above
- 8. Babe Ruth had three ambitions in his life. One was to
 - a. be a member of both the American and National Leagues.
 - b. become a sports announcer.
 - c. play baseball for 20 years.
 - d. become as good at golf as he was at baseball.
- 9. Sportscasters' favorite sports figures in the 1920s and 1930s included
 - a. "Big Bill" Tilden.
 - b. "Strangler" Lewis.
 - c. Red "Gallopig Ghost" Grange.
 - d. all of the above

summary

Citizens of the United States have always had strong interest in athletics, both as participants and spectators. However, radio coverage of sports was slow in finding acceptance. Colleges and professional sports organizations opposed the broadcasting of sports because they felt that sportscasts would greatly diminish the number of on-site spectators. Why pay to watch a sports event when one could stay home and hear it free on radio?

When sports were initially covered on radio, such as the 1937 World Series, they were network sustained. Even newspapers refused to carry play-by-play descriptions of any sports event. But gradually radio sportscasts began to capture the public's interest, and by 1941 a single sponsor was spending more than a million dollars to broadcast minor league games over 90 stations from Albany, New York, to San Diego, California. Sportscasting had found its niche on radio and would continue ad infinitum.

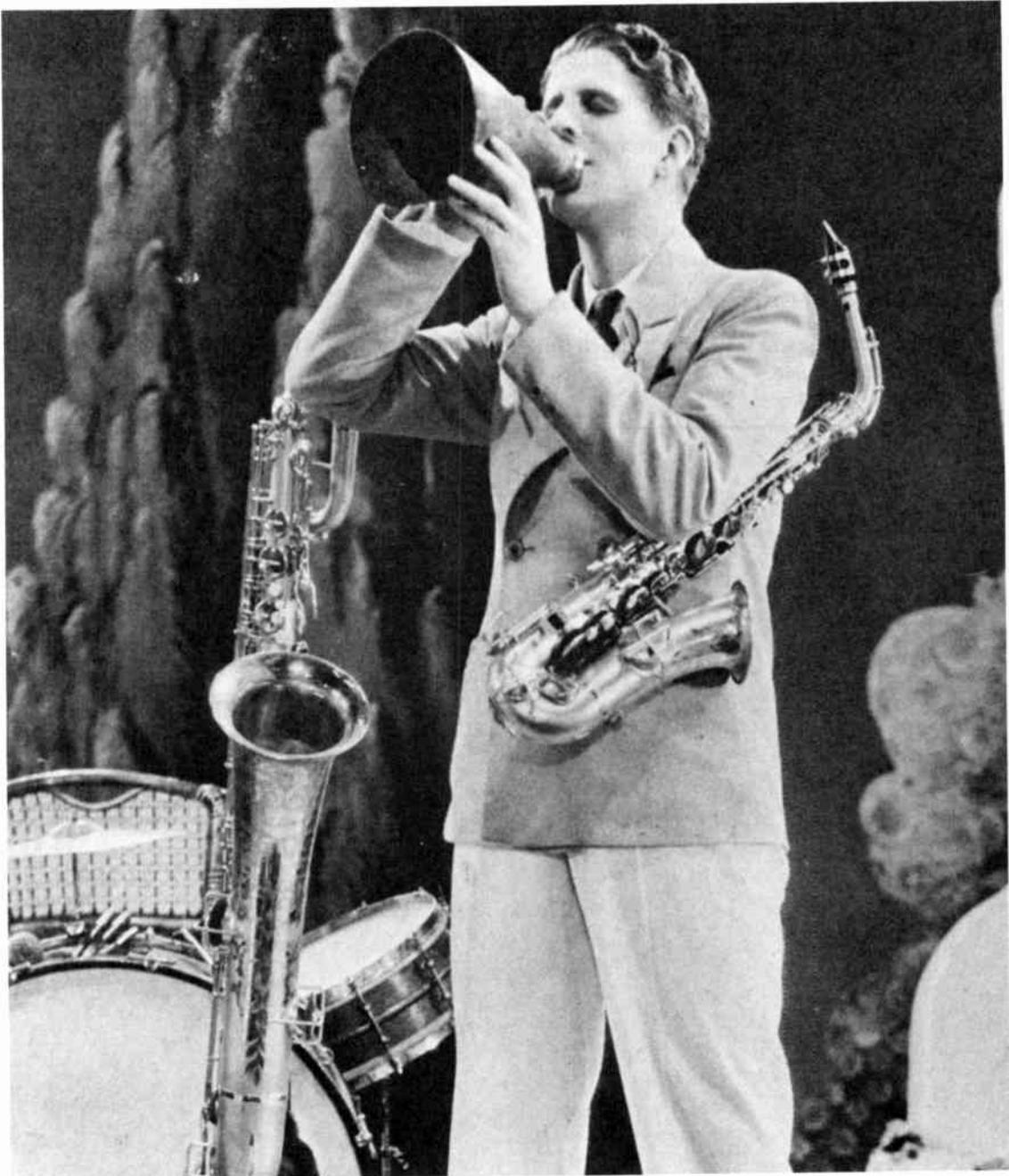
supplemental reading

Cozens, Frederick, and Florence Stumpf. *Sports in American Life*. Salem, N.H.: Ayer, 1976.

Barnouw, Erik. *A Tower in Babel. A History of Broadcasting in the United States to 1933*. New York: Oxford University Press, 1966.

Barnouw, Erik. *The Golden Web. A History of Broadcasting in the United States 1933-1953*. New York: Oxford University Press, 1968.

the melody lingers on 23



Rudee Vallee croons a tune. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 23, "The Melody Lingers On."

Read selected pages related to music and radio: 10-11, 61, 74-75, 87-88, 329-331, 335-339, 346-348, and 367-369 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

They were built out of music

Oscar Wilde

preview

From the beginning, radio has relied heavily on entertainment programming of one type or another, depending on audience demographics. Some forms of entertainment have been sustained by local stations and the networks; some have thrived through sponsorship. Others have experienced both means of survival. One of these has been music.

Lesson 23 traces the history of music on radio: its origin, its variations, some programs which increased its popularity, and the problems music has faced over the years.

instructional objectives

- Identify the longest-running classical music program.
- Recognize some of the programs which offered a mixture of light classical and popular music.
- Contrast the various forms of jazz.
- Assess the influence of the DJs, not only on the habits of listeners but on the sale of recordings.

key terms

Disk Jockey (DJ): The announcer on programs of musical recordings.

Kilo: Kilogram. Fundamental standard of weight in the United States.

Platter: A recording.

Ragtime: A style of jazz with elaborate syncopated rhythm in the melody with a steadily accented accompaniment.

focus questions

1. The Top 40 radio station concept was pioneered by which two group station owners?
2. What was the attitude of radio stations toward the playing of jazz in the early 1920s?
3. In 1971, what policy statement was made by the FCC regarding song lyrics?
4. What innovative musical trend was introduced by DJ Alan Freed?

self-test

true/false

- ___ 1. "Grand Ol' Opry" was America's first radio hillbilly show.

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- ___ 2. Jazz was originally played during funerals in New Orleans.
- ___ 3. In the fall of 1947, a survey indicated that radio stations were hiring a minimum of DJs.
- ___ 4. In the late 1970s and early 1980s, it was claimed that satanic messages were being inserted into rock recordings.
- ___ 5. Two different DJs hosted a "Make Believe Ballroom" show.

multiple choice (Circle the comment which best completes the statement.)

- 6. Musicologists claim that American music had its beginnings in the rhythm of
 - a. machinery.
 - b. dripping rain.
 - c. jungle drums.
 - d. the human heart beat.
- 7. Sponsor-identified musical group titles included
 - a. the A&P Gypsies.
 - b. the Goodrich Silver Cord Orchestra.
 - c. the Victor Salon Orchestra.
 - d. all of the above
- 8. Though there are several claimants to the title of first disk jockey, the first "big time" DJ is generally considered to be
 - a. Frank Conrad.
 - b. Reginald Fessenden.
 - c. Martin Block.
 - d. Al Jarvis.
- 9. The series which had a great influence on radio's presentation of popular music was
 - a. "American Album of Familiar Music."
 - b. "The Railroad Hour."
 - c. "Your Hit Parade."
 - d. "The Voice of Firestone."
- 10. In protest over "raunchy" record lyrics, Gordon McLendon ordered his stations not to
 - a. play any record submitted without lyric sheets for both sides.
 - b. play any records which offended morality, dignity, or taste.
 - c. consider playing a record if either side was adjudged unfit.
 - d. all of the above

summary

The history of music in America can be traced through its chronology on radio, with its myriad forms and rhythms. In the 1920s, listeners were offered both popular and classical music, with classical having the edge. A mixture of classical and light classical music was featured on programs such as the "Victor Hour," and played by musical groups such as the A&P Gypsies and the Goodrich Silver Cord Orchestra. Popular music was given strong support by "Your Hit Parade," "National Barn Dance" and "Grand Ol' Opry" popularized country and western. Jazz had its day, as did big band music.

With the advent of DJs, as early as 1935, the variety of musical styles became even more diversified: soul, reggae, disco, rock-and-roll, and rock. Certain forms of rock music gave rise to accusations that this music style not only glamorized and promoted the use of drugs, but was becoming saturated with themes of sex, violence, and satanism.

supplemental reading

Broadcasting Publications, Inc. *The First 50 Years of Broadcasting*. New York: Broadcasting Publications, Inc., 1982.

Barnouw, Erik. *The Golden Web. A History of Broadcasting in the United States 1933-1953*. New York: Oxford University Press, 1968.

Barnouw, Erik. *The Image Empire*. New York: Oxford University Press, 1970.

Head, Sydney, and Christopher H. Sterling. *Broadcasting in America*. 4th edition. Boston: Houghton, Mifflin, 1982.

something to hear 24



Walter Winchell goes to press. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 24, "Something to Hear."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Strange the difference of men's talk!

Samuel Pepys

preview

Experts and specialists promoted their know-how on radio as early as the 1920s. But whether these advisors were physical culturists, culinary artists, or counselors on matters of the heart, they represented only a portion of those who would make a livelihood on radio by talking. There were also storytellers, talk show hosts, gossip columnists, and charlatans.

Lesson 24 reviews the work of radio's "talkers," the effect they had on listeners, and the reasons for their appeal. From advisors to charlatans, all had a product to sell and used all their skills to sell it.

instructional objectives

- Distinguish among the advisors, talk show hosts, storytellers, gossip columnists, and the charlatans.
- Recognize the reasons for the popularity and longevity of Mary Margaret McBride.
- Contrast the approach of talk show host Ray Briem with that of Joe Pyne and Alan Berg.
- Identify the factors which motivate a listener to call a talk show host.
- Assess the socio-cultural impact of talk shows on American society.

key terms

Ad-lib: Improvise; speak without a script.

Anathema: Something or someone shunned, detested, or condemned.

Anonymity: State of being unnamed or unidentified.

Charlatan: A person who claims to have knowledge or skill he does not possess; a quack.

Doyen: The eldest or senior member of a group.

Nostrum: A medicine of little value; a quack remedy.

focus questions

1. Why was the advisor type of program favored by radio stations in the 1920s?
2. How did John R. Gambling explain the success of the "Rambling With Gambling" show?
3. Which type of talk show led to an FCC inquiry in 1973?
4. How did Alexander Wolcott and John Nesbitt differ?
5. Why was Dr. Richard Brinkley dubbed a "border blaster"?

self-test

true/false

- ___ 1. One of the earliest advisors was physical culturist Bernarr McFadden.
- ___ 2. Ted Malone, host of "Between the Bookends," was really Alden Russell.
- ___ 3. Tony Wons had a Chinese cooking program.
- ___ 4. Louella Parsons paid top money to guests on her "Hollywood Hotel" program.
- ___ 5. The right to free speech prevents prosecution of those who use the air waves to pitch fraudulent products.

multiple choice (Circle the comment which best completes the statement.)

- 6. Early advisors on radio included
 - a. Josef Ranald.
 - b. Olive Hopper Brown.
 - c. Edna Purdy.
 - d. all of the above
- 7. Shot and killed was disk jockey
 - a. Ray Briem.
 - b. Alan Berg.
 - c. Joe Pyne.
 - d. none of the above
- 8. "Topless radio" referred to
 - a. programs offering sponsor products free without submission of box tops.
 - b. radio receivers without cabinets.
 - c. talk shows involving questions on sex.
 - d. unsponsored talk shows.
- 9. Considered the doyen of the Hollywood gossip columnists was
 - a. Louella Parsons.
 - b. Hedda Hopper.
 - c. Jimmie Fidler.
 - d. George Fisher.
- 10. "Karry On" was
 - a. a signal for a talk show host to continue speaking when the program is short.
 - b. the sign-off for Bernarr McFadden.
 - c. a cure-all medicine.
 - d. none of the above

summary

In the 1920s, an inexpensive form of radio entertainment was obtained by arranging for an expert to talk about his particular field of knowledge. This was the beginning of the talkers on radio.

Talkers generally fell into one of five categories: (1) advisors, (2) talk show hosts, (3) storytellers, (4) gossip columnists, and (5) charlatans. Each category had its faithful listeners and, in some instances, its disgruntled listeners. The talkers acted as improvers of listeners' knowledge and mental and physical well being, as satisfiers of their curiosity, and as profiteers of their gullibility.

supplemental reading

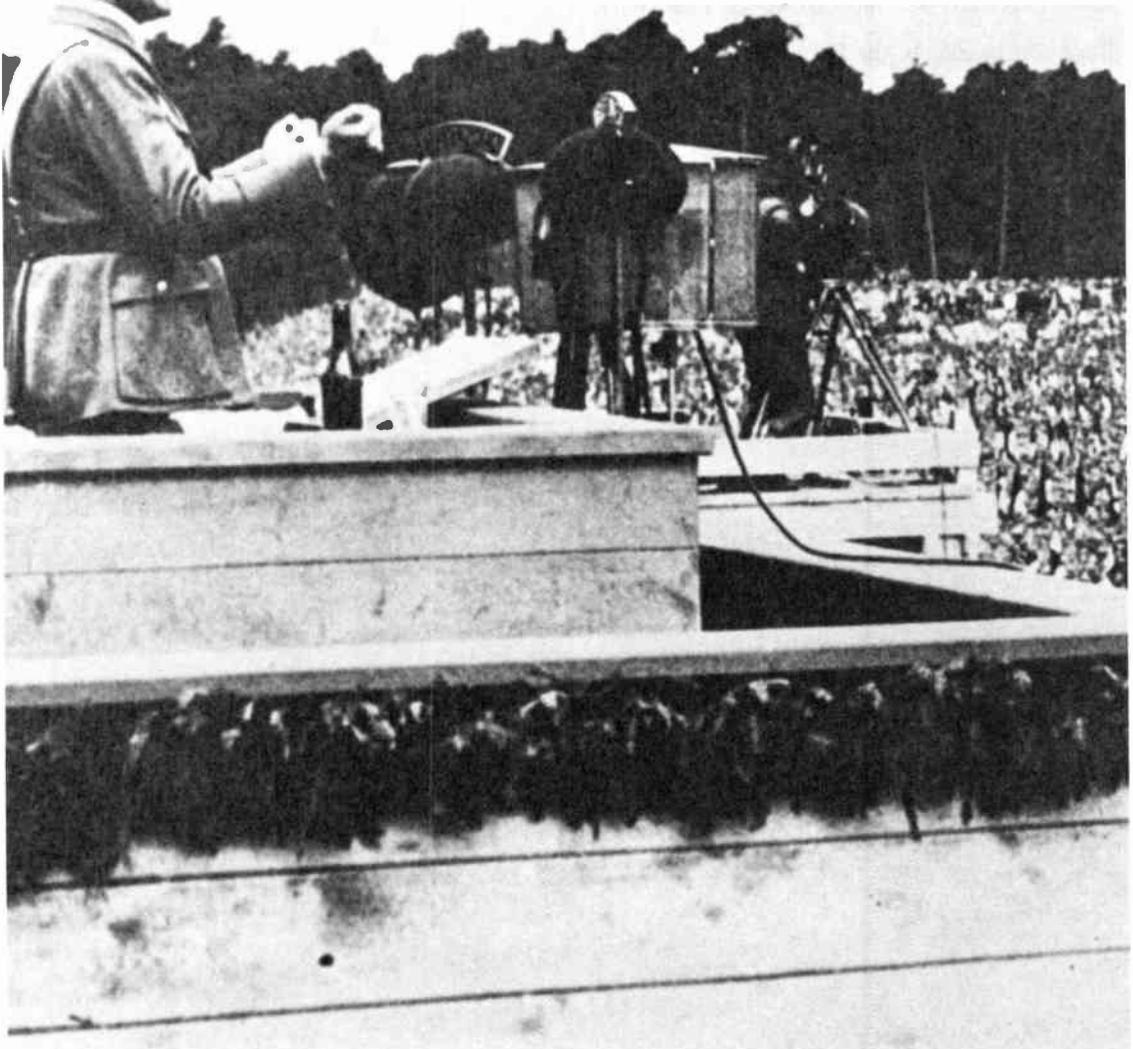
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Head, Sydney W., and Christopher H. Sterling. *Broadcasting in America*. 4th edition. Boston: Houghton, Mifflin, 1982.

Dunning, John. *Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925-1976*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

and now...the news 25



Radio news brought the world into the living room. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 25, "And Now...the News."

Read pages 281-325 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

*I had six serving-men,
They taught me all I know:
Their names were Where and What and When -
Any Why and How and Who.*

Rudyard Kipling

preview

Once radio had found its voice, it became more than a means of communication. It became a medium of entertainment. Listeners enjoyed variety shows, drama, music and comedy, children's programs, quiz shows and giveaways, sports, talk shows and, as time went on, specialized DJ shows. Communication, however, remained paramount as radio developed what would become its most important programming category: newscasting.

Lesson 25 concerns the genesis of newscasting on radio, its growing pains, and its emergence as a viable and important phase of communication.

instructional objectives

- Recognize the contributions of Charles Herrold, Harold Powers, and Lee De Forest to the development of radio newscasting.
- Recall J. Fred MacDonald's explanation of how radio established itself for the programming of news by the late 1920s.
- Analyze the rivalry which existed between radio and the press concerning the dissemination of news.
- Distinguish between "stringers" and staff news correspondents.
- Answer questions concerning the historic postwar events of the 1940s and 1950s which strengthened radio's credibility as a news-distributing medium.

key terms

Boycott: To abstain from dealing with, as a protest or restraint.

Eyewitness: First-hand account of news as it is occurring as opposed to a report read from an account written after the fact.

Transcendent: Preeminent or outstanding.

focus questions

1. Why wasn't the 1920 broadcast of the Harding-Cox presidential election results by station 8MK in Detroit considered radio's first major newscast?
2. According to the terms of the Biltmore Agreement, what concessions were the networks to make?
3. Why is the coverage of the *Hindenberg* landing in 1937 by Herbert Morrison of WLS Chicago considered a milestone in radio newscasting?

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4. What "first" was accomplished in June 1927 when NBC covered the ticker tape parade in New York following Lindbergh's successful solo transatlantic flight?
5. At the 1932 convention of the American Newspaper Publishers Association, H. O. Davis, editor of the *Ventura Free Press*, attempted to get support for a comprehensive reorganization of American radio. Why did broadcasters protest such a reorganization?

self-test

true/false

- ___ 1. One of the earliest forms of newscasting came from Lloyds of London coffee shop.
- ___ 2. In pre-election broadcasts, both Lee De Forest and newsman H. V. Kaltenborn named the successful candidates.
- ___ 3. Because of his deep-seated anti-Roosevelt feelings and outbursts, Louisiana's Senator Huey Long was denied air time on any newscasts.
- ___ 4. Because it was concerned with the teaching of the theory of evolution in schools, the 1925 Scopes trial received no newscast coverage.
- ___ 5. When Paul White set up the news gathering unit for CBS, it was primarily a one-man organization.

multiple choice (Circle the comment which best completes the statement.)

6. During the New York newspaper strike in July 1945, Mayor Fiorella LaGuardia went on the air to read
 - a. the news.
 - b. the stock market report.
 - c. the funnies.
 - d. all of the above
7. In 1924, an influential newscast was the coverage of
 - a. the death of Lenin in the USSR.
 - b. the premiere presentation of George Gershwin's "Rhapsody in Blue" at Aeolian Hall in New York.
 - c. the Democratic and Republican national conventions.
 - d. the visit of the Prince of Wales to the United States.
8. Amelia Earhart was
 - a. the junior Senator from Michigan.
 - b. society editor for CBS news.
 - c. America's leading woman flyer.
 - d. none of the above
9. In establishing the NBC news organization, Abe Schecter depended mostly on
 - a. stringer news reporters.
 - b. the wire service.
 - c. the telephone.
 - d. on-the-spot interviews.

summary

Because of its immediacy, radio newscasting was enthusiastically received by listeners. Why buy a newspaper to read news that radio had already reported? That attitude sparked a long-lasting feud between newspaper publishers, who felt that radio jeopardized their future, and radio broadcasters.

Faced with a boycott by the three press services--AP, UP, and INS--the radio networks were forced to establish their own news gathering organizations. In an attempt to break the deadlock between radio and the newspapers, the short-lived Biltmore Agreement was drawn up. Radio networks reestablished their news gathering units and in time were reinstated by the press services; newspapers came to realize that radio was not the threat they had feared it to be.

supplemental reading

Bittner, John, and Denise Bittner. *Radio Journalism*. Englewood Cliffs, N.J.: Prentice-Hall, 1977.

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Barnouw, Erik. *The Golden Web. A History of Broadcasting in the United States 1933-1953*. New York: Oxford University Press, 1968.

news...the war years 26



Edward R. Murrow in London. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 26, "News...the War Years."

Review pages 281-325 in *Don't Touch That Dial!*

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

He comes, the herald of a noisy world, news from all nations lumbering at his back; a messenger of grief perhaps to thousands, and a joy to some.

William Cowper

preview

Newscasting has been one of the most important and long lasting phases of radio programming. It began almost with the dawn of radio and endures today, long after the demise of radio comedy and drama. The American people have always had a need to know; a desire to keep abreast of important events not only in their own country, but in countries around the world.

Beginning with radio's first major newscast--the results of the Harding-Cox election in 1920--radio newscasting grew and prospered until it reached its most important phase in the late 1930s. Lesson 26 continues the story of radio newscasting through the war years, 1935-1945.

instructional objectives

- Explain how the CBS news organization set up the era of the war correspondent in the late 1930s.
- Identify the world events during 1938 and 1939 which gave impetus to radio's potential as an important news-reporting medium.
- Recognize the subjects marked taboo by the Office of Censorship guidelines for the broadcasting of news during the war years.
- Contrast "The Human Side of the News" broadcast of Edwin C. Hill in 1935 with the broadcasts of Edward R. Murrow in 1940.
- Assess the impact of newscasting upon American society.

key terms

Anschluss: From the German meaning union.

Axis Powers: Germany, Italy, and Japan during World War II.

LCVP: Landing craft, vehicle, and personnel.

Sudentenland: A border region of Bohemia, Moravia, and Silesia in Czechoslovakia.

focus questions

1. What event negated the terms of the Munich Pact?
2. Which three nations declared war in 1941?
3. Why did war correspondents find reporting more difficult after D day?
4. Why was the bombing of Hiroshima and Nagasaki a turning point in World War II?
5. In their book *Radio Journalism*, how do authors John and Denise Bittner analyze the value of radio newscasting?

self-test

true/false

- ___ 1. In 1937, CBS sent Charles Collingwood to England to head all overseas newscasts.
- ___ 2. Edward R. Murrow did most of his war broadcasts from the CBS studios in Paris.
- ___ 3. During World War II there was tight, government controlled censorship of all newscasts from overseas.
- ___ 4. William L. Shirer was the first news correspondent to report the surrender of Germany.
- ___ 5. During the early days of World War II, CBS used the facilities of the BBC in London for its broadcasts to the United States.

multiple choice (Circle the comment which best completes the statement.)

- 6. The landing of American troops on Iwo Jima was reported by
 - a. a U.S. Army Signal Corps reporter.
 - b. an NBC correspondent.
 - c. a Marine correspondent.
 - d. all of the above
- 7. Anti-American broadcasts during World War II were made by
 - a. Tokyo Rose.
 - b. Axis Sally.
 - c. Lord Haw Haw.
 - d. all of the above

summary

The war years proved to be the golden years of newscasting. Edward R. Murrow's elegant reporting enriched the literature of radio journalism. The decade between 1935 and 1945 was the turning point for radio news today, as *Radio Journalism* describes it: "The vibrant part of a dynamic medium . . . Radio, the oldest form of broadcast news reporting, is now experiencing unprecedented growth and increased professionalism."

supplemental reading

Mitchell, Curtis. *Cavalcade of Broadcasting*. Chicago: Follett, 1971.

listen and learn 27



New York Mayor Fiorello La Guardia and "The Quiz Kids." (Courtesy Pacific Pioneer Broadcasters)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 27, "Listen and Learn."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

I may safely predict that the education of the future will be inventive-minded.

Harry Overstreet

preview

Radio programming can be divided into three categories: (1) entertainment, (2) information, and (3) education. Previous lessons have been concerned with various entertainment and informational programs which have been a part of radio since the 1920s.

Lesson 27 examines the role of education in radio, beginning with educational stations licensed to colleges and universities and their conflict with the commercial networks. Also discussed are the various types of educational programs broadcast by the networks: current events, history, politics, and music appreciation.

instructional objectives

- Identify the area in which educational radio got its start.
- Assess the conflict between noncommercial educational stations and the commercial networks.
- Distinguish between the Committee on Education by Radio and the National Advisory Council on Radio in Education.
- Appraise the value of such network educational series as "American School of the Air," "University of Chicago Roundtable," and "America's Town Meeting of the Air."

key terms

Channel: A specific frequency band for the transmission and reception of electromagnetic signals.

Jeffersonianism: The Thomas Jefferson philosophy which advocated the restriction of governmental power and the adoption of the greatest individual and local freedom.

focus questions

1. What reasons did universities have in the early 1920s for wanting to be on the air?
2. How did the increasing success of commercial radio after 1927 affect educational broadcasters?
3. Why did the Committee on Education by Radio urge the passage of the Fess Bill?

self-test

true/false

- ___ 1. In 1925, over 175 colleges and universities had broadcasting licenses.
- ___ 2. In 1930, educators formed the National Advisory Council on Radio in Education.
- ___ 3. One of the earliest programs dealing with adult education was the "CBS Educational Series."

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- ___ 4. "Unlimited Horizons" originated on the West Coast.
- ___ 5. From 1927 to 1936, the number of exclusively educational stations increased 40 percent.

multiple choice (Circle the comment which best completes the statement.)

6. "The Music Appreciation Hour" was conducted by
- Arturo Toscanini.
 - Leonard Bernstein.
 - Walter Damrosch.
 - none of the above
7. "Meet the Press," which was first broadcast in 1945, went off the air in
- 1960.
 - 1975.
 - 1980.
 - none of the above
8. The "University of Chicago Roundtable" was on the air
- 12 years.
 - 15 years.
 - 18 years.
 - 24 years.
9. Dramatic series which educated listeners in the area of law and order included
- "The FBI in Peace and War."
 - "This Is Your FBI."
 - "I was a Communist for the FBI."
 - all of the above

summary

Educational programming had a more difficult birth than any other aspect of radio programming. Because of the increase in the number of broadcasts by educational institutions in the late 1920s, the overcrowding of frequencies became a problem for commercial broadcasters. However, when the issuance of new broadcast licenses to colleges and universities was curtailed and the problem ceased to exist, the conflict between educational institutions and the commercial networks continued.

In order to demonstrate that radio was a viable outlet for education, the networks broadcast their own educational programs beginning in 1930 and continue to do so.

supplemental reading

Broadcasting Publications, Inc. *The First 50 Years of Broadcasting*. New York: Broadcasting Publications, Inc., 1982.

Barnouw, Erik. *A Tower in Babel. A History of Broadcasting in the United States to 1933*. New York: Oxford University Press, 1966.

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the other networks 28



Humphrey Bogart and Lauren Bacall with Armed Forces Radio reporter Jack Brown. (Courtesy Jack Brown)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 28, "The Other Networks."

Supplemental Readings listed at the end of this lesson will provide additional insight. No reading is assigned from the text for this lesson.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

In culture, in music, in art, in religion, in political betterment, in international relationships, in a happier home life, in the better understanding of the languages of different countries, broadcasting takes a stand in the front line.

David Sarnoff, 1923

preview

There are more than ten thousand licensed AM and FM radio stations in the United States. Ninety percent are commercial stations, many linked to one of four nationwide commercial radio networks. These stations and networks have the highest visibility and are the most familiar to the average listener. But there are a great many noncommercial stations as well, and noncommercial networks that are not so well-known.

Lesson 28 identifies the other networks and traces the establishment and development of three different American radio broadcast systems: National Public Radio (NPR), the Voice of America (VOA), and the Armed Forces Radio and Television Service (AFRTS). Their individual missions and audiences will be discussed along with details of their funding and operations.

instructional objectives

- Identify three large, noncommercial radio broadcasting systems in the United States.
- Relate the individual systems to their target audiences.
- Compare and contrast the missions of the three major noncommercial broadcast entities, their geographical reach, and their respective sources of operating funds.

key terms

Frequency Modulation (FM): Means of radio signal transmission which varies the frequency of a radio wave's vibration while keeping its strength, or amplitude, constant, as opposed to Amplitude Modulation (AM), which varies the strength of the transmission.

KiloHertz (kHz): Radio wave frequency measurement; one thousand cycles per second.

Kinescope: Motion picture recording of a television program made by filming the television image directly from the face of a cathode ray tube.

Laser: Device which directs light through a crystal to produce an intense, amplified beam.

Reach: Area covered by a broadcast transmission; limit of a radio or television station's effective signal.

Satellite: Natural or man-made object in orbit around the earth or any celestial body; in communications, an object in geosynchronous orbit above the earth which receives and retransmits radio and television signals.

Shortwave: Radio wave shorter than used in the broadcast band, well suited to long-distance transmission.

focus questions

1. Since there are 9,000 commercial radio stations in the United States, what purpose is served by the nation's more than 1,000 public radio stations?
2. Are National Public Radio stations government supported? How do they receive their funding?
3. To what extent does the U.S. government control National Public Radio programming?
4. How does programming reach affiliate stations from NPR headquarters in Washington, D.C.?
5. What agency is responsible for the Voice of America?
6. What is VOA's mission? When was it established?
7. Does VOA broadcast in English? In other languages?
8. What is the mission of the Armed Forces Radio and Television Service? When was it established?
9. What agency is responsible for AFRTS?
10. Approximately how many affiliate stations are there in the AFRTS system? How many are situated within the contiguous United States?

self-test

true/false

- ___ 1. NPR, AFRTS, and VOA are all part of America's public radio system.
- ___ 2. Many VOA radio programs are rebroadcast by noncommercial stations within the United States.
- ___ 3. Many foreign radio stations rebroadcast VOA programs locally.
- ___ 4. NPR is funded, in part, by an annual grant from the U.S. Information Agency.
- ___ 5. NPR was the first radio network to be entirely connected by satellite.

multiple choice (Circle the comment which best completes the statement.)

6. Armed Forces Radio stations overseas are operated by
 - a. AFRTS.
 - b. local governments.
 - c. the U.S. Army, Navy, and Air Force.
 - d. the USO.
7. VOA first signed on the air
 - a. in 1920, to broadcast the results of the Harding-Cox election.
 - b. immediately following World War II, to broadcast news of the Allied victory.
 - c. at the beginning of WWII, to provide information about the United States to the people of Germany.
 - d. immediately after WWI, to help reestablish normal international relations.

8. The term "public broadcasting" was first used in reference to the nation's noncommercial, educational stations
 - a. in a Carnegie Commission report in 1967.
 - b. by the Corporation for Public Broadcasting, when it established the Public Broadcasting System (PBS), in 1970.
 - c. in 1970, when NPR was incorporated to be the primary national program service for public radio stations.
 - d. by the Federal Communications Commission, when it announced regulations for the licensing and operation of noncommercial, educational FM stations.

9. The Smith-Mundt Act of 1948 authorizes overseas broadcasts of VOA, but prohibits
 - a. the use of English language programming.
 - b. broadcasts to Communist Bloc nations.
 - c. dissemination of any VOA programs within the United States.
 - d. all of the above

10. AFRTS sends American commercial network news and sports programs overseas by shortwave and satellite transmission 24 hours a day, but it is prohibited from
 - a. editing the news programs in any way.
 - b. rebroadcasting commercial announcements.
 - c. rebroadcasting such programs within the contiguous United States.
 - d. all of the above

matching

Match the broadcasting system on the left with the appropriate organization on the right.

- | | |
|---------------|--|
| ___ 11. VOA | a. Corporation for Public Broadcasting |
| ___ 12. NPR | b. U.S. Information Agency |
| ___ 13. AFRTS | c. U.S. Department of Defense |

summary

Broadcast radio in the United States includes more than the thousands of commercial AM and FM stations and the four coast-to-coast commercial networks. It includes a growing public radio system of more than a thousand stations, hundreds of which belong to the National Public Radio network. It also includes the Voice of America, which beams programs to the peoples of other nations in more than 40 languages; and the Armed Forces Radio Service, serving U.S. military personnel on duty at sea and in more than 50 countries around the world.

Noncommercial, educational radio stations have been a part of broadcasting from the beginning. Much of their history has been a struggle for survival. They were helped by the development of FM radio, FCC action, and the Carnegie Commission investigation which led to the Public Broadcasting Act of 1967 and the establishment of the Corporation for Public Broadcasting. National Public Radio was incorporated by the CPB in 1970 as the primary national program service for public stations.

The Voice of America began operations early in 1942, to provide information about the United States to the people of Germany. Its mission soon expanded to include the peoples of nations all over the world, and its facilities grew to encompass 21 satellite circuits and more than 100 powerful transmitters.

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The Armed Forces Radio and Television Service was established in May of 1942 to bring information, education, and entertainment to U.S. military personnel and their families stationed outside the contiguous United States and to U.S. Navy ships at sea. AFRTS provides programming to more than a thousand affiliates at sea and overseas.

supplemental reading

Head, Sidney, and Christopher H. Sterling. *Broadcasting in America*. 4th edition. Boston: Houghton, Mifflin, 1982.

all things remembered 29



U.S. Army field radio. (Courtesy Pacific Pioneer Broadcasters)

study strategy

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 29, "All Things Remembered."

Review all prior reading assignments.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

Carrier of news and knowledge,
Instrument of trade and industry.

Charles W. Eliot

preview

Please Stand By: A History of Radio has attempted to present a definitive picture of what has been called the "fifth estate." For an invention that is less than a century old, radio has produced an impressive output of entertainment, information, and educational material: comedy and drama, news and music, current events discussion programs and soap operas, documentaries and variety shows.

Lesson 29 begins a two-part retrospective on the subjects covered in the entire series, beginning with the discoveries which led to the birth of radio.

instructional objectives

- Assess the importance of the major networks to radio programming.
- Recall the inventions which led to the birth of radio transmission.
- Recognize the position of David Sarnoff in the development of radio.
- Be aware of the various laws which affected control of radio transmission and frequencies.

key terms

Affiliate: An organization associated with another in a subordinate relationship.

Copyright: The right granted by law to author, composer, playwright, publisher, or distributor to exclusive publication, production, sale, or distribution of a literary, musical, dramatic, or artistic work.

Fifth Estate: In an 18th century address before Parliament, Edmund Burke referred to the "three estates," and said that the gallery in which the reporters sat was a "fourth estate." Today the press is still considered the "fourth estate"; radio and television are considered the "fifth estate."

Neo-realistic: Literally the newest form of realism.

focus questions

1. What has been the primary aim of **Please Stand By: A History of Radio**?
2. What was the progression of inventions which led to the coming of radio?
3. How prophetic were the early visions of David Sarnoff?
4. What was the outcome of the National Radio Conference in 1925 and the 1934 Communications Act?
5. Why was Broadcast Music Incorporated formed by the radio industry in 1940?

self-test

true/false

- ___ 1. Static electricity was discovered in ancient Greece.
- ___ 2. The Communications Act of 1934 still regulates all forms of communication in the United States.
- ___ 3. In 1942, the AFM issued an order which prevented all musicians from making recordings or transcriptions of any kind.
- ___ 4. David Sarnoff was a passenger who survived the sinking of the SS *Titanic*.

multiple choice (Circle the comment which best completes the statement.)

- 5. Alexander Popov was
 - a. *premier danseur* of the Kirov Ballet.
 - b. an 18th century author.
 - c. an inventor of wireless telegraphy.
 - d. none of the above
- 6. The program which brought ethnic humor to radio was
 - a. "The Goldbergs."
 - b. "Frank Watanabe and the Honorable Archie."
 - c. "Amos 'n' Andy."
 - d. "Life With Luigi."
- 7. George Washington Hill was
 - a. a Revolutionary War battle site in Virginia.
 - b. a leading advertiser in the 1930s.
 - c. a Minnesota congressman who opposed the commercialization of radio.
 - d. a minstrel show star in the 1800s.
- 8. When David Sarnoff said: "They may be heard by the people of every state, every city and every town and hamlet, in railway trains and vessels on the high seas," he was referring to
 - a. political figures running for office.
 - b. traveling entertainment units.
 - c. radio broadcasts.
 - d. none of the above

summary

With the groundwork laid by inventors and scientists from all over the world, radio, as a communications medium, began to take shape in the early 1920s. Laws were passed which made broadcast control possible, including the licensing and playing of both live and recorded music. Radio broadcasting was on its way.

With the establishment of the networks, the quality and quantity of programming increased. Commercials, some questioned for their taste, brought increased revenue, and comedy brought laughter to a nation recovering from the Great Depression.

the end of the beginning 30



President Franklin Delano Roosevelt addresses the nation. (Courtesy Pacific Pioneer Broadcasters)

study strategy_____

Read the Preview and examine the Instructional Objectives.

Study the Key Terms to become familiar with terms included in the lesson.

Consider the Focus Questions to direct your attention to key ideas presented in the program.

Listen to Program 30, "The End of the Beginning."

Review all prior reading assignments.

Respond to each of the Focus and Self-Test questions.

Check your responses to the Focus and Self-Test questions against the Answer Key provided at the back of this study guide.

I have finished my course.

Phillippians 4:7

preview

The retrospective on the history of radio is concluded.

Lesson 30 reviews the audience participation and quiz shows; the changing music scene; sports; talk shows, storytellers, and gossip columnists; news; education; and "the other networks": noncommercial public radio, Voice of America, and the Armed Forces Radio and Television Service.

instructional objectives

- Recognize the different formats of such audience participation shows as "Breakfast in Hollywood," "Information Please!" and "Stop the Music!"
- Assess the changes in music from the 1920s through the 1980s.
- Be aware of the impact made on listeners by news correspondents during World War II.
- Identify the means by which programming is distributed to radio and television outlets by AFRTS.

key terms

Hillbilly: A person from a backwoods or other rural area, especially from the mountains of the southern United States.

Jazz: Music with a strong but flexible rhythmic understructure with solo and group improvisation on basic tunes and chord patterns.

Satanism: Worship of Satan or the powers of evil.

Topless Radio: Two-way talk shows which were primarily concerned with questions regarding sex.

focus questions

1. How accurate was newsman Edwin C. Hill's warning in 1935?
2. What impact did David Sarnoff have on the birth of radio sportscasting?
3. What made "Rambling With Gambling" unique?
4. What is the connection between the Voice of America and Radio Marti?
5. Where did educational radio get its start?

self-test

true/false

- ___ 1. In 1949, giveaway shows averaged gifts of almost \$200,000 in money and merchandise.
- ___ 2. The "Grand Ol' Opry" was broadcast for 32 years.
- ___ 3. Rock-and-roll gained its initial popularity in Cleveland, Ohio.
- ___ 4. The Dempsey-Carpentier fight in 1921 was broadcast direct to listeners from Boyle's Thirty Acres in New Jersey.
- ___ 5. Three wire services supply radio stations with news items.

multiple choice (Circle the comment which best completes the statement.)

- 6. Humanitarian organizations for which "Truth or Consequences" raised money include
 - a. The March of Dimes.
 - b. Mental Health Foundation.
 - c. Arthritis Foundation.
 - d. The American Cancer Society.
- 7. Music labeled "an abomination that should be absolutely eliminated" was
 - a. rock-and-roll.
 - b. jazz.
 - c. disco.
 - d. none of the above
- 8. Bernarr McFadden was
 - a. a famous Scottish singer.
 - b. a men's clothing designer.
 - c. a sponsor of children's programs.
 - d. none of the above
- 9. At present, AFRTS affiliate radio and television stations number more than
 - a. 500.
 - b. 750.
 - c. 1000.
 - d. none of the above
- 10. AFRTS broadcast material is distributed via all of these except
 - a. audio/video tape.
 - b. shortwave.
 - c. satellite.
 - d. cable.

summary

Please Stand By: A History of Radio has attempted to present a complete picture of a communications medium which, according to CBS president Gene Jankowski, "achieved an intimacy which, to this day, no other medium possesses." In less than 100 years, communication by air has progressed from wireless "key" to satellite; the projection of voice and music from an Edison cylinder to laser beam; the broadcasting of news from a tent atop an office building in Pittsburgh to the center of a South American town under siege; and reporting from a Tennessee courtroom where the creation of man was on trial to the voice of an American astronaut walking on the moon. What does the future hold? Please stand by! The history of radio is not yet complete.

answer key

1 the little black box

focus questions

1. There are four times as many radio stations as newspapers in the United States.
2. The many historic broadcasts of the 1930s, 1940s, and 1950s include the voice of track star Jesse Owens speaking from the 1936 Olympiad in Germany, the abdication of the King of England that same year, President Franklin Delano Roosevelt's "fireside chats," FDR drawing the first selective service lottery number prior to World War II, the announcement of the Japanese attack on Pearl Harbor in 1941, and the Japanese surrender aboard the USS *Missouri* in 1945.
3. Because radio receivers are smaller and more portable than television receivers, radio has a broader reach. In many cases, radio can report with greater immediacy.
4. During the 1920s, dance marathons, crossword puzzles, and Mah-Jong became popular. Prohibition began and gangsterism proliferated. Traffic lights appeared, the nation saw its first transcontinental air-mail service, the first woman senator attained office, and the first motion picture with sound was made.
5. Among other benefits, radio made it possible for important news to be transmitted around the world instantaneously. It allowed the nation to hear directly from its leaders in stressful times and to hear candidates for office prior to elections. Radio delivered cultural and entertainment programming to the home without charge and contributed to the country's standard of living and economy by introducing products and creating consumer demand through its advertising.

true/false

1. F
2. F
3. T
4. F

multiple choice

5. c
6. d

2 in the beginning

focus questions

1. Static electricity.
2. Guericke invented the electrostatic generator, the first machine for the creation of static electricity.
3. The Leyden jar made it possible to store electricity.
4. Du Fay proved there are two kinds of electrostatic force, later identified as positive and negative.
5. Benjamin Franklin contributed more than 25 terms to our vocabulary of electricity, including positive and negative (see number 4 above), armature, battery, condenser, and conductor.
6. Hans Christian Oersted, in 1818.

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true/false

1. T
2. F
3. T

multiple choice

4. c

matching

5. d
6. a
7. e
8. b
9. c

3 the sounds of time

focus questions

1. It was upon learning that a distant magnet could be activated by electricity sent through a wire that Samuel Morse began to develop the idea, which he subsequently dubbed the telegraph.
2. Heinrich Hertz.
3. Guglielmo Marconi.
4. The coherer was used to detect radio waves. It was used by Marconi in his experiments and is said to have made wireless telegraphy possible.

true/false

1. T
2. T
3. F
4. F

multiple choice

5. d

matching

6. d
7. a
8. b
9. e
10. c

4 a voice in the wilderness

focus questions

1. Several inventors have claimed that title, including Guglielmo Marconi, Valdemar Poulsen, Nathan Stubblefield, Reginald Fessenden, and Lee De Forest.
2. Shipboard telegraphers heard what is considered the first radio broadcast by Reginald Fessenden. It included a recording of Handel's *Largo* and a selection of *O, Holy Night* played by Fessenden on his violin.
3. The triode, which completed the Edison Effect of Thomas Edison, and the audion tube, the basis for the radio tube.
4. David Sarnoff, who was a young wireless operator for Marconi at the time, received the first message from the ship *Olympic* that the SS *Titanic* had hit an iceberg and was sinking. Sarnoff stayed on the air for 72 hours, broadcasting the names of victims and survivors.
5. In 1906, Greenleaf Picard, grandnephew of the poet John Greenleaf Whittier, began his experiments with silicon crystals.

multiple choice

1. c
2. a
3. d
4. b

5 law and order_____

focus questions

1. Eight nations came together in Germany in 1903 to discuss cooperation in the use of radio because of what was called the "Marconi monopoly," the refusal of ships or stations using Marconi equipment to communicate with stations using equipment of a different manufacturer.
2. The Wireless Ship Act of 1910.
3. The Radio Act of 1912 was inspired by the sinking of the British ocean liner *Titanic*, with a loss of some 1500 lives.
4. A total of four National Radio Conferences were held, in 1922, 1923, 1924, and 1925. Proposals from the fourth National Radio Conference became the basis for the Radio Act of 1927.
5. The Federal Communications Commission was established by the Communications Act of 1934.
6. The Fairness Doctrine was promulgated to assure the fair and balanced presentation of controversial issues of public importance and the right of reply in the case of personal attack.

true/false

1. T
2. F
3. F
4. T

multiple choice

5. d
6. a
7. d

6 days of discord_____

focus questions

1. ASCAP was formed to license public performances of members' copyrighted works, and to collect royalty fees on their behalf.
2. ASCAP invoked the U.S. Copyright Law, under which a copyrighted work may not be performed publicly without the permission of the copyright holder.
3. Formation of the competing BMI helped the broadcasters in negotiating license fees with ASCAP, and assured that no performance rights organization would be able to hold a music monopoly.
4. In the early 1940s, the American Federation of Musicians believed that recorded music was replacing live music on radio, thus depriving musicians of employment.

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5. During their record and transcription ban in 1942, 1943, and 1944, AFM was negotiating for increased numbers of musicians on radio station payrolls, and a welfare fund for unemployed musicians, supported by contributions from recording companies.

true/false

1. F
2. T
3. T
4. F
5. T

multiple choice

6. c
7. c

7 growing pains

focus questions

1. Most early radio stations had limited signals, particularly during daytime hours. Networking overcame that shortcoming and made possible the transmission of important programs from coast to coast.
2. The first networked stations were connected by telephone or telegraph wires.
3. The first network broadcast was made in October 1922. It was carried by two stations: WJZ, Newark, New Jersey, and WGY, Schenectady, New York.
4. Networks, with their huge audiences, could attract nationally known entertainers unavailable to local stations, and could afford to maintain news bureaus all over the world.
5. The surviving national radio networks are ABC, CBS, MBC, and NBC.

true/false

1. T
2. T
3. T
4. F
5. F

multiple choice

6. b
7. c
8. c
9. c

8 a word from the sponsor

focus questions

1. American radio broadcasting is supported through the sale of time for the presentation of advertising messages.
2. While many nations permit commercial radio, there are many others that do not allow it, some of which are strongly opposed to the concept.
3. As radio networks joined stations for simultaneous broadcasts, they made it possible for advertisers to reach unprecedented audiences with a single message.

4. The advertising of tobacco products brought millions of dollars to network radio and helped lead the way for other sponsors.
5. Sponsored programs were those produced by or sold to a single advertiser. Participating programs were presented by a network or station which in turn sold time within the program for the presentation of single commercial messages by different noncompetitive advertisers. Sustaining programs were neither sponsored nor participating. They were presented without advertising, often for prestige value.

true/false

1. F
2. T
3. F
4. T
5. T
6. F
7. T

multiple choice

8. c
9. a
10. d
11. c
12. b

9 new and improved

focus questions

1. The networks were careful to avoid commercial messages which listeners might find offensive.
2. In applications for license renewals or new station permits, the Federal Communications Commission required broadcasters to justify any intent to air more than 18 minutes of commercials per hour. The FCC did not concern itself with commercial announcement content until the Fairness Doctrine was invoked between the years of 1967 and 1974.
3. The Federal Trade Commission is concerned with the content of all advertising messages, in particular any claims which might be false or misleading.
4. The NAB Code was a set of standards drawn up by broadcasters for self-regulation of programming and commercials. It is no longer in existence.
5. It is against the law to broadcast advertising for cigarettes. There is no law against broadcast advertising for alcoholic beverages at this time.
6. With the growing popularity of television, "the visual medium," radio was required to revise its programming in order to survive. Radio gave up programs such as drama and variety, which television presented very well, and concentrated on its ability to present news and special events with immediacy. Stations began to identify more with their communities and presented more popular music programs.
7. The Sponsor Identification Law provides a penalty for the presentation of unscheduled and unpaid commercial "plugs," including the promotion of records in return for undisclosed gifts or payment.

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true/false

1. F
2. F
3. T
4. T
5. T

multiple choice

6. c
7. a
8. d
9. a
10. b

10 make 'em laugh

focus questions

1. It presented a stereotypical black and minimized his intelligence.
2. In Europe, burlesque was presented in the theater and literary works as ridiculing, caricaturing, and distorting human behavior. In America, burlesque was a fast-moving, loud, and raucous melange of comedy, singers, scantily-clad dancers, and strippers.
3. When vaudeville began as an entertainment medium in America, it was presented primarily as a series of risqué acts staged for the rowdy amusement of male audiences in concert saloons, beer halls, and variety theaters. Later, vaudeville "cleaned up its act" and became entertainment acceptable to the whole family.
4. Black comedy shows, as well as other types of ethnic humor, weren't too successful as a rule because they were considered prejudicial. "Amos 'n' Andy" and "The Goldbergs" were two exceptions, although "Amos 'n' Andy" was eventually forced off the air because of pressure by black organizations.

true/false

1. T
2. F
3. T
4. T
5. F

multiple choice

6. c
7. c

11 in a family way

focus questions

1. Jane Ace was a scatterbrain whose reasoning logic was minimal. Although Gracie's questions and answers sounded erratic, they were underlined with a degree of logic.
2. Radio listeners were becoming more and more urbanized and less interested in rural humor.
3. Listeners were more apt to identify with them.
4. They were typical examples of hysterical teenagers.

true/false

1. T
2. F
3. T
4. F
5. T

multiple choice

6. e
7. d
8. d

12 the gang's all here

focus questions

1. Because of its simplistic, unsophisticated approach.
2. Situations built around his stinginess and his fictitious air of superiority.
3. The intellectual's comedian.
4. Bob Hope, known worldwide through his radio and television broadcasts from stateside hospitals, military camps, and bases overseas.
5. Red Skelton.

true/false

1. F
2. F
3. T
4. T

multiple choice

5. d
6. d

13 reviewing the situation

focus questions

1. Both appeared on the "Jack Benny Program" as singers/comedians and later starred in their own comedy series.
2. Unlike the other husband-and-wife comedy series, "My Favorite Husband" had a definite story line with an opening, a complication, and a resolution of the complication.
3. Chester Riley ("The Life of Riley"), Jim Anderson ("Father Knows Best"), Dagwood Bumstead ("Blondie"), and Archie the bartender ("Duffy's Tavern").
4. Miss Brooks was portrayed as a knowledgeable, understanding person and not as a caricature of a teacher who was a "sexless tormentor of tenth-grade morons."

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true/false

1. T
2. T
3. F
4. F
5. F

multiple choice

6. d
7. e

14 entertainment tonight

focus questions

1. Ventriloquists were primarily visual entertainers. The networks felt that a strictly audio medium like radio was no place for an entertainer of this sort.
2. Variety show stars, in addition to comedians, included personalities from the New York theater, motion pictures, and the field of music.
3. Many entertainers got their start in radio, and eventually moved into other forms of entertainment, from the Rudy Vallee and Eddie Cantor shows.
4. To become successful professional entertainers. Many did realize successful careers, but only one, Frank Sinatra, ever became a superstar.

true/false

1. T
2. T
3. F
4. T
5. F

multiple choice

6. e
7. e
8. d

15 tune in tomorrow

focus questions

1. "One Man's Family."
2. Professional men; older "social philosophers;" and easy-going, sometimes humorous characters.
3. Story lines were updated to reflect America's changing way of life. Characters went into military service; wives and sweethearts took jobs that helped the war effort.
4. "Against the Storm" served as a vehicle for propaganda against war. With its locale a small college town, "visitors" to the college were asked to address the students. These visitors included such well-known personalities as poet Edgar Lee Masters and Great Britain's poet laureate, John Masefield.
5. It was the day on which the last five soap operas went off the air.

true/false

1. T
2. T
3. F
4. F
5. T

multiple choice

6. d
7. c
8. d
9. b
10. d

16 a dramatic production_____

focus questions

1. Yes. Dramas are educational as well as entertaining and influence social conduct and attitudes, among other effects.
2. In the late 1920s.
3. No. Potential sponsors were not comfortable with what they perceived as an unorthodox approach to drama.
4. The prestige of an outstanding experimental drama series, "Columbia Workshop," attracted acclaimed writers to radio.
5. "Deadline Dramas" were seven-minute plays developed by the cast in two-minute sessions from a 20-word outline submitted by a listener.
6. "The First Nighter."
7. "You Are There" and "Famous Jury Trials" both dramatized actual events of the past, presenting them as they might have been covered if there had been radio at the time.
8. "Lux Radio Theater."

true/false

1. F
2. F
3. T
4. F
5. T

multiple choice

6. d
7. a
8. b
9. d
10. d

17 panic!_____

focus questions

1. Much of the program "The War of the Worlds" was presented in the form of simulated news reports. Some listeners, particularly those who heard what they took to be interruptions of a program in progress, thought invaders had landed from Mars and were killing all in their path.
2. Participants in the program were unaware of the hysteria being created among some listeners, and were surprised to learn of it when the program ended.

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3. To give the dramatization a sense of immediacy and reality, much of it was presented in the manner of news bulletins and on-the-scene reports.
4. Radio and newspaper news reports in 1938 were filled with stories foreshadowing World War II. Interruptions of programs for news bulletins usually brought serious stories which seemed to reflect the "gathering clouds of war." Radio audiences were particularly sensitive to news reports in 1938, and remained so until 1945.
5. It was alleged by *Broadcasting* magazine that the hysterical reaction to "The War of the Worlds" was exaggerated by newspapers, partly out of rivalry and partly because it was a colorful story which "'broke' on a dull Sunday night in the newspaper shops."
6. The chairman of the FCC called the incident "regrettable," but the Commission took no official action.

true/false

1. T
2. F
3. T
4. F
5. F

multiple choice

6. c
7. c
8. d
9. b

18 case closed

focus questions

1. Detective series were among the more popular network radio programs. In January 1932, the "Eno Crime Club" was heard in more homes than Walter Winchell or Lowell Thomas; in 1933, "Sherlock Holmes" had more listeners than Al Jolson or the Marx Brothers.
2. Production costs for detective series ranged from \$4,000 to \$7,000 per week, as opposed to \$40,000 weekly for the Jack Benny and Bing Crosby shows.
3. Radio detectives were divided into three categories by J. Fred MacDonald: (1) Realistic, (2) Glamorous, and (3) Neo-Realistic. The differences lay in their attitude toward crime and solution, the personality of the central character, and their view of life and society. They were alike in the manner in which they manifested American social principles, presented moral models, and delivered the messages that crime did not pay and good was always victorious over evil.
4. As stated by J. Fred MacDonald, "[the] detective shows afforded listeners the opportunity to mix the deductive process of intellect with the emotional intensity of fantasy."
5. The detective series communicated moral lessons to society and supplied listeners with understandable stories of achievement which, in the words of J. Fred MacDonald, "touched the most fundamental aspects of life in the United States."

true/false

1. T
2. F
3. T
4. F
5. F

multiple choice

6. c
7. d

matching

8. b
9. a
10. c

19 tall in the studio

focus questions

1. In the Western novels and works of such writers as Zane Grey, Owen Wister, and Max Brand, and in Western motion pictures.
2. (1) Champions of the oppressed and the weak, (2) communicators of morality, and (3) representatives of civilization.
3. In 1933, the "Young Forty-Niners" series was broadcast over WENR, Chicago.
4. To impress on young Americans the morality and code of fair play championed by radio's number one cowboy.
5. Negative ethnic stereotypes.

true/false

1. F
2. T
3. F
4. T
5. T

multiple choice

6. c
7. c
8. c
9. d

20 child's play

focus questions

1. (1) To save water, gas, and electricity, (2) to save fuel oil and coal, (3) to save their clothing, (4) to save "Mom's furniture," and (5) to save their playthings.
2. "Uncle Don" was probably the first children's program to be broadcast. It started on WOR in 1925.
3. The program went on the air during World War II. Some parents felt that the program was too intense for their children. It was also felt that just hearing their parents talk about the war was enough for impressionable young minds to handle without listening to the realistic approach taken by "Don Winslow."
4. To young listeners all over America, Jack Armstrong offered strong peer identification.

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5. In 1921, when Vincent Lopez and his orchestra were broadcasting from the Pennsylvania Grill in New York, he offered a free autographed picture of himself to any listener requesting it. His offer was a huge success.

true/false

1. T
2. T
3. F
4. T
5. F

multiple choice

6. d
7. c
8. c
9. c

21 winning ways

focus questions

1. It was the forerunner of the giveaway shows.
2. Because of the burgeoning cash awards given away on the shows, the FCC felt they were in violation of the lottery law.
3. Panelists on "Information Please!" were intellectuals who answered questions factually; those on "Can You Top This?" were comedians whose answers were humorous.
4. Because of the strong listener attraction to "Stop the Music!"--a series broadcast at the same time as the "Fred Allen Show"--the rating on the Allen show dropped drastically. Eventually it went off the air.

true/false

1. T
2. F
3. F
4. F

multiple choice

5. c
6. d
7. d
8. b

22 all in the game

focus questions

1. Although few American homes possessed radios in 1921, David Sarnoff, with his usual foresight, knew that the broadcasting of a professional prize-fight would be a sensation since it had never been done before.
2. There was a strong argument over whether radio sportscasts would reduce or increase the "take" at the box-office. The majority felt that broadcasting a game would reduce paid attendance.
3. When NBC broadcast the annual national AAU Track and Field meet from the Marquette Stadium in Milwaukee, to which it had exclusive rights, CBS pirated the broadcast by setting up its equipment on the roof of a nearby church. In return, NBC planted an announcer in the gallery of the National Open Golf Tournament, invading CBS's exclusive broadcast rights.

- Hitler's prejudices were doubly assailed because multiple winner, Jesse Owens, was not only an American athlete, but a black American as well.

true/false

- T
- F
- F
- F
- F

multiple choice

- d
- c
- c
- d

23 the melody lingers on_____

focus questions

- Gordon McLendon and Todd Storz.
- Radio stations completely ignored all forms of jazz, which was labeled unhealthy, immoral, and "an abomination that should be absolutely eliminated," including the instruments--such as the saxophone--on which it was played.
- The FCC issued a policy statement that all broadcasters should screen out any lyrics that might "promote or glorify the use of illegal drugs."
- He is credited with popularizing rock-and-roll.

true/false

- F
- T
- F
- T
- T

multiple choice

- c
- d
- c
- c
- d

24 something to hear_____

focus questions

- An inexpensive way to fill time was to let an authority on a specific subject talk about his field of knowledge.
- "People are interested in consuming information. They want information that's easy to understand, interesting to listen to. The consistency of my grandfather, my father, and me proves that people are the same."
- Bill Ballance's "Feminine Forum."
- Alexander Woolcott was an incredible story-teller; John Nesbitt was a story-teller of the incredible.

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5. The most powerful radio stations in the United States are only 50,000 watts. But when Dr. Brinkley opened his first station in Mexico, he broadcast at 75,000 watts . . . and his second at 180,000 watts.

true/false

1. T
2. T
3. F
4. F
5. F

multiple choice

6. d
7. b
8. c
9. a
10. c

25 and now...the news

focus questions

1. The broadcast of the Harding-Cox election results by KDKA in East Pittsburgh, Pennsylvania, was given that honor because it was the first regularly scheduled, non-experimental station. Station 8MK, owned by the *Detroit News*, was strictly experimental.
2. NBC and CBS would have to drop their news gathering organizations and use only the two five-minute daily news summaries which the wire services would supply to them; air the news summaries only at 9:30 a.m. and 9:00 p.m., and follow each newscast with the announcement: "For further details, consult your local newspaper."
3. Because of its dramatic content and presentation, NBC broadcast the account in a reversal of its policy against recorded news reports.
4. The coverage of the parade was the first multiple-announcer radio broadcast.
5. Broadcasters felt that the reorganization would "limit, control, restrain, and generally retard broadcasting development."

true/false

1. T
2. F
3. F
4. F
5. F

multiple choice

6. c
7. c
8. c
9. c

26 news...the war years

focus questions

1. Hitler's invasion of Poland.
2. The United States, Germany, and Italy.
3. Transmission facilities were frequently unavailable and vocal quality left much to be desired. On-the-scene reporters often had to carry heavy and awkward equipment which didn't always work.

4. It resulted in the surrender of Japan.
5. "During the years in which radio was the ascendant popular medium, this novel dimension in journalism affected not only the opinions of the listeners and the public's general level of knowledge, but also the direction of governmental policy and the evolution of the nation."

true/false

1. F
2. F
3. F
4. T
5. T

multiple choice

6. d
7. d

27 listen and learn

focus questions

1. Some saw radio as a fund-raiser for other activities. Many others hoped to use their broadcasts for promoting culture and education, including extension education.
2. With the increasing success of commercial radio, demands for channels occupied by colleges and other educational organizations also increased.
3. Because of the mounting pressure against them by commercial broadcasters, educators formed the Committee on Education by Radio to fight their cause.

true/false

1. T
2. F
3. T
4. T
5. F

multiple choice

6. c
7. d
8. d
9. d

28 the other network

focus questions

1. The public radio stations provide alternatives to commercial programming and furnish listeners with informational, cultural, and educational programming not otherwise available, or not sufficiently available in the community.
2. Stations affiliated with NPR are not government supported. Some are licensed to educational institutions and, therefore, receive part of their support from the schools. Some receive assistance from state agencies. Qualified stations also receive an annual grant from the Corporation for Public Broadcasting which, on average, is equal to about 15% of their budget. All NPR affiliates rely on considerable support from their communities in the form of corporate and individual grants and contributions.

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3. The Corporation for Public Broadcasting is not a U.S. government agency and the government does not exercise control over public broadcasting stations.
4. NPR stations receive programming from the network's Washington headquarters via satellite.
5. The Voice of America is an operation of the U.S. Information Agency.
6. VOA was established as a reliable and accurate source of information about the United States for the peoples of other nations. It began operations at the start of WWII.
7. VOA broadcasts in more than 40 languages, including English.
8. AFRTS was established officially in May 1942. Its purpose is to bring information, education, and entertainment to American military personnel and their families stationed overseas.
9. AFRTS is an operation of the U.S. Department of Defense.
10. AFRTS has more than 1,000 AM, FM, and TV affiliates located in more than 50 countries and aboard U.S. Navy ships. None are located within the contiguous United States.

true/false

1. F
2. F
3. T
4. F
5. T

multiple choice

6. c
7. c
8. a
9. c
10. d

matching

11. b
12. a
13. c

29 all things remembered

focus questions

1. The aim of *Please Stand By: A History of Radio* has been to analyze the many and diversified forms of education and entertainment offered through radio's programming, and to give a panoramic picture of it.
2. Many inventions played a role in the creation of radio, but the three most important were magnetism, electro-magnetism, and wireless telegraphy.
3. David Sarnoff's visions were startlingly prophetic, particularly his idea for a box which would bring music and entertainment into every American home.
4. The National Radio Conference of 1925 led to the formation of the Federal Radio Commission; the 1934 Communications Act established the Federal Communications Commission.
5. In 1923 ASCAP demanded copyright royalty fees for all music being broadcast over radio. Broadcasters formed the NAB to fight ASCAP. When ASCAP refused to retract its demands, radio formed BMI as its own music licensing organization.

true/false

1. T
2. T
3. T
4. F

multiple choice

5. c
6. c
7. b
8. c

30 the end of the beginning_____

focus questions

1. Hill warned of a possible attack on the United States by Japan. His warning became a reality six years later when Pearl Harbor was attacked.
2. David Sarnoff's broadcast of the Dempsey-Carpentier fight in 1921 created an interest in the broadcasting of sports which continues to increase up to the present time.
3. "Rambling With Gambling" has been hosted by three generations of the Gambling family.
4. Radio Marti, headquartered in Florida, is a VOA Spanish-language outlet for keeping Cubans abreast of events in Cuba.
5. Education on radio had its beginnings on experimental stations at universities and colleges around the United States.

true/false

1. T
2. T
3. T
4. F
5. T

multiple choice

6. d
7. b
8. d
9. c
10. d

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