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ADVENTURES IN OUR TOWN

A WISCONSIN SCHOOL OF THE AIR SERIES

by

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A Thesis Submitted for the Degree of

MASTER OF ARTS

SPEECH

University of Wisconsin

1947

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Chapter I

The Birth of the Series

> Hello, everybody! and welcome to Our Town, a brand new radio adventure for everyone to enjoy! This is the first of a new transcribed series, designed for use in the classrooms of Wisconsin in grades five through eight -- but Our Town welcomes everybody and there's fun for old and young to share. Jerry Bartell is here to show us around, and Jerry, I want to know something, first of all, about Our Town. Is it the best town, the greatest town in the world?
>
> Jerry: Well, now, that's a question! I know it's my town and my neighbor's town and the town we're proud of -- but we'd like to think it could be your town, too. But is it the best or greatest in the world? I'd have to do some exploring to find that out -- and why not? You can come along, too, and everybody keep his eyes open for what's good and great in Our Town.[1]

And with those words a new series was born to the Wisconsin School of the Air. This study will tell of the conception of the series, its growth and make-up, its reason for being, its relationship to its world, and will attempt to measure how successful the series has been in its first year of existence.

Early in the year 1946 an anxious group of students on the University of Wisconsin campus took to radio station WHA their new plan. The students were a part of the Social

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1. Excerpt from "Adventures in Our Town". Script #1. p. 1.

Relations Committee of the Student Council. They were concerned about prejudice. Their new plan was to have a series of radio broadcasts with the thesis: "Prejudice is Undemocratic". The committee submitted to the radio staff an outline that closely resembled a chart for a college sociology course.[2] The outline was thought by the radio staff to be too abrupt for such a delicate subject. However, not wishing to pass judgment, the staff consulted teachers and others whom they felt were qualified to speak. Without committing themselves as to their opinion of the outline, the staff had duplicates of the outline made and with an introductory letter of explanation sent that outline to selected persons.

> Here at the headquarters of the Wisconsin School of the Air, we're faced every year about this time with the question of how we may use radio more effectively to enrich and enliven learning activities in the elementary schools. In particular, because of changing needs and interests, our function in the field of social studies comes up for review and decision each year. At present we are offering the following social studies: Story of America; People and Places; Let's Find Out... And now, we're concerned about which of these features might be continued, what new programs should be added, or what emphasis should be planned for the coming year.
>
> In particular, we've been asked to give a series of broadcasts dealing directly with the problem of prejudice and intolerance. The group interested has gone so far as to draw up a proposed outline of broadcasts, a copy of which is enclosed. Naturally, we want the advice of the curriculum specialists who have been giving study and thought to problems of this kind, so we turn to you. Are there certain members of your overall committee who are particularly concerned with this phase of social studies, that is, the problem of inter-group relationships? What are your personal suggestions? And, in your judgment, how should we proceed? [3]

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2. See Appendix for copy of outline submitted by student group.

3. Excerpt from form letter sent by H. B. McCarty, director-station WHA, March 25, 1946.

To this letter replies such as those following were received:

> We feel that the series as outlined would not accomplish its purpose...Personally, ...I think it would be fine to offer a series of broadcasts at elementary level. These would be dramatizations of incidents depicting friendly relations between children of differing cultures. They might include programs dramatizing contributions to our welfare made by persons of various nationalities and races. Both head and heart could be reached in this way. [4]

> I think the whole outline gravitates toward a factual presentation about peoples and folk ways and beliefs. I do not think that the other half of the problem, namely, ways and means of living together, the ideals of democracy, what the interculturally mature does in specific situations, and the like, are sufficiently emphasized...I wonder also whether much would not be added by an affirmative inspirational rather than by a negative informational approach. [5]

> It seems to me, that through the dramatization of a story with an intergroup theme, plus some pointing up of the issues, perhaps both at the beginning and at the end, the children would understand the message. By taking a different story each time to illustrate a different cultural problem, the field could be fairly well covered in a series of broadcasts.
>
> We need to guard against merely presenting a factual account as your enclosed outline suggests. The points on the outline are on the whole good, but you may have to go "round about" in order to get the facts to take hold. There is a great need for enlightened emotional response which cold facts do not engender. I think, education in human relations depends upon the proper diffusion of friendly feelings and the kind of knowledge which removes the blind spots. Both are necessary and must be kept in mind in any approach to the problem. [6]

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4. Excerpt from letter sent April 3, 1946, by Mrs. Ethel Speerschneider, Principal , Lincoln School, Green Bay, Wisconsin, to H. B. McCarty.

5. Excerpt from letter sent April 5, 1946, by W. M. Lamers, Assistant Supt. of Schools, Milwaukee, Wis. to H. B. McCarty.

6. Excerpt from letter sent April 23, 1946, by Dr. Helen B. Goetsch, to H. B. McCarty.

These replies confirmed the feeling of the staff that the outline as it was presented, was too direct, too abrupt. The replies also related that in the opinion of these educators there was a real need for some such social studies program. The Inter-Cultural Workshop at the University of Wisconsin approved the ideas of slow development, continuing thread of story and suggested that the broad sense of tolerance be used; that is, tolerance as it applies in the home, in everyday relationships with family and friends as well as in race and religion.

Nobody really knew what should or could be done. The experiment with its meager background of suggestions was turned over to the script editor at station WHA, Mrs. J. Helen Stanley. Before finding out what Mrs. Stanley did, let's take a look at the scene -- let's take a look at station WHA.

In 1909 a group of radio pioneers set up a crude workshop in Sterling Hall on the University of Wisconsin campus. They began experimenting with wireless telegraphy. They worked long and hard through disappointment and failure until finally in the year 1920, the first big step was realized -- a daily schedule of weather reports was started -- the first in the country. This was soon followed by market reports for farmers and a homemakers program for women. The program service of the station grew until in 1931 --

> Thirty rural schools in Dane County are included in an experiment unique in the educational history of

> Wisconsin, which involves fifteen-minute radio lessons daily for the weeks in music and current events over station WHA. The project began March 17. [7]

The results of that experiment were encouraging and the radio committee firmly believed that the University could offer an important service to schools through its radio facilities. With that in mind, the Wisconsin School of the Air became a reality.

> Madison Public Schools began cooperating with the University of Wisconsin in the production of the Wisconsin School of the Air when that series was first initiated in 1931 over state-owned WHA. When this classroom series was begun, three of the ten weekly programs were given by teachers from the city schools. [8]

Many of the original programs have been retained in theory. They have been given new names perhaps and some have been expanded from fifteen to twenty or thirty minutes. There is still the art, the music, the science. However, an increase in the number of staff members and equipment has also led to an increase in dramatic experimentation.

> More and more, our program schedule is relying upon dramatics to do an educational job. Studies, tests, and teachers' opinions all point to the effectiveness of that technique over others in certain situations. [9]

The Wisconsin School of the Air broadcasts twice daily every week day (at 9:30 and again at 1:30) into the classrooms in Wisconsin registered for radio education.

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7. Wisconsin Alumni Magazine, April, 1930, "University Experiments with Radio Education."

8. Atkinson, Carroll, Public School Broadcasting to the Classroom, Boston, Meador Pub. Co. 1942, p. 50.

9. Bartell, Gerald A., A History and Analysis of the WHA Program Service, M. Ph. Thesis, 1940, p. 80

A policy has grown up with the station through the years. It is the policy of inspiring the teacher and his class with means not at his command.

> Radio is not intended to replace the teacher or make the teaching load lighter. Rather, to be valuable it requires thoughtful preparation and follow-up. But the teacher who makes a careful, intelligent use of school broadcasts will learn that radio brings to the classroom fresh stimulus and ideas, adding interest for pupils and teacher alike, by truly making of learning an adventure.[10]

It is the goal of the Wisconsin School of the Air to treat school subjects imaginatively, to introduce new ideas.

> Business of radio is to expose us continuously to new and more varied interests.[11]

In a report of the Wisconsin Research Project in school broadcasting it was found that radio as a medium can:

1. Give direct instruction in certain limited areas of the curriculum.
2. Demonstrate teaching methods and so perform a supervisory function.
3. Stimulate desirable responses and activities.
4. Supplement or enrich classroom instruction by providing educational materials not usually available, especially in smaller schools.[12]

This was also said by an evaluation committee in school broadcasting at Ohio State University --

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10. McCarty, Harold B., Bulletin of the University -- The Wisconsin School of the Air, 1941-42 Schedule, p. 2.

11. Siepmann, C. A., Radio's Second Chance, Little, Brown and Co. Boston, 1946.

12. Radio in the Classroom, Report of the Wisconsin Research Project in School Broadcasting, Madison, University of Wisconsin Press, 1942.

> Imaginatively and carefully planned, dramatically written and produced, school broadcasts can provide worthwhile educational experiences not otherwise available in thousands of class rooms.[13]

Yes, educational broadcasting can breathe into the classroom the breath of novelty and imagination. But although radio has given education a new medium, it has presented it with a challenge. The listener will not leave the auditorium if he is bored by the speaker. However, a teacher easily may turn off the radio if he finds that his class is bored by the program for --

> He (the listener) tunes in only because he wants to listen and he wants to listen only when he expects to be interested and entertained.[14]

The story of WHA is then the story of an educational station, a station interested in the exploration rather than the exploitation of radio's abilities. With its willingness to explore, the station is able to claim many "firsts" for its own. And when that group of anxious students approached with a new idea, station WHA reached out and welcomed it.

WHA reached out and took a brief outline from a group and handed it to a script editor. The result? The birth of a new series on the Wisconsin School of the Air...the birth of "Adventures in Our Town". Let us ask a few questions. The series was originally to have as its thesis:

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13. Reid, Seerley, Network School Broadcasts: Some Conclusions and Recommendations, Bulletin No. 35, Ohio State University, Columbus, Ohio, Aug. 1941, (Introduction)

14. Denison, Merrill, The Educational Program, New York: Radio Institute of the Audible Arts, 1935.

"Prejudice is Undemocratic". And so its aim was to teach tolerance. Is there a need to teach tolerance? Who thinks so?

Lowell P. Goodrich, Superintendent of Milwaukee Public Schools , thinks so:

> The imperative need for the development of wholesome intercultural concepts and consistent practices in human relations has stimulated renewed interest at all educational levels....We are not confronted by a new undertaking but by an increased consciousness of an objective. Our problem of individuals as representatives of groups rather than as individuals....[15]

Seerley Reid thinks so:

> With the need for national unity around basic democratic ideas and ideals becoming more and more apparent, the crucial importance of radio as a medium of communication and an agency of education becomes more and more evident. [16]

Fern Long thinks so:

> The very inclusion in a language of the word tolerance and its denial, intolerance, tells the story of one of the major tragedies of human history... To be different from others in some aspect of thought, of appearance, of expression, has brought with it far less of glory than of pain. [17]

Eric Johnston, President of the Chamber of Commerce of the U. S. A. thinks so:

> The inevitable cycle of organized intolerance is that it destroys the individual, the family, the community, then the state. In contrast, tolerance is constructive. It creates, builds, unifies. It gives strength and nobility to the individual, to the family,

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15. Goodrich, Lowell P. "Teaching Progress--Milwaukee Public Schools", April, 1946.

16. Reid, Seerley, Network School Broadcasts: Some Conclusions and Recommendations, Bulletin No. 55, Ohio State University, Columbus, Ohio, August 1941, p. 15.

17. Long, Fern, "Witch-Hunting", American Library Association, Chicago, 1941, p. 3.

> the community, the state. The fight against intolerance is not merely our duty as decent human beings. It is the indispensable condition of our survival as free individuals and as a prosperous nation. [18]

Yes, even in the rural schools of Wisconsin where there are no dominant minority problems, boys and girls should be taught that they are a part of the great "melting pot". They should be taught not only to accept different religions and races on the basis of the individual who represents that religion or that race but they should be taught tolerance to be reflected in all their relationships, beginning in the home. The purpose of the series is fundamentally sound. The next question -- cold facts or colored facts?

> Although the word propaganda has taken on a subversive meaning not all propaganda is harmful. Intelligent use of propaganda for health, education, democracy and ends generally acknowledged to be good is seldom questioned. [19]

> The task of the propagandist is to re-define the responses toward certain objects by the management of the available supply of symbols. [20]

And that seems to suit exactly the purpose of the designated series -- to re-define the responses toward "difference".

> Not bombs nor bread, but words, pictures, songs, parades, and many similar devices are the typical means of making propaganda. Not the purpose but the method

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18. Johnston, Eric, "Prejudice Is Bad Business", The Myth That Threatens America, The Writers' Board, New York, 1945, p. 14.

19. Fulmer, Margaret, "Civil Liberties and Democracy", The Booklist, Vol. 37, No. 21, July 15, 1941, American Library Association, Chicago, p. 574.

20. Laswell, H. D., Casey, R. D., and Smith, B. L., Propaganda and Promotional Activities, University of Minnesota Press, 1935, p. 13.

> distinguishes propaganda from the management of men by violence, boycott, bribery, and similar means of social control. Propaganda relies on symbols to attain its end: the manipulation of collective attitudes. [21]

Not to dictate but to create -- create pictures.

> Bibles and epics were probably composed for just this purpose, to hold up pictures of the kind of conduct all the world admires and of some kinds that it hates. Supported by the proper emotional reactions, skillfully aroused, the pictures do the work. [22]

The new series, Adventures in Our Town, was to be a picture. It was to be the picture of a town with examples of "the kind of conduct all the world admires and of some kinds that it hates." Where did Mrs. Stanley begin? Let's follow her line of reasoning as we watch the series develop before our very eyes.

When you have something beautiful or worth while to say, you must also know how to attract a listener before you have succeeded. Mrs. Stanley consciously plotted the techniques she would use in attracting her listeners. Her first approach was a negative one; that is, she was aware of what was not successful. Facts and figures are not too important in the child's realm, especially are they not important in the emotional behavior involved in attitudes. The child has heard again and again that all men are created free and equal, that we live in a democracy where discrimination has no place. He is stirred by the fine words

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21. Laswell, H. D., Casey, R. D., and Smith, B. L., Propaganda and Promotional Activities, p. 3.

22. Lipsky, Abram, Man the Puppet, New York: Frank-Maurice, Inc., 1925, pp. 160-161.

the thrilling speeches, -- but --

> Everywhere, children absorb from grown-ups judgments which these have unconsciously formed. That little smile when Sarah, the colored cook, goes in clothes that are modern and in good middle-class taste; that little frown when the furnace man's son, instead of leaving school the moment the law permits, to work in the factory, talks of high school and even of college; that sharp side remark when the dealer whose price is too high for a piece of furniture that you "absolutely must have" happens to be a Jew...all these are action lessons for the small boy or girl, lessons that work and reproduce themselves long after the word lessons in home or church have been forgotten. [23]

The first conclusion then is to combat the emotional with the emotional.

> Values derive from the heart and not from the head. It is at the heart of the people and not at their heads that popular education should aim.

> Radio then eschews, and rightly because it cannot emulate them, the techniques and discipline of formal education. Instead it challenges those who have had such formal education to recognize that similar ends may be achieved by different means. Radio can do two things and two things alone. It can make us more aware of the world we live in...Radio can also appeal to the emotions, strengthen and purge the common heritage of values and loyalties which bind us together as a people and make for hope in living. [24]

> Understandings can be developed, insights deepened, appreciations heightened, attaitudes changed, thinking stimulated, and even information learned when facts, ideas, and concepts are presented in a social situation involving the fears, hopes, conflicts, and emotions of human beings. Dramatizing subject matter materials not only makes a broadcast more interesting to students, but also, in many instances, makes those materials more realistic and more meaningful in terms of their effects upon men, women, and children. [25]

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23. Lasker, Bruno, The Woman's Press, May, 1926, p. 332.

24. Siepmann, C. A., "Can Radio Educate?", The Journal of Educational Sociology, Vol. 14, No. 6, Feb., 1941, p. 353.

But this is no easy task. It means careful planning --

> The fatal flaw in most arguments which would leave to the schools the eliminations of race conflict is that they propose education instead of social engineering. Nothing but hypocrisy can come of such a program.[26]

> We cannot seriously expect human sympathies to come about as an automatic by-product of studying population statistics, reading a few biographies of outstanding personalities, surveying cultural contributions of a group in order to acquire intellectual knowledge, viewing occasional moving pictures, or participating an isolated folk dancing. The meaning of fair play, the development of social sensitivity, the mastery of logical and straight thinking must be planned for just as thoughtfully as we plan for history.[27]

And so the program was carefully planned. The primary concern was the factor of attention. No child, no adult for that matter, likes to be told what to do or what to believe; especially is constant preaching irritating. The lesson in each broadcast must be hidden, subtle. Indirect suggestion must be used in the cleverest manner possible. Present a situation from which the child may draw conclusions.

> Only when the child encounters a parallel situation in a radio drama, in which the listener is disguised as the character in a play, will he be receptive to the guidance which the action of the story can offer.[28]

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25. Reid, Seerley, Network School Broadcasts: Some Conclusions and Recommendations. Bulletin No. 35, Ohio State University, Columbus, Ohio, Aug. 1941, p. 11.

26. Benedict, Ruth, Race: Science and Politics, New York: Viking, Revised Edition, 1943, p. 255.

27. Taba, Hilda and Van Til, Wm. editors, Democratic Human Relations, National Council for the Social Studies, 16th Yearbook, 1945, p. 65.

28. DeBoer, John J. "The Psychology of Children's Radio Listening," Radio and English Teaching, ed. by M. J. Herzberg, 1941, p. 42.

The child must be given a parallel situation. That means the action must center in the child's realm. The series must be a creation of the child's own world. Merl Bonney in his study states that one of the techniques of appeal is to establish a high degree of identity between yourself and to whom you are appealing.[29] In this case, a high degree of identity must be established between the program and the child listener. The child is capable of identifying himself with fictitious characters. Children, when left to themselves, will often reproduce what they have read and heard and seen.

To know the age group of the listeners is an important factor in educational radio broadcasting.

> The age at which children discover group differences between people is several years beyond the first classification, generally between the ages of nine and twelve years.[30]

> It leads us to the tentative conclusion that the children's reactions to many specific items are based on some common factors, some generalities in mental life, which point to the existence of definite attitudes in children as young as ten or eleven years of age.[31]

It is likewise at this age span that the child transitions from general to specific recognition of racial and national differences. Separation into cliques or gangs takes place

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29. Bonney, Merl E., Techniques of Appeal and of Social Control, Columbia University, New York, 1934.

30. Lasker, Bruno, Race Attitudes in Children, New York, Henry Holt and Co. 1929, p. 27.

31. Davis, F. B. and Nichols, C. J., Education on the Air and Radio and Education,"A Technique for Measuring Attitudes at the Elementary School Level", p. 285.

and social preconceptions enter into the selection of playmates. There seemed no better device than that of a "gang". To make alive on the air waves a gang of boys and girls from a town that might be anybody's town was decided upon. The series would be broadcast to the boys and girls of that age group, from the fifth through the eighth grades. There were to be enough boys and girls in the gang so that each boy or girl listening might identify himself or herself with a particular trait of one of the characters, if not wholly with the character. The scene and the characters had been chosen. Now what was to happen to them?

As attention is so uppermost in consideration, it follows that a series must be full of action and adventure in order to capture the interest and hold the attention.

> In a study of reading made in 1930, (Interest and Ability in Reading, Arthur T. Gates, MacMillan, New York) it was found that the elements in children's reading which contribute most to interest are: surprise, action, animals--their characteristics and experiences, conversation, talk, humor, plot, a serial or consecutive course of doings.[32]

These were normal boys and girls leading normal lives and so the action and adventure must come naturally into that situation. The story must be made as deliberately exciting as possible. Since the children were normal, they were not idealized; they were not model children. They must be authentic child characters for purposes of easier identification. For easier identification too, the characters

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32. Gruenberg, Mrs. Sidonie Matsner, "Radio and Children", Radio Institute of the Audible Arts, New York.

became the continuity thread, carrying over from week to week. The story was a serial although actually each chapter was a completed episode in itself. Reality of situation would appeal to the child since he does not wish to be "talked down to". The events in the story therefore had to be commonplace, events that the children knew and experienced themselves. Tolerance in the sense that it is used for the purpose of this series means accepting each individual on his own merit. Many boys and girls have not had trouble with a minority group, are not aware of the "minority problems", but there are few who have not quarrelled with a brother or a sister.

> It is, of course, obvious that the ethics of race relationships are quite closely bound up with general ethics and that the mental qualities desired in the facing of race problems are mental qualities desired also in the facing of other life problems.[33]

There was no attempt to create situations and problems that do not exist. There was a conscious effort to avoid completely such words as "tolerance" and "prejudice". Sometimes a message is so uppermost with a writer that he uses his script simply as a technique to convey his message. Careful attention was given that point in each script.

> In producing "Adventures in Our Town" our concern was--where could we start with the children in your class, and what could be done to lead them to develop the attitudes and understandings that are needed in a world wherein truly everyone is your neighbor? We decided to start with the child himself--his adjustment to himself as an individual with manifold potentialities. This is closely allied with his

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33. Lasker, Bruno, Race Attitudes in Children, New York, Henry Holt and Co., 1929, p. 265.

> adjustment to his school--and playmates, as people like himself, but each with individual differences, some strikingly visible, others more subtle. This in turn is interwoven with his adjustment to his home, his school, and the community in which he lives, where he needs to feel secure in being wanted and respected, and responsible as a participant.
>
> The series will dramatize adjustments of all these types, some bad, some good; but the emphasis will be upon the bad becoming better through the application of democratic principles as motivated by the children themselves, a favored teacher, and a few other adults.
>
> Our hope is that, because your children will be interested in the story, they will identify themselves with the children of Our Town, and grow with them in awareness of some of the problems we all face as citizens of a democracy today, and in understanding of what can be done to begin the solution of some of these problems.[34]

We have seen the conception of the series. We have followed its progression of development through its formative stages. Now let us see what happened at the birth and first year of life of the series, Adventures in Our Town.

Before the scripts are written, a manual is drawn up for the convenience of the teacher.[35] A teacher's manual is standard equipment for each Wisconsin School of the Air program. The purpose of the manual is to give the teacher a brief picture of what is coming in each boadcast in order that he may prepare his class. Suggested activities and suggestions for stimulating discussion in the classroom are included for both before and after the broadcast. When the teacher registers his class with the Wisconsin School of the

---

34. Excerpt from manual suggestion by Mrs. Elinor Cooke, Dwyer School, Detroit--Member of Intercultural Education group.

35. See Appendix -- Teacher's Manual.

Air, he also orders the teacher's manual for the programs to which his class will listen. It is important that the teacher use the manual. Radio does not strive to teach without the close cooperation of the teacher.

> It should be noted that the presentation of a complete radio program in education involves more integration and tying in of all the various departments of the educational division than can be held true for any other phase of educational work. It is this phase which educators do not realize in attempting to place radio education in their schools. [36]

> The utilization of a radio program, it was pointed out, is nothing new. It is merely another phase of good teaching. Teachers who make effective use of text books and even of the blackboard generally make effective use of radio programs. If the truth be known, the teachers who need radio most use it the least, and then most poorly. [37]

> Good scripts for school broadcasts make, in broadcast form, a definite contribution to classroom teaching. The manner and method by which this contribution is made should be acceptable to both teachers and students. [38]

> I believe that to be of the greatest value in elementary education, the radio program should be followed by some sort of work which will impress the material more firmly upon the student's mind. [39]

Rural school teachers usually have more grades listening than the program is intended for. Discussion among pupils in very

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36. Atkinson, Carroll, Public School Broadcasting to the Classroom, Boston: Meador Publishing Co., 1942, p. 42.

37. Education on the Air, 12th Yearbook,"School Broadcasting" Report of a Work-Study Group, 1941, p. 132.

38. Flickinger, Alice M., Script Writing for School Broadcasting, M.A. Thesis, University of Wisconsin, 1939, p. 111.

39. Merrill, Vivian, The Relative Effectiveness of Children's Literature as Presented Over the Radio and in the Classroom, M.A. Thesis, University of Wisconsin, 1935, p. 146.

small rural schools does not achieve the stimulation that is present as a result of larger numbers of pupils. Such factors as those plus the ever-present factor of poor radio equipment in many schools is disturbing.

What was the new series relationship to its world? The total number of pupils registered for each of the Wisconsin School of the Air programs for the school year 1946-47 is shown here. For a beginner, the new series has a comparatively large enrollment.

Program	No. of Pupils
Ranger Mac	38,713
Fit for Fun	28,048
News	10,795
Let's Find Out	33,080
Let's Draw	38,976
Young Experimenters	17,975
Journeys in Musicland	52,895
Music Enjoyment	33,998
Adventures in Our Town	22,802
Rhythm and Games	31,133
Book Trails	41,131

The series was now completely set up. Its policy had been agreed upon , the method formulated, the manual drawn up, the enrollment secured. All that remained was the actual writing of the scripts. The writing of the scripts was turned over to Miss Lynne Rhodes, student at the University and part-time script writer on the staff at WHA. Miss Rhodes was herself enthusiastic about the series and its purpose. Mrs. Stanley acted as editor and did write some of the scripts.

Experts were consulted on the scripts...A priest for the script on the Catholic Mass at Easter, a Rabbi for the

Bar Mitzvah ceremony, the University horticulture department for gardening, 4-H leaders in Madison, et al. The series started slowly; that is, the first broadcasts were spent in getting acquainted with the characters and the program in general. Gradually racial and religious elements were introduced. New characters appeared from time to time and were assimilated into the gang.

Some knowledge of the characters will help in understanding the many elements and opportunities for conflict within the gang.

Jimmy O'Reilly is a two-fisted typical boy, a boy who sells papers to earn a bike, a boy who fights with his "kid sister", a boy with a dog named "Bozo". He is an Irish Catholic from a large and lovable family. Jimmy is the leader of the gang's organization called the "Double A's" which means Americans All. He is inclined to be bossy at times.

Jimmy O'Reilly's "kid sister" is really his twin sister, Janey. Janey is a kind and understanding child, really the stabilizing influence. And you might say of Janey that she talks and talks and talks. But she is friendly and well liked by the gang.

Chuck Millings was from Buffalo but he moved to Our Town at the beginning of the series. His father runs the newspaper and that's where Jimmy and he met -- in a fist fight--for Chuck had tied tin cans to Bozo's tail. Chuck is the first of the newcomers.

Chuck has an older brother named Frank. Frank was an

Air Corps pilot and is the hero of the gang. He helps them and plays ball with them. It was Frank's Japanese American friend in California that first told the gang in Our Town about that problem.

Dotty Barlow isn't as bright as she would like to be in her school work and once she ran away. Dotty is a good worker though and a cheerleader for the football team. She is Swedish.

Bob Greenberg is a bright boy in school but he doesn't always do his homework. Bob is an athlete and on the team with Jimmy and Chuck. Bob is Jewish and it is through him that we learn something about that religion.

Bob's grandfather, known as Grandpa Greenberg, is a friend to all the gang. He is a charming old man with bits of philosophy and many good ideas.

Joey Karczyski has no mother and lives with his father who draws well. Joey is a sensitive boy, fond of music, and not an athlete. His acceptance by the gang shows that sports and athletic prowess are not the only criteria for friendship.

Hy Johnson is an athlete, a good one, and he is also a student. He helped Dotty Barlow with her homework. Hy Johnson is a Negro and his father was the first Negro lawyer in town. Discrimination is not prevalent in the gang but a boy visitor from Tennessee has a difficult time understanding.

Wilhelm Schmidt is the little German refugee who with his strange clothes, his accent, and fear of the police is teased unmercifully by the gang until they learn that he has

just come from exciting adventures in war-torn Europe. Wilhelm becomes one of the gang.

Doris Handley's parents are divorced and Doris, because of this, feels "different". The result of her inferiority complex is that she is lonesome and unhappy. Janey wins her over and we learn that Doris is pretty when she smiles.

The roles on the Adventures series are enacted by students at the University of Wisconsin. It is interesting to note that not all the voices are excellent radio voices but they retain the child-like quality and there is great variety.

> More artistic and more effective impersonations of children by adult performers are likely to be both more satisfying and more instructive, precisely in those subtle details that give quality and make for good taste. [40]

The parts of the Irish boy, Jimmy O'Reilly, and the Negro boy, Hy Johnson, are played by girls.

There are other characters on the series, many of them, but only those who appear again and again to maintain a continuity thread have been mentioned.

The actors rehearse on Tuesday afternoon and again on Tuesday night at which time the broadcast is recorded for use on Thursday at 1:30. It is a half hour program. A special musical theme was composed for it. The role of the narrator is small being confined to introductory and closing remarks. The worth of Jerry Bartell as a narrator and his popularity with pupils was shown by Margot Baer in her study of another of the Wisconsin School of the Air series. [41]

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40. Gruenberg, Mrs. Sidonie Matsner, "Radio and Children", Radio Institute of the Audible Arts., New York, p. 14.

It is not enough simply for an educational broadcaster to present a program -- he must also determine if that program is effective. To see immediate results of marked attitude changes with a series of this kind seems improbable and so I have attempted to measure how well liked by both teacher and pupils the series is. If the series is well liked, if it holds attention, the broadcaster has succeeded in his first step.

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41. Baer, Margot T., An Evaluation of "Let's Find Out", M.A. Thesis, University of Wisconsin, 1942.

Chapter II

A. Introduction

When it had been decided that an evaluation of the 1946-47 series would be of considerable value in determining what subsequent series would contain and how such material should be handled in succeeding years, two problems arose -- what to look for in the evaluation and how to find it.

We have seen that in order to convey a message through each broadcast in the series, the program must capture the interest and hold the attention of the child. The primary question is -- do the school listeners like the series? If they like the broadcasts, why? If they do not like the broadcasts, why? It follows that a survey should attempt to discover in what ways the series had succeeded in holding classroom attention and in what ways it had failed. Through the questionnaire method information should be obtained, at least through implication, as to how the series might be improved. Therefore, the objectives of the evaluation study resolved themselves into these:

1) To determine whether the pupil likes the broadcasts.
2) To determine what the teacher does and does not like about the series.
3) To determine in what ways the series was most successful this year.
4) To determine in what ways the series was least successful this year.

5) To determine in what ways the series may be improved for next year.

Several methods of achieving these objectives were considered, among them the personal interview, questionnaire, pupil tests, et al. One suggested method was that of the parent questionnaire, highly desirable in attempting to determine whether the influence of the series was carried over into the home. However, this introduced a new aspect to the study, leading to a consideration of the ultimate teaching success and attitude shifts on the part of the pupils, brought about through the broadcasts. This aspect lies beyond the scope of this study which seeks to confine itself to broadcasting techniques, not utilization of the programs.[1]

Another method considered was that of the teacher questionnaire. This would determine how effective the program seemed to the teacher, in what ways he felt it failed, and would enable him to indicate the need for any further guidance he would like in handling the program in his classroom. The teacher could judge not only his personal feeling but could indicate how he thought his pupils felt about the series. The teacher questionnaire was selected as one method of evaluation.

However, since the broadcasts for for children, it was

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1. An evaluation of the program in terms of attitude is at the present time being made by an investigating committee of the University of Wisconsin under the chairmanship of Dr. W. M. Rothney, Ass't. Professor of Education at the University. Their findings will be completed too late to be mentioned in this study.

deemed necessary to find out directly from them whether or not they liked the program. For this purpose a questionnaire was again decided upon as the most practical method. In conjunction with the pupil questionnaire it is to be noted that likes and dislikes are treated at length. In dealing with this, it is necessary to remember that the purpose of this study is not to measure attitudes. Any such information suggested by this study is inconclusive. An idea came from a study made by Hyman Meltzer on children's concepts. [2] Mr. Meltzer had used a word association test, interviewing the children presonally. The time and transportation fracors, however, precluded such a test and therefore it was omitted. Personal interview would consume a prohibitive amount of time if a proportionate number of children were queried and the area would necessarily be limited also. This method likewise involved an imposition on the teacher. What was finally decided upon was a written word association test which would constitute one-half of the pupil questionnaire . This half was to investigate characterization. The other half was to investigate the likes and dislikes of the series as a whole.

To round out the evaluation some element of personal contact was believed to be of value. This was achieved by a series of visits to representative schools during classroom

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2. Meltzer, Hyman, Children's Social Concepts: A Study of Their Nature and Development, Teachers College, Columbia University, New York, 1925.

B. Construction of the teacher questionnaire

My first step was to set down everything that I wanted to ask plus everything that had been suggested to me by members of the WHA staff directly connected with the series. Besides consulting the staff members, I also consulted the files for questionnaires used by the Wisconsin School of the Air in evaluations of other series. Next I categorized the questions placing them in a graded order. However, the questions were many, repetitious, and direct.

The questionnaire should be easy for the teacher to fill out and should be fairly easy for the tabulator. A check system was therefore decided upon. Each question was to be so arranged that it might easily be answered simply by a check mark. Provision was made so that the teacher might write in any comment on any question that she might wish to. In some cases the question was primarily to stimulate the thinking of the teacher about that particular problem. For example, the eighth question gives three problems that were not treated on the series this year. It was hoped that by suggesting some, others might come to the mind of the teacher and prove valuable for the construction of the series next year.

By weighing each question in terms of what I hoped to determine from the answer and by what the answer would show and how it would relate to the whole, I eliminated many of the unnecessary and repetitious questions. The question had to be worth its investment in space since the shorter the

questionnaire, the more sure I was that the teacher might take time to fill it out and send it back. Although as shown in this study the questionnaire comprises two sheets. In reality it was printed on both sides of one sheet. The advice of Professor Henry L. Ewbank, of the Speech Department at the University of Wisconsin, and of Mrs. Joyce Bartell, former Script Editor at WHA, proved to be most helpful and contributed directly to the construction of the questionnaire.

With the questionnaire was sent a letter urging the teacher to fill out the questionnaire because of her interest in radio education as well as on my behalf as a student. The letter was written with an eye toward informality, courtesy, and brevity. No mention was made of the need for the identification of the teacher in any way since it was felt that answers might be more frank and since the name of the school and teacher were not important factors so long as the type of school was indicated.

A self-addressed stamped envelope was included for the convenience of the teacher.

WISCONSIN SCHOOL OF THE AIR
Radio Station WHA
Madison, Wisconsin

April 1, 1947

Hello There!

Because you're a part of the Wisconsin School of the Air and that means you're interested in really helping your pupils through radio.....I'm coming to you for aid.

You see, I'm a student too. I'm working on that tough Master's thesis and you can help me if you will.

This fall the station began a new series called "Adventures in Our Town". I want to find out about that series, how it was successful, how it failed.

If you'll just check answers to the single page of questions that follows, you'll be a real help to me...and to yourself! Only by knowing what you do and don't like, what you do and don't want, can we give you the kind of program you need and want. With your advice we can make the series better next year.

So, I'm hoping you'll read this and decide it "won't do any harm to help her out." Won't you please just fill it out and return it to me in the stamped self-addressed envelope? And will you do it now -- today? Time is so important and there's so little of it before my deadline.

Only a small group of you has been chosen to answer the questionnaire so every vote is needed. Won't you cast yours today?

Thanks so much.

Sincerely,

Neville Byrne

HELLO!

By carefully and sincerely answering these questions you can help us to give you a better program:

1. Check one:
   ___ One-room rural school
   ___ Elementary-co. supervision
   ___ 1st class state graded
   ___ 2nd class state graded
   ___ Elementary-City Supervision

2. Do you listen to Adventures in Our Town:
   ___ never
   ___ seldom
   ___ often
   ___ regularly

3. Check which grades are listening:
   ___ 1 ___ 3 ___ 5 ___ 7
   ___ 2 ___ 4 ___ 6 ___ 8

4. Check no more than 3:
   What do you like about Adventures:
   ___ Subject matter
   ___ the story form
   ___ the length of the program
   ___ teacher's manual
   ___ real life characters
   ___ pleasant recreational listening
   Others: _____

5. Check no more than 3:
   What do you dislike about Adventures:
   ___ subject matter
   ___ the story form
   ___ the length of the program
   ___ reception
   ___ teacher's manual
   ___ general content too adult for pupils
   ___ vocabulary too adult for pupils
   Others: _____

6. If you don't find the teacher's manual satisfactory, help us find out why:
   ___ needs more word study help
   ___ should point out the problem in each program more clearly
   ___ needs more specific follow-up activities
   Others: _____

7. ___ I like the number of broadcasts devoted to each problem
___ I am not quite satisfied with the number
If not satisfied, would you like:
____ more family relationship programs
____ fewer " " "
____ more racial programs
____ fewer " "
____ more religious programs
____ fewer " "

8. Are there other problems that you would like to have treated:
These are examples:
___ appreciation for farmer's way of life
___ problem of cliques in school
___ problem between bright and slow students

If yours isn't one of the above problems, what is it?

_____

_____

9. Do you have preparation before the broadcast?
___ always
___ sometimes
___ never

10. Do you follow up the broadcast with those activities suggested in the manual?
___ always
___ sometimes
___ never

11. Does the broadcast stimulate discussion in your classroom?
___ none
___ some
___ much

12. How do you think your pupils feel about the program?
___ like it
___ don't like it
___ don't care one way or the other about it

13. The purpose of Adventures in Our Town is to show boys and girls that different races and religions can get along happily together in one gang.
Do you think Adventures achieves its purpose?
___ yes
___ I guess so
___ I don't know
___ I don't think so
___ no

14. Any comment you wish to make will be carefully considered:

C. Selection of the sample for the teacher questionnaire

Each teacher in Wisconsin enrolls her class with the Wisconsin School of the Air is asked to fill out an enrollment blank. This blank includes such information as the type of school, the name of the teacher, the name and address of the school, which programs the class is registering for, which grades are to listen to the program, and how many pupils will be listening to each program. There is also indicated the number of manuals wanted for each program.

These enrollment blanks are filed according to country in the office of the Wisconsin School of the Air. By listing from those files the town, county, type of school, name of school, name of teacher, grades listening and number of pupils, complete information about the listeners to the series was gathered. This would have been impossible without the cooperation of the School of the Air office in offering complete access to the files.

After a list of all listeners had been obtained, it was necessary to cut down that number to a representative group. By adding all the schools it was found that there were 1054 schools that might be used. This excludes the three types: parochial, teacher training, and handicapped children. They were excluded because the number of them was so small. Since the basis of representation was to be on rural, city, or town schools, the ommission of the three types would not be a significant factor. It was found in compiling the types of

schools that there were 88 first class state graded schools, 89 second class state graded schools, 106 elementary schools under city supervision, 49 elementary schools under county supervision, and 722 rural one room schools. Percentages based on those numbers were made. According to these percentages 8 of every hundred were first class state graded schools, 10 of every hundred were city supervised, 4 plus of every hundred were county supervised, and 68 plus of every hundred were rural one room. The 4 plus and the 68 plus were designated as 5 and 69 respectively.

Two hundred was chosen as a representative number. On that basis the figures were doubled -- 8 first class state graded became 16, 10 city supervised became 20, and so on.

Based on 1054 Schools --

				(on basis of 200)
88	1st class state graded	8%	-	16
89	2nd class state graded	8%	-	16
106	Elem. under city supervision	10%	-	20
49	Elem. under county supervision	4 %	-	10
722	Rural one room	68 %	-	138
				200

The next step was to decide upon the area to which these 200 questionnaires would be sent. The state of Wisconsin is divided according to population into ten congressional districts. It was decided to distribute the questionnaires according to the congressional districts. This was not, strictly speaking, really completely possible. To divide 16 questionnaires by 10 means that 1.6 questionnaires must be sent to

each district. With the number 138 questionnaires to rural schools, an equal distribution was made easier. However, the county of Milwaukee comprises two congressional districts in itself. In those two districts the number of rural schools is extremely small. In order to balance the situation, the other districts were given proportionately more questionnaires to rural schools, and the number of the other types of schools was increased for those two districts.

On April 1st, 1947, two hundred questionnaires were sent out to two hundred separate teachers, each representing a different school.

Table I shows the ten congressional districts of Wisconsin.[3] Table II illustrates the area contacted with the two hundred questionnaires sent to teachers. Table III illustrates the total area contacted by teacher questionnaires. Forty-nine questionnaires to teachers were included in a survey made of pupil listeners. Thus the total number of questionnaires to teachers was 249. Table IV illustrates the area of returns from the total number of teacher questionnaires.

In the returns 11 first class state graded schools, 11 second class state graded schools, 7 city supervised schools, 7 county supervised schools, and 79 rural one room schools were represented.

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3. The Wisconsin Blue Book, 1944, Compiled by the Wisconsin Legislative Reference Library, p. 353.

TABLE I

Congressional districts

Wisconsin

1943

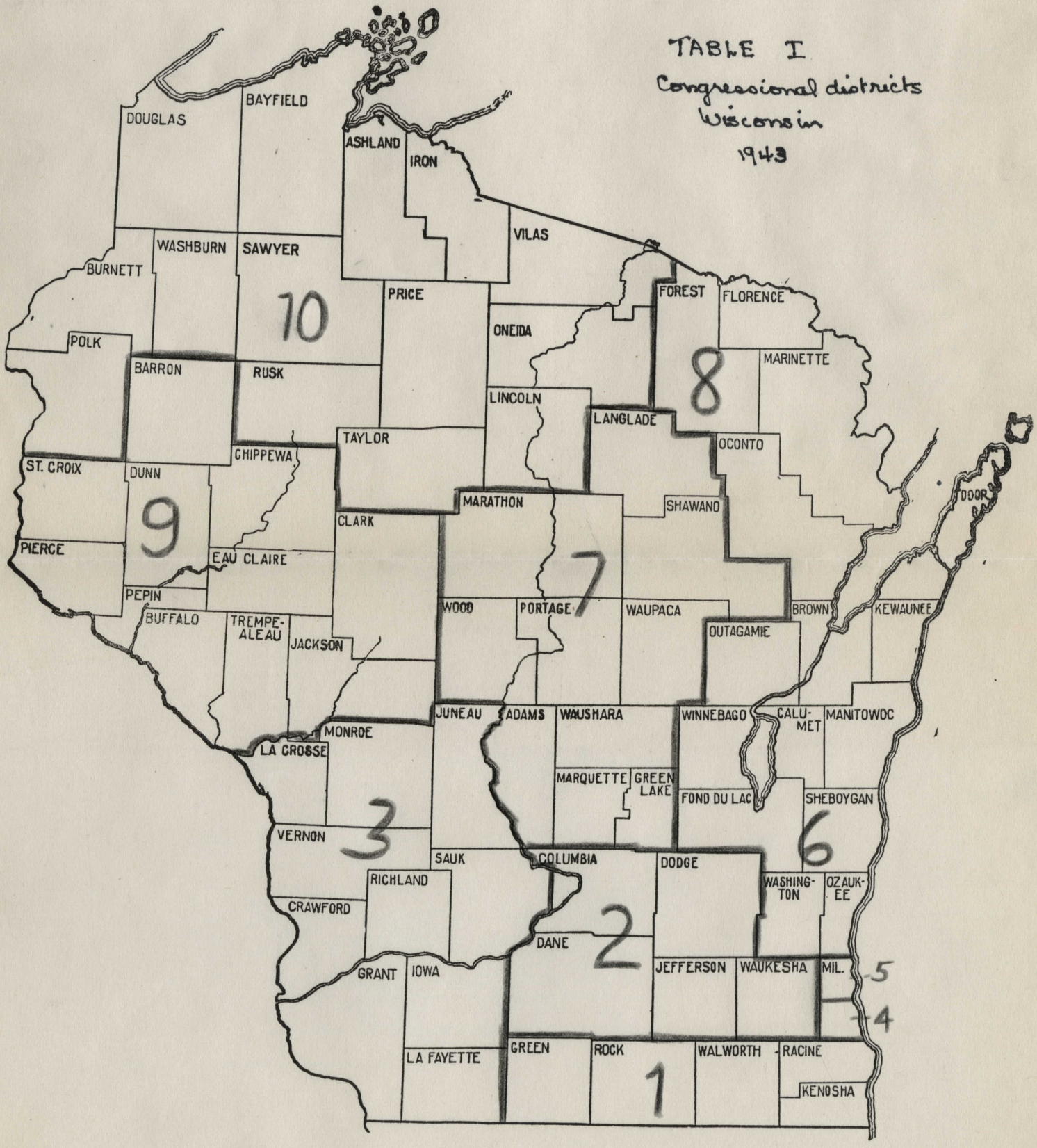


TABLE II

This represents the area contacted with the single sheet teacher questionnaire.

- ● - 1st class state graded
- o - 2nd class state graded
- S - elementary under city supervision
- L - elementary under county supervision
- X - rural one room

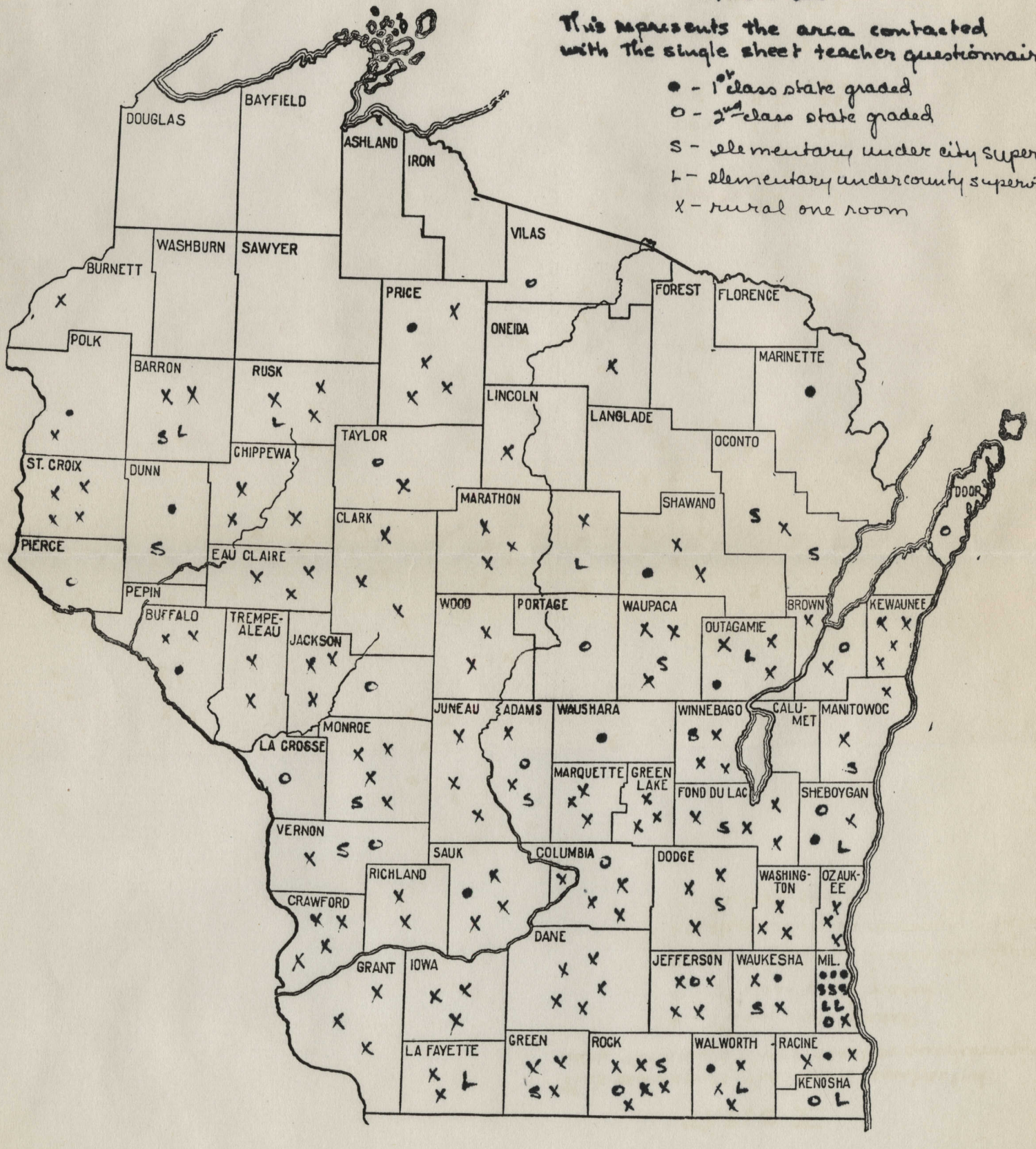


TABLE III.

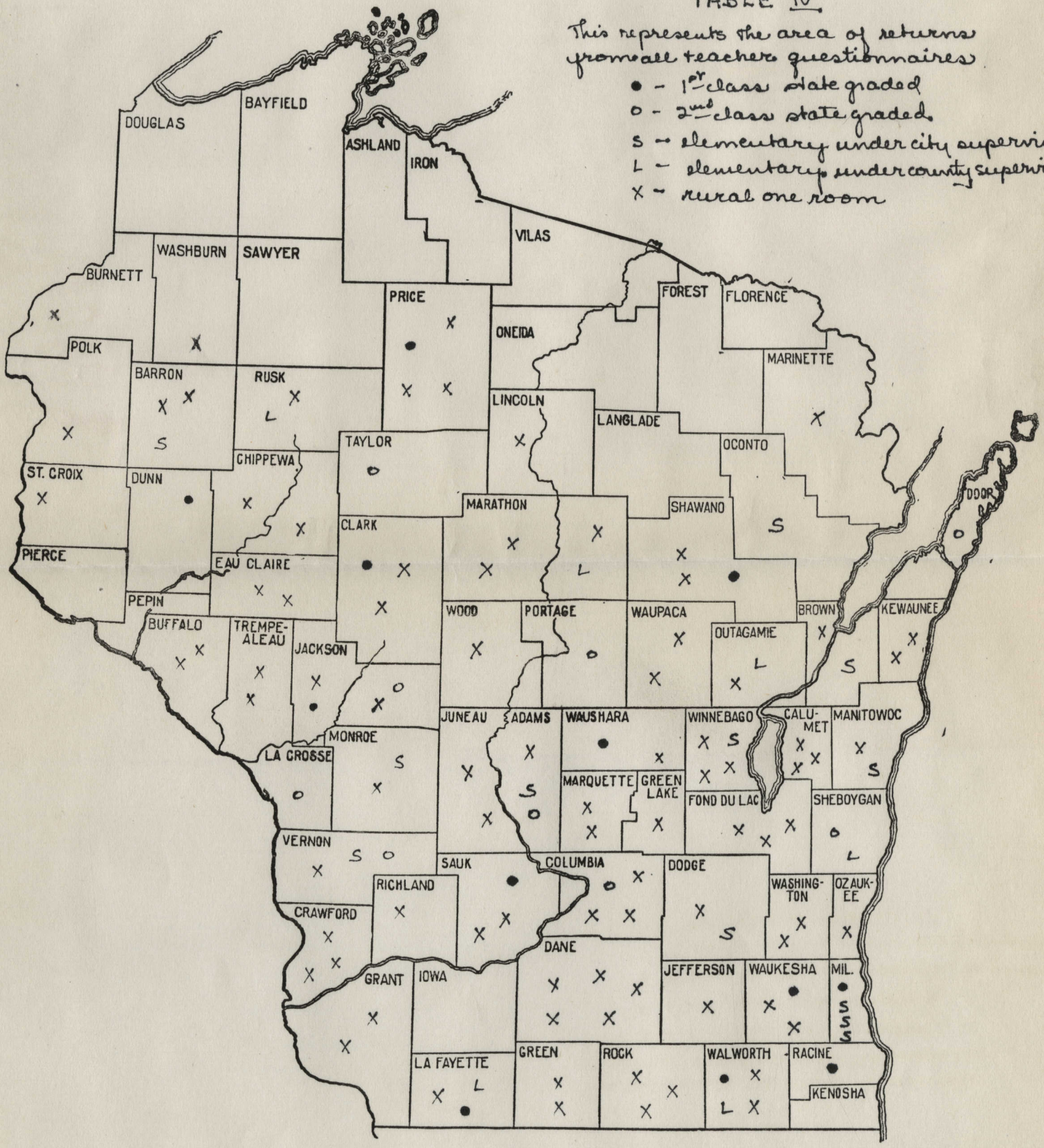
This represents the total area, contacted by teacher questionnaire, including the single sheet and the sheet sent along with the pupil questionnaire.

- ● - 1st class State graded
- o - 2nd class State graded
- S - elementary under city supervision
- L - elementary under county supervision
- X - rural one room

TABLE IV.

This represents the area of returns from all teachers questionnaires

- ● – 1st class state graded
- o – 2nd class state graded.
- S – elementary under city supervision
- L – elementary under county supervision
- X – rural one room



D. Presentation of the results

Question 1. Type of school --

(Basis: 115 check marks)

One room rural	68.7%
Elementary-county supervised	6 %
Elementary-city supervised	6 %
1st class state graded	9 %
2nd class state graded	9 %

Question 2. Do you listen to "Adventures?"

(Basis: 112 check marks)

never	(12 out of 127 returned answered "never")
seldom	8 %
often	19 %
regularly	72 %

Question 3. Which grades are listening?

(Basis: 451 check marks)

1	2 %
2	2.8 %
3	4.4 %
4	5.7 %
5	20.4 %
6	21 %
7	21.7 %
8	21 %

Question 4. What do you like about "Adventures"?

(Basis: 301 check marks)

subject matter	26.5 %
story form	19 %
length	2.6 %
teacher's manual	9.6 %
real life characters	27 %
pleasant recreational listening	13 %

Question 5. What do you dislike about "Adventures"?--

(Basis: 120 check marks)

subject matter	5.8 %
presentation	7.5 %
length	10.8 %
reception	39 %
teacher's manual	10.8 %
content too adult	16.6 %
vocabulary too adult	9 %

Question 6. The teacher's manual

(Basis: 66 check marks)

more word study help	13.6 %
point out problem	40.9 %
specific follow-up activities	45.4 %

Question 7. The number of broadcasts devoted to each problem--

(Basis: 139 check marks)

like the number	40.2 %
not satisfied	9.3 %
more family relationship	18 %
fewer " "	0 %
more racial	14 %
fewer "	0.7 %
more religious	9.3 %
fewer "	0 %

Question 8. Other problems --

(Basis: 146 check marks)

farmer's way of life	32.8 %
cliques	29.4 %
bright and slow students	37.6 %

Question 9. Preparation before broadcast --

(Basis: 107 check marks)

always	33.6 %
sometimes	63.5 %
never	2.8 %

Question 10. Follow up with activities in manual --

(Basis: 108 check marks)

always	18.5 %
sometimes	74.07%
never	7.4 %

Question 11. Simulate discussion --

(Basis: 108 check marks)

none	2.7 %
some	58.3 %
much	38.8 %

Question 12. How you think pupils feel about program --

(Basis: 105 check marks)

like it	85.7 %
don't like it	1.9 %
indifferent	12.3 %

Question 13. Do you think "Adventures" achieves its purpose?

(Basis: 106 check marks)

yes	77.3 %
I guess so	12.2 %
I don't know	9.4 %
I don't think so	0 %
no	0.9 %

Question 14. (Basis; 115 teachers)

Written personal comment	56.5 %

E. Analysis of the results

One hundred twenty-seven teacher questionnaires were returned. Of the number returned, however, only one hundred fifteen were used. The remaining twelve were discarded either because the teacher had checked that the school never listened or because the teacher had written in the margin that his school was unable to get the program due to reception.

One hundred fifteen was not the basis for the percentage in each question. For instance, in question three, concerned with the grades listening to the program, one teacher might check grades 6, 7, and 8. Another teacher might check grades 4, 5, 6, and 7. It was impossible to use the figure 115 as a basis in estimating the percentage of children in the fifth grade, because in this case, 115 was not the total number of grades checked on the question. Therefore, a different basic figure was used for each question. The following results were obtained using the preceeding method for obtaining percentages.

Question 1. Type of school --

One hundred fifteen was used as a basis here because the number of questionnaires correctly filled out was 115 and each was from a different school. Of the 115 check marks, 68.7% were made on the rural one room school, 6% on the elementary county supervised, 6% on the elementary city supervised 9% on the first class state graded, and 9% on the second class state graded. This shows that the distribution in the returned questionnaires was proportionate to the numbers of the

types of schools throughout Wisconsin listening to the series.

Question 2. Do you listen to Adventures --

On the basis of 112 check marks, 8% of the schools listen seldom, 19% listen often, and 72% listen regularly. This indicates that almost 75% of the schools tested and returned are listening regularly. This means that they have made listening to the series a regular part of their Thursday curriculum.

Question 3. Which grades are listening --

For this question all eight grades were listed although the series is designed only for the fifth through the eighth grades. This was done since in the rural one room schools it is difficult for a teacher to isolate three or four pupils of the lower grades while the others listen to the radio. This fact would have some effect upon the criticism of the teacher -- especially in judging whether the content and vocabulary were too adult. Of 451 check marks, it was found that 2% were made on the first grade, 2.8% were made on the second grade, 4.4% were made on the third grade, 5.7% on the fourth grade, 20.4% on the fifth grade, 21% on the sixth grade, 21.7% on the seventh grade, and 21% on the eighth grade. This means that 84.2% of the grades checked were grades 5-8.

Question 4. What do you like about Adventures --

On the basis of 301 check marks, it was found that 26.5% like the subject matter, 19% like the story form, 2.6% liked the length, 9.6% liked the teacher's manual, 27% like the real

life characters, and 13% liked it for the pleasant recreational listening. In this question the teacher was instructed to check no more than three of the items. The two ranking highest in this question are the subject matter and the real life characters.

Question 5. What do you dislike about Adventures --

Again in this question the teacher was limited to three check marks. It is of significance to note that these percentages are based on only 120 check marks. Of the 120 check marks, 5.8% were made on the subject matter, 7.5% on the way the story was presented, 10.8% were made on the length, 39% on the reception, 10.8% on the teacher's manual, 16.6% on the content as too adult, and 9% on the vocabulary as too adult. The overwhelming figure in this question is reception with 39%. More will be said about this in question 14.

Question 6. The teacher's manual --

The School of the Air is always anxious to know if the teacher's manual is of help to the teacher. If it is not satisfactory, why not? Three items were listed as possibilities or ways in which the teacher might find the manual inadequate. There was also space for additional comment on this question. Two or three times there was written across the question the words "very satisfactory" and the basis of checks for this question is only 66. Of the 66 check marks, 13.6% were made on more specific follow-up activities. From this question it

may be concluded that since this series is new to the teachers, many of them want very specific help in properly handling the program.

Question 7. Number of broadcasts devoted to each problem --

This question was asked in order to discover whether the teachers had like the balance of the subject matter for the year. Of the 139 check marks, 40.2% were made on liking the balance, 9.3% were made on not satisfied with the balance, 18.0% were made on wanting more family relationship broadcasts, 0% on fewer family relationship broadcasts, 14% were made on more racial, 0.7% on fewer racial, 9.3% on more religious broadcasts, and 0% on fewer religious broadcasts. This would seem to indicate that in Wisconsin where there are few minority difficulties the teachers would like more emphasis on family and community relationships. On the whole, the teachers seem satisfied with the balance maintained this year.

Question 8. Other problems --

Feeling that there might be problems which the teachers would like worked out by the gang of boys and girls on the Adventures series in order that the teachers might bring up discussions on those problems in the classrooms, a question was asked on that point. Two or three problems which had not been covered in the series this year were suggested. It was hoped that these either were what the teacher wanted or that

the examples would bring to mind those problems which the teacher might note in the space provided. Of the 146 check marks, 32.8% were made on the suggested problem of an appreciation for the farmer's way of life, 29.4% were made on the suggested problem of cliques in schools, 37.6% were made on the suggested problem between bright and slow pupils. Other problems written in by the teacher in answer to this question were:

Social adjustment, causes of juvenile delinquency.
Problem of responsibility of youngsters.
Respect for public property.
Good sportsmanship.
Moral responsibility, rights of others.
Value of fair play in life.
Problem of "crushes" of grade school children.
When community families disagree, children in school disagree.
Cooperation between the younger boys and girls and the older children.
Relationship between farm and city communities.
Understanding of behavior by pupils on the streets after school hours.
Politeness, courtesy, kindness.

Question 9. Preparation before broadcast --

On the basis of 107 check marks, 33.6% checks were made on the answer that the teacher always had preparation before the broadcast, 63.5% were made on sometimes, and 2.8% were made on never. For the full benefit of the broadcast there should be adequate preparation before each broadcast. Either the teacher is not using his manual, does not find his manual specific enough to help him or he does not have time enough to prepare for each broadcast.

Question 10. Follow-up with the activities in the manual --

Of 108 check marks, 18.5% were made on the answer that

the teacher always followed up the broadcast with the activities suggested in the manual, 74.07% were made on sometimes, and 7.4% were made on never. This indicates that three fourths of the teachers follow up with activities suggested in the manual sometimes, not always.

Question 11. Stimulate discussion --

Of 108 check marks, 2.7% were made on none, that is, the broadcast stimulates no discussion at all in the classroom for 2.7% of 108 check marks made. 58.3% were made on some discussion was stimulated and 38.8% of the check marks were made on much discussion stimulated.

Question 12. How teacher thinks pupils feel about series --

On the basis of 105 check marks, 85.7% checked that they think their pupils like the series, 1.9% checked don't like the series, and 12.3% of the check marks were that the teachers think their pupils are indifferent to the series, that they don't care one way or the other about it. The large percentage, 85.7% shows that generally the teachers feel their pupils like the series.

Question 13. Do you think the series achieves its purpose?

On the basis of 106 check marks, 77.3% of the checks were made on yes, 12.2% were made on I guess so, 9.4% were made on I don't know, 0% were made on I don't think so, and 0.9% were made on no. From this question it may be seen that the percentage of teachers feeling that the series does

not achieve its purpose is exceedingly small.

Question 14.

Space was provided in order that the teacher might make any additional personal comment he wished. 56.5% of the 115 questionnaires did have comments. Some of those comments were --

Time:

> Because of lack of time in a rural school we have done little preparatory work and almost no follow-up work. But I feel that "Ad. in O. T. programs are too valuable to omit entirely. So we listen to every program and many times can correlate the discussion of the subject with other class material. A in O T is one of the programs the pupils like best.
>
> It took too much time from our other work so we discontinued listening.

Reception:

> Reception was not good--although we had no trouble on that score with other programs. Pupils became restless before the program was over. Dialogue was at times hard to follow. We listened for quite a while, then voted to use our radio time--(which is two periods per week) to another program.
>
> The biggest problem in this area is reception. My checks indicate opinions on programs which came in clearly, which were few. Suggest rebroadcasting from WEAU in Eau Claire.
>
> Although we have a new radio, our reception is not very good due to two power lines near the school. Of all the school programs from WHA, Adventures in O T was the most difficult for us to understand. The way the characters spoke seemed to be the trouble. I know this really isn't the fault of your program. But I mention it because we can understand some WHA programs better than "Adventures".
>
> It is too bad the WHA station is not stronger. The static is so bad that only those sitting near the radio can hear the program. Can't you do something about the station?

Rural:

I do believe the program as presented offers little more than recreational listening. Trying to tie it up with the underlying problem seems to fail. Could be I don't know how. Manual vague it seems. The program isn't real enough for the average rural school child. Most radio programs are built around city pupils experiences.

There are many rural boys and girls listening to this broadcast and I believe if a little emphasis was placed on rural life these boys and girls would enjoy the program more.

At first we weren't so keen about the program because the place, characters, and events were not so typical of my pupils since we have a rural school, but as time went on, I noticed greater interest and extreme disappointment if we had to miss a program. Perhaps if we tell you some we thought were outstanding it would help you. The children liked: the Jewish ceremony, the Halloween story, and the one on which Janie gave her brother a good "talking to".

Enjoyment:

My pupils couldn't wait until Thursday afternoon came so that they could listen to "Adventures in Our Town". We earned our radio through a basket social this fall. We missed the programs until Nov. but surely enjoyed them after we got our radio. My pupils are disappointed when we can't get the program over the air.

As a whole, the programs were enjoyed by all of us.

We look forward to "Adventures in Our Town". One Thursday I was ill and had no school but my pupils listened.

We listen to five radio programs a week, and of all these I think the children enjoy "Adventures" the most.

Boys and girls like the dramatic presentation. Characters seem real.

It is the only program my students comment on. (Good comments).

The program has become the talk of my pupils at recesses.

I like this program better than any other "School of the Air" programs.

Am satisfied, as it is interesting and educational, both.

My pupils enjoy this program very much. They say it is the "best ever".

We enjoy the program.

We like your stories very much and think they are well planned.

We like the program very much. A few times our radio didn't work so well, otherwise we enjoy and get much from it.

My pupils and I enjoy this program and much discussion is stimulated by our listening to it.

The girls in my group are much more interested in the program than are the boys, why I do not know, perhaps because girls usually are more interested in a serial type story than are boys.

Devote more than one broadcast to a particular principle. Dramatized object lessons are enjoyed by children. They enjoyed best the story of the little girl who ran away from home because of poor grades at school.

Suitability:

We all look forward to Thursday because of this program. My children are always talking about the characters during the week. I think our main reason for liking the story so much is because it is so true to life and some of the incidents mentioned in your program have happened to us. We certainly hope to be listening next year.

My pupils were so "clanish" to the newcomers in the class that it was becoming a difficult problem to handle. This matter cleared up completely and I sincerely believe it was due to the influence of "Adventures in Our Town."

We have similar small problems in our district so the problems are often indirectly brought home to us in our discussions and placed on our own doorstep. (rural)

I've enjoyed the broadcasts immensely because they hit upon some of our very own problems. I hope this class will be continued next year.

We compared our situation often with your story.

In No. 7, I checked more family relationship for in a rural school we do not have the other problems, particularly. I do think they have gotten ideas of the problems in other schools, etc., from it. The boys enjoy this program very much. I really think it would be their first choice.

In our community we have no difficulty with racial prejudices, but more so with just neighbors who can't get along, and I feel that your program helps in that way too. Living in a rural area where dairy farming reigns, naturally we would enjoy stories of the farm as well as of the town. The children especially like the story form of the program.

My group has no acquaintance with a race other than white, have never seen a Negro, Oriental or Jew. No religious problem exists here so I can't judge the merits of the program, but it is a grand idea.

My pupils are all of Swiss descent and all attend the same rural church and Sunday school, therefore they have no opportunity to find out anything about other religions except from radio, etc. I'm sure they have learned much this year. I would suggest more programs devoted to 4-H activities. Perhaps one program in which a rural boy or girl enters a city high school would be very helpful.

Need and Value:

Am very pleased with your program as it really has challenged my children in their human relationships and own experiences in "character training".

I feel that this program is filling a vital need for some of our rural communities are still very narrowminded and set in their ways. I had always taught in the city--and when I went out to this rural school it seemed that I had to tear down prejudices before I could even begin to teach the way I wished. This happens to be a group of persons of Holland descent--and they appear very clannish to the outsider.

My children look forward to Adventures in Our Town each week. They enjoy it so much because it is real to life and brings out many of their own problems. They are learning to get along with others while listening to a program as exciting as many of their radio serials.

I think programs like that are very necessary to help children accept each other in a true American way.

I hope a program such as this will be a feature of WHA broadcasts next year. I know of no better way to teach tolerance and consideration for others.

I am hoping that along with your wonderful program "The Story of America" will be repeated next year. Both programs serve to awaken and instill basic social principles in the minds of tomorrow's adults.

I believe the program is of definite value to Junior High school students. More of the same is needed.

I think it takes time to really know if the program has achieved its purpose, probably months or more.

Children's voices:

I have found that my pupils feel more kindly toward other races and religions other than their own. Our only criticism is that sometimes we can't understand the voices, This is not due to reception because ours is fine. I believe the accents are too pronounced.

It seems there are so many different characters and so many varied voices and expressions that it is difficult for even the oldest to follow with interest for that long a period.

The dramatizations are high-pitched and shouting--making it slightly hard to understand the events and the object of the program.

Could the child characters talk plainer?

It seems the actors are too far from the microphone. Can't understand the actors.

Our English 8 class feels that some of the radio characters should enunciate more carefully or improve their diction. Other than that comment they feel your programs are very fine.

Children's voices don't carry so well on the radio and are hard to understand.

Pupils enjoy this program, but occasionally there are too many voices speaking at one time.

I really feel that this program is really worthwhile, but we haven't heard it too well, it seems that the characters are not close enough to the "mike" as we hear others O.K. It is also hard for the pupils to follow their characters. We lost out on some while WLBL was off the air.

Sometimes the characters could speak a little more slowly and clearly so as to be more easily understood.

Many times characters talk so fast it is difficult to follow -- foreign characters -- hard to understand.

The transcriptions are sometimes hard to understand -- as though some are too near, and others too far from the microphone. A good program!

One teacher included this page of comment when returning her questionnaire --

To whom it may concern --

Just for curiosity sake I asked my 21 pupils what they liked about this program and what they learned. This was done individually so no one person swayed the opinion of of some one else.

1. It teaches us kindness to other people.
2. It teaches us to treat other races the way we would like to be treated.
3. It teaches us that one nationality is no better than others.
4. It teaches us not to make fun of other people's customs.
5. It teaches us how other people live and get along.
6. It teaches not to say unkind things.

Chapter III

A. Construction of the pupil questionnaire

With this questionnaire new problems arose. A child cannot be expected to analyze his likes and dislikes, to list specifically what does and does not appeal to him about the series. A group of questions must then be devised that through implication would tell us the techniques that were successful with the children.

First the child was asked to fill in his grade and to check whether he was a boy or a girl. Later it was decided to include "color" and "religion." These were to be used in the process of character identification.

As with the teacher questionnaire, this questionnaire was constructed with the time and ease factors uppermost. The check system was to be used wherever possible. Questions must be simple and clear; ambiguity would confuse the child. Directions must be easy to follow and clearly stated for each question.

The first question was to find out if the child liked the program. A natural result of this question was to ask the child which broadcast he had liked best. The memory factor was excluded by listing the broadcasts and allowing the child simply to check his favorite. To list the title of each and every broadcast would take too much valuable space. The questionnaire must be kept as short as possible without omitting any necessary information. It was felt that the teacher would be more willing to take class time in

order that his pupils might answer the questionnaire if the questionnaire consumed a minimum of time. The questionnaire, in its final form, was printed on both sides of a single sheet.

Six broadcasts were selected carefully as representative not only of different subject matter but as representative of different script techniques. These broadcasts were chosen by Mrs. Helen Stanley herself. Since the child might not remember the broadcast by its title, an explanatory phrase was put in parentheses after the title. Some word of clarification about the differences in the broadcasts selected for this question seems in order.

1. Mr. Sheldon Shakes Hands (December festival)
   This was the story of the history of the use of lights in Christmas festivities from ancient to present. It involved advanced concepts and difficult program content. A large cast was used and there were complicated production levels and effects.
2. Trouble Rides a Broomstick (Halloween)
   This exemplified the respect for personal property. This is a theme children are "preached at" over and over again at Halloween. It is a subject the child might resent more quickly than others. Especially good techniques had to be employed to hold interest and attention for an old theme.
3. The Army Lends a Hand (Football meeting)
   On this program the Negro was mentioned for the first time as such. Peculiar about this broadcast was that

the older brother carried the message instead of the children themselves. A large cast consisted of all boys. Democratic procedure was shown through sports.

4. The Double A's and the Veterans (town meeting)
   In this broadcast very difficult problems and concepts of community life were handled. A complicated cast with many adults and little direct child experience or interest. Use of the flash-back technique.
5. Bob Greenberg Becomes a Man (Bar Mitzvah)
   This was a very direct attempt at the appreciation of religious differences. The material was new to most children--new vocabulary, new situation, and strange Jewish chants.
6. Movieland Mistakes (stereotypes--Uncle Rastus)
   This was an awkward script situation for it took the children to the movies and tried to present through radio what is actually a visual device. The vocabulary and concepts were both rather advanced and very new to this age level. It was the problem of analysis of the movie by the children.

These six broadcasts were considered generally the most critical subject matter in the sense of radio's persuading the listener.

Just how favorably the series rated with the children might be determined from a comparison with evening commercial programs. By naming their favorite evening program they gave us a clue as to what does appeal to the child in radio broadcasting. The question asking if there was a radio in the home was merely a lead to the next question.

As a great amount of appeal was hoped to be gained through identification of the child with the character, two questions on that subject were felt pertinent.

Do the boys and girls listening like the characters on the series? That was a question of primary concern. In asking such a question the names of the boys and girls were listed in order that the child might check the name. He might not answer a direct question of this kind through factors of not being able to recall the name or not being able to spell the name.

The second half of the pupil questionnaire was devoted entirely to an appraisal of the characters on the program. Mrs. Stanley and I chose terms carefully, terms that would describe each character. Each term did apply to the character. Four or five terms were selected for each character and the child was asked to check only one. In that way it might be determined what concepts the children were gaining from the story--were the concepts those that the writer had attempted to create. In her characterizations had the script writer successfully brought out those traits she attempted to bring out? This then was not an attitude test of sociological import as it might seem at first glance: it was a test of skillful writing of characterization.

With an adequate number of questionnaires for the pupils under one teacher in each of forty-nine different schools was sent the teacher questionnaire and an introductory letter. The letter for this purpose was the same as that with the teacher questionnaire sent singly--except for the P.S. A self-addressed

stamped manila folder was inclosed for the convenience of the teacher in returning the questionnaires.

COPY

WISCONSIN SCHOOL OF THE AIR
Radio Station WHA
Madison, Wisconsin

April 1, 1947

Hello There!

Because you're a part of the Wisconsin School of the Air and that means you're interested in really helping your pupils through radio.....I'm coming to you for aid.

You see, I'm a student too. I'm working on that tough Master's thesis and you can help me if you will.

This fall the station began a new series called "Adventures in Our Town." I want to find out about that series, how it was successful, how it failed.

If you'll just check answers to the single page of questions that follows, you'll be a real help to me...and to yourself! Only by knowing what you do and don't like, what you do and don't want, can we give you the kind of program you need and want. With your advice we can make the series better next year.

So, I'm hoping you'll read this and decide it "won't do any harm to help her out." Won't you please just fill it out and return it to me in the stamped self-addressed envelope? And will you do it now--today? Time is so important and there's so little of it before my deadline.

Only a small group of you has been chosen to answer the questionnaire so every vote is needed. Won't you cast yours today?

Thanks so much.

Sincerely,

Neville Byrne

P.S: Enclosed you'll find questionnaires for your class. It will be fun for them and will only take a minute...and it will tell us so much! If your class isn't listening regularly, and some class in your school is, would you please pass it on? Thanks!

COPY

HELLO!

We want to know just what you do and do not like about the program called Adventures in Our Town. You can help us by reading this page and answering the questions in the way you really feel.

Please fill in the answers to the following questions:
Grade___ Color___ Religion_____ (Check one) boy___ girl___

1. In this question check the one that best tells how you feel:
___I like to listen to Adventures in Our Town
___I don't care whether I listen or not
___I don't like to listen

2. Of these programs check the one you liked best.
Draw a line through the one you liked least.
___Mr. Sheldon Shakes Hands (December festival)
___Trouble Rides a Broomstick (Halloween)
___The Army Lends a Hand (football meeting)
___The Double A's and the Veterans (town meeting)
___Bob Greenberg Becomes a Man (Bar Mitzvah)
___Movieland Mistakes (stereotypes -- Uncle Rastus)

3. Check one of the following:
___We do have a radio at home
___We do not have a radio at home

4. If you do have a radio at home, please answer this question:
When listening to the radio at home, my favorite program is
_____

5. If Adventures in Our Town and my favorite home program were on the radio at the same time I would listen to:
Check one:
___Adventures in Our Town
___my favorite home program

6. The boys and girls on Adventures in Our Town are listed below. If you have a favorite, check that name. If there is a boy or girl you don't like, draw a line through that name.

___Dotty Barlow	___Bob Greenberg	___Wilhelm Schmidt
___Hy Johnson	___Chuck Millings	___Jimmy O'Reilly
___Janey O'Reilly	___Joey Karczynski	___Doris Handley

7. I know boys and girls that remind me of the boys and girls in Our Town. Check one:
___yes
___no

8. Check one:
___I am not like one of the boys or girls
___I am very much like one of the boys or girls
___If so, which one: _____

9. If I went to visit Our Town, I'd like to stay with _____
If I went to visit Our Town, I would not want to stay with _____.

Here are some of the people of Our Town! This time we want you to check the one thing and only one thing that you think of first when you think of that person.

Check whether or not you like the boy or girl. Then check just one of the things about the boy or girl.

Dotty Barlow:
___do like
___don't like
___dumb
___a good friend
___Swedish
___afraid

Chuck Millings:
___do like
___don't like
___a newcomer
___likes Japanese Americans
___Buffalo
___newspaper

Hy Johnson:
___do like
___don't like
___athlete
___Negro
___good student
___helps others

Bob Greenberg:
___do like
___don't like
___bright in school
___Jewish
___big shot
___Grandfather's boy
___athlete

Janey O'Reilly
___do like
___don't like
___talks too much
___sees both sides
___helps her mother
___more grown-up

Wilhelm Schmidt:
___do like
___don't like
___new
___German
___afraid of Police
___funny

Jimmy O'Reilly:
___do like
___don't like
___bossy
___Irish
___Catholic
___leader of the Double A's
___lots of pep

Joey Karczynski:
___do like
___don't like
___likes music
___poor athlete
___Polish
___father can draw

Doris Handley:
___do like
___don't like
___unhappy
___queen
___Divorced parents
___lonesome
___pretty when she smiles

Frank Millings:
___do like
___don't like
___preachy
___good pal
___Air Corps pilot

Grandpa Greenberg:

___do like	___talks funny	___has good ideas
___don't like	___Russian	___friend of the gang

B. Selection of the sample for the pupil questionnaire

The information compiled from the files of the Wisconsin School of the Air office for the choosing of the sample for the teacher questionnaire was again the basis for this sample.

In this survey prime consideration was given to the number of students in each type of school. It was learned by totaling those figures in the files that 20,357 pupils are registered with the School of the Air office as listening to the series. This figure again excludes the three types: parochial, teacher training, and handicapped. Of that total, 20,357, the first class state graded schools comprise 3,410 pupils, the second class state graded 1,873 pupils,the elementary under city supervision 6,207 pupils, the elementary under county supervision 1,175 pupils, and the rural one room 7,092 pupils. The percentages for these figures therefore become 17 percent, 9 per cent, 30 per cent, 9 per cent, and 35 per cent, respectively. Note here that although it was found in the previous study that 68 per cent of the schools are rural one room schools and only 10 per cent are elementary city supervised, 30 per cent of the pupils listening are city supervised whereas 35 per cent of the pupils listening are rural.

The number of questionnaires to be sent was arbitrarily set at 750. In dealing with a group as fluctuating as the number of pupils in classrooms no exact figure could be expected. Based then on 750 questionnaires it was found that

127½ should be sent to first class state graded pupils, 67½ to second class state graded pupils, 225 to city supervised pupils, 67½ to county supervised pupils, and 262½ to rural pupils.

Distribution was again made on the basis of the ten congressional districts, as was done in the distribution of the teacher questionnaire. Some difficulties arose from this basis. For example, 127½ questionnaires were to be sent to pupils in first class state graded schools. That would mean that 12.7 questionnaires should be sent to each one of the ten congressional districts. The classes in first class state graded schools are usually much larger than twelve pupils. Selection therefore became necessary. An attempt was made to balance the situation by distributing the second class state graded schools in those districts which the number of first class did not cover.

It was seen previously that there are extremely few rural schools in the two districts that comprise the county of Milwaukee. This meant that the number of rural school questionnaires distributed throughout the remaining eight districts was proportionately increased. The distribution according to congressional district may be seen more clearly by referring to Chart D which follows on page

As a matter of interest, the proportionate number of schools reached by this questionnaire was computed. The percentages of schools based on the total of 1,054 schools has already been shown. Actually forty-nine schools were

reached by the pupil questionnaire. Seven of those schools were first class state graded, five were second class, seven were city supervised, three county supervised and twenty-seven were rural one room. Computed on the basis of 50 the percentages would mean four to first class, four to second class, five to city supervised, two to county supervised, and thirty-four to rural. These figures approximate each other as may be seen in Chart A on page

The forty-nine teachers receiving a group of pupil questionnaires to be distributed and answered by their classes also received the teacher questionnaire. This means that in addition to the two hundred questionnaires sent directly to two hundred teachers, forty-nine teachers were contacted along with this second type of survey. The total number of teachers contacted by the teacher questionnaire was brought then to 249. This has already been illustrated in Tables II and III.

CHART A

Based on 1,054 Schools Registered

		On the Basis of 50	As actually sent out
88	1st class state graded	8%	4	7
89	2nd class state graded	8%	4	5
106	Elem. under city supervision	10%	5	7
49	Elem. under county supervision	4%	2	3
722	Rural one room	68%	34	27
	No. of schools		49	49

CHART B

Based on 20,357 pupils

3,410	1st class state graded	17%
1,873	2nd class state graded	9%
6,207	Elem. under city supervision	30%
1,175	Elem. under county supervision	9%
7,092	Rural one room	35%

CHART C

Based on 750 Questionnaires

		Based on Percentage	As actually sent out
1st class state graded	17%	127½	131
2nd class state graded	9%	67½	76
Elem. under city supervision	30%	225	221
Elem. under county supervision	9%	67½	71
Rural one room	35%	262½	261
		750	760

CHART D

Division of pupil questionnaire as it was made according to type of school and to congressional district.

Based on 49 schools -- 760 Questionnaires

Congressional District	1st class state gr.	2nd class state gr.	Elem. under city spvsn.	Elem. under county spvsn.	Rural one room
1.		12	35		29
2.			26		24
3.	27	17	50	19	33
4.	20				
5.			33		18
6.	23				31
7.	22	13	30	22	28
8.		20	27		31
9.	17	14	20		36
10.	22			30	31
No. of pupils	131	76	221	71	261
	(6 schools)	(5 schools)	(7 schools)	(3 schools)	(27 schools)

TABLE V

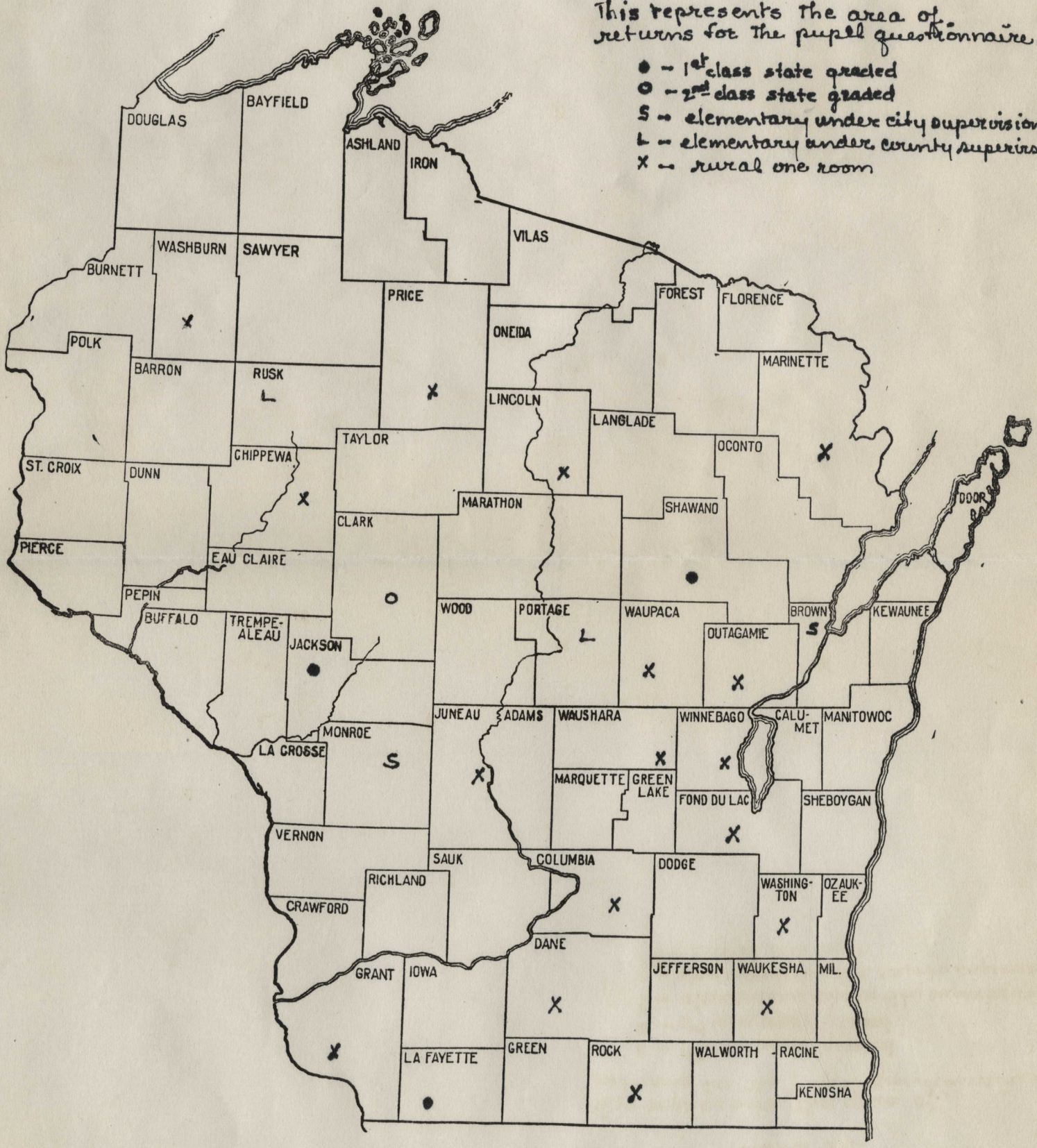
This represents the area contacted for the pupil questionnaire

- ● - 1st class state graded
- o - 2nd class state graded
- S - elementary under city supervision
- L - elementary under county supervision
- X - rural one room

TABLE VI

This represents the area of returns for the pupil questionnaire.

- ● – 1st class state graded
- O – 2nd class state graded
- S – elementary under city supervision
- L – elementary under county supervision
- X – rural one room



C. Presentation of the results

Grade	Boys (Basis: 169) check marks	Girls (Basis: 140) check marks	Total (Basis: 309) check marks
1	0	0	0
2	0	0	0
3	0	0	0
4	4.1 %	2.8 %	3.5 %
5	21.3 %	22.8 %	22.0 %
6	14.7 %	15.0 %	14.8 %
7	33.1 %	38.5 %	35.5 %
8	26.0 %	20.7 %	23.6 %
9	.5 %	----	.3 %

Question 1.

	(Basis: 167)	(Basis: 140)	(Basis: 307)
like	89.8 %	92.1%	90.8 %
don't care	9.5 %	6.4%	8.1 %
don't like	.5 %	1.4%	.9 %

Question 2.

A. liked best	(Basis: 166)	(Basis: 132)	(Basis: 298)
Sheldon	3.0 %	6.8 %	4.6 %
Trouble	36.1 %	46.2 %	40.8 %
Army	19.2 %	1.5 %	11.4 %
Double A's	14.4 %	8.0 %	12.0 %
Bob Greenberg	22.8 %	26.4 %	24.3 %
Movieland	4.2 %	9.8 %	6.7 %

B. liked best	(Basis: 107)	(Basis; 93)	(Basis: 200)
Sheldon	22.4 %	24.7 %	23.5 %
Trouble	7.4 %	6.4 %	7.0 %
Army	6.5 %	15.0 %	10.5 %
Double A's	7.4 %	16.1 %	11.5 %
Bob Greenberg	20.5 %	9.6 %	15.5 %
Movieland	35.5 %	27.9 %	17.0 %

Question 3.

	(Basis: 166)	(Basis: 140)	(Basis: 306)
do have	94.5 %	95.7 %	95.0 %
do not have	5.4 %	4.2 %	4.8 %

Question 4. Favorite "at home" programs of pupils.

(Figures represent the number of times the program was listed)

Blondie	24
Tom Mix	14
Lone Ranger	14
Red Skelton	11
Lux Radio Theater	11
Fibber McGee and Mollie	10
Truth or Consequences	9
Henry Aldrich	8
Quiz Games	8
Take It or Leave It	7
Date with Judy	7
F. B. I.	6
Hit Parade	5
Abbot and Costello	5
People Are Funny	5
Inner Sanctum	5
Guy Lombardo	5
Captain Midnight	4
Corliss Archer	4
District Attorney	4
Bob Hope	3
Charlie McCarthy	3
Life of Riley	3
Mayor of the Town	3
Gene Autry	3
Sports	3
Anything Goes	2
Arthur Godfrey's Talent Scouts	2
Boston Blackie	2
Amos and Andy	2
Roy Rogers	2
Joan Davis	2
Superman	2
Suppertime Frolic	2
Just Plain Bill	2
Baby Snooks	2
House of Mystery	2
Sky King	2

Tennessee Jed 2
Manhattan Merry-Go-Round. 2
Sam Spade 2
Polka Party 2
Adventure Parade. 2
When a Girl Marries 2

Can You Top This. 1
One World Flight. 1
The Shadow. 1
Dr. Christian 1
Curtain Time. 1
Fat Man 1
Gildersleeve. 1
Dr. I. Q. 1
Let's Pretend 1
Gangbusters 1
Judy and Jane 1
Ellery Queen 1
The Fair Is on the Air. 1
Melody Half Hour. 1
Mr. Keen 1
WLS Barndance 1
Hop Harrigan. 1
Happy Hank. 1
Fred Allen. 1
Supper Club 1
Mr. and Mrs. North. 1
Grand Marquis 1
Home Time Jamboree. 1
Maisie 1
Mel Blanc. 1
Ozzie Nelson 1
Portia Faces Life 1
Big Town 1
It Pays to be Ignorant. 1
Teen-Timers. 1
True Story 1
Terry and the Pirates 1
Thin Man 1
What's the Name of That Song. 1
Kay Kyser 1
Jack Benny. 1
Adventure Club. 1
Cedric Adams. 1
Music 1

Question 5.

	(Basis: 143)	(Basis: 137)	(Basis: 280)
Adventures	48.9 %	62.7 %	55.7 %
favorite	51.0 %	37.2 %	44.2 %

Question 6.

A. liked best	(Basis: 167)	(Basis: 147)	(Basis: 314)
Dotty	4.1 %	9.7 %	6.6 %
Hy	6.5 %	3.4 %	5.0 %
Janey	7.7 %	46.2 %	25.8 %
Bob	28.7 %	9.7 %	20.0 %
Chuck	4.7 %	2.7 %	3.8 %
Joey	4.1 %	1.3 %	2.8 %
Wilhelm	13.7 %	6.1 %	10.1 %
Jimmy	28.0 %	17.0 %	23.2 %
Doris	.5 %	4.0 %	2.2 %
B. do not like	(Basis: 68)	(Basis: 32)	(Basis: 100)
Dotty	5.8 %	21.8 %	11.0 %
Hy	10.2 %	12.5 %	11.0 %
Janey	8.8 %	0 %	6.0 %
Bob	13.2 %	9.3 %	12.0 %
Chuck	0 %	3.1 %	1.0 %
Joey	22.0 %	15.6 %	20.0 %
Wilhelm	13.2 %	12.5 %	13.0 %
Jimmy	13.2 %	9.3 %	12.0 %
Doris	13.2 %	15.6 %	14.0 %

Question 7.

	(Basis: 165)	(Basis: 137)	(Basis: 302)
do know	50.3 %	60.5 %	54.9 %
do not know	49.6 %	39.4 %	45.0 %

Question 8.

A.	(Basis: 156)	(Basis: 127)	(Basis: 283)
am not	71.1 %	65.3 %	68.5 %
am	28.8 %	34.6 %	31.4 %

B. I am like --

	(Basis: 43)	(Basis: 40)	(Basis: 83)
Dotty	0 %	25.0%	12.0%
Hy	0 %	8.0%	2.4%
Janey	0 %	62.5%	30.1%
Bob	46.5%	2.5%	25.3%
Chuck	2.3%	0 %	1.2%
Joey	6.9%	2.5%	4.8%
Wilhelm	6.9%	0 %	3.6%
Jimmy	34.8%	2.5%	19.2%
Doris	2.3%	0 %	1.2%

Question 9.

A. Like to stay with --

	(Basis: 150)	(Basis: 129)	(Basis: 279)
Dotty	4.0 %	16.2 %	9.6 %
Hy	8.0 %	.7 %	4.6 %
Janey	4.6 %	69.7 %	34.7 %
Bob	31.3 %	2.3 %	17.8 %
Chuck	3.3 %	.7 %	2.1 %
Joey	4.0 %	0 %	2.1 %
Wilhelm	7.3 %	1.5 %	4.6 %
Jimmy	36.6 %	1.5 %	20.3 %
Doris	.6 %	6.9 %	3.6 %

B. Not want to stay with --

	(Basis: 113)	(Basis: 78)	(Basis: 191)
Dotty	20.3 %	11.5 %	16.7 %
Hy	11.5 %	11.5 %	11.4 %
Janey	7.9 %	3.8 %	6.2 %
Bob	14.1 %	1.2 %	8.9 %
Chuck	4.4 %	3.8 %	4.1 %
Joey	10.6 %	3.8 %	7.8 %
Wilhelm	15.9 %	25.6 %	19.8 %
Jimmy	3.5 %	5.1 %	4.1 %
Doris	11.5 %	33.3 %	20.4 %

	Catholic		Protestant	
	Girls	Boys	Girls	Boys
	(Basis: 29 check marks)	(Basis: 31 check marks)	(Basis: 109 Check marks)	(Basis: 123 check marks)
Grade				
1	0	0	0	0
2	0	0	0	0.
3	0	0	0	0
4	3.7 %	0	2.7 %	4.0 %
5	37.0 %	19.3 %	19.2 %	24.3 %
6	13.7 %	19.3 %	15.5 %	13.8 %
7	24.1 %	25.8 %	42.2 %	33.3 %
8	24.1 %	32.2 %	20.2 %	24.3 %
9		3.2 %		

Question 1.

	(Basis: 28)	(Basis: 31)	(Basis: 109)	(Basis:121)
like	85.7 %	96.7 %	94.4 %	88.4 %
don't care	10.7 %	3.2 %	4.5 %	10.7 %
don't like	3.5 %	0 %	.9 %	.8 %

Question 2.

A. liked best	(Basis: 27)	(Basis: 30)	(Basis: 103)	(Basis:122)
Sheldon	3.7 %	3.3 %	7.7 %	1.6 %
Trouble	37.0 %	26.6 %	68.4 %	39.3 %
Army	3.7 %	26.6 %	1.3 %	17.2 %
Double A's	14.8 %	10.0 %	7.7 %	15.5 %
Bob Greenberg	37.0 %	26.6 %	32.8 %	22.9 %
Movieland	3.7 %	6.6 %	16.4 %	3.2 %
B. liked least	(Basis:19)	(Basis: 18)	(Basis: 73)	(Basis: 82)
Sheldon	26.3 %	38.8 %	24.6 %	18.2 %
Trouble	5.2 %	0 %	6.9 %	9.7 %
Army	10.5 %	0 %	15.0 %	8.5 %
Double A's	15.7 %	11.1 %	16.4 %	7.3 %
Bob Greenberg	5.2 %	22.2 %	10.9 %	20.7 %
Movieland	36.8 %	27.7 %	26.0 %	35.3 %

Question 3.

	(Basis: 29)	(Basis: 31)	(Basis: 108)	(Basis:122)
do have	96.5 %	100 %	95.3 %	94.2 %
do not have	3.4 %	0 %	4.6 %	5.7 %

Question 4. See page

Question 5.

	(Basis: 28)	(Basis: 31)	(Basis: 106)	(Basis:119)
Adventures	67.7 %	43.3 %	61.3 %	42.0 %
favorite	32.1 %	51.6 %	38.6 %	57.9 %

Question 6.

A. liked best	(Basis:32)	(Basis: 34)	(Basis: 112)	(Basis:122)
Dotty	6.2 %	2.9 %	8.9 %	4.9 %
Hy	6.2 %	2.9 %	2.6 %	4.9 %
Janey	53.1 %	17.6 %	45.5 %	5.7 %
Bob	9.3 %	20.5 %	9.8 %	32.7 %
Chuck	0 %	0 %	3.5 %	5.7 %
Joey	3.1 %	2.9 %	.8 %	4.9 %
Wilhelm	3.1 %	11.7 %	7.1 %	13.9 %
Jimmy	18.7 %	41.1 %	16.0 %	26.2 %
Doris	0 %	0 %	5.3 %	.8 %

B. do not like	(Basis: 11)	(Basis: 17)	(Basis: 20)	(Basis: 49)
Dotty	18.1 %	0 %	25 %	8.1 %
Hy	9.0 %	17.6 %	15 %	8.1 %
Janey	0 %	5.8 %	0 %	10.2 %
Bob	0 %	17.6 %	15 %	12.2 %
Chuck	9.0 %	0 %	0 %	0 %
Joey	18.1 %	29.4 %	15 %	20.4 %
Wilhelm	9.0 %	5.8 %	15 %	16.3 %
Jimmy	9.0 %	5.8 %	5 %	12.2 %
Doris	27.2 %	17.6 %	10 %	12.2 %

Question 7.

	(Basis: 28)	(Basis: 31)	(Basis: 106)	(Basis:119)
do know	50 %	64.5 %	63.2 %	47.8 %
do not know	50 %	35.4 %	36.7 %	52.1 %

Question 8.

A.	(Basis: 26)	(Basis: 30)	(Basis: 99)	(Basis: 113)
am not	61.5 %	66.6 %	65.6 %	72.5 %
am	38.4 %	33.3 %	34.3 %	27.4 %

B. I am like	(Basis: 9)	(Basis: 9)	(Basis: 31)	(Basis: 30)
Dotty	11.1 %	0 %	29.0 %	0 %
Hy	11.1 %	0 %	3.2 %	0 %
Janey	77.7 %	0 %	58.0 %	0 %
Bob	0 %	0 %	3.2 %	56.6 %
Chuck	0 %	0 %	0 %	3.3 %
Joey	0 %	0 %	3.2 %	10.0 %
Wilhelm	0 %	11.1 %	0 %	3.3 %
Jimmy	0 %	77.7 %	3.2 %	26.6 %
Doris	0 %	11.1 %	0 %	0 %

Question 9.

A. Like to stay with	(Basis: 27)	(Basis: 31)	(Basis: 99)	(Basis:110)
Dotty	11.1 %	6.4 %	16.1 %	3.6 %
Hy	3.6 %	6.4 %	0 %	8.1 %
Janey	74.0 %	3.2 %	69.6 %	5.4 %
Bob	0 %	22.5 %	3.0 %	35.4 %
Chuck	0 %	0 %	1.0 %	2.7 %
Joey	0 %	3.2 %	0 %	4.5 %
Wilhelm	3.6 %	0 %	1.0 %	8.1 %
Jimmy	0 %	54.8 %	2.0 %	31.8 %
Doris	7.4 %	3.2 %	7.0 %	0 %

B. Not want to stay with --	(Basis: 21)	(Basis: 26)	(Basis: 56)	(Basis:81)
Dotty	14.2 %	23.07%	10.7 %	19.7 %
Hy	4.7 %	15.3 %	14.2 %	11.1 %
Janey	0 %	3.9 %	5.3 %	9.8 %
Bob	0 %	15.3 %	1.7 %	12.3 %
Chuck	0 %	3.9 %	5.3 %	4.9 %
Joey	4.7 %	11.5 %	3.5 %	11.1 %
Wilhelm	19.0 %	15.3 %	26.7 %	16.0 %
Jimmy	4.7 %	3.9 %	5.3 %	1.2 %
Doris	52.3 %	7.6 %	26.7 %	12.3 %

Totals

	Boys	Girls	Combined
Dotty Barlow	(Basis:157)	(Basis:129)	(Basis: 286)
do like	72.7 %	89.9 %	80.6 %
don't like	27.3 %	10.0 %	19.5 %
	(Basis:150)	(Basis:131)	(Basis: 281)
dumb	12.6 %	5.3 %	9.2 %
good friend	49.3 %	61.0 %	55.1 %
Swedish	9.3 %	7.6 %	8.1 %
afraid	28.6 %	25.1 %	27.0 %
Chuck Millings	(Basis:156)	(Basis:132)	(Basis: 288)
do like	92.9 %	96.2 %	94.4 %
don't like	7.0 %	3.7 %	5.5 %
	(Basis:147)	(Basis:125)	(Basis: 272)
newcomer	42.8 %	37.6 %	40.4 %
likes Jap.Am.	30.5 %	36.0 %	37.1 %
Buffalo	2.7 %	8.0 %	1.4 %
newspaper	17.0 %	24.8 %	20.5 %
Hy Johnson	(Basis:148)	(Basis:128)	(Basis: 276)
do like	87.8 %	92.1 %	90.2 %
don't like	12.1 %	7.8 %	9.7 %
	(Basis:151)	(Basis:131)	(Basis: 282)
athlete	21.8 %	17.5 %	19.8 %
Negro	33.1 %	32.0 %	32.6 %
student	15.2 %	12.2 %	13.8 %
helps others	29.8 %	38.1 %	31.9 %
Bob Greenberg	(Basis: 152)	(Basis:125)	(Basis: 277)
do like	91.4 %	92.0 %	91.6 %
don't like	8.5 %	8.0 %	8.3 %

Bob Greenberg (cont.)	Boys	Girls	Combined
	(Basis:154)	(Basis:134)	(Basis: 288)
bright	23.3 %	26.1 %	24.6 %
Jewish	23.3 %	26.8 %	25.0 %
big shot	18.1 %	6.7 %	12.8 %
Grandpa's boy	9.0 %	17.1 %	12.8 %
athlete	25.9 %	23.1 %	24.6 %
Janey O'Reilly	(Basis:141)	(Basis:130)	(Basis: 271)
do like	78.7 %	93.8 %	85.9 %
don't like	21.2 %	6.1 %	14.0 %
	(Basis:153)	(Basis:126)	(Basis: 279)
talks too much	28.7 %	13.4 %	21.8 %
sees both sides	40.5 %	54.5 %	46.8 %
helps Mom	16.3 %	15.0 %	15.7 %
more grown-up	14.3 %	16.6 %	14.6 %
Wilhelm Schmidt	(Basis:153)	(Basis:123)	(Basis:276)
do like	83.6 %	86.9 %	85.1 %
don't like	16.3 %	13.0 %	14.8 %
	(Basis:150)	(Basis:130)	(Basis: 280)
new	25.3 %	26.8 %	26.0 %
German	41.3 %	50.0 %	45.3%
afraid	12.0 %	9.2 %	10.7 %
funny	21.3 %	13.8 %	17.8 %
Jimmy O'Reilly	(Basis:150)	(Basis;125)	(Basis: 275)
do like	89.3 %	90.4 %	89.8 %
don't like	10.6 %	9.6 %	10.1 %
	(Basis:148)	(Basis:126)	(Basis: 274)
Irish	12.1 %	3.1 %	8.0 %
leader	49.3 %	55.5 %	52.1 %
lots of pep	18.9 %	26.9 %	22.6 %
Catholic	5.4 %	5.5 %	5.4 %
bossy	14.1 %	8.8 %	11.6 %

	Boys	Girls	Combined
Joey Karczynski	(Basis:150)	(Basis:121)	(Basis:271)
do like	74.0 %	82.6 %	77.8 %
don't like	26.0 %	17.3 %	22.1 %
	(Basis:147)	(Basis:120)	(Basis:267)
music	45.5 %	49.1 %	47.1 %
poor athlete	21.0 %	21.6 %	17.9 %
Polish	23.7 %	22.5 %	23.2 %
father can draw	8.8 %	6.6 %	7.8 %
Doris Handley	(Basis:150)	(Basis:129)	(Basis:279)
do like	71.3 %	82.1 %	76.3 %
don't like	28.6 %	17.8 %	23.6 %
	(Basis:146)	(Basis:123)	(Basis:269)
lonesome	15.1 %	19.5 %	16.8 %
unhappy	19.8 %	17.0 %	18.5 %
queen	22.4 %	20.3 %	21.5 %
divorced parents	15.1 %	19.5 %	16.8 %
pretty	27.3 %	23.5 %	25.6 %
Frank Millings	(Basis:149)	(Basis:119)	(Basis:268)
do like	93.2 %	91.5 %	92.5 %
don't like	6.7 %	8.4 %	7.4 %
	(Basis:150)	(Basis:127)	(Basis:277)
preachy	10.6 %	4.7 %	7.9 %
pal	54.6 %	62.2 %	58.1 %
pilot	34.6 %	33.0 %	33.9 %
Grandpa Greenberg	(Basis:150)	(Basis:121)	(Basis:271)
do like	95.3 %	95.8 %	95.5 %
don't like	4.6 %	4.1 %	4.4 %
	(Basis:154)	(Basis:129)	(Basis:283)
talks funny	12.9 %	3.8 %	8.8 %
friend of gang	43.5 %	37.2 %	40.6 %
good ideas	36.3 %	53.4 %	44.2 %
Russian	7.1 %	5.4 %	6.3 %

	Catholic		Protestant	
	Girl	Boy	Girl	Boy
Dotty Barlow	(Basis:28)	(Basis:30)	(Basis:98)	(Basis: 113)
do like	89.3 %	80.0 %	89.7 %	69.9 %
don't like	10.7 %	20.0 %	10.2 %	30.1 %
	(Basis:28)	(Basis:30)	(Basis:100)	(Basis: 108)
dumb	3.5 %	23.3 %	6 %	10.1 %
good friend	64.2 %	46.6 %	61 %	50.9 %
Swedish	3.5 %	16.6 %	9 %	5.5 %
afraid	28.5 %	13.3 %	24 %	33.3 %
Chuck Millings	(Basis:28)	(Basis:30)	(Basis:101)	(Basis: 112)
do like	100 %	93.3 %	95.0 %	92.8 %
don't like	0 %	6.7 %	4.9 %	7.2 %
	(Basis:28)	(Basis:30)	(Basis:94)	(Basis:106)
newcomer	39.2 %	50.0 %	38.2 %	42.4 %
likes Jap-Am.	25.0 %	30.0 %	40.4 %	35.8 %
Buffalo	0 %	0 %	1.0 %	3.2 %
newspaper	3.5 %	20.0 %	20.2 %	17.9 %
Hy Johnson	(Basis:26)	(Basis:29)	(Basis:99)	(Basis: 105)
do like	96.1 %	86.2 %	90.8 %	86.6 %
don't like	3.9 %	13.8 %	8.0 %	13.4 %
	(Basis:29)	(Basis:30)	(Basis:99)	(Basis: 109)
athlete	24.1 %	30.0 %	16.1 %	22.01%
Negro	27.5 %	33.3 %	34.3 %	31.1 %
student	10.3 %	23.3 %	13.1 %	12.8 %
helps others	37.9 %	13.3 %	36.3 %	33.9 %
Bob Greenberg	(Basis:27)	(Basis:29)	(Basis:95)	(Basis: 109)
do like	96.3 %	89.6 %	90.5 %	92.6 %
don't like	3.7 %	10.4 %	9.4 %	7.4 %

	Catholic		Protestant	
	Girl	Boy	Girl	Boy
Bob Greenberg (cont.)				
	(Basis:28)	(Basis:30)	(Basis:102)	(Basis:120)
bright	14.2 %	23.3 %	30.3 %	22.5 %
Jewish	21.4 %	26.6 %	27.4 %	20.0 %
big shot	10.7 %	20.0 %	5.8 %	15.8 %
Grandpa's boy	17.8 %	10.0 %	17.6 %	8.3 %
athlete	3.5 %	20.0 %	18.6 %	26.6 %
Janey O'Reilly				
	(Basis:26)	(Basis:30)	(Basis:101)	(Basis:107)
do like	96.1 %	80 %	93.0 %	80.3 %
don't like	3.9 %	20 %	6.9 %	19.6 %
	(Basis:28)	(Basis:29)	(Basis: 95)	(Basis:112)
talks too much	7.1 %	34.4 %	15.7 %	27.8 %
sees both sides	53.6 %	31.03%	54.7 %	41.9 %
helps Mom	21.4 %	17.2 %	12.6 %	16.0 %
more grown-up	17.8 %	17.2 %	14.7 %	14.2 %
Wilhelm Schmidt				
	(Basis:26)	(Basis:29)	(Basis: 94)	(Basis:110)
do like	88.5 %	86.2 %	86.1 %	82.7 %
don't like	11.5 %	13.8 %	13.8 %	17.2 %
	(Basis:29)	(Basis:30)	(Basis: 99)	(Basis:108)
new	20.6 %	36.6 %	29.1 %	23.1 %
German	62.06%	36.6 %	45.4 %	41.6 %
afraid	6.9 %	6.6 %	10.1 %	12.9 %
funny	10.3 %	20.0 %	15.1 %	22.2 %
Jimmy O'Reilly				
	(Basis:26)	(Basis:29)	(Basis:96)	(Basis:107)
do like	96.1 %	93.1 %	89.5 %	88.7 %
don't like	3.9 %	6.9 %	10.4 %	11.3 %
	(Basis:28)	(Basis:30)	(Basis:95)	(Basis:105)
Irish	3.5 %	20.0 %	3.1 %	8.5 %
leader	67.8 %	53.2 %	52.6 %	49.5%
lots of pep	14.2 %	10.0 %	30.5 %	20.9 %
Catholic	10.77%	10.0 %	4.2 %	3.8 %
bossy	3.5 %	6.7 %	9.4 %	17.1 %

	Catholic		Protestant	
	Girl	Boy	Girl	Boy
Joey Karcynski				
	(Basis:24)	(Basis:29)	(Basis:94)	(Basis: 107)
do like	79.2 %	72.5 %	82.9 %	73.8 %
don't like	20.8 %	27.5 %	17.0 %	26.1 %
	(Basis:28)	(Basis:31)	(Basis:90)	(Basis: 103)
music	46.4 %	32.2 %	50.0 %	50.4 %
poor athlete	10.7 %	19.3 %	24.4 %	22.3 %
Polish	39.2 %	35.4%	17.7 %	18.4 %
father can draw	3.5 %	12.9 %	7.7 %	8.7 %
Doris Handley				
	(Basis:28)	(Basis:29)	(Basis:98)	(Basis: 107)
do like	71.5 %	82.8 %	84.6 %	68.2 %
don't like	28.5 %	17.2 %	15.3 %	31.7 %
	(Basis:27)	(Basis:29)	(Basis:93)	(Basis: 105)
lonesome	7.4 %	3.4 %	23.6 %	20.0 %
unhappy	33.3 %	20.6 %	11.7 %	19.0 %
queen	22.2 %	20.6 %	19.3 %	20.9 %
divorced parents	18.5 %	17.2 %	19.3 %	15.2 %
pretty	18.5 %	37.9 %	25.7 %	24.7 %
Frank Millings				
	(Basis:26)	(Basis:30)	(Basis:90)	(Basis: 105)
do like	96.1 %	96.6 %	91.1 %	93.3 %
don't like	3.9 %	3.3 %	8.8 %	6.6 %
	(Basis:28)	(Basis:30)	(Basis:96)	(Basis: 108)
preachy	0 %	6.7 %	5.2 %	11.1 %
pal	53.6 %	60.0 %	65.6 %	51.8 %
pilot	46.4 %	33.3 %	29.1 %	37.0%
Grandpa Greenberg				
	(Basis:25)	(Basis:29)	(Basis:93)	(Basis: 107)
do like	96.0 %	96.6 %	95.6 %	96.2 %
don't like	4.0 %	3.4 %	4.3 %	3.7 %

Grandpa Greenberg (cont.)

	(Basis: 28)	(Basis: 31)	(Basis: 98)	(Basis:(111)
talks funny	3.5 %	22.5 %	4.0 %	9.9 %
friend of gang	42.8 %	45.1 %	36.7 %	42.3 %
good ideas	46.4 %	25.8 %	54.0 %	39.6 %
Russian	7.1 %	6.4 %	5.1 %	8.1 %

D. Analysis of the results

To 49 separate schools was sent a total of 760 pupil questionnaires. Of the 49 schools, 26 returned the pupil questionnaires. However, two of those 26 were not filled out and so actually 24 schools are represented in the returns. Of the 760 questionnaires, 312 were returned. The number of questionnaires used in compiling percentages was actually 309 since three of the questionnaires had not been checked correctly -- that is, according to the directions. Sometimes a question on the questionnaire was not answered according to the specified directions and and that question was thrown out although the remaining questions, those correctly filled out, were considered in the tabulation. For this reason one number may not serve as a basis for every question. The percentages are made according to the number of check marks on each question. In the "Presentation of the results" may be seen the total results for the girls, boys and combined. There is also a breakdown into religions -- that is, the results in percentages are listed for the Catholic boys, Catholic girls, Protestant boys and Protestant girls. No charts of figures were were made to show separately the no-religion group or the Jewish group since the numbers were too small to make any significant charts. Fourteen boys with no religion and two girls with no religion, one Jewish boy and one Jewish girl are represented in the totals. No other color than white is represented in the returns.

Grade

On the basis of 309 check marks, 3.5% were made on the fourth grade, 22.0% were made on the fifth grade, 14.8% were made on the sixth grade, 35.5% were made on the seventh grade, 23.6% were made on the eighth grade, and .3% were made on the ninth grade. These percentages represent total boys and girls.

Question 1.

On the basis of 307 check marks, 90.8% were made on liking the program, 8.1% were made on not caring one way or the other, and .9% were made on not liking the program. This indicates that a large percentage of the boys and girls do like the series.

Question 2.

Part A:

On the basis of 298 check marks, 4.6% were made on liking Mr. Sheldon Shakes Hands as the favorite broadcast, 40.8% were made on Trouble Rides a Broomstick as the favorite broadcast, 11.4% on The Army Lends a Hand, 12.0% on The Double A's and the Veterans, 24.3% on Bob Greenberg Becomes a Man, and 6.7% on Movieland Mistakes. Trouble Rides a Broomstick has the overwhelming percentage in this case with Bob Greenberg Becomes a Man running second. In the "breakdown"sheets it may be seen that Trouble and Bob Greenberg are the favorites with the Catholic girls, each with a percentage of 37%. Bob Greenberg and Trouble and the Army Lends a Hand are high with

the Catholic boys, each rating 26.6%. It is interesting to note that the program on the Jewish ceremony rates high with Catholic boys and girls, higher in fact than it proportionately does with Protestant boys and girls. Protestant girls gave Trouble 68.4% of their checks and 32.8% of their 32.8% of their checks. Protestant boys ranked Trouble first with 39.3% and Bob Greenberg second with 22.9%.

Part B:

On the basis of 200 check marks, 23.5% liked Mr. Sheldon Shakes Hands least, 7.0% checks were made on Trouble Rides a Broomstick, 10.5% were made on the Army Lends a Hand, 11.5% were made on The Double A's and the Veterans, 15.5% were made on Bob Greenberg Becomes a Man, and 17.0% were made on Movieland Mistakes. On the "break-down" sheets Movieland Mistakes was liked least by the Catholic girls with 36.8% of the check marks made on it. Mr. Sheldon Shakes Hands received 38.8% of the check marks as liked least by the Catholic boys. Movieland Mistakes received 26.0% of the Protestant girls checks and 35.3% of the Protestant boys. It is to be noted here then the percentages of liked least for Bob Greenberg Becomes a Man were significantly higher than those for Trouble Rides a Broomstick. This would indicate that the broadcast, Trouble Rides a Broomstick, was unquestionably the favorite. [1]

Question 3.

This question has no significance in the survey. It was used simply as a lead to the next question. On the basis of

1. See Appendix

306 check marks, 95% were made on having a radio at home, and 4.8% were made on not having a radio at home.

Question 4.

This question represents the favorite "at home" programs of the children as listed on their questionnaires. No percentages were taken in this question. The programs are listed with the number of times they were mentioned on the pupil questionnaires. "Blondie" was the outstanding favorite having been listed 24 times. "Tom Mix" and the "Lone Ranger" each were mentioned 14 times. "Red Skelton" and "Lux Radio Theater" were mentioned 11 times, "Fibber McGee" 10 times, and Truth or Consequences" 9 times. A complete listing may be seen in the "Presentation of Results" Question 4.

Question 5.

On the basis of 280 check marks, 55.7% were made that they were listening to Adventures rather than their favorite if they had a choice of only one. 44.2% of the checks were made that they would listen to the favorite rather than Adventures if the two were broadcast at the same time. On the "break-down" sheets it may be seen that both Catholic girls and Protestant girls give Adventures a much higher percentage than the favorite; whereas, both Catholic boys and Protestant boys give the favorite a higher percentage than Adventures.

Question 6.

Part A:

On the basis of 314 check marks, 25.8% were made on Janey

as the favorite character, 23.2% were made on Jimmy, 20.0% were made on Bob Greenberg, 10.1% on Wilhelm, 6.6% on Dotty, 5.0% on Hy, 3.8% on Chuck, 2.8% on Joey, and 2.2% on Doris. Janey is the overwhelming favorite with both Protestant and Catholic girls, while Jimmy and Bob are favorites with the Protestant and Catholic boys.

Part B:

On the basis of 100 check marks, 20% were made on Joey as the character not liked, 14% were made on Doris as the character not liked, 13% were made on Wilhelm, 12% on Jimmy, 12% on Bob, 11% on Hy, 11% on Dotty, 6% on Janey and 1% on Chuck. It should be noted here that out of a possibility of 309 check marks only 100 were made. This means that many of the pupils indicated no dislike for any of the characters. Doris has the highest percentage of dislike with the Catholic girls and Dotty with the Protestant girls. Joey has the highest percentage of dislike with both the Protestant boys and the Catholic boys.

Question 7.

On the basis of 302 check marks, 54.9% were made that they do know boys and girls like the boys and girls on the series, and 45.0% were made that they do not know boys and girls like them. Catholic girls and Protestant boys divided their checks equally whereas Catholic boys and Protestant girls checked higher percentages for "do know" than for "do not know". This would seem to show that the boys and

girls on the series are "real life" characters.

Question 8.

Part A:

On the basis of 283 check marks, 68.5% of the check marks were made on not being like the boys and girls on the series and 31.4% were made on being like the boys and girls on the series. The distribution of percentages throughout boys and girls and religions was approximately the same in answer to this question with the "am not" always receiving a higher percentage.

Part B:

On the basis of 83 check marks, 12.0% of the check marks were made on being like the character of Dotty, 2.4% were made on being like Hy, 30.1% were made on Janey, 25.3% were made on Bob, 1.2% were made on Chuck, 4.8% were made on Joey, 3.6% on Wilhelm, 19.2% on Jimmy, and 1.2% on doris. The girls indicated that they were like Janey and the boys that they were like Jimmy or Bob.

Question 9.

Part A:

On the basis of 279 check marks, 9.6% of the check marks were made that they would like to stay with Dotty if visiting Our Town, 4.6% were made that they would like to stay with Hy, 34.7% were made on Janey, 17.8% on Bob, 2.1% on Chuck, 2.1% on Joey, 4.6% on Wilhelm, 20.3% were made on Jimmy, and 3.6% were made on Doris. The Catholic girls and Protestant girls again

gave Janey an overwhelming percentage in answer to this question and boys of both religions rated Jimmy and Bob high.

Part B:

On the basis of 191 check marks, 16.7% of the check marks were made that they would not want to stay with Dotty if visiting Our Town, 11.4% were made on Hy, 6.2% were made on Janey, 8.9% were made on Bob, 4.1% were made on Chuck, 7.8% were made on Joey, 19.8% were made on Wilhelm, 4.1% were made on Jimmy, and 20.4% were made on Doris. Doris, Wilhelm, and Dotty received the highest percentages in regard to the boys and girls not wanting to stay with them if visiting Our Town.

The second half of the pupil questionnaire was devoted entirely to like, don't like, and identification of characters.

Dotty Barlow

On the basis of 286 check marks, 80.6 % of the checks were made on do like and 19.5 % were made on don't like. The percentages of girls checking the do like was higher than that of the boys. In identification of terms, on the basis of 281 check marks, 9.2% of the checks were made on dumb, 55.1% were made on good friend, 8.1% were made on Swedish, and 27.0% were made on afraid. Dotty Barlow was thought of first as a good friend and secondly as afraid. The fact that she was Swedish received the lowest percentage of check marks.

Chuck Millings

On the basis of 288 check marks, 94.4% of the checks were made on do like and 5.5% were made on don't like. On the basis of 272 check marks, 40.4% of the checks identify Chuck with newcomer, 37.1% identify him with liking the Japanese-American, 1.4% with Buffalo, and 20.5% with the newspaper. There is not any significance in the liking of Chuck or the not liking. In the identification of terms is shown that the term to which a whole broadcast was devoted stands out in the child's mind.

Hy Johnson

On the basis of 276 check marks, 90.2% of the checks were made on do like and 9.7% of the checks were made on don't

like. It is interesting to note that the girls checked a higher percentage for liking the Negro character than did the boys. In identification 19.8% of the checks were made on athlete, 32.6% were made on Negro, 13.8% were made on student, and 31.9% were made on helps others. Although the term Negro received the highest percentage, it has no ill connotation since the percentage for liking the character is so high. Almost with the same percentage is the term of helping others.

Bob Greenberg

On the basis of 277 check marks, 91.6% were made for liking the character, and 8.3% of the checks were made on do not like. On the basis of 288 check marks, 24.6% of the checks were made on the term bright, 25.0% were made on Jewish, 12.8% were made on big shot, 12.8% were made on Grandpa's boy, and 24.6% were made on athlete. Although Jewish has received the highest percentage by a slim margin, again it means only that the pupils are aware that Bob Greenberg is first of all Jewish. His high popularity percentage indicates very little, if any, discrimination for that reason. The Jewish term was more frequently, in proportion, checked by both Catholic girls and boys than by Protestants.

Janey O'Reilly

On the basis of 271 check marks, 85.9% of the checks were made for liking the character and 14.0% were made for not liking. The percentages of liking Janey in the girls was significantly higher than the boys. The range of like

by girls was approximately only 79%. On the basis of 279 check marks, 21.8% were made on the term of talks too much (this was twice as high by boys as by girls), 46.8% of the checks were made on sees both sides, 15.7% were made for helps Mother, and 14.6% were made for more grown-up. The boys and girls listening are conscious of Janey as the stabilizing influence that the script writer has created her to be.

Wilhelm Schmidt

On the basis of 276 check marks, 85.1% were made on liking the character, and 14.8% were made for not liking the character. On the basis of 280 check marks, 26.0% of the checks were made on the term new, 45.3% were made on German, 10.7% were made on afraid of the police, and 17.8% were made on funny. Funny in this question means that the pupils think his accent and foreign manners funny.

Jimmy O'Reilly

On the basis of 275 check marks, 89.8% of the checks were made on do like and 10.1% of the checks were made on do not like. The Catholic boys and girls rate Jimmy about 5% higher than do the Protestant boys and girls. On the basis of 274 check marks, 8.0% of the checks were made on Irish, 52.1% were made on leader of the Double A's, 22.6% of the checks were made on lots of pep, 5.4% on Catholic, and 11.6% on bossy. The larger percentage then think of Jimmy as a leader rather than as bossy. The percentages of Irish and

Catholic are very small. The Catholic boys and girls identified Jimmy as Catholic about 6% more than did the Protestants.

Joey Karczynski

On the basis of 271 check marks, 77.8% of the checks were made on do like, and 22.1% were made on do not like. The percentage of boys liking Joey was lower than the percentage of girls liking him. On the basis of 276 check marks, 47.1% of the checks were made on his liking music, 17.9% were made on poor athlete, 23.2% were made on Polish, and 7.8% were made on father can draw. The Protestants rated him higher on poor athlete and the Catholics rated him higher on Polish.

Doris Handley

On the basis of 279 check marks, 76.3% were made on do like, and 23.6% were made on do not like. This is the largest percentage made on do not like for any of the characters in the questionnaire. The percentage of like by girls is 10% higher than that by boys. On the basis of 269 check marks, 16.8% of the checks were made on lonesome, 18.5% of the checks were made on unhappy, 21.5% were made on queen, 16.5% were made on divorced parents, and 25.6% were made on pretty when she smiles. This division of percentages is quite equally spread over the five terms. The Protestant boys and girls scored higher percentages for lonesome whereas the Catholic boys and girls rated Doris higher on unhappy.

Frank Millings

On the basis of 268 check marks, 92.5% of the checks were made on do like, and 7.4% were made on do not like. On the basis of 277 check marks, 7.9% of the checks were made on preachy, 58.1% were made on pal and 33.9% were made on Air Corps pilot. These percentages were consistent in the groups. This indicates that the occasional advice of an adult on the program is not resented as preacy by the pupils listening.

Grandpa Greenberg

On the basis of 271 check marks, 95.5% of the checks were made on do like, and 4.4% were made on do not like. This is the highest percentage scored by any of the characters listed on the pupil questionnaire. On the basis of 283 check marks, 8.8% of the checks were made on the term talks funny, 40.6% of the checks were made on friend of the gang, 44.2% on has good ideas and 6.3% on Russian. Grandpa then achieved his place as a kindly old man rather than an interfering adult.

When a questionnaire registered terms like Swedish and Russian, terms which had not been prominent in the broadcast, a further study of the questionnaire was made. In a few cases, approximately twelve cases, it was found that the boy or girl had checked nationality for the term for each character. It showed definite consciousness of race in some boys and girls.

A closer examination and comparison of the columns of

percentages found in the preceeding pages will yield further and more detailed information.

CHAPTER IV

On Thursday, November 14, 1946, someone at the station mentioned that a group planned to visit a school to watch the children react to the broadcast. I tagged along with the script writer, Miss Rhodes, and the producer, Ray Stanley. It was curiosity on my part since Ruthie Greenberg, my part in the show, had been cast in the program for that week.

The title of that particular broadcast was "The Team Meets Its Rivals." The story was that of a football game in which the gang was to play its keenest rivals. The action centered around a crucial moment in the game when the third substitute, Joey Karcynski, was sent into the game. Joey was not a football player and he did not "come through." What was to be pointed up from the broadcast was that you don't have to be an athlete to be well-liked and that you may be able to do something else better than others. In other words, a person's ability to shine in sports is really no criteria on which to judge him.

The school we visited was the Randall School in Madison. The grade was the sixth grade and there were twenty-five pupils in that grade who listened that day.

We arrived early enough to see what preparation the teacher made before the broadcast. She asked the boys and girls to listen to see if they had ever had experiences such as the boys and girls on the program were to have. She asked this question: "Have you ever wished you could do something as well as others?" Then she read for ten minutes the story of an exciting moment in a football game from one of the recommended books in the teacher's manual. The name of the book is <u>All American</u>. Next she asked them to take

out scratch paper and pencils and turn their desks toward the radio.

During the broadcast there was little active reaction. There were smiles when the girl cheer leaders in the story gave the cheers. There was no use of the scratch paper except for doodling. They listened quietly. The reception was fair.

After the program there was active comment. They caught the subtle lesson amazingly well. They seemed to feel that Joey really had wanted to play football but that he felt he couldn't and didn't want to disgrace his team. They spoke of personal experiences--of things they would like to be able to do as well as others. One girl wanted to be able to dive backwards, another to climb trees as well as the boys, another to draw as well as others in the class. One little boy wished that he could write letters as well as his older brother. The teacher wasn't able to call on every child that raised his hand.

That visit was an experience that came to mind when I had decided to do an evaluation of the series. I felt that to go right into the schools, to see what the teacher was doing with the program, how the children were reacting would be a valuable project.

The area covered in this personal survey was naturally limited because of time and expense. An effort was made, however, to include as many different types of schools as possible.

The first school I visited was the Lapham School in Madison on February 13, 1947. The group visited was the seventh grade consisting of thirty-three pupils, among them one Negro.

The broadcast for that day was "The Double A's and the Veteran." The gang was invited by Frank Millings to visit a veterans' meeting where the problems of the community are discussed by men who are looking for jobs and places to live.

The underlying idea is to show the importance of keeping up with the news and what is happening in the town as the problems of peace do arise.

After the broadcast the teacher asked how many had a veteran living in their house and what his problems were. They named his problems as "housing" and "jobs." She asked for volunteers for a committee to investigate possibilities of rooms and houses for rent. Eighteen hands went up at once. Another committee was appointed to investigate the new housing projects in Madison--tents, trailer camp, prefabricated houses, etc.

In this class they keep a list of the things that they learn from the program. They raised their hands to tell what they had learned and these are some: be patient, find out what's going on in town, rent your extra room to a veteran; and they spoke of little experiences, of jokes, of movies that were related to the housing shortage. Things they had learned from previous broadcasts were to make friends with newcomers, to talk difficulties over with your brother, and one little boy said that he is trying hard to get over the habit of interrupting his mother when she is talking.

The static at times annoyed good listening and reception. The teacher had to make several adjustments and this lost the attention of the listeners. The program wasn't as attention-captivating in itself as others have been.

The teacher allowed me to question the group on the series as a whole and some of the things which came out through this questioning were that the characters do seem very real, that they especially liked the Halloween program, that they are glad there is a girl once in a while and the characters are about their same age. In speaking of commercial program favorites,

one boy made the comment that the evening programs are always the same whereas something completely new happens each week on "Adventures." They would like more excitement on the program, not fantastic like murder or rocket ships but basketball games and overnight camping trips, etc. The character mentioned first when asked their favorite was Hy Johnson, the Negro boy. Janey O'Reilly and Bob Greenberg also ranked high in popularity.

On February 20, I visited the Buckeye School in the village of Cottage Grove. The Buckeye School is a one room school of eleven pupils. They had a small table model radio and the reception was good in general. I dropped in without any warning to the teacher wherever I found it possible to do so. I was anxious to approximate as normal a situation as possible.

The program for that day was "The House I Live In." The dog "Bozo" was lost and in their search for him they went into a dirty house down by the railroad tracks. They found to their surprise that very charming people lived in the house. The lesson was of course that you can't "judge a book by its cover." Later I was told by another teacher that she had considered this program too emotional and had turned it off. A record, Josh White singing "The House I Live In," was used on the program but it was impossible to catch the words. The words were in the teacher's manual but she had not written them on the board for the children.

Before the broadcast the teacher reviewed last week's program and stated the essential points as these: the housing shortage and the lowering of prices. She did a nice job of typing the discussion up with their tobacco prices. That was her only

accomplishment for the day though. She failed to stimulate any discussion in the group after the program.

When asked about their favorites, the character was Janey O'Reilly and the programs were the "Team Meets Its Rivals" and the Christmas program. The teacher said that the class really enjoys the program and can hardly wait until the next week.

On February 27 I visited in Madison the Nichols School, a state-graded school. I sat in with the seventh and eighth grade class of twenty-eight pupils. The reception here was good.

I came too late for the warm up but noticed that teacher and pupils seemed to be enjoying the program. The program for that day was "The Girl With Two Faces." It is the story of a girl who is not a member of the gang because she is gloomy and no fun to play with. Actually the child has divorced parents, and her own timidity at feeling "different" has brought about her segregation. It seemed to me that cause and effect were too subtle on this particular broadcast. That the girl was unhappy was understood but the real reason why was not clear enough.

Again the teacher in this case was kind enough to allow me time to question her class. I found that what they didn't like about the program was that sometimes it was too high-pitched and that it sometimes dragged. They want it to keep moving. They liked the Halloween story and the football game. Favorite characters mentioned were Jim O'Reilly and Hy Johnson. They felt the characters were very real and liked the introduction of new characters all the time.

In stimulating class discussion after the broadcast the

teacher remarked: "We've been studying certain qualities in our social studies. Were any of those in the program?" The three mentioned were friendliness, doing our part, and respect for classmates. The teacher said that we often form opinions before we know somebody well enough and that much of our intolerant behavior is thoughtlessness. It was Janey O'Reilly who brought the unhappy girl into the gang. The teacher asked that each one bring to class the next day a little theme on how they had brought happiness to someone or how someone had brought happiness to them. They compared the characters of Janey and the new girl saying that Janey was friendly, always talking, and always saw both sides.

The Frank Allis School in Madison was my stop on March 6. The class was the fifth grade of twenty pupils. The radio was a table model and afforded good reception. The title of the broadcast was "Bob Greenberg Becomes A Man." It was the story of Bar Mitzvah, the Jewish rite that at the age of thirteen a boy becomes a man and officially enters the faith of his fathers. The gang is present at the ceremony and the celebration afterwards.

Before the broadcast the teacher talked about all the different churches that the boys and girls belonged to and about the new churches that were being built in that neighborhood. There was fine reaction to this program, especially in the teacher who seemed to enjoy it more than usual. I myself felt it was a very moving program, a very good program.

The material was completely new both to the teacher and to the class. Words like Judaism and synagogue were called to mind and were written on the board. A little girl was sent to get the telephone directory in order that they might find whether

or not there was a synagogue in Madison. The teacher spoke of the Bible and asked them to name some of the people in the Old Testament. Moses was one named and she told them that Moses was a Jew. She said she had a book of stories of the Old Testament and many of the children wanted it to read. She also had the book One God--The Ways We Worship Him which she let someone else have to read. She told of her personal experience at the teachers' college which was next door to the synagogue. She said she was always intrigued by the chanting. Then she asked if there were celebrations in other churches. They talked about making their first communions and their confirmations. They spoke about the early Indian ceremonies and she said that the uncivilized have customs we think are horrible but so we too have customs they might think are horrible. She suggested that they read about Cortez and his conquering of the Indians in Mexico for some interesting customs. You can see from this discussion that the teacher tied up the program with other studies. It is an example of what can be done.

The fourth school was the Longfellow school in Madison. The class was a group of sixteen boys all mentally handicapped. Since groups of handicapped children are registered as listening, I wished to include them in my visits. The broadcast for that day, March 13, was "Movieland Mistakes," a program on stereotypes.

The teacher had already done some preparation earlier in the day. One boy asked if the class had listened last week. He had been absent and had listened at home. There was no real gain from the discussion that followed

since it was hard to keep the attention of the boys. Their favorites were the Halloween story and "The House I Live In." They thought the boys and girls seemed real. Their favorite evening commercial programs seemed to be generally the same as those of the children in the other schools. The teacher did some explaining about stereotypes and used some good illustrations but of course the reaction was much less in this case.

On March 27 I visited the Mendota State Graded School. The class of nineteen pupils included the fifth through the eighth grades. The reception from the table model radio was good. The broadcast was "A Letter from California." One of the gang goes to California and runs into the Japanese problem.

The teacher struck me as particularly efficient. There was spontaneous discussion before the broadcast. She had to ask them to save the rest of their discussion until after the program. There was inattention in one section but that group left for another class and I learned later that they were fourth graders.

I had no chance to question this group as they resumed study immediately after their own discussion. My impression of the class was favorable and I felt that the teacher was particularly stimulating for the group.

In their discussion the teacher asked what had influenced them in their ideas about the Japanese. Movies, etc. often give us a false impression. One girl said that the Japanese have stories about us just as we have about them. They spoke of the abilities of the Japanese as evidenced by souvenirs sent from servicemen. They spoke about people who wouldn't have

anything that had been made in Japan. One boy knew a Japanese family that had come to this country and their son had joined the United States Air Corps.

The seventh visit was to the Pheasant Branch School in Middleton, on March 27. The class was the sixth, seventh, and eighth grades with a total of twenty-four pupils.

The program was "And You Know Who I Am." The gang rehearses in order to sing the "Ballad for Americans." There is no action in the program--it rests solely on the record by Paul Robeson. In my estimation and from the restlessness of the group, the program was very poor. In the first place, the record was not clear. The words, the important part, were lost. Children expect action, adventures. When asked what they would like on the program, they replied, "Fist fights," "sports," "Bozo" (the dog), "trips," "more girls."

There seemed to be little reason or stimulation for discussion on the program. However, the teacher gave a criticism of the series as a whole which I felt worthwhile. She said that she found the words hard to understand on many occasions. She liked the Bar Mitzvah and the programs on the little German refugee. She said they had been studying Germany at the time and she was trying to counteract some of the opinions the war had created toward all Germans. She said she liked the fair play toward all. And the most important thing was that she said to keep the series "down to earth," not too idealistic, keep things happening--"you can still teach a lesson that way."

There are a few parochial schools registered as listening. However, the two parochial schools in Madison registered as

listening are not and so on April 3 I went to the Cross Lutheran parochial school in Milwaukee. The class was the sixth and seventh grade consisting of forty-five pupils.

The broadcast was "Jim Celebrates Easter." The story told both of the Catholic and the Jewish Easter festivities. The reception was so poor that it really wasn't worthwhile to listen at all. The teacher's comment therefore was the main consideration.

He said that he has little after-broadcast discussion because the seventh graders leave at 1:55 for another class in another building. He likes the series. He thought the Japanese-American problem was not too pertinent for his group and he would appreciate something about the Negro. (The Negro problem was treated on the following two broadcasts.) He said that he felt it was important to stick to one point on each program, not to bring in three or four minor threads of story.

The conclusions drawn from this investigation are these:

1) It is of prime importance that each sound, each voice is clearly understood.
2) The action must be in the child's realm and must be exciting in order to hold his attention.
3) The worth of the discussion depends largely upon the ability of the teacher.
4) One story thread treated completely and clearly is more easily understood than a complicated plot or a suggestion that is "too" subtle.

in comparison with other boy characters on the series would lead to the conclusion that the writer was only relatively successful in her attempt to create a well-liked boy not gifted with athletic ability.

The likes and dislikes of the pupils indicate the writer's degree of success with reference to intended characterizations.

CHAPTER V

Summary

It has been the purpose of this thesis to present a general survey of the radio program, "Adventures in Our Town" -- to take the program from its earliest beginnings as an outline to its birth as a thirty minute dramatic serial on radio station WHA. It has also attempted to evaluate the success of the series during its first year on the air waves.

"Adventures in Our Town" is one of the programs offered on the Wisconsin School of the Air. It is an educational radio series designed for listening in the fifth through the eighth grades. It was constructed to supplement the social studies courses -- to illustrate that fair play and judgment on the basis of individual merit are essential to maintain the democratic spirit in the melting pot of America.

The program was presented each Thursday afternoon at 1:30. The device used was that of a group of boys and girls listening. Each broadcast was an adventure complete in itself with the same characters carried over from week to week to provide continuity. Each week the group of boys and girls encountered a natural situation and yet a situation which had implicit within it some subtle suggestion of another lesson in democratic living. Teachers' manuals were supplied which included suggestions on preparation, utilization, and follow-up activities.

The listening group for "Adventures in Our Town" was

scattered throughout the listening areas of Stations WHA and WLBL -- in towns, cities, villages -- in large city schools, in small city schools, in town schools, and in rural schools. Enrolled for this radio course in its first year were 22,802 pupils.

The job of the broadcaster should not be finished when he puts a program on the air; he should also know if that program is a success with its listeners. This study attempted to discover whether the pupils liked the broadcasts, what the teachers did and did not like about the serie, how the series was successful, how the series failed, and in what ways the series might be improved for next year.

Evidence for evaluation was gathered by means of a teacher questionnaire, a pupil questionnaire, and a series of visits to classrooms during the time of broadcast.

Two hundred forty-nine questionnaires were sent to teachers in two hundred forty-nine different schools chosen proportionately in relation to the number of that type of school represented in the total. One hundred fifteen teacher questionnaires were represented in the returns.

Seven hundred sixty pupil questionnaires were sent to forty-nine separate schools to contact seven hundred sixty pupils in proportionately different kinds of schools. Three hundred and nine pupil questionnaires were represented in the returns.

Eight schools were visited during the time of broadcast on eight consecutive Thursday afternoons. Reactions and

criticisms of both pupils and teachers were noted.

Conclusions

1. 90.8% of the pupils did like the series. The broadcast they liked best was "Trouble Rides a Broomstick", considered by the script writer to be the soundest radio dramatic broadcast.
2. 85.7% of the teachers thought their pupils liked the series.
3. 77.3% of the teachers felt that the series is accomplishing its purpose.
4. The teachers generally were satisfied with the balance of subject matter presented this year, although they did request more broadcasts on family and community relationships.
5. The teachers liked the subject matter, the story form, and the characters.
6. The series was most successful in creating real life characters.
7. The series was least successful in two respects: in a consistent maintenance of action and adventure, and in production difficulties dealing with clarity of children's voices.

On the basis of observations drawn from the questionnaires and from the personal visits to classrooms, the following suggestions for improvement are made:

a. Since many of the teachers are not yet skilled in

using radio education, particularly a series of this kind, it seems important that the lesson in each broadcast be pointed out more clearly. This need not be done in the adventure story itself. It might well be handled through the teachers' manual and through a more adequate use of the narrator. This use of the narrator might also serve to stimulate more discussion in the classroom if the teacher is hesitant or dubious about how to start a line of discussion.

b. Clarity should be attained at all cost, not only clarity of the purpose of the broadcast but clarity also of the voice of the actor. The easiest way to lose attention is not to be heard. Children's voices and voices of foreign accent should be made clear. Levels should be carefully watched so that there is not the complaint of "sometimes they sound near and sometimes far away." Sloppy diction used for the purpose of characterization should be compromised for the sake of clarity. This criticism does not apply to all voices nor to all broadcasts.

c. More consideration should be given to the rural situation since sixty-eight per cent of the schools listening are rural schools. This would give the rural pupil more chance to identify himself with the series.

d. The episode should be an adventure full of action and excitement. The story should keep moving if it is to hold attention. The series should be "down to earth" -- should

rely, for example, on sports, fist fights, overnight camping trips, animals for its excitement.

e. The broadcast should not contain too many story threads. It is better to concentrate on one episode completely treated in each broadcast.

f. The program might profitably be shortened from thirty minutes to twenty. The shorter period would facilitate the writer's task of keeping the story moving. The extra ten minutes could be more advantageously used for class discussion. It seems that asking for time for preparation for thirty minutes of broadcast, and for follow-up activities is a great deal of time for the average teacher to take from her other classes. Many teachers must sacrifice the follow-up activities and discussion for lack of time. Since the activities and discussion are such a vital part of the program, it seems well to cut the broadcast time to twenty minutes.

Since attitude measurement and change was beyond the scope of this study, it is impossible to draw sound conclusions on the success of the series in its attempt to help boys and girls meet the problems of adjustment in daily living. However, from the likes and dislikes of the characters by the pupils it may be seen that the writer was successful in creating a popularity for certain characters of minority groups. It may also be seen that such popularity was not apparent in traits of poor athletic ability, of fear, of loneliness.

For example, the percentage of "dislike" for Joey Karcyznski

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APPENDIX

COPY

OUTLINE OF A SERIES OF RADIO BROADCASTS

Thesis: Prejudice is Undemocratic

Programs:

1. Growth of religious, social and racial hatreds is one of the most serious threats to democracy. The consequences of this growth are not pleasant. Example, the war and hatreds. The hatreds are to be counteracted by knowledge. Negro and White not to be mentioned.

2. Presentation of the origin of man: Creation and Evolution

3. Race, Nationality and Religion defined: What they are and where they originated.

4. Black race: Physical differences and lack of economic opportunities where they live. Why the Negro is kept in ignorance and disease - - - lack of an opportunity to rise.

5. Yellow race: Same information desired as in program #4.

6. White race:

   European Branch
   - Mediterranean
   - Alpine
   - Nordic

   African: Semetic
   Asiatic
   What is the White Race?

   How to tell one branch from the other. Can you?

7. Scandinavians — Where do they live in the world.
8. Germans — Where are they concentrated in Wisconsin. How do they live.
9. Poles — What occupations do they practice.

10. The part religion has played in history - universality. The individual need then and now.

11. Judaism: What is it? How it originated. Who are its adherents. Where are they concentrated.

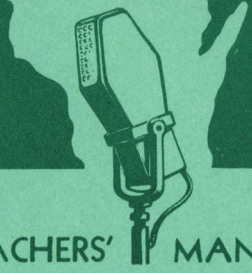
12. Catholicism: Basic beliefs. Where are its adherents concentrated in the world and in Wisconsin.

13. Protestantism: The three most prominent sects described and if possible the background for the growth of the various sects. Where are the adherents of the various different sects concentrated in Wisconsin.

14. Hinduism, Mohammadism, Shintoism: Some idea of the fact that over one billion people do not believe in the Bible.

15. Summary: Here are the facts about race and religion. Your attitudes towards these facts are closely related to democracy.

The WISCONSIN SCHOOL OF THE AIR



TEACHERS' MANUAL

ADVENTURES IN OUR TOWN

J. HELEN STANLEY

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PRICE 15 CENTS

Originated By
WHA
970 Kc. Madison

Broadcast also by
WLBL
930 Kc. Stevens Pt.

ADVENTURES IN OUR TOWN

Broadcasts on
Relationships in Living

Grades 5-8

Broadcast Thursday Afternoons
1:30 - 2:00 P.M.

Teachers' Manual
by
J. Helen Stanley
WHA Script Editor

New Series.....1946-47

Originated by
WHA
Madison
970 kc.

WISCONSIN STATE STATIONS

Re-broadcast by
WLBL
Stevens Point
930 kc.

Lord God of test-tube and blueprint

Who joined molecules and dust and shook them
till their name was Adam,

Who taught worms and stars how they could live
together,

Appear now among the parliaments of conquerors
and give instruction to their schemes:

Measure out new liberties so none shall suffer
for his father's color or the credo
of his choice:

Post proofs that brotherhood is not so wild a dream
as those who profit by postponing it pretend:

Sit at the treaty table and convoy the hopes of little
peoples through expected straits,

And press into the final seal a sign that peace will
come for longer than posterities can see ahead,

That man unto his fellow man shall be a friend forever.

...by Norman Corwin, CBS,
On a Note of Triumph,
May 13, 1945.

For mothers and fathers at their radios that victory-night, Norman Corwin found the words to say that needed saying. And in the next room, the children shouted, "You're a Jap -- Bang! Bang! -- you're dead!" Young ears accustomed to war-bulletins and dramatized hatred were deaf to the loudspeaker's moment of prayer at war's end.

To veterans the G.I. Bill of Rights promises education, on-the-job training, and a loan to buy a house. And while Dad in his unfamiliar civilian clothes applies for these assurances of a safe future, the children in the back-yard drop "atomic bombs." Young eyes used to the glare of the late movie, the new railroad station, the naked bulb in the stairway of the strange rooming-house, face the explosive future without blinking.

To teachers, the architects and manufacturers bring shining blueprints of the plastic, electric, hygienic environment where post-war learning will pervade the scientifically washed air. And down the block the children uproot the victory garden of a "dirty old Wop." No assembly-line manufactures the sanitary mind, and no scientist has yet patented the gadget for brotherhood.

If we believe in the possibility of tomorrow, we must give the children faith...faith in themselves, in others, in goodness, in happiness, in the freedom from fear and hatred on which tomorrow inevitably depends.

OUR THANKS TO OUR CONSULTANTS

Without the guidance of many individuals and groups concerned with pioneer efforts in teaching democratic human relations, this series of broadcasts could not have been planned. We wish to express our appreciation to the State Curriculum Planning Workshop and the group within it devoted to Intercultural Education, composed of outstanding teachers in this field from schools throughout Wisconsin. In particular, our thanks go to Dr. Paul B. Gillen, Teachers College, Columbia University, director of the Intercultural Workshop; to Mrs. Elinor Cooke, Dwyer School, Detroit, advisor on the manual from the Workshop group; and to Dr. Maurice Terry, Milwaukee Branch of the National Conference of Christians and Jews. Now, from all of us --

WELCOME TO OUR TOWN!

It could be in your county -- anywhere in our state -- a small town down the highway through rich farmlands, with a factory smoke-stack glimpsed over the treetops -- eight churches, six schools, a daily newspaper with readers all over the county -- a railroad and a small airport just outside of town -- about 20,000 people, and at least one quasi terrier who knows Our Town better than the mayor himself!

MEET THE PEOPLE!

In Our Town the people are important. We don't mean just the Important People, but all those who vote there, and especially the ones growing up and understanding why they'll vote some day.

Jim O'Reilly is one of these most important citizens, age 13 -- and he resides with the terrier and assorted old and young O'Reillys. Down the block are Dotty Barlow (10), and Chuck Millings whose father has just bought the newspaper; near the park lives Hy Johnson, and his father was the first Negro lawyer in town.

They all go to school with Joey Karczynski, "A" pupil in English, and Bob Greenberg, potential "A" for industry or impudence, either one. In school the boys' best friend is Mr. Sheldon, the athletic coach, but outside of school they invest loyalty in a discharged Army Air Corps pilot.

The youngsters, their friends and families, are the "grass roots" of Our Town; like America itself, the town springs from the people, and thrives or withers with their success in living together.

SHARE THEIR ADVENTURES!

Not even the terrier knows all the inside and out of living in Our Town, but eavesdropping with our microphone once a week, we'll learn much of how the people get along together...play-times, work-times, happy-times, hard-times...around the kitchen-table, in the town meeting-hall...with their parents at home, with the patrolman on his beat...in church, cathedral or synagogue.

The impelling motive is human "nature"--needs, emotions, intelligence. The living adventure is what the people do with and for each other.

WHY ARE YOU LISTENING TO THESE BROADCASTS?

We ask you point-blank!...you need answer only to yourself. But think this question through before the broadcasts begin -- clarify your own classroom needs -- re-evaluate your own convictions about teaching and education's responsibilities. Here are some helps to guide you in finding the answers:

1. In your next free hour for reading, dip into the new book called THIS WAY TO UNITY, edited by Herrick and Askwith. Stories, articles, cartoons, a radio script -- any part of this anthology will stimulate and encourage you in an awareness of the need for teaching good attitudes and thoughtful behavior. Order this book now from Oxford Book Co., New York. (Price, $2.00)
2. Page 2 of this manual -- did you overlook it? There's the answer we arrived at, asking ourselves the "why" of this series.
3. Look at your town and the names and addresses on your class-roll. Is yours a community of mixed racial and cultural groups, of diverse religions and opportunities, or social and economic differences? Do your boys and girls think and behave as you would wish for their own happiness and security in a world where people must inescapably live together and solve their problems?
4. Then you may feel that the National Council of Social Studies speaks for you in this statement:

"...correspondence from all parts of the country shows that many American teachers are disturbed by current conflicts among groups...The squaring of every-day practices in human relations with the democratic ideal is seen as an issue vital to the future of this nation...Administrators and teachers are soberly facing their problems and (recognizing) that the task is perhaps the most complex challenge of our times."

...Council Yearbook, 1945, p. 340.
NEA, Washington, D.C.

WHAT DOES THIS SERIES PLAN TO DO?

Simply this: to understand the boys and girls in your classroom -- their homes, their families, their friends and neighbors -- and to help them meet problems of adjustment in daily living.

To this end, we've created fictional radio children with whom your boys and girls can identify themselves in "adventures" which present realistic, normal experiences of youngsters at this age.

The programs and the follow-up activities in this manual will suggest an accumulated learning of these attitudes:

1. As an individual, with my own special traits and potentialities, I am an important part of group-living in a democracy, in my home, my neighborhood, and my school.
2. I know that other people are individuals with their own special traits and potentialities, just as I am, and I respect their sharing of my world.
3. I know that there are many problems to understand wherever we live, but as individuals in a democracy, we can work them out together.

Because this series deals with human relations and good attitudes, it should be an integral part of language arts, social studies, art, and other areas in the curriculum. Activities to correlate with all study-fields are suggested in this manual.

HOW CAN YOU USE THE PROGRAMS?

This manual is your guide. You bring to it your own understanding of your boys and girls, and the manual suggests teaching plans and techniques you'll want to adapt to your own situation.

The weekly episodes of "Adventures in Our Town" are briefly described in the pages that follow. Read all the paragraphs headed "Today's Adventure"--you'll get the "feel" of this series and its over-all purpose.

Then study each week, well in advance of the broadcast, what preparation you need for the program, how to guide the pupils in listening, and in what channels to direct their activites after the broadcast. Our narrator on the program will start the train of thought and discussion for you -- it only remains for you to make this a springboard to your pupils' individual learning.

REMEMBER! For you and for the pupils, these broadcasts are entertaining! If the spirit of lively interest and enthusiasm for the story is curbed, the series fails in its purpose. For successful utilization, your pupils should identify themselves with the radio children and their experiences -- let this be the motivation for applying the "lessons" of democracy to their own lives.

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Bibliography and Film List 6

BIBLIOGRAPHY AND FILM LIST

FOR THE TEACHER — Your own library of references need not be large, but it must be sound and realistic! We urge use of the following books as representing the most authoritative, practical and stimulating thinking that has been done in this field:

Democracy's Children, Ethel Duncan. Hinds, Haydn, Eldredge, 1945.
Get Together Americans, Rachel Davis-Dubois. Harper, 1943.
This Way to Unity, Herrick & Askwith, ed. Oxford Book Co., 1945.
Yearbook of the National Council for Social Studies, N.E.A., Washington. Democratic Human Relations, Taba & Van Til, ed. 1945.

FOR BOYS AND GIRLS — Here are books from the Wisconsin School Library List -- books about the boys and girls in our own land and across the seas -- books to read for pure enjoyment throughout the year and to help you understand better the Adventures in Our Town. Additional references from other sources are given in the program outlines, and you will want to explore them as often as you can. All the books listed below, however, are available from the State Traveling Library, State Office Building, Madison 2, Wisconsin.

Beyond the Clapping Mountains, C. E. Gillham. Macmillan; 1943.
Blue Willow, Doris Gates. Cadmus, E. M. Hale.
Boat Children of Canton, Marion Ward. McKay, 1944.
Caddie Woodlawn and Magical Melons - Carol R. Brink. Macm. 1945,1944.
Children of Hawaii, Alida Shinn. McKay, 1939.
Children of North Africa, Louise Stinetorf. Lippincott, 1943.
Echo of a Cry, Mai Mai Sze. Harcourt Brace, 1945.
India, Hilda Boulter. Holiday House, 1945.
Land of the Chinese People, Cornelia Spencer. Lippincott, 1945.
Little People in a Big Country, Norma Cohn. Oxford, 1945.
Look Out Yonder, Valenti Angelo. Viking, 1943.
Paradise Valley, Valenti Angelo. Viking, 1940.
Peoples of the USSR, Anna L. Strong. Macmillan, 1944.
Roller Skates, Ruth Sawyer. Cadmus, E. M. Hale.
Strawberry Girl, Lois Lenski. Lippincott, 1945.
The Jack Tales, ed. Richard Chase. Houghton, 1943.
The Singing Tree, Kate Seredy. Viking, 1943.
The Very Good Neighbors, Irmengarde Eberle. Lippincott, 1945.
Thee, Hannah! Marguerite de Angeli. Doubleday Doran, 1940.
Told Under the Stars and Stripes, Assoc. for Childhood Educ. Macm. 1945.
Up the Hill, Marguerite de Angeli. Doubleday Doran, 1942.
Winter on the Prairie, Alice Curtis. Crowell, 1945.
Yonie Wondernose, Marguerite de Angeli. Doubleday Doran, 1940.
Yu-Lan, Flying Boy of China, Pearl Buck. Day, 1945.

FOR EVERYONE TO ENJOY — Many films are available on loan from the Bureau of Visual Instruction, University of Wisconsin, Madison. We have selected only a few to recommend here, but they have been chosen for excellence of presentation, as well as effective and suitable content to correlate with our broadcasts. We strongly urge that you make arrangements, well in advance, to obtain showings of these films during or near the time of similar subject-matter in the radio series. There is a rental charge for each.

"Suffer Little Children".....programs 9, 28, November 21, May 1.
"Food--Secret of the Peace".....programs 9, 28, November 21, May 1.
"Christmas Songs".....program 11, December 12.
"How to Study".....program 14, January 23.
"The Negro Soldier".....programs 17, 22, February 13, March 20.
"The House I Live In".....program 18, February 20.
"Challenge to Democracy".....program 22, March 20.

DOWN THE ROAD TO OUR TOWN

TODAY'S ADVENTURE

Down the road we go with our guide, Jerry Bartell, who shows us Our Town, the streets and homes, the churches and schools, the business section, and the park near the river -- all the places we'll hear about during the year. And the people of Our Town -- we glimpse them, too, and are looking forward to becoming better acquainted.

BEFORE THE BROADCAST

Introduce this new series to the class as a weekly adventure-story about boys and girls their own age, with a plot-thread and characters continuing in serial form throughout the year. Talk about other radio serials they have listened to at home and why they enjoy them. (Here is an opportunity to develop some discriminating taste in radio listening!)

It would be unwise to point out the "lesson" element in these adventures in human relations. Rather, talk only briefly about the content of "Our Town" -- stress the action-interest in the characters who, like the class, are boys and girls interested in sports, parties, things to do and enjoy.

And this is check-up time for good-listening manners! Make sure your radio is spruced up and ready to greet friends -- radio "doctors" are back to peacetime schedules and can service or replace your old model. Then practice courteous radio behavior: a quiet, eager listening attitude before the broadcast; good listening distance so that the class can hear without blasting volume; accurate tuning to the station well ahead of the program-time; and uninterrupted listening from beginning to end of the broadcast. Again, you, the teacher, set the good behavior example for the class.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Give each member of the class an opportunity to express his reaction to the broadcast: would he like to hear more about Our Town? which people would he like to know more about? what are some of the things that may happen in Our Town?

Compare your own community to Our Town. If a radio program were to be written where you live to introduce the place and the people to strangers, what would you want to include? How could you make it vivid and clear to radio listeners? What music and sounds would you use?

LET'S DO SOMETHING! Choose one day's issue of your local newspaper and read the stories about happenings in your community. Pretend you are a stranger, and see what impressions you would get from those stories: would they show what kind of people are living in your town or rural area? what interests they have? things they do together? Arrange on the bulletin board the clippings you think give the best picture of your community and neighbors.

In language class, write a letter to your parents, telling them about the new radio series, "Adventures in Our Town," and asking members of the family who are near a radio on Thursday afternoons, to listen.

O'REILLY'S RIGHT PUNCH

TODAY'S ADVENTURE

We really get acquainted with two boys in Our Town, and they're off to a flying start with a rough-and-tumble fight! It all happens when Jim O'Reilly applies for a paper route, and for the first time meets Chuck Millings, a newcomer to Our Town. Bozo, the terrier, whips into action, too, and shouldn't two boys and a dog make pretty good friends, after all?

BEFORE THE BROADCAST

Resuming last week's discussion of your community, talk about newcomers to town, or boys and girls in your class who have moved from one neighborhood to another. How many other pupils have had to move and enter a new school at some time? Ask some of these to recall their experiences, happy or sad. Can the class reach a few general conclusions on how to make newcomers feel comfortable?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! A paper-boy has a lot of responsibility, and many people depend on him. Discuss this from his point of view: how many hours of work does he put in a week? for what wages? What uses can be made of the money he makes? Are there other rewards for service to the community besides money? How do the people on his route feel towards the paper-boy?

Of course, there are other jobs your boys and girls may do themselves. How many in the class work regularly, at home or away from home? What do they have to "give up" to work? Is it worth it? How can we make it fun to do a job well? What is meant by "budgeting our time?"

LET'S LOOK AT A MAP! Make a survey of where families represented in your class lived before coming to Wisconsin. On a wall-map of the world, stick a pin or draw a colored dot for every family coming from another country or state. Lines or ribbons drawn from these points to Wisconsin will give a graphic picture of the origin of people in your community. You will want to go back several generations in some cases, but you will easily find that everyone in the United States is an immigrant or a descendant of immigrants -- even the American Indian, whom anthropologists tell us came from Asia! Is there someone in the class who is the only representative of one certain country? Be sure to relate his place of origin to the rest of the countries mentioned. Like members of an orchestra or band, every immigrant group from every nation is important in our United States!

LET'S DRAW! A pictorial map or story of your life can be an exciting project, even if you have never left your home-town. Make one to show "times" as well as places that are milestones in your life -- your first experience with a horse or an ice-cream cone, the day you entered school, your first fight, your longest bike ride, the place where the best apples grow, etc. Of course, if you have travelled or lived in other places, put them in, too. Your map can be an actual facsimile, or a drawing of you in the center of the page with pictures of places and "times" properly arranged around it.

LET'S READ Now is a good time to display attractively a few good books that tell of children coming to this country, either in the past, or recently as a result of the war. Here are a few suggested books to make available now for leisure reading that will build up a background for later developments in these broadcasts.

A Boy Named John, John Cournos. Scribner, 1941. (Russian boy)
Bolek, Antoni Gronowicz. Nelson, 1942. (Polish refugee to America)
Golden Gate, Valenti Angelo. Viking, 1941. (Italian boy)
Henner's Lydia, Marguerite de Angeli. Doubleday Doran, 1936. (Pennsylvania-Dutch girl)
Maminka's Children, Elizabeth O. Jones. Macmillan, 1940. (Bohemian children)
Muskego Boy - Edna and Howard Hong. Augsberg, 1943. (Norwegian-American in Milwaukee)
My Sister and I - Dirk Van Der Heide. Harcourt Brace, 1941. (Dutch refugee children)
Three from Greenways, Alice Dalgliesh. Scribner, 1941. (British children)
Yanko in America, C. Lederer. Crowell, 1943. (Slovak children)

TIPS TO THE TEACHER

These are a few suggestions to keep in mind, not only in reference to this broadcast, but throughout the series and during each school day. Talk about them with other teachers -- they are not peculiar to any one study -- and consciously try to follow them until they become habit.

1. Try to eliminate the word tolerance and the idea of tolerance from your classroom. Substitute the words respect and appreciation.

2. Stress fundamental similarities of various peoples and their cultures whenever possible.

3. In speaking of minority groups, never use the word all when you mean some. Generalities are dangerous.

4. Refer to minority groups of citizens as Americans; for example, use the phrase German-American, Italian-American, etc.

5. Not only discourage, but make a conscious effort to ban the use of names, terms, and jokes which promote misunderstanding.

6. Try to recognize any prejudices you have, and try to combat them. One overt act of prejudice can undo a year's teaching of democratic living.

7. Promote whenever possible the realization that America is great because of cultural contributions of many diverse groups, united but not identical.

8. Study contributions of the common people as groups, as well as contributions of outstanding individuals, to our culture.

THE DOUBLE A'S ARE BORN

TODAY'S ADVENTURE

Sure enough, the O'Reilly house on Elm Street has a visitor -- Chuck Millings, the newcomer to Our Town! Even Bozo is glad to see him, and Chuck finds the big O'Reilly family is bustling with fun and things to do. Jim and his guest are soon busy, too, planning a football team to be called "Americans All" -- and so the Double A's are born! Now to decide who'll be members of the team.

BEFORE THE BROADCAST

Talk about big families, like Jim's, where there are many brothers and sisters. How many pupils in class come from big families? What are their advantages? any problems that require special consideration? Compare experiences with those of an only boy or girl.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Bozo had a hand in helping Chuck get acquainted and feel at home with the O'Reillys. But if there is no Bozo on hand, how would you put a guest at ease in your house? What is the best way to make introductions? in what order, if there are several persons to be introduced? How do you entertain a guest?

Besides having a houseful of people to look after, Mrs. O'Reilly has a job during part of the day. This gives Jim and his twin-sister a chance to grow up fast, taking on responsibilities at home. Are there boys and girls like them in your class? In what grown-up ways do they help with the family? Make an honor-list on the board of those pupils who take care of their own rooms and clothes, of younger children in the family, help with marketing, cooking, cleaning, etc. Compare teamwork in the family with good teamwork in football.

LET'S WRITE! We don't yet know just who will play on the Double A's team, but we do know some good general rules for choosing members. Write your own ideas of what counts in choosing teams or club-members. In real life, both boys and girls are making these choices often, so don't leave the girls out of this. What are your standards? Who should decide who will join? How do the qualities of good team-workers compare with the qualities needed for good citizenship?

Anyone in class who can make up pep-songs and yells for the Double A's? Try your hand at it, and stress the loyalty which makes all members work together in a good team.

LOOK AT YOUR TOWN! See how many cases you can find of teamwork in government or other phases of civic life. You might start with the easy ones: policemen, firemen, city maintenance crews, city hall workers, etc. If yours is a rural area, start with your 4-H group, the Grange, highway patrols, etc. Then look for others: is there a consumers' cooperative or other kind of cooperative business in your community? How does a hospital or clinic staff illustrate teamwork? a train-crew on the railroad? How do the departments of state government form a public service team?

LET'S DRAW! Draw your favorite part of today's story: it might be Bozo in action, or Jim O'Reilly's own room, or even what the football team will look like on the day of the first game.

THE ARMY LENDS A HAND

TODAY'S ADVENTURE

Today we meet more boys in Our Town, as the "gang" gathers at Chuck's house to organize the football team. There are Hy Johnson, Bob Greenberg, Joey Karczynski and others, but their plans stall for want of democratic procedure, and Chuck's big brother steps in to show how cooperation among crew members did the job in the Air Corps.

BEFORE THE BROADCAST

Let the boys in the class explain the football game, the players on the team, their positions and responsibilities, the rules of the game, etc. A diagram of the field and line-ups can be drawn on the board, and we'll all be set for our story today.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Why is it a good thing for each of us to know parliamentary procedure? Show how it guarantees everyone in a meeting a fair chance to express his opinion. Recalling how our state and federal laws are made, discuss the importance of such procedure in running a democratic government.

Organize the class into a meeting with a presiding chairman, committee chairmen, and rank-and-file members. Practice conducting a meeting by parliamentary procedure, including an open discussion on a question of your own choosing, such as: should the money in our club treasury be spent for a class picnic or for a chemistry set?

LET'S WRITE! A good follower is as important as a good leader. Not everyone can lead, and not everyone can follow intelligently. Think about the qualities needed for a good leader: should he reflect the will of his group or should he bend them to his wishes? Then write a story of your own to show good or bad use of leadership. Here are some ideas you might wish to use:

1. In Chinese, "Gung Ho" means "work together." In their fight against the Japanese armies, Chinese guerrillas found that "Gung Ho" meant the difference between life and death.
2. Hitler rose to power when the German people were in confusion and needed a leader to follow. His leadership brought them to war and defeat.
3. American flyers who crashed in enemy territory in Nazi Europe were often saved by well-organized underground movements with good leaders and loyal followers.

LET'S DRAW! In art class, try your hand at designing a monogram for the Double A's to sew on their sweaters, or make one to use in your own school sports. You might like to study a chart of Army insignia to get color and design ideas. Can you also use the design on posters, advertising the first football game of the season?

LET'S READ! Explore your social studies books for chapters on good teamwork and on democratic vs. fascist methods of leadership. If your library lacks recent materials of this kind, a good choice to start with is:
Working for Democracy, Bryson & Smith. DEMOCRACY SERIES, Macm. 1941.

GIRL TROUBLE

TODAY'S ADVENTURE

The Double A's need Jim O'Reilly's sister, Janey, and her friends to help with uniforms for the football team, but Jimmy has never before been frankly appreciative of his sister and considerate of her. Now he learns to say, "I'm sorry," and "Please!" -- she forgets bygones and agrees to help her brother. Mrs. O'Reilly is not surprised -- a little frank talk helps people to understand each other.

BEFORE THE BROADCAST

Talk about boy and girl relationships, their differences in interests and their likenesses. Is it "better" to be a boy? See if you can make a bulletin board display of snapshots from home, showing members of the family at work together, having picnics, etc. If none is available, clippings from magazines will do.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Do we behave differently toward members of our family than toward our friends and acquaintances? Should we "take advantage" of our families any more than we do our good friends? or take them "for granted?" How can members of a family be happiest and on the best friendly terms?

LET'S WRITE! We all make mistakes often, and it's a good thing if the mistake helps us learn to do better next time! But every real grown-up knows how to say, "I'm sorry -- I'll do better next time!" and knows how good those easy words can make us feel. Write a story of some experience of your own which might be called, "My Sorriest Moment" or "I Was Embarrassed ." Remember, sometimes we need a sense of humor about our mistakes, too.

Think back on things that happened in your home this week, and pretend you are keeping a diary of family experiences in your house: what happened at the breakfast table, how you spent the evening together, bedtime episodes etc. Are there any diary entries which are not so good to record as you would wish? How could unpleasantnesses have been avoided? What thoughtful words can you remember? Were there any thoughtless ones used?

TO THE TEACHER: Encourage frankness in these compositions with the understanding that they are not to be read aloud in class. You may wish to talk them over with the pupil individually, and offer guidance in private.

LET'S DRAW! A picture of your family would be fun. Try to show something of the various personalities and interests of the people in your group and how they affect each other. Study pictures of family groups by good artists of many periods and countries. Can you appreciate family relationship as a continuous thing through most of history?

LET'S READ! Find stories of famous people and their family-life in your readers and library books. You might start with Lincoln's boyhood, or Theodore Roosevelt's, or our own Wisconsin's John Muir's. We also suggest:

LET'S READ! (cont.) Working for Democracy, Bryson & Smith, pp. 40-56. Macmillan, 1941.
Franzi and Gizi, Bianca & Loeffler. Messner, 1941. (Late primary level, recommended to slow readers.)
My Mother Is the Most Beautiful Woman in the World, Becky Reyher. Howell-Soskin, 1945.

ADVENTURES IN OUR TOWN — Program 6, Oct. 24, 1946

A STRANGE BARGAIN

TODAY'S ADVENTURE

Bob Greenberg, who could easily have all "A's" on his report card, comes close to leading the class in bad behavior, instead. Mr. Sheldon, the school coach, talks it over with him, while the boys of our team pessimistically wait for the news of Bob's "discipline." Mr. Sheldon unexpectedly outlines a bargain which makes school-work a job that's fun!

BEFORE THE BROADCAST

Talk about the football team in this series, and relate it to out-of-school interests into which your pupils put their time. Divide up the hours in the week and see what proportion of time goes into school and school-work. Compare it to the time grown-ups spend on their jobs, housework, etc.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Why was Bob doing poorly in his school-work? Do you think he should have been able to figure out the reason himself? When he had decided on the reason, what two conclusions were open to him? Which would you have chosen, in his place?

All of us have varying abilities and capacities, and that's a good thing for there's a place in the world for each of us and his special traits. How can we discover what our best capacity and ability are? When we have analyzed ourselves, how can we apply our discoveries to our school-work?

TO THE TEACHER: This may be carried much further, according to the needs of your own class. Based on your understanding of your pupils, guidance in special study-problems, encouragement of the slow pupil in the work he does best, and increased challenge to the quick pupil may be given.

LET'S WRITE! The poet Milton once wrote: "The childhood shows the man, As morning shows the day." Write a composition based on this quotation, to illustrate how our habits and behavior today will determine what we're like in years to come. You may wish to take a situation where a boy never finishes what he starts. How would this affect his work as pilot for an airline company?

LET'S DEBATE! Take sides to debate this question...RESOLVED: Mr. Sheldon's strange bargain was the best way to "discipline" Bob Greenberg. Be sure you use good debating procedure, and take a class vote to decide which group presented the more convincing argument.

TROUBLE RIDES A BROOMSTICK

TODAY'S ADVENTURE

Like boys and girls everywhere, those of Our Town are looking forward to tonight when witches and broomsticks and mischief are abroad. And so exciting are their plans that mischief quickly leads to trouble, especially for Bozo, and how can you explain Halloween to a hurt terrier?

BEFORE THE BROADCAST

Talk about traditions of Halloween, and some of the long-ago origins of the bewitching night. What are the customary pranks in your town? Has there ever been a serious accident due to Halloween?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Let everyone express his personal reaction to the story: how would he feel in Jim's place? have any pupils in the class had experiences like this, with pets of their own hurt or killed in accidents?

We all know accidents don't "happen" -- they are caused. Talk about all the different kinds of accidents, at home, in traffic, at work, at play, that you can think of, and find the underlying cause of each. As in our Halloween story, how can a moment of thoughtful care keep us and others safe for hours of fun to come?

LET'S DRAW! Decide on your favorite Halloween prank that's good fun and hurts no one -- then make a colorful drawing of it and decorate the wall with the best drawings of the class.

LET'S WRITE! Now's the time to make plans for a community celebration of Halloween next year. Draw up plans to include everyone: 4-H Club members, Scouts, church groups, merchants, service clubs, etc. You might suggest roping off a street for dancing and games, have costume competitions, soap-window contests, refreshments, and whatever else you think your community would enjoy. Your teacher can write up the plan to present to the Parent-Teacher group at your school and they can help carry it to other organizations.

LET'S READ! An excellent selection which pupils as well as adults can enjoy is "That Greek Dog," a short story by MacKinlay Kantor, included in the anthology, THIS WAY TO UNITY. (See page 4 of this manual.) Read it aloud to your class today.

THE TEAM MEETS ITS RIVALS

TODAY'S ADVENTURE

A big day for the Double A's! They play football with their keenest rivals, but for Joey Karczynski on the bench, it is a victory in which he has no part.

BEFORE THE BROADCAST

Talk about football and let some of the boys tell how it feels to wait for the coach to send you in as substitute. Can the girls describe the tense excitement of spectators on the sidelines? What effect does the crowd's enthusiasm have on the players?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! If you had been in Joey's place, how would you have felt? Are there any times you remember wishing very much that you could do as well as someone else? Why do we say this feeling is "human nature?" Does it make us a less important person in the world than the individual we envy?

What makes athletes such "public idols," anyway? Can you think of just as exciting skills which some people develop less conspicuously? which have national or world significance? which are famous in story and history? Find as many examples of special traits and abilities, sometimes unappreciated, as you can. Here are some to begin with:

1. Columbus was ridiculed many times in public when he spoke of his "dream" of sailing westward. He even died in semi-disgrace. How has history reversed the opinion people had of him while he lived?

2. Thanks to radio, Admiral Byrd had an appreciative audience when he explored the South Pole. Was his courage therefore any different from that of Richard Halliburton who set sail alone across the Pacific and was lost in his little boat, without a trace?

3. If Steinmetz had believed that physical strength is the best aim in life, he would have been most unhappy and the world might have been the worse for lacking his scientific skill. Find out about his handicaps and the fame he won in his laboratory. What other great inventor, working in electricity, had a physical handicap? (Edison)

4. Lord Byron could never have played football, and perhaps that's why books and poetry were his chief interest. But though running sports were impossible for him, he was a great swimmer. Can you find on the map the place he made his most famous swim? (Hellespont)

LET'S HAVE MUSIC! If all boys were athletes, the world would go without music! Starting with Alec Templeton and going back into musical history, see how many men you can find whose boyhood included very few sports. Play records of their music which we and countless thousands besides us have enjoyed for years.

LET'S WRITE! Pretend you are in Joey Karczynski's place, and write the page of his diary which records the football game. Before going to bed that night, could he work out an idea for contributing something of his own to the next game? How could his special abilities help the Double A's to a better victory? Maybe Joey can remember how artists, writers, and musicians helped the United Nations win the war, doing their own kind of fighting just as the soldiers and sailors did theirs.

LET'S READ! In planning new additions to your library shelves, don't miss the listing of Intercultural Books for Children, recommended by the Bureau for Intercultural Education. A card to the Bureau, 1697 Broadway, N.Y., will bring your copy. From the list, All American by John R. Tunis, Harcourt, 1942, is a good choice to read after this broadcast, but also suitable at any time during the series.

F. F. F.

TODAY'S ADVENTURE

While kitchens are steaming all over town in preparation for traditional Thanksgiving dinners, the mysterious letters F.F.F. appear on signs and empty milk bottles with slots in their covers. The boys and girls of Our Town know these letters stand for the needs of friends overseas, and they plan to share their Thanksgiving with others to whom food is a desperate necessity.

BEFORE THE BROADCAST

Don't give away what our program-title means! Discuss the traditions of Thanksgiving and how it originated in the American colonies, and see if the pupils can draw a parallel between the needs of the Pilgrims and those of peoples in war-torn lands today. What basic cereals are needed in Europe? in the Far East?

AFTER THE BROADCAST

LET'S PLAN AHEAD! There is no visit to Our Town next week because of Thanksgiving, but you may plan another treat by ordering now the films, "Suffer Little Children" and "Food--Secret of the Peace," from the Bureau of Visual Instruction, University of Wisconsin, Madison 6. If you cannot obtain one of them for showing next week, plan to schedule it some time before Christmas or near Easter.

Make plans for participating in your own community's aid to hungry people overseas. There are many ways to help, all correlated with your regular classwork. And remember -- certainly we do not want an attitude of patronizing to enter our drive to feed people in need. Nor should we stress the gratitude to be expected for such help. Make clear, rather, the hardships these people encountered while America's position protected us. It is now our turn to share their trouble and to alleviate it.

> "A teacher who can arouse a feeling for one single good action...accomplishes more than he who fills our memory with rows on rows of natural objects, classified with name and form."
> ...Goethe

ART WORK: Prepare posters for a food drive, using original drawings or clippings from magazines and newspapers. Arrange to have these displayed, not only around school, but also in community centers, banks, department stores, libraries, etc. Some pupils may be able to model figures of needy children from clay or other materials. An effective display can be made of foods that represent a typical European diet, compared to those on our menus.

LANGUAGE: Explore possibilities of your class or school "adopting" a family or child abroad, corresponding with them and sending packages of food or clothing whenever possible. The Junior Red Cross or your county agent can give you the necessary information.

GEOGRAPHY: Have a round table discussion with questions from the class on the reasons we must send food overseas. What happened to the land where the war was fought? Why can't the people

GEOGRAPHY (cont.) raise enough of their own food, now there is peace? What are the chief transportation problems involved in fending off famine? What countries are in a position to help the most? Why?

HEALTH: Review your chart of the basic seven foods we all need every day if we are to be well-nourished. Show on the chart the basic food groups which are not available to children in Europe. What are the physical results of lacking those foods?

LET'S READ! Working for Democracy, Bryson & Smith, pp. 392-402. Macmillan, 1941.

ADVENTURES IN OUR TOWN — Program 10, Dec. 5, 1946

BOB AND JOEY PUT THEIR HEADS TOGETHER

TODAY'S ADVENTURE

We find Bob Greenberg on the trail today of his share of the bargain with Mr. Sheldon, and his search leads him to Joey Karczynski. Joey understands what Mr. Sheldon means by a December party that will include everyone at school, not just the usual Christmas festival. And what Joey lacks in athletic skill, he more than makes up for in ideas -- ideas that make Bob Greenberg feel he can plan the best party the school has ever had.

BEFORE THE BROADCAST

Read, by all means, "Your Town Could Do It Too" by Helena Huntington Smith in that valuable anthology, THIS WAY TO UNITY. (See page 4 of this manual.) The idea for our program today comes from the "Springfield Plan," described in this article as "...not a plan at all. It's a state of mind." The idea and the state of mind are both very good!

But for the pupils, make no preparation except to recall our earlier broadcasts in which Bob made his bargain and Joey felt left out of the football victory. These threads return in our story.

AFTER THE BROADCAST

LET'S PLAN AHEAD! Starting with the materials suggested by the backgrounds of your own boys and girls, plan your school's December celebration to include traditions from many lands and peoples, Protestant, Catholic, and Jew. Draw upon family recollections of customs in other countries, services of different churches, music of many nations, and language and costume specialties. Of course, "appreciation" of ethnic and cultural contributions to our American celebration is the keynote of the program, and here the teacher's own enthusiasm and admiration for each child's contribution, sets the scene for genuine intergroup education.

Excellent teacher references to guide activities in this field are: Democracy's Children, Ethel Duncan. Hinds, Haydn, Eldredge, 1945. Get Together Americans, Rachel Davis-Dubois. Harper, 1943.

LET'S DRAW! Plan a decoration for your classroom in keeping with the celebration you plan, representing everyone in the class. By using large sheets of wrapping paper, you can design a mural for the wall, illustrating the various Christmas and Winter festivals, blended into one harmonious whole.

Plan and make cards to express the season's greetings from one religion to another (Christian to Jew, Jew to Christian) or from one ethnic group to another. Similarities can be stressed here.

LET'S READ! Explore your bookshelves for Christmas and Winter stories from many lands and peoples. Here are a few suggestions to add to those you find yourselves:

Christmas Everywhere, Elizabeth Secrist. Swain, 1931.
Fun and Festival Among America's People, K. F. Rohrbough. Friendship, 1943.
Let's Celebrate Christmas, H. J. Gardner. Barnes, 1940.
The Jewish Festivals, Hayyim Schauss. Union of American Hebrew Congregations, Cincinnatti, 1938.
One God: The Ways We Worship Him, F. M. Fitch. Lothrop, Lee and Shepard. New York, 1944.
1001 Christmas Facts and Fancies, A. C. Hottes. De LaMare, 1937.

ADVENTURES IN OUR TOWN — Program 11, Dec. 12, 1946

MR. SHELDON SHAKES HANDS

TODAY'S ADVENTURE

The Festival Day arrives, and the boys and girls of Our Town, as well as their families and guests, agree the party is a joyous success. Bob and Mr. Sheldon shake hands, and rightly guess that their "strange bargain" may be the start of a new school tradition.

BEFORE THE BROADCAST

Carry on the projects started last time, and listen for new ideas in the broadcast which your class might wish to use. Have you explored the reference lists? Be sure to read, One God, by Fitch.

AFTER THE BROADCAST

Continue to correlate your regular classwork with intergroup celebrations appropriate to the season.

ART CLASS: Make models of the Festival symbols we've heard and read about: the fireplace, tree, candles, Hanukkah candles, Crown of Lights, wooden shoes, filled stocking, Mexican pinata, and the manger. Make a table display of them, including other special items which the pupils may wish to bring from home.

Make a decorative map of Wisconsin (or the world) showing Christmas traditions brought to our country by peoples from everywhere.

Choose your favorite part of the broadcast, and make a drawing of how you think it looked. You may use it for a stained glass transparency, to decorate your own classroom.

MUSIC: Choose festival songs of many ethnic groups to learn to sing yourselves, or arrange to have a record concert of them. Is there anyone in class who can give the words in their original language? You may also borrow the film, "Christmas Songs," from the Bureau of Visual Instruction, University of Wisconsin, Madison 6.

READING: During the holidays you'll enjoy reading:
Inga of Porcupine Mine, C. R. Stone. Holiday, 1942.
A New Mexican Boy, Helen Marshall. Holiday, 1940.

STRANGER IN A WAISTCOAT

TODAY'S ADVENTURE

A new boy arrives at school after the holidays, and his odd clothes, queer accent, and strange ways bring hoots of scorn from the boys and girls at school. Wilhelm, the stranger, returns their welcome in kind, making friends only with Bozo. Then, suddenly our boys discover he's a refugee from Germany, straight from exciting adventures in the war overseas! Everyone racks his brain to think of a way to make friends and get to know Wilhelm better.

BEFORE THE BROADCAST

Recall our earlier program about the newcomer to school and ways to make him feel at home. Review clippings and discussion of war-torn countries and the hardships of peoples overseas. How do you think a boy from Europe would feel, coming to America now?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Would you like to meet Wilhelm yourself? Could you think of things you would have in common to talk about, as well as the differences between you? What things would you want to help him get acquainted with in America? What are some of the questions he could answer for you?

Or would your reaction to him be like that of Jim and the others -- laughing at his speech and appearance? Be frank, now! Do such things seem funny to you? What kind of world-traveller would you be? A welcome guest abroad? Or an unappreciative stranger?

What is being done in Europe to help Displaced Persons get home? Why do we say that America is traditionally the refuge of immigrants? Do any members of your family have stories of immigration to tell? What immigrants built our own state of Wisconsin? Find centers of these groups on the state map, and make a list of place-names which show the European origin of the settlement.

LET'S READ! How many of the books listed on page 9 have you become acquainted with by now? Don't miss enjoying at least some of them, and be sure to add these to your shelves:
America Was Like This, E. G. Sterne. Dodd, 1939. (Short Stories)
American Counterpoint, Alexander Alland. Day, 1943. (Photographs)
Working for Democracy, Bryson & Smith, pp. 70-72. Macmillan, 1941.
Young Americans from Many Lands, Peck & Johnson. Whitman, 1935.

LET'S WRITE! After reading and talking about the experiences of a stranger in a new land, pretend you are yourself one -- perhaps a refugee from Europe, like Wilhelm -- and keep a journal of your trip to America and your first impressions. Or you may wish to write a letter to a friend back home, telling what it feels like to have to start a new life among new peoples and customs.

LET'S DRAW! From your knowledge of what Nazi Germany was like, draw pictures of the things Wilhelm grew up with -- Nazi control of newspapers and radio, discipline and control of the schools, persecution of democratic peoples, etc.

WILHELM SERVES KUCHEN

TODAY'S ADVENTURE

To everyone's astonishment, it is Janey, Jim O'Reilly's sister, who breaks through Wilhelm's reserve and is first to be invited to his home. The others manage to join the party, however, and it's a wonderful fun-fest of music, food, and games in the best German-American spirit. Wilhelm is quickly inducted into the Double A's.

BEFORE THE BROADCAST

Review the ethnical survey you made of your class before the second broadcast of the series, and discuss the home-customs of those families with foreign backgrounds. Are any of the pupils familiar with the German word in today's broadcast title?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Did you enjoy the German-American party at Wilhelm's house? What part did you like best? Do you suppose the stranger to America had any idea the boys and girls in Our Town would find his home so interesting? Do you know any people who are so shy about themselves that they miss opportunities to share fun with others? How could you help them "come out of their shell?"

You're fortunate if you have a class representing different immigrant groups in Wisconsin. Find out if there are "treasures" or souvenirs of their ancestral countries that could be brought to school for an "Americans-All" display. You might tie them in with a map of the world, locating the place each item came from. A school party could be arranged with the PTA for the occasion; ask parents to tell the story of the home treasures.

Plan a hotel menu of Dinners 'Round the World. Be sure to include everyone's favorite food on the list, and find out where the recipe originated. You might build a quiz game around the menu, identifying the country of each of the following dishes: borscht, broth, sauerkraut, spaghetti, pancakes, waffles, goulash, smorgasbord, crepes suzettes, corn bread, scones, cracked wheat bread, beaten biscuit, almond cakes, pretzels, matzoth, maple syrup, tea, and gingerbread. Add any other items you can think of, and be sure not to omit special dishes your own family enjoys.

LET'S HAVE MUSIC! With records or songbooks you can sing from yourselves, plan a Music 'Round the World program, with favorites from each country, represented in your class. You may be surprised to find how many songs all of us sing in the United States, that originally belonged to another country overseas. Here are some to start with: "Are You Sleeping, Brother John?" (Frere Jacques); "Auld Lang Syne;" "All Through the Night" (Welsh); Brahm's "Lullaby."

LET'S READ! Add to your books of contributions to America made by people from overseas:

Around the U.S. on a Cookstove, Board of National Missions, Presbyterian Church of America, New York.

What's Cooking in Your Neighbor's Pot? Common Council for American Unity, 222 Fourth Ave., New York.

Young Americans from Many Lands, Peck & Johnson. Whitman, 1935.

MRS. BARLOW SEES THE PRINCIPAL

TODAY'S ADVENTURE

Dotty Barlow's in trouble -- Hy Johnson knows it the minute he sees Mrs. Barlow enter the principal's office and finds Dotty sitting, miserable and hopeless, outside. It's all because of her last report card, and Dotty is sure this means a loss of extra-curricular privileges until her grades improve. Hy teaches her a cheerful way out by learning how to study and to care about studying!

BEFORE THE BROADCAST

Arrange to borrow the film, "How to Study," from the Bureau of Visual Instruction, University of Wisconsin, Madison 6, and try to schedule it to follow this broadcast closely. Evaluate your own pupils' study needs in order to use the motivation in this program most effectively. For the pupils themselves, no particular preparation is needed beyond stimulating interest in finding out what's troubling Dotty Barlow.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Can you sympathize with Dotty's predicament and her despair? Should she have been so frightened of the principal and of her problem at school, generally? Why do we go to school, anyway? If we're worried or afraid in class, to whom should we talk about it? How does Dotty's problem differ from that of Bob Greenberg's last fall?

What do you think about the ethics of one pupil helping another? Is it ever good? Is it ever bad? Decide this in Hy and Dotty's case.

LET'S WRITE! All of us have been indebted to someone at sometime for helping us out of a difficult situation. When that happens, both people feel very good about it, but for different reasons. Tell of an experience of yours like this, in which either you were rescued from a tight spot or were in a position to help someone else.

LET'S PLAN! Take stock of your own study-habits, especially in the subjects you don't like as well as others. Do you get the "fidgets," just like Dotty, when you sit down to study? How can you improve your own rating? The whole class can draw up a yardstick of good study-habits, and you can make your own individual check-up.

LET'S READ! Here are books about Negroes who have become well-known in cultural and educational life. Read them -- not as curious, exceptional instances of Negro life -- but rather as examples anyone might follow to lead to the same goals. What characteristics in Hy suggest that he might follow in their footsteps?

The Child's History of the Negro, Jane Shackelford. Association Publishers, 1944.
Dr. George Washington Carver, Scientist, Graham and Lipscomb. Messner, 1944.
For Freedom, Arthur Fauset. Franklin, 1937.
Golden Slippers, Arna Bontemps. Harper, 1941. (anthology of Negro poetry for children)
The Dream-Keeper, Langston Hughes. Knopf, 1932.

HITLER'S MARK

TODAY'S ADVENTURE

The team of Double A's plays another game, and Joey Karczynski in the role of publicity man has provided a fine gathering of spectators this time, including his good friend, the Chief of Police. Inadvertently, Wilhelm overhears the Chief arrange a visit to the station with Joey, and in a panic, the German refugee boy rushes to the locker-room to tell his American friends that there is danger from the police! The Double A's set him straight on law in a democracy.

BEFORE THE BROADCAST

Review the life of the German people under Hitler's regime enforced by the Gestapo. What emotions and behavior would be ingrained in someone living under that regime? Talk about psychological or mental "scars" which can be as hard to lose as physical ones.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Do you think Wilhelm was foolish to be so frightened by a harmless conversation with a policeman? What does it show about life in Hitler Germany? Why do you suppose Wilhelm had never before talked about how he felt toward policemen? Can you think of other fears, sometimes deeply hidden ones, that we all have occasionally and seldom can talk about? Why is it generally a good idea to "get them off your chest?"

Contrast Wilhelm's feeling toward police with your own. What different kinds of police do we have, and how does each help us and our community, county, state and nation? What is the difference between Hitler's Gestapo and our own Federal Bureau of Investigation?

What is a traitor? Is there a higher loyalty than to one's country? To the world? What kinds of loyalty do you believe in? Discuss the kind of loyalty Hitler demanded from his people. Discuss the kind of "loyalty" to our own nation that makes us feel other nations are "inferior." Can you generalize about all the people in any country?

LET'S WRITE! "Freedom from fear" is one of our treasured privileges and responsibilities in America. Drawing on our story today, write about this freedom in your own and your family's life. Are the other three freedoms as easy to outline? What are some of the problems in achieving them, i.e. making them absolute, and not relative or dependent on certain conditions which may vary?

LET'S DO A PLAY! Have any pupils seen the movie "Tomorrow Is Forever?" It is an excellent portrayal of a child like Wilhelm, whose fears of Nazis carry over to American life. Those who have seen it can re-enact parts of the story for the others.

LET'S READ! Search newspapers and magazines for articles on groups in the United States who sometimes take law into their own hands by terrorist methods like those of the Gestapo. Why does lynching, for example, have no place in a democracy or a world dedicated to freedom from fear? Books you'll want to read about adventures like Wilhelm's are:
Incident in Yorkville, Emma G. Sterne. Farrar, 1943.
The Welcome, Babette Deutsch. Harper, 1942.

THEATER-TIME

TODAY'S ADVENTURE

The boys and girls of Our Town have a special treat -- a matinee at the local theater where a new stage-play is opening. It is "I Remember Mama" which some of them have already read as Kathryn Forbes' book, "Mama's Bank Account," the story of her girlhood with her Norwegian-American family, including Uncle Elizabeth, the cat.

BEFORE THE BROADCAST

Discuss stage-plays your pupils have seen, and how they differ from movies. Which do they like the better? Do they know of any movie-stars who are also stage actors? In our play today the heroine tells the story herself, acting as a "narrator" just as she does in the book, writing with the personal pronoun"I." Discuss this technique, which is rather rare on the stage, necessitating the narrator's stepping in and out of the actual scene of dialogue.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Did you enjoy the play at the theater? Perhaps you would like to read parts of the book aloud in class, especially some that were left out of the play adaptation.

We all laugh affectionately with the author at some episodes in her family-life; can you distinguish between this laughter and the laughter which springs from a feeling of superiority to immigrant peoples? Is Kathryn Forbes proud of her family and happy about remembering their struggles? What helped to make even their troubles happy memories?

LET'S WRITE! After all, what is the "plot" of this play, other than the girl's own every-day experiences growing up? See what stories you can find to write about in your own family's ordinary doings. Can you make other people know your characters as vividly as our author did in today's story?

LET'S DRAW! Choose your favorite part of the story and draw it as you think it must have looked on the stage. Here's a tip: to the left of the main stage was a smaller spot for the narrator to stand and tell about the next episode before stepping into the scene itself with the other characters. What special Norwegian items do you want to put in "Mama's" kitchen?

THE DOUBLE A'S AND THE VETERANS

TODAY'S ADVENTURE

Invited by Chuck Millings' brother, our boys and girls visit a veterans' meeting where the problems of the community are discussed by men who are looking for jobs and places to live. The Double A's find it's important to keep up with the news and what's happening in Our Town as the problems of peace arise.

BEFORE THE BROADCAST

Are there pupils in class who have brothers or sisters returned from military service? What are some of the things veterans are talking about and looking for in their new civilian life? What are veterans' organizations and why are they formed?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Would you like to be invited to a veterans' meeting like that the Double A's attended? You might reverse the invitation and ask representatives of your local veterans' organizations to come to class and talk about their interests. Does your community have problems similar to those in our story?

From your local newspaper, clip articles on your town's or county's housing situation and on conditions generally throughout our state and nation. Do you know friends or neighbors who are sharing their homes with people who cannot buy or rent a house of their own? What are some of the everyday difficulties that arise in these situations? What are the feelings of people who must move often and cannot settle down to live in one house? How can a community plan together to ease the situation, even temporarily?

LET'S LOOK AROUND! Study your community as if you were deciding whether it would be a good place to bring your family to live. What are some of the places you could look for work? Where would you live to be within good transportation distance of your job? What kind of neighborhood would your family enjoy? Are there new industries developing since the war or is job-opportunity at a standstill? Analyze conditions as they are, on a map of your community; then outline plans for improvements on another map. You might invite visitors to class from the town or county planning board, the local housing authority, community center, places of employment.

LET'S PLAN A PROGRAM! This month we celebrate Great Men's Birthdays, emphasizing Washington and Lincoln. Include in a school program of this kind your tribute to men in service who have advanced the ideals of our history and had an urgent voice in the peace. Use quotations from Roosevelt's message to Congress, January 6, 1941; from the Charter of the United Nations adopted at the San Francisco Conference (note the Preamble); from the Memorial Address on Iwo Jima by Chaplain R. B. Gittelsohn. All these and other suitable materials may be found in the book, THIS WAY TO UNITY. "The Negro Soldier" is an excellent film which can be borrowed for your program.

ADVENTURES IN OUR TOWN Program 18, Feb. 20, 1947

"THE HOUSE I LIVE IN"

TODAY'S ADVENTURE

To the tune of this moving ballad, the Double A's start out to see the housing conditions they heard about in the veterans' meeting. They are impressed by the fact that what makes a home is the people, not necessarily the building. They see all types of living conditions and glimpses of new housing to come.

BEFORE THE BROADCAST

Carry on the discussion of housing started last week, and discuss some reasons for the housing shortage. Try to arrange a bulletin board of clippings, showing new types of homes--quonset huts, etc.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! What surprised you the most in today's story about how people live in Our Town? Are there any parts of the story that reminded you of your community?

The housing shortage is really Uncle Sam's shortage, for the whole nation is affected and every family in our nation should enjoy the right to live comfortably. How do we feel toward people whose home does not look so good as ours? Who is responsible for houses that are in bad condition? Is it always the people who live in them who are to blame? What is the lifetime of an average wooden house? Find out the cost of a new roof (supposing materials are available), the cost of painting one room, the cost of a new furnace, etc. Why is it as nearsighted to judge a person by the house he lives in as by the way he looks?

LET'S SING! Probably you already can hum the tune of our ballad today, but not everyone may know the words. Here they are, as sung by Josh White, in the Asch album of records, #348.

"What is America to me? -- a name, a map, the flag I see,
A certain word, "Democracy" -- What is America to me?
The house I live in, the friends that I have found,
The folks beyond the railroad and the people all around;
The farmer and the worker, the sailor on the sea,
The men who built this country, that's America to me.
The house I live in, my neighbors -- white and black,
The people who just came here or from generations back;
The town hall and the soap box, the torch of liberty,
A home for all God's children -- that's America to me.
The words of old Abe Lincoln, of Jefferson and Paine,
Of Washington and Jackson, and the tasks that still remain,
Our little bridge at Concord, where freedom's fight began,
Our Gettysburg and Midway and the story of Bataan.
The house I live in, the goodness everywhere,
A land of wealth and beauty, with enough for all to share:
A land that we call freedom, the home of liberty,
With its promise for tomorrow -- that's America to me."
...by Earl Robinson

LET'S MAKE A TRIP! Plan a trip around your town or rural neighborhood to see examples of housing today, particularly to find, if possible, examples of new types of homes, quonsets, prefabricated, modern functional, trailer camps, etc. What do we mean by "planning a home to fit the living needs of the family?" What are some communities doing in planning whole neighborhoods to fit the needs of the people? What types of home architecture can you find in your town or on farms nearby? What does this tell us about where the people came from?

LET'S DRAW! Look over your schoolroom -- is it functional? Can you plan how to make better use of the space? Draw a plan for a functional classroom, a library, or a hobby-room. Make a display of different types of houses, each student sketching his favorite. (You may find help in magazines and newspaper pictures, as well as your own observations nearby.) How does landscaping improve a building's appearance? Make sketches of the kinds of trees and shrubs that grow in yards in your community. Diagram a garden, using crayons to show the color arrangements you would choose for the most attractive plan. What is a good plan for a victory garden in your soil and climate? You might plan one now for planting next spring.

LET'S SEE A MOVIE! The widely-known film, "The House I Live In," built on the idea of the song we heard today, is available on loan from the Bureau of Visual Instruction, Madison 6.

THE GIRL WITH TWO FACES

TODAY'S ADVENTURE

Doris Handley is not a favorite classmate of the boys and girls we know in Our Town. She's no fun to play with, and her pinched, gloomy little face is not very attractive. But in today's story we find out Doris' problem concerns home -- the queer sense of "not belonging" because she divides her life between her mother's home and her father's. When our friends understand this and make her feel she belongs with them, a bright new smile makes Doris quite a different person.

BEFORE THE BROADCAST

Discuss what makes us more attracted to some people than to others. What things influence us most in our first impressions of people we meet? personal appearance? way of talking? smile? What things become more apparent when we get to know them better?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Have you ever met someone who seemed, at first impression, to be like Doris Handley? What gave you the feeling that you didn't much want to know that person? Did you ever change your mind about him? If so, what things made him more attractive when you got better acquainted?

There seems to be a very real link between looks and feelings! Can a truly happy person ever look ugly? Can a selfish, mean person ever look really attractive? What happens to our appearance when we are worried? lonesome? physically unwell? tired or hungry?

Many of us sometimes feel unsure of ourselves and not quite "belonging" to anyone, just as Doris did, though it may be for different reasons. How can we pick ourselves up out of the "blues?" How can we help other people to feel more secure? If you had been one of the Double A's in this story, would you have tried to help Doris, or would you think it none of your business and shut her out of your circle?

LET'S DRAW! Make a gallery of portraits, starting with Doris as you think her "two faces" might have looked, and add others you can think of -- cross faces, whiney faces, humor-loving faces, sad faces, faces of people young and old that make you want to be friends.

BOB GREENBERG BECOMES A MAN

TODAY'S ADVENTURE

This is a great day for our Jewish boy -- the celebration of his "Bar Mitzvah" when Bob Greenberg, on his thirteenth birthday, becomes officially a man and enters the faith of his fathers. His chums, both boys and girls, are guests at the ceremony and join in the gay celebration afterwards.

BEFORE THE BROADCAST

Talk about the churches in your community, and see how many are represented in your own class-group. How many of these boys and girls have entered into church membership? If your group includes Jewish pupils, have one write "Bar Mitzvah" on the blackboard and tell what it means.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Has anyone in class ever attended a Bar Mitzvah or had one in his own honor? Compare it to the ceremonies in other churches when a new member is admitted. See how many in your class know at first hand one of these special ceremonies. In what way are they similar in all churches? How are they a part of family life and traditions? Does your family album include pictures of the Great Day in the lives of your older relatives? Perhaps some boys and girls can bring to class special objects used in their own family's form of worship.

Bob Greenberg's religious instruction included many stories learned by Gentile boys and girls in their Sunday schools. Discuss how the Old Testament of the King James' Bible is an early history of the Jewish people. Who were some of their leaders, besides Moses? What have their writings given to men of all nations, regardless of the church they attend? What are some of the beautiful, literary passages in the Old Testament?

We all know that Judaism is a religion, not a race. What are some of the cultural contributions to America made by people of this heritage? Be sure to include foods, as well as music and other art fields.

As far back as man can tell, even the earliest primitive tribes had ceremonies when their youth came of age. Can you find stories of some of these, including the American Indian? What is the legal age of maturity in our state today? Why is it so much later than in the primitive tribes? Do you know about any recent developments in lowering the voting age in some places in America? Why have these changes come about? What do you think should be the age when you can vote?

LET'S DRAW! Make a religious display of various types of churches, either in drawings or small table models, including a stained glass window design for some church other than your own, using some of their religious symbols, such as the Star of David. How many symbols can you find that are the same in many churches or have a similar meaning?

LET'S READ! If you overlooked some of our earlier recommendations of books about people who make up our America, catch up on previous lists now. Be sure to include Fitch's One God, and here are some others to add to your collection:

What Danny Did, S. R. Weilerstein. Bloch, 1928. (Younger children)
Haym Salomon, Son of Liberty, Howard Fast. Messner, 1941.
Beginnings of Life and Death, Fahs and Spoerl. Beacon Press, 1937.
The Tree of Life, Ruth Smith, ed. Viking, 1942.
Giants on the Earth, Deborah Pessin. Behrman, 1940.

MOVIELAND MISTAKES

TODAY'S ADVENTURE

Our friends attend the movies together, and Frank Millings treats to sundaes at the drug-store, afterwards. There the question arises: were the characters in the movie real, true-to-life people? or were they what Frank calls, "stereotypes"? The boys put the question to the test and make some startling discoveries.

BEFORE THE BROADCAST

Write the word "stereotypes" on the blackboard, and discuss its original meaning in the printing world. (Your dictionary will be a help.) Since our story today is about the movies, how can "stereotypes" be part of the program, if they are immovable and fixed? We shall find out during the broadcast.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! What is the best movie you've seen recently? Tell the story briefly, and describe what the chief characters were like. Would you judge them to be true-to-life? Why? Can you think of movies you have seen where "stereotypes" instead of real people were portrayed? How can you tell they were?

Radio programs often commit the same errors about people that the movies do. Check the radio-log of your newspaper for programs you and your family listen to regularly, and see if they contain any "stereotypes." Even though we do not see the characters, how can their voices create false impressions about people?

Words and nicknames, even jokes, can be "stereotypes." Make a list of those expressions you would not use if you wanted to be honest about people and their characteristics.

LET'S DRAW! There are many, many mistaken impressions we could show in pictures, as illustrations of stereotypes. Make posters with slogans on this subject to display in your school, such as: Puppets or Real People?...Look behind the Stereotype Mask...Are You Seeing Straight? Your Ears Deceive You...etc. Below is a sketch of one artist's idea of stereotypes, taken from the distorting mirrors we see in carnivals. You can get a copy of the bulletin in which it appears, "The Myth That Threatens America," from The Writers' Board, 147 West 42nd Street, New York 18, N. Y. (This and other items free.)

LET'S READ! Here is a passage from "The Myth that Threatens America," which you can read aloud in class:

"Take a man from Mars, the regular man from Mars, or take two men from Mars. Both of them come to the United States. One of them walks the streets of our towns and cities looking at the people and hearing them talk. He rides the trains and the subways and buses, he visits in homes, he goes to ball games and he reads nothing but the (wartime) casualty lists.

"The other man does none of these things. This second man from Mars does nothing but read books and magazines, including the advertisements, listen to the radio and go to the movies.

"These two men go back to Mars and they write books...and both books are best sellers. The Mars Literary Review prints an article comparing the two books with the emphasis on the interesting and very violent contrasts they afford. The men appear to have visited two different countries and studied two different populations."

Why did the two writers have such different ideas? Which is correct? What is the "myth that threatens America?" (You'll want to read further in the original article, but this passage summarizes it: "The myth that this is a white, Anglo-Saxon, Protestant country is dynamite. The fact that it is a myth--that our population is actually made up of all kinds of people from everywhere--makes racial and religious tensions more dangerous here than anywhere else in the world.")

ADVENTURES IN OUR TOWN Program 22, March 20, 1947

A LETTER FROM CALIFORNIA

TODAY'S ADVENTURE

Joey Karczynski has a letter, written from California where Chuck Millings and his family are vacationing. Chuck tells the story of people he has met there, particularly a Nisei hero his brother knows, who finds trouble waiting for him on his return from war.

BEFORE THE BROADCAST

We have many people of German descent in Wisconsin. While we were at war with Germany, did we hate or distrust all of these German-Americans? Why not? Look for similarities in the broadcast today, when we hear about other Americans with whose ancestral country we were at war and how some people reacted to these Americans. Arrange to see the film, "Challenge to Democracy," during this study.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Why were people more afraid of Japanese-Americans than of German-Americans? Are the former as widely distributed through the United States? Are they as well-known to their neighbors? How does lack of knowledge breed fear and prejudice? Do the stereotypes we learned about last week affect our feeling toward Orientals in America? Can you think of movies that misrepresent peoples of the yellow race? Because we found out later that most German Americans were good, loyal citizens in the first World War, were we less likely to show prejudice toward them in this war?

LET'S FIND OUT! Divide the class into committees to find out what people fought in our Army and Navy: how many Japanese? how many Negroes? What was their record in service? the proportion of casualties? (If your class did not see the film, "The Negro Soldier," following program 17, arrange to borrow it for showing now.)

Recalling other wars, find out what races and ethnic groups fought for this country in the past. Do you know who was the first American killed in the Revolution? (Crispus Attucks, part Negro) Have you read about Haym Salomon, financier in the Revolution?

Look around your own community -- are there veterans or other people suffering from discrimination in housing, looking for jobs, etc.? Are barber shops, restaurants, theaters and other public places open to all members of the community? If you find discrimination, is there a real reason for people's fear or dislike of the group affected, or is the discrimination caused by false, stereotyped beliefs?

LET'S READ! Here are some pamphlets to help you understand racial facts about our country and the people who live here:

Nisei in Uniform, U. S. War Relations Authority. U. S. Government Printing Office, Washington, D. C.
Races of Mankind, Benedict and Weltfish. Public Affairs Pamphlet 85. Public Affairs Committee, 30 Rockefeller Plaza, New York, 20, N. Y. (Single copy, 10¢)
Sense and Nonsense about Race, E. Alpenfels. Friendship Press, 1945. (Single copy, 25¢)
What about Our Japanese Americans? C. McWilliams. Public Affairs Pamphlet 91. (Single copy, 10¢) Address above.

ADVENTURES IN OUR TOWN Program 23, March 27, 1947

"AND YOU KNOW WHO I AM!"

TODAY'S ADVENTURE

Chuck, in California, receives Joey's reply to his letter, with the exciting news of a school program back home in which Hy Johnson won a prize for singing. It was in the leading role of "Ballad for Americans," and if Chuck plays the recordings by Paul Robeson, he can enjoy the music, too. Chuck does, and we eavesdrop on the concert with him.

BEFORE THE BROADCAST

If possible, have the Robeson album available for your class to enjoy again, following the broadcast. Discuss what ballads are and how they differ from other songs.

AFTER THE BROADCAST

LET'S HAVE MUSIC! If the Ballad is new to you, take time for a pure enjoyment session, playing the records in class and learning some of the words. What part did you like best? How did it make you feel? Here is one passage you can try your memory on:

"Am I an American?
I'm just an Irish-Negro-Jewish-Italian-French-and English-Spanish-Russian-Chinese-Polish-Scotch-Hungarian-Litvak-Swedish-Finnish-Canadian-Greek-and Turk-and Czech-and-double-check American!

"And that ain't all!
I was baptized Baptist, Methodist, Congregationalist, Lutheran, atheist, Roman Catholic, orthodox Jewish, Presbyterian, Seventh-day Adventist, Mormon, Quaker, Christian Scientist, and lots more!"

Make a list of references to history in the Ballad, including Patrick Henry, Declaration of Independence, Thomas Jefferson, Abraham Lincoln, etc. Choose committees to look up each item you are not sure of, and make reports to the class. Try to explain why these people and incidents belong in a ballad for Americans.

LET'S TALK ABOUT IT! Write the quotation from the Declaration of Independence on the blackboard, and think about it in terms of real people and what they were feeling and thinking and wishing for in the days when those words were fresh and clear on the paper!

"We" -- who were "we?" Did they speak for themselves alone, or did they believe they spoke for most of the colonists?
"hold" -- why did the word "hold" come to mind instead of "think?" Was it because they were feeling very strongly about it?
"these truths" -- doesn't this show they were not concerned about vague generalities, but about very real things they cared about and could define specifically?
"self-evident" -- does this term imply a rebuke to those people who cannot see these truths?
"all men" -- this phrase is unqualified, but did the early colonists have some blind spots, nevertheless? (Negroes, Indians)
"created equal" -- what did they mean by "equal?" Do we mean the same thing by it? Has our idea of equality grown since Revolutionary days? Have we achieved our idea of equality in actual practice?

How do we know the Revolutionary leaders meant what they said? Were they ready to sacrifice for their beliefs? How can we prove today that we mean it, too? Do we have to sacrifice something for it? Do we have to fight? Whom? Can we fight in other ways than by using violence?

If you have enjoyed the "Ballad for Americans," you will want to hear another album called, "The Lonesome Train," also in ballad form, and telling the story of Abraham Lincoln's funeral train from Washington to Springfield.

What did Lincoln mean in the paraphrase: "Man in white skin can never be free, While his black brother is in slavery?" Find the actual speech from which this familiar rewording has come. Under what circumstances did Lincoln express himself on this subject?

LET'S WRITE! Ballads are personal things, expressing one version of a story or a personal reaction to it. Your feeling about America might be quite different from the one given in the ballad today -- try writing your version in simple, free verse with easy rhythm taken, perhaps, from a folk-song you already know.

LET'S READ! Many of you may have heard Paul Robeson records before, or even have heard him sing in person. You can read aloud in class the story of his life entitled, "The Voice of Freedom," by Edwin R. Embree in the anthology, THIS WAY TO UNITY. (See page 4.) Don't miss, in the same collection, Langston Hughes' simple, poignant poem, "I, Too." Compare it with Walt Whitman poems about the peoples who make up this land of ours. (Selected passages also to be found in THIS WAY TO UNITY.)

JIM CELEBRATES EASTER

TODAY'S ADVENTURE.

All the boys and girls of Our Town are planning special celebrations of the season, and we share two of them in particular: Jim O'Reilly serving for the first time as altar boy at the Easter mass, and Bob Greenberg observing the traditions of the Jewish Passover. Like the December festivities, the spring season brings various ways of celebrating it to Our Town.

BEFORE THE BROADCAST

What are the spring observances of the various churches represented in your class? Have each pupil tell about what his family is planning to do this season. Are there special customs and cultural differences, aside from the religious ones? In what ways are they similar to each other?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! The Passover is a story from the Old Testament that many of us learn about in Sunday School. What part of the Bible tells of the first Easter? List the various symbols of both observances, and show what they stand for. How do celebrations vary from country to country within one church?

Were there spring festivals before the first Passover or the first Easter? Find out how very early peoples welcomed the coming of spring. How did the bunny become an Easter symbol? What other ideas from nature do we associate with the season?

LET'S DRAW! Decorate your classroom with your own drawings of spring festivals and symbols from many lands and churches. What colors are traditionally in the spirit of springtime? Make greeting cards to exchange with your classmates, from one religious or ethnic group to another.

LET'S PLAN! Especially if you were unable to plan an intergroup celebration in December, try to develop one at this season. Again, "Get Together Americans," "Democracy's Children," and "One God," will help you work out ideas most meaningful to your own group.

LET'S READ! Add to your collection of customs and traditions from many lands, Happy Times in Czechoslavakia, L. Bartuzek. Knopf, 1940.

TENNESSEE IN WISCONSIN

TODAY'S ADVENTURE

Dotty Barlow's cousin Harold from Tennessee comes to visit Our Town and finds a friendly welcome from the boys and girls who have never travelled so far away from home. Harold brings his chemistry set with him, and everyone enjoys the fun except Hy Johnson, who is mysteriously missing from the party.

BEFORE THE BROADCAST

What are the hobbies of boys and girls in your class? Why does almost everyone like hobbies? If you do, tell why you think someone without a hobby should try to find one.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Does anyone in class have the same hobby as Harold? Have him tell what he has done with his chemistry set, or discuss in general what you'd like to do with chemistry.

Have people you know visited in Tennessee or neighboring states? What things would you find there that we do not have in Wisconsin, such as flowers, trees, birds, or animals of different species, as well as agricultural crops? How do the two states compare in rivers, hills, forests, big cities, etc.? Why does our speech sound odd to a boy from Tennessee? What other speech differences would you notice in a trip around our nation? Is there any one speech-type that is more strictly American than all others? (Recall the misunderstandings we learned about in our program on stereotypes. What impressions of American speech do people overseas get from many of our movies?)

LET'S PLAN A SHOW! Starting with the favorite hobbies in your class, arrange a hobby show and invite people from your community to join the fun, especially those with special crafts or skills that represent overseas contributions to American hobbies. Be sure to include such things as knitting, embroidery, whittling, rose-maeling, indoor or outdoor gardening, etc. Your Parent-Teacher group, church groups and others will be glad to take part in the hobby show.

LET'S READ! You'll find stories of many great men and women who had hobbies. Start with the late President Roosevelt and see how many others you can find to report on in class.

ADVENTURES IN OUR TOWN — Program 26, April 17, 1947

THE SICK BOY

TODAY'S ADVENTURE

The mystery of Hy's absence from the party last week is finally explained: there is a strange tension between him and the boy from Tennessee. Our boys and girls are surprised -- there's no need to "pity" Hy, but there is certainly something mixed up in Harold's thinking. It needs straightening out in a common-sense way.

BEFORE THE BROADCAST

Why do you suppose Hy Johnson was missing from the party last week? Review other parties we've heard about in Our Town and how they were run on a share-and-share-alike basis.

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Do you think you would have joined the Double A's in their feeling about Hy and Harold? Why do they feel as they do about their schoolmate? What was the reason for Harold's feeling? Do you know anyone who feels as he did about Negroes?

This is what the word "prejudice" means. Take the word apart to see how it's made: pre-judging. It is like choosing a book blindfolded, and saying, "This one is better than any other!" But almost all of us make the mistake of "pre-judging" something at sometime or other. List instances you can think of on the blackboard, such as: pre-judging that you will not like a new food you have never tasted, that you will not have a good time at some future party, that you will never be able to "pass" some subjects in school, that someone else is going to "beat" you in a contest. Can you find any good reason for these prejudices? If they are based on "hunches," have you ever proved that all hunches are right? What are some of the good things in life we'd miss if we depended on "feelings" instead of intelligence and finding out the truth for ourselves?

Harold's mistake was in "pre-judging" someone he had never really known, and taking for granted that Hy was like everyone else he'd known who looked like Hy. Have you ever made mistakes about appearances like this? Is there any truth to notions, such as: all plump people are funny? all people whose eyes are close-set are untrustworthy? you can tell a criminal by the way his head is shaped, or by his eyes or mouth? all red-headed people have "hot tempers?"

But why had Harold known Negroes in the South who were different from Hy Johnson? Think this through carefully, and remember the stories of slavery days, the tragic reconstruction period, and the economic problems of the South. Are there differences between Southern farmers who are white and Northern ones? Are there differences in the number and kinds of schools which Southern boys and girls attend? Can you trace many Negro problems in the South to their broad origin in economic and educational hardships? Is it fair to say that all Southerners are indifferent to the problems of their Negro neighbors? What are some of the recent improvements in conditions in the South?

LET'S READ! There are many good stories about people in other parts of America listed on page 6 of this manual. Don't miss:
Melindy's Medal, Faulkner and Becker. Messner, 1945.
Sad-Faced Boy, Arna Bontemps. Houghton, 1937.
Key Corner, E. K. Evans. Putnam, 1938.

ADVENTURES IN OUR TOWN — Program 27, April 24, 1947

ALL THAT MONEY CAN BUY

TODAY'S ADVENTURE

Jim O'Reilly has a business-man's problem -- what to do with the money he has earned all year with his paper-route. It's really worse than that, for Jim seems to have caught an infection, an ugly one called money-itis! Frank Millings is the "doctor," and we find out the symptoms are quickly cured and chased away.

BEFORE THE BROADCAST

Recall our very first meeting with Jim, when he was applying for his paper-route. If he has saved any of his earnings, how much do you think he might have by now? Have any members of the class earned money during the year and saved some of it regularly? How do you set a savings-goal and stick to it? Is it worthwhile?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! How did people begin using money in their daily lives? What did they use before money was invented? What did the American Indians, colonists, and fur-trappers use? Can you tell, from its origin, what money is, in basic meaning?

What are your own needs for money? How do you get it to spend? How do your mother and father get it? Make a list of ways to earn money, for boys and girls as well as for adults. Does having money guarantee that you are one kind of person, rather than another? (Relate this to our earlier program about the kinds of houses people live in. Does money, like housing, depend on any factors beyond a person's control?)

Decide for yourselves: is money the most important thing one can have? If it is, see if you can make a list of other things which no amount of money can buy, such as: real friendship, good health, talent, family. If money is not all-important, make a list of things you can enjoy without any money at all, such as: a hike in the woods, a band concert, a family game of charades, team sports, a dog of your own, etc.

LET'S WRITE! Let your imagination soar and pretend you have a million dollars, or pretend you've saved as much as Jimmy on your paper-route. For either one, write a story of what you would do with your money to get the most good out of it, the most fun, to make it last the longest, and to do the most people good.

LET'S READ AND DEBATE! Read Aesop's fable of The Grasshopper and the Ant. Do you agree with either of them? Would it be better to combine them both? What could you say on either side?

Arrange a debate on the question: Do you enjoy things more if you earn the money for them yourself, or if it is given to you by someone else?

ADVENTURES IN OUR TOWN Program 28, May 1, 1947

THE FIGHTING FARMER

TODAY'S ADVENTURE

The Double A's have an outing together to visit a nearby farm! The work can't stop for a minute, but pitching in to help is fun and the boys and girls of Our Town feel they are part of a fighting regiment to get food to the hungry peoples of Europe and Asia. Surely in our Wisconsin, the farm is an important place to be.

BEFORE THE BROADCAST

How many in your class live or have ever wanted to live on a farm? What are its advantages over city-life? any disadvantages? Or, if yours is a city-school, what would happen if nobody left the city to live on the farms? How are the two ways of living interdependent?

AFTER THE BROADCAST

LET'S TALK ABOUT IT! Would you like an outing like that of the Double A's? Perhaps in your community there's a way it can be arranged, or you can investigate the need for extra help on the farms after school is over for the year. Why do all of us have a stake in the farmer's responsibility for raising food for the world?

If the program had come from your area, what would the boys and girls have found happening on the farm? How is the town connected with

COPY

WIS. SCHOOL OF THE AIR
ADVENTURES IN OUR TOWN
SCRIPT #7 - Oct. 31, 1946
Trouble Rides a Broomstick

WRITER: HELEN STANLEY & LYNN RHODES
NARRATOR: BARTELL
PRODUCER: RAY STANLEY

TROUBLE RIDES A BROOMSTICK

CAST:

Narrator
Jim
Janey
Bob
Ruth
Grandpa
Hy
Chuck
Bud
Mrs. Kittredge - old, eccentric, but good

SOUND:

Doorbell
Door
Bozo
Ping of B. B. striking tin can
Glass (window breaking)

ANNOUNCER: The Wisconsin School of the Air presents.....
Adventures in Our Town!

MUSIC: THEME UP AND OUT UNDER:

ANNOUNCER: Down the road, over the hill, and welcome again to Our Town, a new series of transcribed broadcasts for classroom use in the fifth to eighth grades...and our adventure today is -- but wait a minute -- I'm not the one to tell you -- here's Jerry Bartell, who knows all about the story -- what is it, today, Jerry?

NARRATOR: Why, Karl, last week we were talking about the football team, and about Bob Greenberg and his arithmetic class, and of course Bob is all excited about football and the Double A's, too. And I guess he made me excited, too, because I promised everybody we'd arrive in Our Town this week, just about in time for the football game,

but do you know what I found out?

ANNOUNCER: No, Jerry, what did you find out? Something good, I hope --

NARRATOR: Well, I don't know if it's good or bad. I do know the Double A's are <u>not</u> going to play football today!

ANNOUNCER: Not play football! Why, what's the matter? I hope it's not that one of the boys is sick!

NARRATOR: No -- nothing like that -- but it's Halloween!

ANNOUNCER: Halloween!

NARRATOR: Of course, Halloween's tonight -- and nobody's playing football on Halloween -- why, they're out with the witches and goblins, all dressed up and riding a broomstick! It's a night for black magic and howling cats and ghosts -- and of course, the football game has to wait. Yessir, -- tonight is Halloween and so beware!

MUSIC: VERY SCAREY AND MYSTERIOSO UP AND OUT ON SUSPENSE

NARRATOR: Our first stop tonight.....the O'Reilly house on Elm street.....there's a light in Jimmy's room and I think Jim and Janey are inside...let's go and see --

JIM: Hey, Janey, did you lock the door?

JANEY: Sure -- it's all locked -- I pulled the shades, too, and stuffed paper in the keyhole. You almost ready?

JIM: Creeps no -- I'm not ready at all! Where's my mustache? I gotta find my mustache!

JANEY: I hope Mom doesn't find out. Does it show, Jimmy?

Do you think it'll show much?

JIM: Does what show?

JANEY: My hair -- the place I cut off my hair to make your old mustache -- does it show?

JIM: Lemme see. Wherebouts?

JANEY: Can't you tell?

JIM: Nope -- your hair looks good to me -- where'd you cut off piece for the mustache?

JANEY: Right here -- right here, sorta underneath in the back. Do you think Mom can tell?

JIM: Nope -- honest, she can't --

JANEY: (GIGGLES) I bet nobody ever made a mustache out of a girl's hair before!

JIM: Boy, and it's good, too -- sorta curls up at the ends -- hey, where'd I put it, anyway? I can't find it here.

JANEY: Let me look -- I tied a thread around the middle to keep it together -- oh -- here it is.

JIM: Thanks -- I'll stick it on with the glue --

JANEY: Don't get glue on me -- look out, you're stepping on my sheet!

JIM: Hey, you still got to cut out places for your eyes and mouth. You can't go with a sheet over your head, and not be able to see or talk -- Say! did Mom say you could use that sheet? - cut holes in it 'n' all?

JANEY: Sure she did. It's an old one -- I got it out of the rag bag. and Jimmy -- Jimmy, listen --

JIM: What for?

JANEY: Don't look -- just turn your back a minute and listen.

JIM: O. K., I'm turned. What you going to do?

JANEY: (TALKS THROUGH TUBE) I'm going to get you if you don't watch out! (HORRIBLE LAUGH)

JIM: Hey, Janey! That's good! What'd you do? What'd you talk through? Lemme see.

JANEY: Isn't it scarey? Look -- I got this old sea shell of Grandma's -- the big one she got at the seashore -- and I'm gonna hold it under the sheet and talk into it --

JIM: And creeps, you got a spooky laugh, that's good, too. Bet we're the best ones tonight -- better'n Bob Greenberg even -- or Dottie Barlow --

JANEY: Say, we better hurry. We're supposed to meet over at Bob's house soon --

JIM: Hey, sure -- we better hurry -- the other guys'll get there first -- we gotta lot to do tonight --

JANEY: Gimme the scissors --

JIM: Get my mustache on --

JANEY: We're going to have a swell Halloween!

MUSIC: FAST AND SPOOKY, OUT ON SUSPENSE

NARRATOR: And now, down the street, around the corner and over into the next block -- there are great goings-on at the Greenberg house, too. Bob Greenberg and his sister Ruthie are cornering Grampa --

RUTHIE: But you gotta help us, Grampa -- it's almost time!

BOB: Please, grampa --

GRAMPA: And what do you kindlach need me for, anyway? I'm too old for Halloween -- I should be going to bed and pulling the covers over my ears and hiding under the blankets so the witches won't get me! Did I ever tell you about the witches in Russia?

RUTHIE: What witches? Witches are witches any place -- even Russia!

GRAMPA: So that's all you know about it, Ruthie. Why, witches in Russia are terrible things -- they live in the middle of woods and they have a little house that walks on chicken legs!

BOB: Aw, chicken legs! How could it?

GRAMPA: I'm not telling you how it could -- it does -- the house of a witch in Russia walks around on chicken legs, and when - even a witch wants to move off to someplace else, she speaks to her house in a terrible witch-voice, and the house walks off on its legs!

CHILDREN LAUGH

GRAMPA: I have often thought it might be a good idea if people could have a house like that nowadays. It would be a good way to see the world!....Now, enough of this -- what is it I'm supposed to do for you?

BOB: Well, lookit Ruthie -- just lookit her!

RUTHIE: You gotta think of something!

BOB: She's gotta be dressed up good for Halloween -- the other kids'll be here soon and we're going

out and they're all dressed up and Ruthie hasn't got anything --

RUTHIE: Bob's fixed up fine -- he's got a mask and that thing like a dagger and my red silk scarf and everything. But lookit me!

BOB: All we could get for Ruthie was Mom's old black hat. And that isn't even funny -- it's just dumb!

GRAMPA: And why does Ruthala have to wear a hat? What is wrong with her head? -- it is funny-looking enough when she takes a bath and pulls her hair up so it shouldn't get wet!

RUTHIE: You mean pull my hair up like this?

BOB: Hey, sure -- pull it up --

RUTHIE: I can twist it in a knot on the top of my head --

BOB: (LAUGHING) You look like a witch --

GRAMPA: Or like a goblin, maybe --

BOB: Or like me, even -- you look a little like me!

RUTHIE: Say, why not? Why don't I dress like a boy --

GRAMPA: You could wear Bobbie's pants --

BOB: Hey, not my pants!

RUTHIE: Oh, your old overalls, maybe -- and that loud striped jersey that's too small for you --

GRAMPA: And you could make such a face -- I go get some black stuff --

BOB: Yeah, a gruesome face -- you could maybe black one of your eyes and put stuff on your teeth so you'd look like your teeth fell out --

GRAMPA: Just a little piece of cork -- burned cork, that's what you need --

RUTHIE: Oh, I'll be just super! But will the black come off?

GRAMPA: (LAUGHING) For Halloween, no! Tonight you will look like bad man, but tomorrow morning soap and water will make you beautiful again! (FADING) Now I will go and get the burned cork --

RUTHIE: (FADING) I'm coming, too, grampa --

SOUND: DOORBELL THROUGH

BOB: Hey, the doorbell! Hurry up, the gang's here already!

RUTHIE: (BACK) I'm hurrying!

BOB: I'll answer -- it's probably Hy Johnson or the O'Reillys --

SOUND: BELL OUT....DOOR OPENS

BOB: (SLIGHTLY UP) Come in! (PAUSE) Well, what the -- Hey, nobody's here! I thought -- (PAUSE) Musta been some other kids, ringing doorbells --

HY: (BACK) Stick 'em up if you wanta live!

BOB: Hey! There is someone --

HY: (FADING UP, LAUGHING) What's the matter, Greenberg? Can't you see? It's me -- Hy Johnson!

BOB: Johnson! Well, jeepers -- what do you know!

HY: Pretty good, huh?

BOB: Boy, you're perfect! I didn't see you atall! You're all dressed in black -- and it's so dark out --

HY: I'm the Shadow -- the Invisible Killer -- I can see but nobody can see me! Pretty good, huh?

BOB: Shadow is right. Boy, you could sneak right to windows and doors and --

HY: I thought it'd be better than trying to get a mask or paint or something, on account of my face is brown already.

BOB: Boy, sure! You look like Joe Louis, or something. -- but hey, come on in --

SOUND: DOOR CLOSE we gotta sit and wait -- the other kids aren't here yet -- you see any of them on your way over?

HY: None of our gang.

BOB: Well, they're all coming, and the girls, too --Ruthie's getting her face painted up now and she's wearing my overalls --

HY: Chuck Millings going to come like an Indian. He's got a real Indian outfit from the Indians out west. A hunting knife and everything!

BOB: A hunting knife! Say --

HY: Sure, I saw it. About this long and sharp, too, and there's a belt with a leather thing to stick it in.

BOB: What's he going to do with a knife?

HY: Oh, cut clothes-lines, maybe. Some people leave

the clothesline out --

BOB: (CAUTIOUS) Hey, maybe we shouldn't talk so loud --

HY: Your folks home?

BOB: No just grampa, but I don't want even him to know. He might say something.

HY: Yeah, you mean about the clotheslines.

BOB: He might. Ringing doorbells -- well, that's okay, but the rest of the stuff we gotta keep quiet about.

HY: I don't see what they make such a fuss about, every Halloween, anyway -- what's the difference, you dump over some garbage cans or soap somebody's windows --

BOB: Remember the time they took the doors off Mr. Wickett's barn? Who did that, anyway?

HY: I don't know. They never did find out.

BOB: Wickett's farm's pretty far out of town -- must of been some guys out that way --

HY: I wish we could think of something different this year.

BOB: Well, boy, I know something -- we got to fix old Mrs. Kittredge -- fix her good!

HY: Yeah, Mrs. Kittredge --

BOB: Boy, she's mean. She never lets anybody go down her old alley --

HY: She's afraid they're gonna steal her apples or something.

BOB: And remember last Halloween -- she didn't have cookies or candy or anything?

HY: Yeah, she's crabby. What're we gonna do to her?

BOB: Soap her windows.

HY: And what else?

BOB: Garbage can, if it's out.

HY: It's just like her to take it in the basement.

BOB: Maybe she'll have a clothesline up --

HY: Or milk bottles outside.

BOB: Well, boy, we'll find something. Soon's the gang gets here, we'll tear out and give Mrs. Kittredge the worst Halloween ever!

MUSIC: UP FAST AND OUT

JIM: Hey, we're almost to Mrs. Kittredge's. We better stop a minute and be sure everybody's here.

JANEY: Yes, it's awful dark out --

JIM: I'll call the roll.

BOZO BARKS BRIEFLY

BOB: Hey, you got to keep Bozo quiet, O'Reilly. He might let old Mrs. Kittridge know we're coming --

JIM: Yeah, Bozo'll stick with me. Now I'm going to call the roll -- Greenberg?

BOB: Here.

JIM: Ruthie Greenberg?

RUTHIE: You can see me, I'm right here -- is my hair still staying up?

JANEY: It's just perfect. Lemme see your teeth again, where they're all black. (LOOKS... LAUGHS NERVOUSLY) Golly!

JIM: Janey! I'm calling roll!

JANEY: Okay, I'm here.

JIM: JOEY Karczensky?

BOB: (DOUBLE) Here.

JIM: Hy Johnson? Where's Hy, the invisible shadow?

HY: (BACK) Here. By the tree.

JIM: Dottie Barlow?

RUTH: (DOUBLE) Here.

JIM: Chuck Millings? (PAUSE) Chuck Millings?

JANEY: I don't see him --

HY: He's not here --

RUTHIE: I thought I saw him --

BOB: Hey, he just ran on ahead to see if there was a clothesline. See if Mrs. Kittredge left a clothesline up --

JIM: Well, that's what I mean. It's so dark out, we gotta stick together or we won't know what's going on. Now if Chuck's gone ahead to the back of the house, we can cover the front and the porch. Gotta get the lay of the land, and see where old Mrs. Kittredge is. Maybe there'll be a light on in the living-room --

JANEY: What if she's gone to bed?

JIM: We gotta get her up. Scare her plenty. You ring the doorbell, Hy Johnson, cause you can

sneak up and get on the porch without anybody seeing you. Janey, be ready to yell just awful, the way you did -- and Greenberg, you and Ruthie and Dottie and Joey Karczensky stand by with the soap and stuff.

BOZO BARKS

BOB: You gotta keep Bozo quiet! Maybe you shoulda left him home, O'Reilly!

JIM: Don't worry -- now we'll all go quiet now -- cut across down the alley and around by the porch -- I'll check to be sure Chuck Millings is in the backyard, and when she comes to the front door, you give the signal, huh, Janey?

JANEY: I will, good and loud.

JIM: Remember, Chuck and I'll be out in the backyard. O.K. here goes! Quiet!

MUSIC: CREEPY AND QUIET TO BUILD FOR:

CHUCK: (BACK) Who goes there?

JIM: (HUSHED) Hey -- it's me, Jim -- that you Chuck?

CHUCK: (FADING UP) Yeah, it's me. Where's the rest of the gang?

JIM: They've gone around by the porch. You and I'll wait here in the backyard until Janey gives the signal.

CHUCK: Yeah, well you know what?

JIM: What?

CHUCK: Mrs. Kittredge hasn't got a clothesline!

Anyway, she hasn't got it anywhere I can see!

JIM: Aw, creeps. Well, lay low and don't talk -- maybe Mrs. Kittredge'll hear us.

CHUCK: Yeah....it's awful dark out --

JIM: Black as midnight.

CHUCK: Sssshh -- you hear anything?

JIM: No -- you hear something?

CHUCK: Yeah -- something moved --

JIM: Oh, that -- that's Bozo.

CHUCK: Here, Bozo --

JIM: Sssshh --

CHUCK: What?

JIM: There is something.

CHUCK: Maybe Johnson's ringing the doorbell --

JIM: No --

CHUCK: Or Janey giving the signal.

JIM: No, it's not her. It's something out in the alley -- you hear it --

BOZO GROWLS

JIM: Even Bozo hears it -- he's looking at the alley -- somebody's there --

CHUCK: Let's go see!

JIM: Okay. Quiet, Bozo -- c'mon -- we'll sneak up to the alley -- (PAUSE) Hey, there!

BUD: (BACK) Hey.

JIM: So it's you, Hannigan!

CHUCK: Bud Hannigan!

JIM: What you doing down this alley, Hannigan?

BUD: (FADING UP) What're you doing, O'Reilly? Where'd you get the Indian outfit, Millings?

CHUCK: Oh, I had it...Hey, don't talk so loud, you'll get old Mrs. Kittredge out here --

BUD: So you're soaping her windows, huh? Old lady Kittredge's?

JIM: Yeah...what you doing?

BUD: Well, I bet I'm not dressing up like a bunch of sissies, doing kid-stuff!

JIM: Who's kid-stuff!

BUD: You, O'Reilly, and all your gang, soaping windows!

JIM: So what're you doing, Bud Hannigan?

BUD: Well -- I might show you how to have some real fun!

JIM: Yeah, how?

CHUCK: Oh, come on, Jim, don't pay any attention. We got to get back -- Janey'll be giving the signal --

JIM: Wait a minute, Chuck --

BUD: Yeah, what's your hurry? Look, I got a real gimmick --

JIM: What? Lemme see --

BUD: I'll show you.

CHUCK: (SECOND'S PAUSE) Ouch! What hit me?

JIM: It's a beanshooter!

BUD: Yeah, but I'm not shooting any beans. I got beebees -- I got a whole bagful of beebees --

CHUCK: Well, what'd you have to shoot me in the leg for? That hurt --

BUD: Aw, just give you an idea! That was an easy one, not more than a coupla feet. You really shoot a beebee hard and far -- it hurts plenty! I'm good at it.

JIM: Bet you can't shoot it as far as that Robinson's tin garage.

BUD: Bet I can, too. Watch this --

SOUND: PING OF BEEBEE ON TIN OFF MIKE

JIM: Hey, that's good!

BUD: Sure -- wanta try it, O'Reilly? I got lots of beebees --

JIM: Yeah, lemme. (PAUSE) Here goes --

SOUND: PING AS ABOVE

JIM: Hit it! Creeps, that's swell! A swell shooter, Hannigan!

CHUCK: Lemme try, Jim, I wanta try!

JIM: No, I gotta do it again first.

SOUND: PING AS ABOVE

BOZO WHINES

CHUCK: Bozo doesn't like it.

JIM: Quiet, Bozo --

CHUCK: Besides, you'll get Old Mrs. Kittredge out, shooting at that tin garage.

JIM: Hey, whyn't we use this on her? Can I, Hannigan?

BUD: Sure, why not?

CHUCK: You mean, hit her with it?

JIM: Naw, I don't mean her -- just hit the house -- shoot a lot of beebees all up and down the house -- she won't know where they're coming from --

CHUCK: Well, hey, the other kids are out front -- they're ringing the doorbell by now -- we gotta get back -- c'mon.

JIM: Okay, c'mon, we'll shoot beebees at the kitchen door. She won't know where to go, front or back --

CHUCK: Okay.

JIM: Get outta my way, Bozo - c'mon -- I'm gonna shoot a whole mouthful of beebees all over the back of the house --

CHUCK: C'mon, Hannigan -- you come, too --

JIM: Get out of my way -- here I go!

CHUCK: Look out, Bozo!

SOUND: (PAUSE) WINDOW CRASH BACK

BUD AND CHUCK: Hey, the window! You hit the window! Look out -- run -- she's coming -- beat it, O'Reilly!

JIM: (FADING) The window! I couldn't -- it must have been cracked --

BUD: (SLIGHTLY UP) Beat it, quick! Don't wait, O'Reilly --

CHUCK: C'mon -- down the alley -- (PANTING) Boy, if she catches us -- c'mon -- the other kids out front musta beat it, too --

BUD: (PANTING) Hey, duck in here -- duck in back of this garage -- quick --

CHUCK: But Jim! Jim O'Reilly's not coming! Where is he? Gosh, he better come. If she catches us -- Hey, Jim -- Jim! I better go back and see --

BUD: (FADING) Aw, don't be nuts. If he wants to stick around and get caught --

CHUCK: Yeah, but I better see -- Jim! Jim, you coming? Jim! Oh, there he is! Hey, O'Reilly -- hey, c'mon! (PAUSE) What the -- hey, Jim -- what're you doing there?

JIM: (HALF-SOB) Look.

CHUCK: Don't you know Mrs. Kittredge'll be out here-- you gotta get away --

JIM: Look. Take a look.

CHUCK: What is it? (SEES BOZO) Holy smokes!

JIM: Yeah.

CHUCK: How'd it happen?

JIM: I -- I dunno.

SOUND: DOOR OPENS...PIECES OF GLASS PUSHED AROUND....

BACK MIKE

Mrs. K: (FADING) Boys -- you boys out there -- I'll have the police on you -- look at my window -- you broke my window -- shame on you! Why, it's you, Chuck Millings -- I'm surprised -- and James O'Reilly! You wait until your father hears about this --

JIM: Yes, ma'am

MRS. K: What'd you do it for? Other people's property -- you know I'm an old woman, living here all by myself, and that window was cracked already -- I've been worrying, hoping I could get the money to get it fixed. And now you break it -- you -- you go and break it all to bits -- Jim O'Reilly, you get up off that ground and look at me!

JIM: Yes, ma'am...Yes, Mrs. Kittredge. I -- I'm sorry -- I --

MRS. K: What you got there? Why, Jim, what's that?

CHUCK: It's his dog, Mrs. Kittredge -- Jim's dog, Bozo.

MRS. K: Why, what's the matter with him, Jim?

JIM: Got hit?

JIM: I didn't mean to! I was shooting the beebees and Bozo was running out in front of me, and -- and --

CHUCK: Was it beebees or some of the broken glass hit him?

JIM: He's -- he's not bleeding or anything. He just -- just dropped down and -- and didn't move.

Mrs. K: You let me see.

JIM: His eyes are shut, I -- I don't think he's even breathing -- Bozo -- Bozo, don't you hear me? Please, Bozo -- I -- I didn't mean to --

MRS. K: Now you just come on in the house. Both of you.

(FADING) I know a thing or two about cats and dogs -- you come on in the kitchen -- (FADING UP) look out for this glass on the porch --

SOUND: GLASS MOVED ASIDE...DOOR OPEN

CHUCK: Thank you ma'am. C'mon, Jim.

Mrs. K: Come on in and put him down on the kitchen table, under the light so's we can see.

JIM: He -- he's just a little dog, it wouldn't take very much, I guess, to -- to hurt him bad --

MRS. K: Go get the dishtowel, there by the sink, and some warm water. You'll find it in the tea-kettle on the stove --

CHUCK: I'll get it, Mrs. Kittredge.

MRS. K: First, go up to the medicine chest in the bathroom, Chuck. Right up at the head of the stairs. Some spirits of ammonia in a little bottle -- you can see by the label --

CHUCK: (FADING) All right, Mrs. Kittredge.

JIM: Mrs. Kittredge, I -- I don't suppose --

MRS. K: Sit down, boy, you're white as a sheet.

JIM: No, ma'am -- I can't -- I broke your window --

MRS. K: (QUIET) We'll talk about that later. Sit down -- hold Bozo's head for me --

JIM: But I -- I was the one -- it wasn't Chuck or even Bud Hannigan -- it was me -- I broke it and --

MRS. K: (SAME) Bozo <u>looks</u> all right -- I don't see any

blood anywhere -- no pieces of glass sticking in him --

JIM: Yeah, but he's my dog and I broke your window -- he wouldn't be hurt if it wasn't for the window --

MRS. K: (QUIET) Turn him over, I want to see his chest --

JIM: Well, I -- I got some money from my paper-route -- I was saving for a bike -- but if it'll pay for the window -- Mrs. Kittredge, you gotta listen!

MRS. K: I'm listening, Jim. But I haven't got anything to say.

JIM: What do you mean? Don't you want the money?

MRS. K: I don't know.

JIM: D-d-don't know?

MRS. K: No, I don't. Seems there's not much use talking about money. You got some funny ideas, James O'Reilly, you better think about it awhile.

JIM: But -- but the money might pay for the window -- pay for part of it, anyway.

MRS. K: What did Bozo cost?

JIM: Cost? He -- he didn't cost anything -- he just followed me home one day, and -- and he was my dog -- (REALLY BREAKS DOWN)

MRS. K: (PAUSE) All right, Jim. Get it over with, it's good for you. And let me tell you one thing. Bozo belonged to you, you took care of him, fed him, played with him, he was your dog, your property. Maybe the best thing you ever owned, and you wouldn't take any amount

of money for him.

JIM: 'Course not!

MRS. K: Now if he ate some meat that was poisoned and got killed, you'd have something to cry about. There're people that'll do that, poison a dog they don't like. Doesn't matter if that dog belongs to somebody else. They'll do it.

JIM: But -- but I was the one -- I didn't mean to, but I hit him --

MRS. K: And some people haven't got a dog. They don't have a dog or a cat, maybe, but they've got something else. Something like a little piece of garden, with flowers in it, or a house, even, not much of a house, but they look after it and paint it and keep it clean and pretty -- it's theirs and they think a lot of it... a lot more'n any money it would sell for. Then somebody comes along and pulls up the garden and maybe breaks the fence around the house. That's something to cry about! Money isn't all that matters -- it just hurts for people to be so mean! Ruin other people's property!

JIM: I -- I know, Mrs. Kittredge -- and about the window --

MRS. K: Now we won't say another word about it. You just think about your property now, you didn't even pay anything for Bozo, but he's hurt bad,

same as the window. Give me your jacket, Jim.

JIM: Yes, ma'am -- what you going to do?

MRS. K: Wrap him up, good and warm. (LIFTING) Help me lift him, that's right. Got to be careful he doesn't take a chill --

JIM: You -- you mean, he isn't dead?

MRS. K: I wouldn't be wrapping him up if he were! Now where's that Millings boy --

JIM: Aw, creeps, Mrs. Kittredge, if Bozo's going to be all --

MRS. K: I'm not saying one way or the other -- we'll see that's all.

CHUCK: (FADING UP) I don't know if this is the right bottle -- it was on the top shelf and --

MRS. K: That's it. Pull the stopper out -- careful -- now help get his head up -- I want him to breathe this ammonia --

CHUCK: Golly, is he breathing?

MRS. K: And bring that hot water over...going to put a hot towel on his head and rub him, gently -- gently now --

JIM: Like this -- ?

CHUCK: Look -- his eyes are opening --

MRS. K: That's right -- gently now -- keep the jacket on him --

JIM: Bozo - look, fellow -- aw -- Bozo? Look, you're coming out of it, boy -- yeah, you're -- you're going to be all right --

CHUCK: Golly!

JIM: He -- he is, isn't he? He's going to be all right, huh, Mrs. Kittredge?

MRS. K: Looks to me as if he is. Got a bad hit, right on the head, enough to hurt bad. But he'll come around if we're careful -- mustn't let him walk for awhile --

CHUCK: Golly, it maybe was concussion of the brain or something!

MRS. K: Nothing to fool around with. He'll need to be very quiet, take somebody to nurse him for awhile --

JIM: I'll be careful -- I'll sit up with him -- I'll feed him right in his bed --

MRS. K: No, it won't do. Won't do to take him home... not tonight, anyway. You leave him here -- I'll see to him.

JIM: Aw, but you -- after -- after what I did --

MRS. K: I'll be glad to nurse him -- if, of course, you'll trust me with your property. I'll look after it same as if it were my own.

JIM: Yeah -- I know what you mean --

MRS. K: You can come around tomorrow morning and see how he's getting along. I think maybe you'll find him feeling pretty good.

JIM: I bet I will! Aw, creeps, Mrs. Kittredge -- I'll bring the money, too -- I want --

MRS. K: I said money isn't what matters most, and I mean that, Jim.

JIM: Then I bet I can do something about the garden -- I can help take care of your property, too -- I'll rake the leaves or something --

CHUCK: Say, we all will! It was just as much my fault about the window, -- we were all out for Halloween --

MRS. K: Then let's go on and <u>have</u> Halloween! I'll put Bozo to bed and we'll have apples and cake! Don't want to have a Halloween we're all sorry about! Just wipe the dirt off your shoes and go into my parlor! I'll be back in a minute with something to eat!

JIM: Yes, ma'am! But Bozo, I --

MRS. K: And Bozo can go to sleep with a bone! We'll make it a good Hallowe'en all around!

<u>MUSIC:</u> <u>CURTAIN</u>

NARRATOR: Well, that was quite an adventure, wasn't it, and I'm glad we could see it end well. Now there's no time for reading letters this week, but you be sure to sit down and tell me about your Halloween, write me a letter before next week. I'll be waiting to see which of you has the most fun, and I'm crossing my fingers -- I hope that trouble will not ride a broomstick in your town, and you won't have a Halloween to be sorry about.

Well, next week, we won't be with you. The team will be busy practicing for their big game, and there really won't be very much doing.

But be sure to listen to the next program, because that's when "The Team Meets Its Rivals"! We've been telling you about this game way in advance now, so there's no excuse for you not to have tickets. See you two weeks from today then. Bye.

MUSIC: THEME UP AND UNDER:

ANNOUNCER: "Trouble Rides a Broomstick" is the 7th program in the series "Adventures In our Town", transcribed for classroom use in grades 5 thru 8. Jerry Bartell is your narrator.... script by Helen Stanley and Lynn Rhodes. Music by Patricia Griffin, and Production by WHA Players, under the direction of Ray Stanley.

"Adventures In Our Town" returns to the air two weeks from today, at this same time, when "The Team Meets Its Rivals". This is the Wisconsin School of the Air.

MUSIC: UP TO FILL

APPROVED:

By H L Crowbrand

Date 17 May, 1947

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