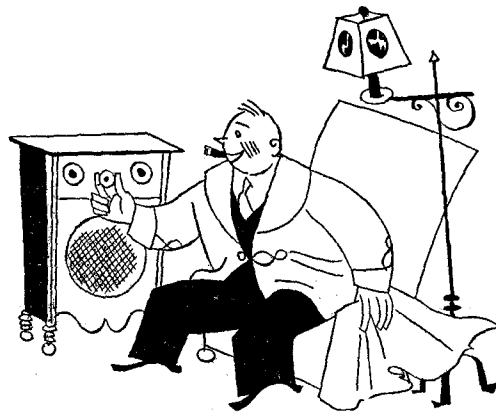


Not on the Air!



by **CARROLL O'MEARA**

WE AMERICANS are proud of our Constitutional guarantee of freedom of speech — but it doesn't apply before a microphone.

Radio, the greatest instrument ever devised for communicating thought to the masses, is governed by a "constitution" all its own, an entangling and ever increasing maze of taboos that make Herr Goebbels and his staff of blue-pencil artists seem like reckless philanthropists. The average American would be astounded to know what can and what cannot be said over the air.

Jack Benny is forbidden to mention the name of Rudy Vallee or Major Bowes. Walter Winchell and Jimmy Fidler are often prevented from stating well-known facts. Many songs which all of us sing can no longer be put on the air. Scores of truths and hundreds of common words printed in the most cautious women's magazines are proscribed on the ether waves.

Largely in self-defense, radio imposes its own code of censorship. It knows that the right to broadcast is too good a thing to lose, that the legislators will take away this right if the public clamor grows sufficiently loud. Radio has become extremely cautious, because it can afford to offend no single consequential group of listeners.

The task of pleasing a majority of listeners without offending certain minorities is becoming constantly more difficult. Even the smallest minorities have learned how to make their voices heard by the broadcasters and legislators. And, flattered by the apparent potency

of their howls, they are growing more and more sensitive, carrying their picayunish complaints to extremes.

When you consider that there are more radio sets than bathtubs in America, you realize more readily that radio listeners constitute the nation's broadest audience. Hence the obvious need for a certain amount of censorship to assure good taste in broadcasting. But program decency is only one of many requirements. There are enough other restrictions to bewilder a Philadelphia lawyer.

If all radio were on a "sustaining" basis the taboos would be simpler and fewer. But most of the major programs are "commercials," sponsored by advertisers. Naturally, the advertiser's primary object is to gain good will, to please everyone if possible, to offend no one. And so the sponsor adds his own private list of taboos to those already dictated by the good judgment of the station in the interest of the public.

The networks, too, have their individual restrictions, generally established for purely selfish reasons. The Federal Communications Commission prescribes certain rules of broadcasting conduct. The greatest censor of all, though, is the American public, with its righteousness, its likes and dislikes, its sectional jealousies, its racial and religious prejudices, its political beliefs, and its myriad individual notions about what constitutes good taste and proper public policy.

So the radio programs you hear daily are not the pure products of program directors' and

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script writers' genius. The censors do their work before the programs go on the air. What you hear is what remains after all have had their whacks at the original structure. Thus the tree which may have been tall, sturdy, and shapely is merely an ordinary stump — like a thousand others in the forest. It has been pruned and chopped and whittled until it has about as much character as a polliwog.

SUPERRESPECTABILITY

WHO SAYS WHAT is pure enough for American "air" and what is not? And who does the actual censoring?

Well, actually there are few written rules. Censorship is largely a matter of judgment based on experience of what the public as a whole will accept and what it will protest. The task of keeping the entire audience pacified, by deleting everything that might displease any part of the audience, falls to the network, the advertiser who sponsors the program, and the advertising agency which represents the sponsor and actually produces the program.

Radio, unlike the films and the stage, reaches into the home. It penetrates into circles which may regard the theatre as sinful. It is received simultaneously by listeners of all ages, all creeds, all races, all nationalities, all classes, and all degrees of moral righteousness. Hence, it is governed by a code stricter and more comprehensive than the Legion of Decency ever thought of applying to motion pictures.

Generally speaking, the principles of radio's unwritten code can be summed up about as follows: *Nothing shall be broadcast which might embarrass, offend, or disgust any decent parents or their children seated at the dinner table in mixed company.* As will be shown, ordinary morality is just one of many considerations.

When the censors wield the blue pencil over the script of a program, it is usually in the interest of: (1) morality — in the strictest sense; (2) decency — including even "unseemly noises"; (3) avoiding offense to any persons or group — mailmen, Quakers, stutterers, shopgirls, Republicans, schoolteachers, etc.; (4) network policy — upholding prestige; (5) advertiser policy — in behalf of sales; (6) good broadcasting conduct — inspired by fear of loss of license to continue broadcasting.

Radio has never been immoral. Even before Mae West's memorable Adam and Eve sketch

on a Sunday evening in 1937, radio was extremely virtuous. Since then it has had to lift itself practically to asceticism.

That Mae West broadcast was daring (for radio!). It surprised sophisticated listeners and shocked thousands of others. It seemed worse because it occurred on Sunday and implied derision of the Bible. The immediate repercussions were loud and threatening. Within twenty-four hours there were organizations clamoring for government censorship of all radio.

The character of that sketch was a rare exception in broadcasting. And yet a large portion of the public apparently gave no credit for previous good behavior. The clamor eventually died out, but the black record of that awful misstep remains a perpetual warning. Radio now feels it is on probation and, like a "two-time loser," must maintain constant vigilance. The next incident might be fatal.

Radio, by far the most moral form of public entertainment, merely *begins* with respect for God, the Bible, and the Ten Commandments. It tolerates no lewdness whatsoever, not the remotest suggestion of it. It allows no drama to deal with crime or vice "unduly" or show evil triumphing over good (history must frequently be modified to suit this part of the code). References to the use of dope are strictly *verboten*. Drunkenness and comments on the use of alcohol are regarded as dangerous, are therefore rare. Language, even in the most hard-boiled drama, is strictly of Sunday-school caliber. Consequently, the foulest type of cut-throat villain will be found resorting, in his wrath, to a resounding, "Darn it!" A gambler in a radio play does his gambling "offstage." Divorces are few; there is practically no such thing as a prostitute or an unmarried mother.

Is it any wonder that outstanding plays suffer so by adaptation to radio? Seduction is purified to a mere kiss. Sadie Thompson is simply a naughty woman who apparently uses too much make-up. A playwright's lovable old souse becomes merely a character to be pitied because he has grown untidy and doesn't care if he spills ashes on his vest.

A DELICATE SENSIBILITY

THE DANGER of being "immoral" in radio programs is not confined to drama or comedy. The songs too must be censored.

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Every network has its own list of songs considered too "hot," risqué, or bawdy. And they are not just songs commonly confined to men's smokers either.

Body and Soul is a notable example of a song which may be played instrumentally but not sung. Some others in this category are *Miss Otis Regrets*, *Young and Healthy*, *Without a Shirt*, *Let There Be Love*. Only revised lyrics are permitted in *Anything Goes*, *Heat Wave*, *Music Makes Me*, *Shine*, and many others, including a song hit of 1935, *I Get a Kick Out of You*. In the last mentioned number, singers are instructed to change the line, "Some get a kick from cocaine," to, "Some like perfume from Spain."

A handbook of the Columbia Broadcasting System contains a list of songs which cannot be performed over that chain either vocally or instrumentally. This list includes *Casey Jones*, *Horsie Keep Your Tail Up*, *Mr. Gallagher and Mr. Shean*, *Poema*, *Seduction Tango*, *Oh You Nasty Man*, and *Wreck of the 97*.

A late addition to the taboo song list is the popular *Hold Tight*, which introduced an exotic note of sea food into programs ordinarily laden with lyrics about moonlight and love. This sensational number, with its strange jargon about "shrimpers and rice," reached fourth place in the "Hit Parade" before the networks got wise to the fact that its weird phrases resemble a Harlem lingo used in connection with sexual perversion.

"Good taste" embraces much more than mere morality. The censor's blue pencil must strike out anything and everything that might be shocking, revolting, or unappetizing. Ghastly scenes in spook dramas are toned down — mothers complain that they upset the children's stomachs and keep them awake nights. Horrifying screams and gunshots are reduced to a minimum. Realistic descriptions of scenes of horror are deleted entirely. References to blood, foul odors, and other unpleasanties are either cut out or modified. Strong words likewise receive the fatal stroke of the editor's pencil, — words such as "putrid," "stink," "bloody," "messy," "rotten." When meaning is essential to a drama, it is conveyed by effective gasps of the actors, vocal shudders, meaningful "oh's," "ah's" and "ugh's." Or it is achieved by broken dialogue: "You mean —?" Pause. "Exactly!"

Not long ago the networks put restrictions on the advertisement of laxatives and other medicinals. The advertisers went too far in vivid descriptions of the efficacy of their products, with the result that the "commercials" were embarrassing when heard by mixed groups. At the same time, bans were also put on depilatories, deodorants, and similar body aids.

Sound can prove just as offensive as a distasteful word or phrase. A belch, a too realistic hiccup, or a juicy "Bronx cheer" will all produce unfavorable reactions in the fan mail.

On the Pacific Coast, three years ago, a case occurred which shows why the censors must edit sound as well as the spoken word. It happened in a popular crime-and-detective program, presenting a dramatization of a true "hammer" murder case. Of course the forces of the law brought the culprit to justice, but the director of the program went off the deep end in his zeal for realism.

The script called for: "Sound — Blow over head." To produce this effect, the sound man, in rehearsal, whacked a coconut shell with a hammer. Immediately the orchestra rushed in with a welcome and merciful crescendo to cover up the gory deed. The director, noted for his daring and realism, felt the effect was not sufficiently "dramatic." He obtained a large, crisp head of cabbage. He instructed the sound man to beat this with a slab. One stroke, two, three — and meanwhile the director held off the covering crescendo of music until the cabbage was beaten to a "bloody" pulp. The "dramatic" effect was well-nigh perfect — much too perfect, in fact, for the sensibilities of the Pacific Coast that evening.

'SOMEBODY MIGHT OBJECT'

RADIO IS NOW convinced that it is never safe even to approach "dynamite," for often offense is given when there is apparently least reason to expect it. At one time or another, everybody associated with the production of radio programs has learned by actual experience that it is wise to heed this cardinal rule: *Never take a chance on offending or irritating any substantial group. It is better to be safe than sorry; if there is the slightest doubt or question, delete!*

The most violent wrath is incurred when radio slights, ridicules, or jokes about race or

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religion. To give offense to either race or creed these days is outright insanity. Strictly taboo are such words as "dago," "wop," "mick," "cholo," "Hun," and "coon."

Three years ago the writer wrote and produced a World War drama for a regional chain of the Columbia network. The setting of the play was a shell hole in no man's land. During the course of the action, the doughboys trapped in the shell hole, with due authenticity, referred to the "Boches," "Heinies," "Huns," etc. I was compelled to remove such references and to substitute such pale inadequacies as "the enemy" or "those guys." Only a few weeks before, on the same network, the word "Hun," used in a war story, had brought hundreds of complaints by telephone and mail. A few listeners went to extremes in avenging the "offense," breaking windows of the station which had produced the program and dumping garbage on the front porch of the orchestra leader (a native German!) who conducted the musical interludes in the broadcast. It was deemed not worth while to risk this wrath again.

In the past three or four years, American Negroes have become extremely militant over alleged disparagement of their race. Aware of their relative importance in the total radio audience and encouraged by their protective societies, they are constantly on vigil at their receiving sets.

Now more sensitive than ever before, they resent certain "blackface" characterizations and insinuations and they don't hesitate to make their displeasure known to sponsors. "Amos 'n' Andy," for example, are a constant source of irritation to the colored people. Pepsodent and Campbell's Soup have not been popular in Harlem.

A race which once inspired America's greatest songs now finds those ballads utterly unnecessary. They will not tolerate the word "darky," even in the amiable lyrics of Stephen Foster. Until recently, the term has been regarded as friendly, inoffensive slang. But now it means fight. The Negro press and the



National Association for the Advancement of Colored People welcome reports from their followers regarding "offenses" over the air. They circulate petitions and write strong let-

ters of protest to radio stations in this vein:

Gentlemen:

We have been advised that at approximately 8:39 P.M. last Tuesday evening your network broadcast a song called "That's Why D_____ Were Born." We trust that this was an erroneous report or an oversight on your part. We do not believe you would wish to instigate a boycott or lose the good will of a very substantial percentage of your listening audience by the needless use of such an ugly word inspired by bigotry. . . .

As a result of such organized protests, many American folk songs are seldom sung on the air nowadays, especially on sponsored programs. And no longer do "darkies" sing down by the levee. Now "the banjos are ringin'," but "the *people* are singin'." Innumerable changes of this nature are commonplace.

"Injured" classes or groups of any consequence can wield effective weapons in retaliation — the threat of a boycott of the sponsor's goods, a complaint to the Federal Communications Commission. Insurance salesmen, annoyed by endless jibes thrust at them, can squeal loud enough to gain immunity from the radio comedian's jests for a season or so. And, of course, so can policemen, Boy Scouts, schoolteachers, and listeners of a thousand other categories. It is a phenomenon of the business that deaf people resent "deef" jokes or characters who get the inevitable laughs by "misunderstanding" statements. Their complaints have made it wise to be discreet in using deaf characters.

One of the most sensitive and dangerous groups to jest about is the WPA. The subjects which radio comedians joke about run in cycles. A couple of years ago the cycle swung toward the WPA — but not for long! For a brief time the air was filled with gags about leaning on shovels and digging excavations to fill with dirt from other excavations. The vogue died in a hurry. It wasn't the government that "cracked down"; it was the WPA workers, whose voices combined into a great chorus that shook the foundations of the broadcasting business.

As might be expected, the offensiveness or acceptability of a radio jest frequently depends not so much on what is said but *who* says it and *how*. Will Rogers could safely have kidded the WPA, because he was a friendly character who evidenced no personal bitterness. But just let Walter Winchell or Milton Berle try it!

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Likewise, some performers can use comic material which, delivered by others, would approach obscenity. Some comedians are "spicier" because, through their style of delivery or established character, they can get away with it; the public will accept it from them. An identical phrase or situation can seem risqué on one program and merely good fun on another. The boys who wield the blue pencils recognize this angle of the public reaction. The censors, accordingly, are liberal with some performers, strict with others.

AVOIDING LAWSUITS

THE NETWORKS themselves attempt to enforce all the censorship they feel is necessary to win the affection of the greatest possible majority of listeners or, at least, to avoid loss of their good will. But there are still three other bases on which they edit the script material submitted to them for approval by program producers and performers: (1) for the network's own legal protection; (2) in their own selfish interest, particularly as regards competition with other radio chains; (3) to remain in good standing with the Federal Communications Commission, which licenses them to broadcast; (4) to avoid copyright infringement.

The station or chain releasing a program shares legal responsibility for all statements and performances over its facilities. It is most vulnerable in questions of copyright infringement and libel. Lawsuits and damages can involve staggering sums, and consequently the broadcasting systems must be constantly alert to protect themselves. Both NBC and CBS maintain extensive research departments in New York to investigate the originality of unpublished musical or dramatic material. All the networks retain legal aid to pass on or edit questionable material for libel.

Radio learned a costly lesson last year as a result of an informal broadcast over NBC facilities. Al Jolson was interviewing a golf professional. The golfer told Jolson he was connected with a certain hotel at Uniontown, Pennsylvania. Striving for a laugh, Jolson thoughtlessly said: "That's a rotten hotel!" Those four words brought a judgment of \$15,000 damages against NBC last October.

That case has become an outstanding example of why the broadcasting chains discourage

extemporaneous programs and exert every effort to have all radio material submitted in advance for thorough editing. Had the material on that particular broadcast been read from a script, the suit would never have been filed. In the first place, the word "rotten" would have been stricken out as distasteful. Secondly, the remark about the hotel would have been modified or deleted as libelous anyway.

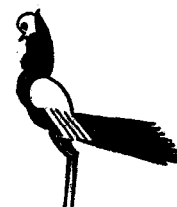
As far as the radio censors are concerned, the Peck's Bad Boy of the business is Walter Winchell. His radio columns contain so many bold, intimate statements about the personal lives of celebrities that he is constantly vulnerable to lawsuits, regardless of the accuracy of his statements. As the newspaper trade learned long ago, the *truth* of a statement is not necessarily an excuse or defense. A statement can be true and also libelous. Hence, as long as NBC shares the liability with Winchell and his sponsor, the network submits all his material to the scrutiny of one or more lawyers who remain in the studio through the broadcast.

Another radio star who has frequently played with matches near the powder house is Jimmy Fidler. Not long ago he refused to cut out a statement regarding a possible case of polygamy. The attorney warned of its libelous nature. He insisted on retaining it. But, in the course of his monologue, there came an abrupt, unexplained period of silence. An official on duty, following the program with a copy of the script, simply pulled a plug when Fidler came to the dangerous passages. The voice continued — but not over the air. After Fidler had finished with the questionable item, the program continued out to the network.

THE GOVERNMENT'S BIG STICK

THE NETWORKS also censor scripts for purely selfish reasons, to make the programs conform to their respective individual policies.

One of these policies concerns the mention of radio stars and programs heard in opposition to a network's own programs. In this respect NBC is strictest. Until recently it would allow reference to absolutely no stars or programs heard over CBS. For instance, Fred Allen would not have been permitted to mention Kate Smith or her program. The explanation for this (the rule of "cross-reference") is that,



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by drawing attention to a program on the opposition network, NBC would be handicapping its own client who buys time in competition with the program referred to.

This rule has recently been relaxed to permit reference to a program on the opposition network providing both programs have a common sponsor. For example, "Good News" on NBC (sponsored by Maxwell House Coffee, a General Foods product) could refer to "We the People" on CBS (sponsored by Sanka Coffee, also a General Foods product). However, neither the time of the opposition program nor the name of the network may be mentioned. Hence, such generalities as: "Hear our other program later this week. For the exact time and station consult your local radio column."

To remain in good standing with the Federal Communications Commission, which has an unwritten power to censor, by virtue of its authority to issue and revoke broadcasting licenses, the networks have still another code to guide the editorial blue pencil. They cannot afford to antagonize the Commission and consequently adhere faithfully to what precedent has established as "good broadcasting conduct."

When the FCC expresses disapproval of certain types of programs, such as those giving drastic or dangerous advice about personal affairs, the networks in turn reflect the official frown. When the Commission rules against lotteries or gambling via radio or implies strong disfavor of any proposed activity, the networks naturally trim their sails accordingly.

The rule against lotteries explains the often heard phrase regarding a "reasonably accurate facsimile." The advertiser wants you to purchase his breakfast cereal before entering his contest, but to *require* this purchase for eligibility would necessitate a cash outlay, thereby classifying the contest as a lottery. Hence, you are told to send in the box top *or* an accurate facsimile. (Incidentally, the number of contestants who submit facsimile drawings with their contest entries is negligible.)

To stay in the good graces of the Commission the networks keep constantly posted on products cited by the Federal Trade Commission for false or misleading advertising or for violations of the pure-food-and-drug laws. All "questionable" advertising claims are deleted

from commercial announcements; or, at the insistence of the networks (which share the responsibility), they are revised by the advertisers. Many products are denied the air, particularly patent medicines and "health" foods. Others on this particular taboo list include "healers," speculators and promoters, psychics, and solicitors of contributions — except for certain well known charities such as the Red Cross.

The broadcasting band of wave lengths is set aside by the government for the common good. It is for the benefit of all, and therefore personal communications (as from a performer to listening friends) are stricken out of scripts. A cooking expert, for example, may answer a letter over the air, but it is assumed that the answer will be of interest to many. Also, on the same ground, a network may broadcast a conversation between two persons at different points, provided the conversation, even though personal, is at the same time of interest to all listeners. This was done notably in the Antarctic broadcasts five years ago in which Harry Von Zell and others in New York conversed with Admiral Byrd and members of his expedition at Little America.

However, a strict nix is now given to such personal amenities as John Charles Thomas' well-remembered, "Good night, Mother!" Exceptions to this rule are made only in cases of disaster or great emergency, such as severe earthquakes, floods, and hurricanes, or to perform humanitarian services (such as attempting to locate a person who may have accidentally been sold poison instead of medicine by a druggist). There are countless such instances in which broadcasting stations, operating on their regular wave lengths, have been used for personal communication — but these are construed as being in the public interest.

THE POCKETBOOK IS TENDER

BUT THIS IS not all the censorship which radio programs undergo. There is still one more restraining factor to be considered — the program sponsor. In many respects he wields the bluest and most indelible pencil of them all.

The sponsor's aim is not merely to avoid ill will; it is to gain all the good will possible. He'd be foolish, he reasons, to spend his good advertising money while risking the slightest offense to anybody. Therefore the sponsor in-

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sists that his program be not only entertaining but completely harmless.

Various sponsors have different ideas about what is acceptable in the way of radio material, particularly as regards comedy subjects and wisecracks. A few are comparatively liberal. Some sponsors build a regular policy concerning jokes considered in bad taste. If a slightly shady gag gets a good laugh from the studio audience, it will not, as a rule, bring a rebuke from the sponsor. The fatal error for a comedian is to present "a blue one" and have it "lay an egg." Then the particular type of gag invariably goes on the nix list.

Sponsor policy ordinarily depends on the general advertising policy of a concern, plus the personal reactions of executives in charge of sales. Some will allow no mention of divorce; no reference to drinking, gambling, or vice. Others will merely suggest that these subjects be "played down." The manufacturer of a rubber tire can naturally afford to be more tolerant in his censorship than the manufacturer of certain food products; a commercial announcement which strives to arouse appetite appeal is at a distinct disadvantage in a program which creates mental dyspepsia by jesting about garbage chutes, dandruff, false teeth, and toenails.

Some sponsors have banned Scotch jokes — because they are tired of them or because some of their biggest stockholders are MacDougalls or MacLennans. For similar reasons, others oppose dialect comedians. Particularly since the acute European situation has aroused such bitterness and divided sentiment in this country, most sponsors are wary of Italian, Jewish or German comedy "stooges." And, needless to say, any jesting reference to Hitler, Mussolini, Fascism or Naziism over the air is suicide. (It remains to be seen when and if this particular policy will be relaxed to keep step with American public sentiment.)

The use of names has become a bugaboo to the program producers.

In a sense, many celebrities are a sponsor's competitors. It has not been considered good business for Jack Benny, sponsored by Jell-O, to mention Rudy Vallee when the latter was sponsored by Royal Gelatin (*product competition*). Another taboo, during the past year, would prevent "The Aldrich Family" from mentioning Edward G. Robinson or "Big

Town" — or vice versa (*time competition*). One program's mentioning the other might give listeners the idea of tuning in on the opposition.

Whether real or fictitious, names may subject the sponsor to lawsuits.

A silly character in a program may be given the name of Joe Horseneck, obviously a name coined to suit him. But, lo and behold, in Pocatello or Natchez a Joe Horseneck rises in all his wounded dignity. Claiming he has been subjected to ridicule as a result of the broadcast, he files suit for damages.

As a precaution against lawsuits, many sponsors have come to demand that the producers of their programs protect them in the use of all names. Fictitious names are coined by a uniform and definite formula which will enable the sponsor to prove that no malice was intended any individual, in case a coincidence occurs. Or the producer of a program names his characters after his friends, his secretaries, or his business associates, obtaining their written permission; thus a case of duplication could easily be explained. Before any real names are used, even those of celebrities and public figures, some sponsors require that consent of the persons named be obtained. In Hollywood this procedure involves co-operation of studio attorneys and publicity departments, which have the power to approve the use of their stars' names after examination of the scripts or statements concerning them. If a permission is refused, the program producer is instructed to delete the name.

THE SATURATION POINT

WHERE, YOU may wonder, is the increasing web of radio censorship leading? What will happen to our most popular form of entertainment if the radio moguls continue to be intimidated by fanatic minorities? Will radio eventually be strangled by its growing list of taboos, or will it gain second wind and exert its strength in revolt? Might we expect the government to attempt direct *official* censorship?

These are questions which all of us in radio have begun to ponder. A few generalizations seem plausible:

With our form of government we will never have official censorship. It is unconstitutional and smacks too much of the dictatorships we are so alarmed about. Hitler has taught us the

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danger of allowing the government to tamper with freedom of speech.

Radio may revolt — against further picaresque restrictions — but you can be sure it knows better than to tolerate lewdness or smut. The networks and the sponsors will guarantee a high standard of decency.

Censorship has just about reached its limit in the field of comedy. If the taboos grow much tighter, there will be no more comedy. It is now virtually impossible for a comic to touch on any vital current topic without treading on someone's toes. Perhaps within another season or two the comedy group (sponsors included) will come to the conclusion that it is better to entertain the majority than merely be tolerated by all; that comedy may have its price but yields high returns; that you can never please all of the people all of the time.

Some of the prudish barriers and narrow restrictions in drama and intelligent discussion will be gradually knocked down. New fields (for radio) will be explored by courageous pioneers who approach delicate but important subjects with discretion. And the adventurers should be well rewarded. Then we will have radio air in America liberal enough to permit the broadcast of dramatic masterpieces and advanced educational talks. Then the narrow, prejudiced, squeamish minorities will not drive outspoken men from the microphone.

A notable step in the liberal direction was made last December in Los Angeles with the encouragement of Harrison Holloway, daring but shrewd general manager of KFI, 50,000-watt outlet of the NBC Red Network. The station (independently owned) broadcast a series of "Maternity Discussions" at eight-thirty in the evening, presenting half-hour interviews between Jimmy Vandiveer and an unnamed obstetrician. In a chatty but thoroughly respectful manner the two covered the entire subject, from conception to post-natal care, using anatomical and biological terms wherever necessary, including the words "breast" and "uterus"! Indeed, a program from the future!

Strangely enough, the maternity series brought only one unfavorable comment — from an elderly lady who thought it was "violating the sanctity of motherhood." On the other hand, because the program offered valuable instruction in such a sincere and wholesome manner, it elicited enthusiastic praise in the mail. It has won many citations and awards from educational groups and radio organizations.

Yes, we are happy that the wind of freedom still blows in America. But, while we celebrate this cherished attribute of our land, the poor stuffy radio business sits on a lonely hill and moans, "Blow some my way!"



Portland's Six Hundred Dutch Uncles

by **FRANK J. TAYLOR**

THREE YEARS AGO, when he became Superintendent of Schools in Portland, Oregon, practical Ralph Dugdale launched an occu-

pational survey to find out what the students in the senior classes of the city's eleven high schools expected to do after graduating. What