72-9031

GIBSON, Jr., John Stanley, 1928-
THE BROADCAST INTERPRETATION OF TED MALONE.

The University of Oklahoma, Ph.D., 1971
Mass Communications

University Microfilms, A XEROX Company, Ann Arbor, Michigan

THIS DISSERTATION HAS BEEN MICROFLIMED EXACTLY AS RECEIVED

Downloaded from SHAREOK. Persistent Handle URL: https://hdl.handle.net/11244/3181

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE BROADCAST INTERPRETATION OF TED MALONE

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

BY

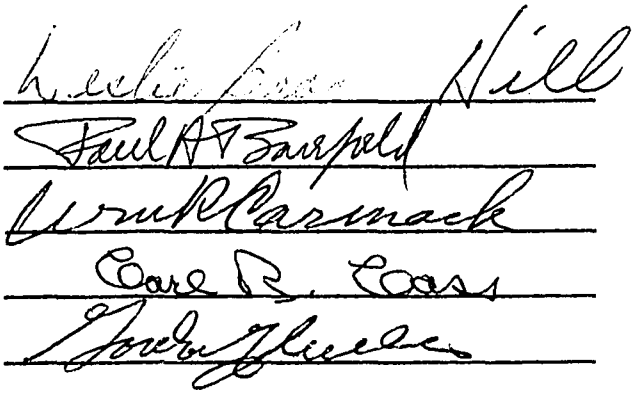
JOHN STANLEY GIBSON, JR.

Norman, Oklahoma

1971

THE BROADCAST INTERPRETATION OF TED MALONE

APPROVED BY



DISSERTATION COMMITTEE

PLEASE NOTE:

Some Pages have indistinct print. Filmed as received.

UNIVERSITY MICROFILMS

ACKNOWLEDGMENTS

For his cooperation and permission to pursue the work, Ted Malone receives my sincere appreciation, and warmest thanks.

For their special assistance, I want particularly to thank Mary A. Redmon, Special Collections, William Jewell College; P. Caspar Harvey, retired Professor of English at William Jewell College; and Robert Wogan, Vice President, Programs, NBC Radio Division, New York.

I also wish to express my gratitude for the generous assistance of the library staffs at Texas Tech University and the University of Oklahoma.

For their advice and suggestions, I am grateful to the current and former members of my doctoral committee at the University of Oklahoma. Professors Ansel H. Resler and Sherman P. Lawton, deceased, gave initial inspiration. Professors William R. Brown and Paul A. Ruggiers patiently encouraged the study. Professor Gordon Mills made valuable appraisals to improve the study. My special thanks, and the major credit for whatever is of worth in this study, are due to my advisor, Professor L. Brooks Hill of the Department of Speech Communication. Professor

Hill's confidence and insight always provided direction and encouragement for my work.

For my wife, Cecelia, and my children, whose sacrifices have been monumental, no expression of thanks is adequate, save, "without whom, nothing."

TABLE OF CONTENTS

Page

LIST OF TABLES vii

INTRODUCTION 1

Chapter

I. THE EVOLUTION OF BROADCAST INTERPRETATION . . 13

Origins of Broadcast Interpretation 14
The "Golden Age" of Broadcast Interpretation 24
Broadcast Interpretation and American Society: 1930-1950 35
The Decline of Broadcast Interpretation . . 44
Summary 53

II. THE EVOLUTION OF TED MALONE 55

Introduction 55
The Early Years, 1908-1931 56
Network Years Before the War 69
The War Years and After 78
Summary 87

III. THEME DEVELOPMENT AND ADAPTATION: EXTRINSIC FACTORS OF COMPOSITION 89

Introduction 89
Universality 90
Individuality 104
Suggestion 108
Interrelationship of Extrinsic Factors 117
Summary 118

Chapter Page

IV. THEME DEVELOPMENT AND ADAPTATION: INTRINSIC FACTORS OF COMPOSITION 120

Introduction 120
Unity and Harmony 121
Variety and Contrast 128
Balance and Proportion 134
Rhythm 138
Interrelationships of Intrinsic Factors 142
Summary 144

V. PRESENTATIONAL METHODS: TED MALONE'S USE OF THE CONVERSATIONAL MODE 146

Introduction 146
The Conversational Mode: An Overview of Ted Malone's Dominant Presentational Method 148
The Conversation Mode and Ted Malone: A Program Analysis 160
Summary 173

VI. CONCLUSION 175

Summary and Projections 175
Suggestions for Further Study 183

BIBLIOGRAPHY 186

APPENDIX 194

LIST OF TABLES

Table		Page
1.	Personal Pronouns	156
2.	Rate of Delivery	157

INTRODUCTION

The history of radio broadcasting reveals program presentations of almost every imaginable content. One of the program types widely popular with national and local audiences offered interpretative reading of poetry and descriptive prose. Announcers and other broadcast personalities shared the works of well-known and little-known poets and writers. Occasionally, on special broadcasts, authors interpreted their own material as part of variety programs or as educational features.[1] "Readings" became a frequent entry in the broadcast schedules of the day.[2]

Broadcast interpretation was popular during a period characterized by social and economic upheaval. The atmosphere of the nation during radio's birth and progress was constantly changing from an era of Victorian principles

---

[1] A. M. Sullivan's "New Poetry Hour" on the Mutual Network (WOR), and Harriet Monroe's Poetry Magazine program on NBC (WEAF) were of this type. The latter program introduced such later luminaries as Vachel Lindsay, Edgar Lee Masters, and Carl Sandburg. See "Radio Check List," Newsweek, November 9, 1935, p. 25.

[2] For example, see the weekly program schedules of Sunday editions of the New York Times: January 5, 1930, sec. 8, p. 15; April 6, 1930, sec. 10, p. 15; January 17, 1932, sec. 8, p. 15; October 21, 1934, sec. 8, p. 10; and February 4, 1940, sec. 9, p. 11.

and tastes to a more socially conscious, less restrictive society. The "roaring twenties"--marked by flappers, vaudeville, prohibition, jazz, talking pictures, gangsterism, and business expansion--gave way to the gloom of the depression and recession of the thirties and then to the chaos of the world war of the forties. The companionship of radio, the voices from the ether, prompted listeners to express themselves by writing to the broadcasters who, in turn, discussed the correspondence and programmed to audience tastes. Thus, programs of broadcast interpretation frequently reflected the social milieu through presentations of contemporary literature of inspiration and comment, providing a combination of the classical and the common, the educational and the entertaining, the sophisticated and the slapstick.[3]

Of the few broadcast interpretationists recorded in the history of radio, Frank Alden Russell, whose Ted Malone programs spanned three decades on local stations and national networks, perhaps best represents the initiation

---

[3]In addition to any number of editions of the New York Times' Sunday schedules, see Marjorie Longley, Louis Silverstein, and Samuel A. Tower, eds., America's Tastes: 1851-1959 (New York: Simon and Schuster, 1960), pp. 227 and 245, and Harrison B. Summers, A Thirty Year History of Programs Carried on National Radio Networks in the United States 1926-1956 (Columbus: Ohio State University, 1958), passim.

and prime of broadcast interpretation.[4] Russell's acceptance by more than a generation of audiences sets him apart from other practitioners who somehow failed to maintain the appeal that characterized the Malone broadcasts. He epitomizes the art of broadcast interpretation, thereby characterizing a major dimension of radio in its "Golden Age" and reflecting the social and intellectual climate.

This study focuses on the broadcast interpretation of Ted Malone, tracing the development of the art, examining the career of Frank Alden Russell, and analyzing selected Ted Malone programs. To clarify the nature and scope of the study certain terms require definition. Interpretation is defined as the creative oral reading of literature. Broadcasting refers to the oral transmission of material over radio and television, but in this study is mostly concerned with radio. Broadcast interpretation is a contrived term which differentiates Malone's activities from the other types of broadcasting, such as announcing or newscasting, and restricts such references to programs especially of an interpretative nature.

The primary justification for this study resides in its potential historical contribution to the biography of Ted Malone, to the art of broadcast interpretation, and to

---

[4]Milton Allen Kaplan, Radio and Poetry (New York: Columbia University Press, 1949), pp. 207-210. See also the comments of President Binns of William Jewell College, Liberty, Missouri, Appendix, below, pp. 213-221.

the social and intellectual history of the "Golden Age of Radio." By focusing on a specific performer of broadcast interpretation, rather than on the background of an author as most interpretative studies do, better understanding of the character of the reader in his role as communicator is possible. At the same time, the study produces insight into the values of the art as reflective of the period and as contributory to the educational and cultural worth of radio at the peak of its popularity. As a contribution to the theories of interpretative arts, this study reveals the emphases placed on naturalness of presentation, on the necessity of responding to audience tastes, and on the realization that, regardless of so-called "literary art," materials of lesser quality may better reflect society and its values.

Other studies deal only indirectly or cursorily with the subject of this study. Although some works mention Ted Malone, none discern his career or analyze his broadcast interpretation in depth.[5] Despite the breadth of material on the arts of broadcasting and oral interpretation, none

---

[5]See Kaplan, Radio and Poetry, pp. 207-10 for the most extensive comments, and Waldo Abbot, Handbook of Broadcasting (2d ed.; New York: McGraw-Hill Book Company, Inc., 1941), pp. 76-77 for a brief reference.

looks at the hybrid broadcast interpretation.[6] Within the numerous histories of the social-intellectual development of this period, few consider the programs of broadcast interpretation as reflections of popular values.[7]

The primary materials of this study are nine programs broadcast by Ted Malone between 1939 and 1947. Two programs are from the "Between the Bookends" series, two from the "Ted Malone Show," and five are from the "Pilgrimage of Poetry" series. Of the nine, only the "Ted Malone Show" programs contain no poetry reading at all and are more indicative of the types of broadcasts Malone presented following his overseas assignment in 1944-45.

---

[6]Some texts apply concepts of oral interpretation or public speaking to radio broadcasting without detailing the integration. Only one refers to the close relationship in any detail: Sara Lowrey and Gertrude E. Johnson, Interpretative Reading (rev. ed.; New York: Appleton-Century-Crofts, Inc., 1953), pp. 285-319. See also Sherman P. Lawton, Radio Speech (Boston: The Expression Company, 1932), pp. 19, 60, and 141; Paul L. Soper, Basic Public Speaking (New York: Oxford University Press, 1949), pp. 317-322; Lionel Crocker and Louis M. Eich, Oral Reading (New York: Prentice-Hall, Inc., 1947), pp. 155-71; and S. H. Clark and Maude May Babcock, Interpretation of the Printed Page (New York: Prentice-Hall, Inc., 1940), chaps. i-iv.

[7]Broadcasting is given credit for furthering the cultural aspects of society through other means, however, by Frederick Lewis Allen, Since Yesterday: The 1930's in America (New York: Harper & Bros., Publishers, 1939); Foster Rhea Dulles, Twentieth Century America (Boston: Houghton Mifflin Company, 1945); Charles A. and Mary R. Beard, America in Mid-passage and The American Spirit (New York: The Macmillan Company, 1939 and 1942); Stuart Chase, The Road We Are Traveling: 1914-1942 (New York: The Twentieth Century Fund, 1942); and Longley, et al., America's Tastes, pp. 236-297.

Several problems confounded the location of materials for this study. First, very few of Malone's programs are available. None of those broadcast prior to 1939 was discovered, and most of those which were recorded and aired over the American Broadcasting Company were destroyed by a warehouse fire.[8] One reason for the lack of early programs was no doubt due to the "live only, no recording" policies of broadcasting at the time.[9] The National Broadcasting Company's archives contained only four of the "Bookends" series and relatively few of the "Pilgrimage" shows. Acting on advice of Malone, five were selected by NBC as representative of what they had available from the entire thirty-two program series.[10] Fortunately, these programs were chronologically selected from the beginning, middle, and end of the series. Of Malone's currently syndicated five-minute programs, none was requested; since each offers only approximately three minutes of actual interpretation, the longer national programs provided better examples despite the small number available.

---

[8]Personal letter from William MacCallum, Program Director, American Broadcasting Company Radio Network, March 18, 1970.

[9]See Mary Jane Higby, Tune In Tomorrow, Ace Books (New York: Cowles Book Company, Inc., 1968), chaps. v and xiv, and especially pp. 47 and 54.

[10]Personal letter from Ted Malone, Bronxville, New York, September 15, 1969.

Second, of the programs received from NBC and from the Ted Malone Collection at William Jewell College in Liberty, Missouri, some were of such poor quality that no fair evaluation of Malone's art could be accomplished. Two of the five programs from William Jewell were Malone's overseas news reports and suffered technically both in transmission and in reproduction. Only one of the "Book-ends" series from NBC was appropriate since two were interview programs with authors and one hosted a guest reader. Because the scope of the study is restricted to "broadcast" interpretations, the one record album auditioned was not included for intensive analysis. Therefore, of the fourteen programs available, only nine are suitable for intensive analysis in this study.

Several unpublished materials were indispensable for this study. The Ted Malone Collection at William Jewell College provided insight concerning Malone's abilities and history. More personal insights were provided in interviews with P. Caspar Harvey, his former teacher and co-writer, and from a number of former associates during his early broadcasting career in Missouri. Malone himself provided biographical information from his publicity files. Most helpful were the personal tape-recorded letters from Malone concerning his philosophies and methods of presentation.

Important secondary materials fall into two groups. Articles and books concerning both interpretation and

broadcasting have provided historical, social, and technical insights into Malone's career and the interrelationships of the two arts.[11] Articles and books concerning the tenor of society during the period discuss Malone's audiences and the climate of opinion. Particularly relevant are portions of the numerous historical works which emphasize American social thought and the changes which occurred during the period Malone's programs were aired.[12]

This study views Malone's broadcasts as part of the whole of broadcast interpretation which was practiced by a number of personalities on radio. The method is historical and analytical. The development of the program type, which

---

[11]See Hadley Cantril and Gordon W. Allport, The Psychology of Radio (New York: Harper, 1935); Paul Hunsinger, Communicative Interpretation (Dubuque: Wm. C. Brown Company, Publishers, 1967); Gertrude E. Johnson, ed., Studies in the Art of Interpretation (New York: Appleton-Century-Crofts, Inc., 1940); Sherman P. Lawton, "The Principles of Effective Radio Speaking," QJS, XVI (June, 1930), 255-277; J. T. Marshman, "The Paradox of Oral Interpretation," QJS, XXVIII (February, 1942), 31-36; P. Caspar Harvey, "It Matters How You Say Things," This Generation, April-June, 1962 (Copyright 1962 by W. L. Jenkins), pp. 9-11; and Harriet Monroe, "Reading Aloud," Poetry, XXXI (February, 1928), 271-74.

[12]See Merle Curti, The Growth of American Thought (3d ed.; New York: Harper & Row, Publishers, 1964), pp. 667-751; Edward Shils, "The Contemplation of Society in America," Paths of American Thought, ed. by Arthur M. Schlesinger, Jr. and Morton White (Boston: Houghton Mifflin Company, 1963), pp. 392-410; Daniel Bell, "Modernity and Mass Society: On the Varieties of Cultural Experience," ibid., pp. 411-431; Chester E. Eisinger, ed., "Introduction," The 1940's: Profile of a Nation in Crisis, Anchor Books (Garden City, N. Y.: Doubleday & Company, Inc., 1969), pp. xiii-xxiv; and Irving Howe, "Notes on Mass Culture," Politics, V (Spring, 1948), 120-123.

utilized predominantly the more concise and vivid forms of poetry, is treated historically and serves as a foundation for the exposition of Malone's place in that history. Malone's programs are then analyzed, with particular attention being given to the interpretative qualities contained in them. From the analysis, as well as the historical development, characteristics of contemporary social and intellectual history emerge for examination.

The examination of the programs will follow the concepts of Cunningham and Lee that the interpretative art be guided (1) by the intrinsic factors of unity, harmony, variety, contrast, balance and proportion, and rhythm,[13] and (2) by the extrinsic "touchstones" of universality, individuality, and suggestion.[14] Both Lee and Cunningham believe that good interpretation should contain these intrinsic and extrinsic factors at varying levels of force.[15]

Unity involves a consideration of "the totality of effect" of each program, or the controlling factor evident in theme development, adaptation, and presentation methods. Harmony concerns the relationship of parts to the whole,

---

[13]Cornelius Carman Cunningham, Literature as a Fine Art (New York: Thomas Nelson and Sons, 1941), pp. 19-39.

[14]Charlotte I. Lee, Oral Interpretation (3d ed.; Boston: Houghton Mifflin Company, 1965), pp. 8-15 and 22-27.

[15]Ibid., pp. 9 and 27. In Cunningham, pp. 35-36.

while variety refers to elements which promote attention and interest. Integrated within these factors are those elements which contrast with one another almost as opposites, those elements which sustain an equilibrium among significant parts (balance), and those elements which give dimension and weight to parts as related to the whole (proportion). The final factor, rhythm, involves the pulsation of the work to carry and impart "aesthetic and emotional meaning" to the person who heeds the art.[16]

Universality of material involves expression of an idea of potential interest because it reveals a common experience; this notion is expanded to include the universality of presentation through themes, delivery, and vocabulary. Individuality, or "the writer's fresh approach to a universal subject,"[17] is further applied to the reader's approach in audience appraisal. Individuality of presentation, which is analogous to a musician's interpretation of a great composition, still displays the performer's unique qualities, especially in this case, his delivery. Suggestion refers to an author's use of "references and words"[18] which encourages the reader or listener

---

[16]Cunningham, Literature, pp. 32-33.

[17]Lee, Interpretation, p. 9.

[18]Ibid.

to use his imagination. Since broadcast interpretation depends so much on activating auditor imagination, this touchstone is particularly appropriate.

From the critical employment of these touchstones of oral interpretation, this study may offer methodological insights and should reveal the close relationships between staged and broadcast programs of interpretation. Few other studies use these categories for analyzing the interpretationist or his art. Research in oral interpretation, rather, deals predominantly with the author and his works, while broadcasting studies are mostly concerned with the rhetorical elements evident in certain broadcaster's programs.[19]

This study is organized into six chapters. Chapter One is devoted to the history of broadcast interpretation. Chapter Two details the life and career of Frank Alden

---

[19]Representative unpublished Ph.D. dissertations include the following: Ted Donald Colison, "An Analysis of Selected Poems of Gerald Manley Hopkins and a Study of His Poetic Theories" (University of Oklahoma, 1963); Carl Talbot, "Woolbert's Theories of Oral Interpretation: Their Origins, Influence, and Present Significance" (University of California, Los Angeles, 1966); Robert Ralph Kidder, "A Theory of the Interpretative Approach to Oral Reading" (Wayne State University, 1960); Donald Roy Salper, "A Study of an Oral Approach to the Appreciation of Poetry" (University of Minnesota, 1964); R. Franklin Smith, "Cecil Brown: A Case Study in Broadcast Commentary" (University of Wisconsin, 1961); Thomas Russell Wooley, Jr., "A Rhetorical Study of the Radio Speaking of Edward R. Murrow" (Northwestern University, 1957). Other historical, rhetorical, or content analysis research has studied H. V. Kaltenborn, Henry J. Taylor, Raymond Swing, Winston Churchill, Huey Long, and John L. Lewis.

Russell, with special emphasis on his ideas about broadcast interpretation, his devotion to Browning's concepts of work, his own feelings about work and fun, and his responsiveness to his listeners. Chapter Three examines the broadcast interpretation of Malone's programs from the perspectives of the extrinsic factors of theme development and adaptation, with references to how the programs reflected the social climate of the period. Chapter Four examines the programs from the perspectives of compositional intrinsic factors of art. Chapter Five discusses Malone's use of the conversational mode as the method of combining the common factors of art. The final section presents conclusions reached in the study and some suggestions for future research in this area.

CHAPTER I

THE EVOLUTION OF BROADCAST INTERPRETATION

Despite contrary appearances, broadcasting has never been without some form of interpretation. In addition to regularly scheduled programs of broadcast interpretation, descriptive prose, poetry, and verse are found in drama, advertisements, jingles, or casually hidden within variety and "talk" shows on both radio and television. During the growth years of radio, broadcast interpretation was one of the most popular forms of public entertainment. Initial broadcast interpretation relied primarily on poetry for programs and gradually evolved the radio verse play; prose selections were usually of secondary importance, though more or less a part of most programs.

This chapter traces the development of broadcast interpretation, its social and intellectual implications, and its decline as a featured broadcast offering. The examination points out how broadcast interpretation reflected social conditions of the period and discusses possible reasons for lessened popularity of the programs.

The chapter should fill some gaps in broadcasting history, show the integration of the arts of broadcasting and interpretation, and provide a better understanding of the career of Ted Malone as a major broadcast interpretationist. Major sections of this chapter discuss the origins of broadcast interpretation, the "golden age" of the program type, its relationship to society, and the decline of the art.

Origins of Broadcast Interpretation

As early as 1901 hints emerged that it would not be long before the transmission of the human voice by radio would be possible.[1] Experiments were being conducted by Reginald A. Fessenden, a Canadian and former professor at the University of Pittsburgh, to transmit the voice by superimposing the modulations on a continuous radio wave.[2] Not until the technicalities of a high-frequency alternating unit were conquered by Ernst F. W. Alexanderson of General Electric was Fessenden successful. On Christmas Eve of 1906 the first broadcast of the human voice was received, and the first broadcast interpretation was heard on the air.[3] A

---

[1]Gleason L. Archer, History of Radio to 1926 (New York: The American Historical Society, Inc., 1938), p. 69.

[2]Erik Barnouw, A Tower in Babel: A History of Broadcasting in the United States, Vol. I--to 1933 (New York: Oxford University Press, 1966), p. 19.

[3]See Alvin F. Harlow, Old Wires and New Waves (New York: Appleton-Century, 1936), p. 455; Archer, History, p. 86; and Barnouw, Tower in Babel, p. 20.

week later, Dr. Lee De Forest, using a different method than Fessenden's heterodyne system called the Audion tube, "projected speech by radio" successfully.[4] The whole broadcasting industry, what De Forest called "the Invisible Empire of the Air,"[5] was ushered in with these two instances of radio broadcasting. The public, at the time, regarded "wireless" as a toy and required more education as to radio's value.

Initial Programs and Personalities

Since Fessenden's first broadcast contained poetry reading as a type of broadcast interpretation, those who read poetry later were merely perfecting a form of program, probably without realizing it. Early broadcasts were rarely pre-planned since the listeners demanded little; as some authors have explained: "Radio required very little by way of programming to attract an audience still thrilled by the very novelty of wireless communication."[6] Since stations were required to give their call letters, poetry or anything else, would suffice to fill the air in between such announcements.[7] By the outbreak of World War I,

---

[4]Giraud Chester, Garnet R. Garrison, and Edgar E. Willis, Television and Radio (3d ed.; New York: Appleton-Century-Crofts, 1963), p. 21.

[5]Quoted in Barnouw, Tower in Babel, p. 25.

[6]Chester, et al., Television and Radio, p. 25.

[7]Ibid.

however, the "wireless" operators had begun practicing rudimimentary forms of programming:

> People here and there--for one reason or another--[were] talking, playing a phonograph record, reading a poem, singing a solo, making a speech, giving a time signal, predicting the weather. Almost everything that became "broadcasting" was being done or had been done.[8]

With the advent of the war, broadcasting technology grew with government assistance, but slowed public broadcast programs. The technical aspects of radio transmission could now be accomplished by government without the legal and competitive complications that had marked the earlier years. When all of the wireless stations were put under government aegis in 1917,[9] the technicians, operators, and researchers enlisted, either for patriotic reasons or to be able to continue with some form of broadcasting. Such events naturally slowed the general public's education to the marvels of radio at a time when their appetites were just becoming whetted.

The only stations that remained on the air were campus stations specifically oriented to the training of engineers and operators, not programming specialists.[10] In fact, except for this technical capacity, broadcasting

---

[8]Barnouw, Tower in Babel, pp. 36-37.

[9]Archer, History, p. 137.

[10]Barnouw, Tower in Babel, p. 37.

received little thought during the war. "Two or three years later it would be said that broadcasting had been tried by DeForest and others but 'nothing came of it.' It would seem a discredited notion, belonging to yesterday."[11]

Radio enthusiasts, however, did not agree, and, with the end of the war and the resumption of amateur broadcasting, a primitive form of broadcasting as it is today began. Dr. Frank Conrad, a Westinghouse engineer, put his station, 8XK, back on the air in April, 1920, talking and playing phonograph records for two hours on Wednesday and Saturday nights at 7:30.[12] Elton M. Plant, a sixteen-year-old apprentice reporter for the Detroit News, was assigned the voice portion for broadcasts on station 8MK and Francis Edwards engineered the equipment.[13] In August, 1920, the first regularly scheduled broadcasts were announced in the News: "Miscellaneous news and music will be transmitted from 5 until 9 o'clock that operators may adjust instruments. . . ."[14] Both Conrad and Plant broadcast the election returns of November, 1920.

---

[11] Ibid., p. 38.

[12] Archer, History, p. 199.

[13] Barnouw, Tower in Babel, p. 62.

[14] Ibid., p. 63.

The next few years found radio devotees active throughout the country,[15] but it was some time before programming developed any true sophistication. Most broadcasts were quite casual and programs similar. "Something like this: 'Can you sing? Come on down. Can you recite a poem? Come on down and recite it.'"[16] Even then, broadcast interpretation was finding a place in a new art that had to operate with as little overhead as possible, and a book of poems could be read with little trouble. Radio soon discovered how significant its programs could be, and "radio poetry exemplified strikingly how literature becomes a social instrument of communication."[17] While this early broadcast interpretation was well received, it was unfortunately one of the least chronicled program elements.[18]

To state exactly when the first program of preplanned broadcast interpretation took place is almost impossible. Because much poetry was read on the air before the 1920's is no basis for assuming that studied

---

[15] Ibid., p. 64.

[16] Milton Allen Kaplan, Radio and Poetry (New York: Columbia University Press, 1949), p. 8. Since this work is the only study that approximates the correlation of the radio industry with broadcast interpretation, it is a basic source of information for this study.

[17] Ibid., p. 3.

[18] Ibid., p. vii.

interpretation was practiced. One of the earliest instances discovered was that of Dr. Levering Tyson of Columbia University who conducted "a series of broadcasts of the poetry of Robert Browning, a WEAF sustaining feature . . ." as early as July 17, 1923.[19] This apparently educational broadcast series may be easily viewed as an initiator of other similar programs in New York and throughout the country.

These programs and their interpretationist broadcasters captured the fancy of both the public and sponsors. David Ross, whose program "Poet's Gold" once drew 1700 letters in response to an offer of a printed copy of a poem, began his readings in 1926.[20] Mimeographed schedules of the program fare of WEAF in 1922 listed "James A. Hearn & Son, Inc." as the sponsor for a type of interpretative program: "Mother Goose Rhymes."[21] Ted Malone first read radio poetry in 1928.[22] "Tony Wons' Scrapbook" began on the Columbia

---

[19]Gleason L. Archer, Big Business and Radio (New York: The American Historical Society, Inc., 1939), p. 412.

[20]Kaplan, Radio and Poetry, p. 212.

[21]Archer, History, p. 288.

[22]Kaplan, Radio and Poetry, p. 207. In a tape-recorded reply to inquiries, Mr. Malone confirmed the fact to this writer, June 27, 1970.

network during the 1929-30 season[23] and was carried as far as Kansas City in the fall of 1930.[24] A year later, Wons was featured on the Morton Downey "Camel Quarter Hour" and a column implied his popularity by noting his name had become a "household word."[25] John Masefield, Poet Laureate of England, was advertised as returning to the airwaves for the second season on September 14, 1930, as part of a British series of broadcast interpretation.[26]

Poetry and Broadcasting

This review of early programs of broadcast interpretation brings to light one recurring factor concerning

---

[23]Harrison B. Summers, ed., A Thirty Year History of Programs Carried on National Radio Networks in the United States 1926-1956 (Columbus: Ohio State University, 1958), p. 21.

[24]Happy Hollow Bugle, October 13, 1930, p. 6. This eight-page quarto, fashioned from a normal newspaper page, was edited by Frank Alden Russell and Gomer Cool under the names "Danny and Doug," and was first a weekly, then a monthly (February, 1932), publication of Midland Broadcasting Company, KMBC, Kansas City, Missouri. A rather complete assortment is available in the Ted Malone Collection, Carnegie Library, William Jewell College, Liberty, Missouri.

[25]Ibid., October 31, 1931, p. 4. By May of the following year, what may have been the first radio critic suggested that "the household word" used for Wons may not have been a complimentary one: "[There are] 2 minutes of rubbish by the nation's heart-throb philosopher, Wons. . . . Tune in a little after 7:45, take a minute out in the middle of the program to fill your glass with ice and you will miss almost all of Wons." See Darwin L. Teilhet, "What America Listens To," The Forum (May, 1932), p. 275.

[26]Happy Hollow Bugle, September 15, 1930, p. 6.

program content. Most of the presentations featured the reading of poetry. Not only was poetry inexpensive, the easy accessibility of a book of poems made it an ideal substitute or "fill" program in the event a scheduled presentation failed to appear.

A more important reason for the use of poetry as material for broadcast interpretation, however, is the qualities of poetry which makes it most suitable for the aural medium. The precision and suggestiveness of its imagery and statement, and its continuity of rhythm, rhyme, and cadence made it an ideal vehicle for the communication of thoughts through a mass communication medium that offered only sound to an audience. Several scholars, among them Lawton and Abbot, have alluded to this ideal marriage of poetry and broadcasting,[27] noting poetry was intended to be heard and broadcasting permitted wide appreciation. John Masefield had expressed the hope "that broadcasting

---

[27]In addition to the citations in the text, see the following for explicit or implicit comments on this subject: Luther Weaver, "Poetry for the Microphone," Saturday Review, March 24, 1945, pp. 20 and 40; Sherman P. Lawton, Radio Speech (Boston: The Expression Company, 1932), p. 60 and, quoting Henry Adams Bellows, pp. xxiii-xxiv; Orrin E. Dunlap, Jr., Talking on the Radio (New York: Greenberg: Publisher, 1936), pp. 48, 166, 175-76, and 182; Waldo Abbot, Handbook of Broadcasting (2d ed.; New York: McGraw-Hill Book Company, Inc., 1941), p. 76; Norman Nicholson, "The Inward Eye," The Fortnightly, CLXXXII (July, 1954), 48-49; A. M. Sullivan, "Radio and the Poet," The Commonweal, November 30, 1934, pp. 138-39; Amy Loveman, "Poetry and the Radio," Saturday Review, August 10, 1940, p. 8; and John W. Andrews, "Poetry and the Radio," Poet-Lore, LII (Autumn, 1946), 261-267.

may make listening to poetry a pleasure again. . . ."[28]

A number of devoted followers spoke on the need for an aural approach to the appreciation of poetry:

> It is absolutely impossible to respond to a poem unless the words are given the full force of their sounds and sound-combinations, the ear given the opportunity of detecting the subtle texture of the rhythm.[29]

> In poetry not the eye, but the ear, should be gratified, and only that verse which echoes hauntingly in the mind partakes of the best. . . .
>
> For the presence of a gifted declaimer of poetry the radio may be an ineffective alternative, lacking much.
>
> Yet, even over the radio, spoken verse might be better than verse which might otherwise be doomed to the cold silence of type. The great broadcasting stations might do much worse than to experiment with an hour of poetry occasionally.[30]

Margery Swett[31] and Harriet Monroe[32] bemoaned the sad state of the reading aloud of poems, either by interpreters or by the poets themselves. But it was a poet, Archibald MacLeish, who maintained that the marriage of the

---

[28]In "Poets on the Air," Literary Digest, October 4, 1930, p. 21.

[29]John Haldane Blackie, "Bad Verse and Bad Readers," The Forum, LXXVII (May, 1927), 760.

[30]Quoted from the Hartford Courant in "Poets on the Air," Literary Digest, October 4, 1930, p. 21.

[31]"Poetry Recitals in New York," Poetry, XXVIII (June, 1926), 158-160.

[32]"Reading Aloud," Poetry, XXXI (February, 1928), 271-74.

two arts might be the salvation of them both:

> There is only the spoken word--an implement which poets have always claimed to use with special authority. There is only the word-excited imagination--a theatre in which poets have always claimed peculiar rights to play. Nothing exists save as the word creates it. The word dresses the stage. The word brings on the actors. The word supplies their look, their clothes, their gestures. . . . Over the radio verse has no physical presence to compete with. Only the ear is engaged and the ear is already half-poet. It believes at once: creates and believes. It is the eye which is the realist. It is the eye which must fit everything together, must see everything before an behind. . . . With the eye closed or staring at nothing verse has every power over the ear. The ear accepts, accepts and believes, accepts and creates. The ear is the poet's perfect audience, his only true audience. And it is radio and only radio which can give him public access to this perfect friend.[33]

None of these comments, however, should be construed to mean that poetry was the only ingredient of broadcast interpretation. The aural medium provided an equally excellent means for sharing the imagery and rhythm of much descriptive prose with listeners. A variety of home-spun philosophies and stories found their way to the hearts of Americans through favorite broadcast interpretationists. Some of the more talented story tellers read folk tales and yarns, as well as original material that soon became

---

[33]Archibald MacLeish, "Introduction," The Fall of the City (New York: Farrar and Rinehart, 1937), p. ix. Used by permission of Houghton Mifflin Company, Boston.

required listening.[34]

Within poetry programs as well, broadcast interpretationists used image-filled prose to introduce poetic works and as transitional bridges between selections. More often than not the appeal of the poetry was carried over into these prose passages in order to maintain a continuity of mood. Those who perfected broadcast interpretation of this kind discovered a multitude of appreciative listeners and became the favorite personalities as broadcasting matured into its "golden age."

The "Golden Age" of Broadcast Interpretation

As with any time frame in history, the "golden age" of broadcast interpretation does not start and stop in a given year. Since the most prolific activity occurred during the thirties and forties, and only spasmodic instances of the art are found in the fifties, the period 1930-1950 will be considered here as loosely confining the "golden age."

Major Programs and Personalities

Although every program cannot be reviewed, some of them and their contents are valuable not only to the history

[34]Particularly impressive were: John Nesbit, whose "Passing Parade" broadcasts dealt with the human interest aspects of historical characters applicable to present day lives; [Fred?] Johnson, who created all of the dialect voices for telling "Uncle Remus Tales"; and "The Player," a syndicated program featuring the original material of numerous writers and the multi-voiced talents of Paul Frees.

of broadcast interpretation, but also to the programs as reflections of the society. Tony Wons' "Scrapbook," a local origination in the Chicago (WLS) and Cincinnati (WLW) areas before going to the Columbia network in the fall of 1930,[35] built up a large public following:

> In one winter, Tony got a hundred thousand fan letters. Anthony Wons selects from his mailbag an outstanding piece of writing such as a snatch from Shakespeare, Eddie Cantor, or Billy Sunday, but as long as it appeals to his philosophical turn of mind, Tony will incorporate it in one of his programs, weaving around it a human narrative which appeals to everybody.[36]

Evidently Wons was not too reliable as a broadcaster for he was erratically on and off the air.[37] Nonetheless, he had an ability that garnered him listeners and such sponsors as International Silver Company, Johnson's Wax, Hallmark Cards, and Camel cigarettes.[38] The appeal of his programs was for everyone:

---

[35]Summers, History, p. 21.

[36]Happy Hollow Bugle, October 13, 1930, p. 6.

[37]"Pilgrim," Time, October 30, 1939), p. 54. In various editions of the Happy Hollow Bugle for 1930 and 1931, Wons' program is scheduled, dropped, then re-scheduled. His "Scrapbook" remains scheduled at 7:00 a.m. Saturday and 9:00 a.m. Sunday, but his Monday through Friday 7:00 a.m. show is replaced by Ted Malone's "Funny Graf." Such program replacement may have been a local effort to promote a local personality, however.

[38]See Summers, History, pp. 36, 42, 43, and 49; Happy Hollow Bugle, October 31, 1931, p. 4; and The Forum, May, 1932, p. 275.

> Wons . . . used subjects that were "surefire." Dogs, children, home, mother, and other subjects dear to the heart of the radio audience appeared frequently in the "Scrapbook." Two . . . particularly popular [poems] . . . were "Little Dog Angel in Heaven" and "I Always Wanted A Toy Balloon."[39]

For forty-five minutes every Sunday morning at eight o'clock, George Ward, of WNYC, New York, for twenty years presented mostly music and some poetry readings. The material of "Melody and Rhyme" was generally clear, simple, sentimental, and not always poetry; hence the title. Although Edgar A. Guest was his favorite, Ward also included Shakespeare, Frost, Masefield, and Keats.[40]

A Chicago creation, "Words and Music," under the supervision of Harvey Hays, was on NBC for seventeen years beginning in 1932, according to one source.[41] Yet another source has no record of the program under that title or the artist's name.[42] The poetry was subordinated to the music of two singers and an organist and was mostly of the sentimental type. Hays read selections which were "appropriate to the music" just concluded and usually without author credits.[43]

---

[39]Kaplan, Radio and Poetry, p. 211.

[40]Ibid., p. 210.

[41]Ibid.

[42]Summers, History, pp. 25-164.

[43]Kaplan, Radio and Poetry, p. 211.

Little information is available about the content of the Edgar Guest programs of the thirties entitled, "Musical Memories" and "Welcome Valley,"[44] but both were on the Blue network and were sponsored by Household Finance Corporation. The 1933 listing notes that the thirty-minute program included poems and an orchestra, and enters it under the heading, "Semi-variety."[45] Most likely a poet of Guest's popularity would have included poetry readings of his own composition on his radio program. The program was broadcast each Tuesday at varying times with rather successful audience ratings that ranged from 5.6 (1936) to 9.2 (1934). Guest was also scheduled on the Household Finance program, "It Can Be Done," during the next two seasons on different networks with ratings of 2.8 and 3.4 respectively.[46] Unfortunately, the amount of broadcast interpretation in these programs can only be estimated.

A. M. Sullivan conducted the "New Poetry Hour" from Mutual's WOR New York studios as a "pure" poetry program without music or sound effects. The program usually presented modern poets reading their own rarely sentimental

---

[44] Summers, History, pp. 31, 37, 43, 51, and 59.

[45] Ibid., p. 31.

[46] Ibid., pp. 67 and 75. For a clearer understanding of the rating systems used, see p. 6. Succinctly described, the figures cited are percentages of the total audience surveyed who were tuned to a particular program; the higher the figure, the more listeners.

works and "discussing techniques and trends in poetry."[47] With such poet-readers as Joseph Auslander, Stephen Vincent Benét, and Edgar Lee Masters, and the support of The Poetry Society of America, Sullivan's program remained on the air for three seasons (1936-39) and was "discontinued because it lacked 'commercial' appeal."[48]

Sammy Kaye's "Sunday Serenade" on ABC and his nighttime Mutual network programs featured poetry read over music with such success that he published an anthology of verses used both on the programs and during theater presentations across the country.[49] The popularity of these shows fluctuated from no rating to 8.2 between 1943 and 1948.[50]

Deems Taylor, on "The Radio Hall of Fame," found verse appropriate for varying the introduction of the network system identification. Reading from John Greenleaf Whittier's "Skipper Ireson's Ride," Taylor set the scene for his announcer:

> Riding there in his sorry trim,
> Like an Indian idol, glum and grim,

---

[47]Kaplan, Radio and Poetry, p. 213.

[48]Ibid. See also Summers, History, pp. 63, 71, and 79.

[49]Erik Barnouw, The Golden Web: A History of Broadcasting in the United States, Vol. II--1933-1953 (New York: Oxford University Press, 1968), pp. 100-101.

[50]Summers, History, pp. 116, 124, 133, 142, and 150.

Scarcely he seemed the sound to hear,
Of voices shouting, far and near. . . .

Riggs [announcer]: This is the BLUE Network.[51]

What the major stations and networks were accomplishing with great personalities, smaller stations throughout the country were imitating with lesser stars. Some university stations, notably at Ohio State University and the University of Wisconsin, presented broadcast interpretation as an instructional feature. These broadcasts contained more of the works of recognized authors and less of the popular, sentimental verse that was prevalent on commercial radio.[52]

Washington D. C.'s WJSV, in 1946, offered the typical selections over recorded music on "The Hour of Dreams." WLW, Cincinnati, presented "Moon River" as a late-night offering for twenty-four years. "The show consists of poetry read to the soothing and unobtrusive background of soft pipe organ music, interspersed with songs."[53] "Thoughts and Things," originated by Jimmy Kirby, who accompanied himself at the piano while reading

---

[51]Kaplan, Radio and Poetry, pp. 194-95.

[52]Ibid., pp. 214-219.

[53]Larry Murphy, "Time Out," United Press International broadcast feature story for October 19, 1954. Copy in personal file.

bits of philosophy and poetry,[54] was continued in modified form with recorded music at various stations for ten years.[55]

Johnny Lynn and Bernie Howell produced a program entitled, "Lines for Living," at KGNC, Amarillo, Texas, between 1946 and 1951. The program, sponsored by a local furniture company, featured poetry and philosophical verse read over organ improvisations by Howell, and was not rehearsed. Music and interpretative mood were coordinated by signs from Lynn; i.e., a beaming smile for happy music, a circle formed by the fingers and held over the head for halo music, and so on. Most of the material was love poetry, but some other types were included. One program included Edgar Allan Poe's "The Tell-Tale Heart" being read by candlelight in a darkened studio.[56]

A variety of types of broadcast interpretation was used for almost every purpose during the thirties and forties. W. Lee O'Daniel, a flour manufacturer, used verse and home-spun philosophy with country singing on the Texas Quality Network in his successful bid for governor in

---

[54]Broadcast on WFOM, Marietta, Georgia, 1947-48.

[55]Broadcast on WLAB, San Antonio, Texas; WOHO, Toledo, Ohio; and Anchorage, Alaska's Armed Forces Radio Station between 1948 and 1957.

[56]Interview with Bernie Howell, June 11, 1970, Lubbock, Texas.

1938.[57] The Armed Forces Radio Service produced a program called "Words and Music" which featured "dreamy" organ background for poetry "read by young actresses" and "well-known actors," and was usually scheduled for late night listening.[58]

Other important names engaged in broadcast interpretation in these years as the art became more and more attractive to audiences were notables: Norman Dey, Margaret Anglin, Harriet Monroe, and Eve Merriam.[59] The ranks of broadcast interpretationists also included modern poets reading their own works, announcers with a talent for interpretation, or stars of either radio or films who made special appearances for the purpose. All of the participants contributed to the art and were at least partially responsible for the birth of a new art form, the radio verse play, which combined broadcast interpretation with drama.

The Radio Verse Play

In rudimentary form radio drama, in the form of sketches, skits, dramatized news, or features, was even a

---

[57]Barnouw, Golden Web, p. 113.

[58]Kaplan, Radio and Poetry, p. 196. See also, Barnouw, Golden Web, p. 194. This quarter-hour program was still a basic part of Armed Forces Radio Service programming as late as 1951 and was scheduled for Alaskan Air Command stations by this writer between 1949 and 1951.

[59]Kaplan, Radio and Poetry, pp. 203-213, passim.

part of very early broadcasting history. The degree of its sophistication had increased with the growth of the sound medium just as poetry had returned as a medium of pleasure and entertainment. Perhaps the most important development in radio and broadcast interpretation was the introduction of the verse play on February 28, 1936.

Val Gielgud, dramatic director of the British Broadcasting Corporation, felt that broadcasting would be an ideal medium for the aural type of literature that was the rule in Greek, Elizabethan and Shakespearean Theaters; on February 28, 1936, he produced D. G. Bridson's "The March of the '45." This production marked the "first established instance of poetry written specifically for radio."[60] In April, 1937, Archibald MacLeish's The Fall of the City was presented by the Columbia Workshop and won immediate praise. It was the first American-written verse play especially for radio. From that time on, radio drama in general, and verse drama in particular, captured the attention of the American public and the critics alike. The great radio writers who followed were poets, dramatists, and playwrights who used the medium as a tool to further their communication with a mass audience and to enhance the popularity of the art of broadcast interpretation.

Alfred Kreymborg, Norman Rosten, Louis MacNiece, William Saroyan, Edna St. Vincent Millay, David Ross, and

[60] Ibid., p. 6.

a host of others awoke to the potential of the use of radio and the verse play.[61] This near perfect form of broadcast interpretation swept through the years of World War II on waves of poetry, verse, sound effects, and music in the hands of some of the most creative artists known. MacLeish, Merriam, and Arch Oboler are others who served, but the man of the era was Norman Corwin, former radio editor of the Springfield Republican.[62]

> Norman Corwin is a poet, perhaps the first poet for whom the radio seems to be a natural medium, who seems to have the rhythm and the sweep of radio in his blood. . . . Like all poets, he is dreaming with his audience; but a radio poet's audience is not here or there, but everywhere.[63]

Corwin's series of programs, Words without Music, So This Is Radio, and This Is War! revealed his immense talent to the world and, following the production of like programs in Britain, prompted John K. Hutchens to acclaim his work as "writing with a poet's vision, a good reporter's clarity and a technician's precise knowledge of his craft--three attributes that have made him pre-eminent in radio literature."[64]

---

[61] Ibid., p. 7.

[62] See "Radio and Drama," Theatre Arts Monthly, XXVI (September, 1942), 547.

[63] Edith J. R. Isaacs, "Radio Poet" [a review of Thirteen by Corwin], Theatre Arts Monthly, XXVI (May, 1942), 347.

[64] "That Realm, That England," New York Times, August 16, 1942, sec. 9, p. 8.

What Corwin did not write, he frequently directed or produced for Columbia, thereby enabling him to select those who would read his work. His talents in this regard produced such radio stars as Everett Sloane, Ruth Gordon, House Jameson, Frank Lovejoy, Mady Christians, and Paul Stewart,[65] whose talents in the broadcast interpretation of radio drama have never been properly acknowledged.

From the beginning of the war years through the decade of the forties, the radio drama of Corwin and others relied on verse plays as the vehicle which would simultaneously inspire, inform, and entertain the American people. The plays written, directed, and produced by Corwin, MacLeish, Benét, Rosten, and the others number over two hundred, most of which have become part of the permanent literature of America.[66] They are still excellent reading and new interest in them is currently generated by their use in oral interpretation classes and in readers' theater.[67]

---

[65]The originators of some roles in Corwin's verse plays are included as part of the compilations of his works. See Thirteen by Corwin and More by Corwin (New York: Henry Holt & Company, 1942 and 1944).

[66]See Kaplan's "Development of a Permanent Literature," Radio and Poetry, pp. 12-20 and the Appendix, pp. 283 ff. for a complete listing of what has been published and preserved in anthology or book.

[67]Some experiments of this art have been successfully accomplished with classes conducted by Mrs. Vera Simpson, Department of Speech and Theatre Arts, Texas Tech University, Lubbock, Texas.

Early radio's poetic efforts in broadcast interpretation evolved into featured programs of poetry and stories and into verse plays which spoke to the hearts of the nation. As poetic examples of the period, reflecting the society of the times; as representative art; as material expressly created for the sound medium, and therefore material which must be heard to be fairly evaluated, the radio verse play became the vehicle which produced the epitome of the art of broadcast interpretation.

Broadcast Interpretation and American Society: 1930-1950

During the two decades of the thirties and forties, the American people were thrown into a complex of changing values--social, economic, and political. Broadcasting had played a part in the changes during the "normal" years of the twenties by extending the senses and mind so that people could hear great speakers, great music, and great events. With the technological advances of mass production, radios were in almost every home and car. Mass communication and mass entertainment developed as part of the life style, even during the darkest days of the depression. Radio was ten years old in 1930 and boasted ten years' experience in providing the people what they wanted.[68] Just as motion

---

[68]William S. Paley, Radio as a Cultural Force (New York: The Columbia Broadcasting System, 1934), p. 9, comments that the "second axiom" of "program building" is "to offer what the program director believes people would like, if only they had an opportunity to know about it."

pictures, plays, and creative writing revealed the complexities of a nation in chaos, so radio and its programs reflected American values and their changes.

Salient Features of American Society

If one word could summarize the character of American society during the years of the depression and before World War II, it would probably be "insecurity." The entire fabric of the good years of the twenties had been rent by the failing stock market. The reliance on business and its machines to provide the "good life" was shattered in a day. Disillusionment in almost every traditional tenet rapidly engulfed the nation, and with it came fear, isolation, and anxiety.

> A feeling of insecurity and apprehension, a feeling that the world was going to pieces . . . had never quite left thoughtful Americans since the collapse of the Coolidge-Hoover prosperity in 1929 and 1930. It had been intense during the worst of the Depression, had been alleviated somewhat as business conditions improved, and had become more acute again as the international aggressors went on the rampage (and as, simultaneously, the United States slid into the Recession [1937]).[69]

By the time the despair of the unemployment and poverty of the nation was partially relieved, the notions

---

[69]Frederick Lewis Allen, Since Yesterday: the 1930's in America (New York: Harper & Brothers, Publishers, 1939), p. 327. See also an account of the sociological and psychological state of the nation at the time of the Orson Welles' broadcast of The War of the Worlds in Hadley Cantril, The Invasion from Mars (Princeton: Princeton University Press, 1940), pp. 153-64.

of isolationism began to give way to the fears of a major war. A half of the country or less was uninformed about world events, yet the bulk still had hope; "a nation tried in long ordeal had not yet lost heart."[70] What they had lost, in spite of "Keep Smiling" signs, was the traditional confidence in America as another Eden. The needs of others, which were most often the same as "ours," prompted a new social consciousness, and enabled Americans to prepare "bundles for Britain." Possibly in the hope the nation would not become embroiled in what they felt were Europe's problems, and because it eased unemployment, the nation willingly became "the arsenal of Democracy."[71]

In their search for security, Americans turned to the solid principles of the past for support. Proverbs and aphorisms which had sustained them and their forebears might do so again. If the satisfaction received was fleeting, it was nonetheless contributory to a new interest in American folk culture, which may have been partially responsible for the intense patriotism that prevailed following Pearl Harbor.

---

[70] Allen, Yesterday, p. 341.

[71] This notion is implied in a number of historical texts, but most apparently in Merle Curti, The Growth of American Thought (3d ed.; New York: Harper & Row, Publishers, 1964), especially pp. 727-729.

The three Neutrality Acts passed by Congress in the thirties[72] were ignored when Americans were called upon to lead the world against totalitarianism. But the forties were not solely comprised of patriotism. The prevailing mood retained some of the elements of the previous decade. "Fear, terror, uncertainty, and violence" marked the early years of defeats by the Japanese, and were eventually "mingled with sad satisfactions and a sense of relief at victory."[73]

The New Deal years had initiated some element of national regimentation in order to survive the depression. That regimentation increased during the war years and lessened only slightly with the final victory. This move to conformity and a loss of identity of self created additional social burdens for the nation. The values of individualism, of persons and the nation, which had been taken into Europe and the South Pacific, were drastically changed by the complexities of internationalism and a Nuclear Age that was not concerned with individuals. The scientific achievement of the atomic bomb was awesome, but the potential consequences of that discovery were worse. The control of that energy, and by whom, brought new fears,

---

[72] Ibid., p. 729.

[73] Chester E. Eisinger, ed., "Introduction," The 1940's: Profile of a Nation in Crisis, Anchor Books (Garden City, New York: Doubleday & Company, Inc., 1969), p. xiv.

new regimentation, and a further loss of identity to most Americans.[74]

The two decades prior to the Korean conflict, then, were marked by cataclysmic changes in the social and intellectual environment. Seemingly, with each new crisis, a new evaluation of ideals and ideas was needed to sustain the people through the trial. In this "time of transition and profound frustration, of agony and decay,"[75] Americans sought solace wherever they could find it. Part of the little they found came from the mass media, and much of that came from radio and the variety of broadcast interpretation programs it offered.

Public Reflection in Broadcast Interpretation

The importance of radio to the nation became increasingly significant during the years of the depression since it was entertainment for millions of Americans who could afford little else. The still somewhat miraculous invention called radio, which brought symphonies, operas, popular music, and national celebrities into gloom-filled living rooms, "inevitably had an important influence on cultural patterns."[76] Despite the entertainment-oriented scope of

[74]See Curti, American Thought, pp. 743-751 and Eisinger, Profile, pp. xix-xxi.

[75]Louis Adamis, quoted by Curti, American Thought, p. 699.

[76]Foster Rhea Dulles, Twentieth Century America (Boston: Houghton Mifflin Company, 1945), p. 459.

the medium, radio revealed to every listener that others had problems, and that still others were concerned and understood.

One of those concerned "others" was the newly elected president, Franklin Delano Roosevelt. Seventeen million radio set owners heard his calming, sincerely persuasive voice during the election of 1932.[77]

> There was a magnetism about Roosevelt. . . . He could . . . project the warm, human aspects of his personality over the air, and since radio had become a most important way of reaching the public, to be able to do this proved to be an . . . asset. . . .[78]

In his way, the new president was practicing a form of broadcast interpretation that, perhaps unknowingly, helped radio to become a reliable news agency. The presidential delivery was pervasive enough to indirectly spur increased audience devotion to similar deliveries from news commentators. For an audience seeking a feeling of belonging, a sense of confidence, or just inspiration not to quit, the voices they heard became personal friends, whether they reported the news, commented on events, or read favorite verses.

These long-distance friendships prompted correspondence, and thousands of letters poured out the feelings

---

[77] Ibid., p. 347. Two years later William Paley claimed 18,000,000 homes--some with two sets--and a million and a half automobile receivers. See Radio, p. 23.

[78] Dulles, America, p. 360.

of a nation wracked by crises. Attentive broadcasters responded to them with broadcasts that echoed their apprehensions, helped solve their problems, or included their own, personally composed poetry.[79]

Because it reflected most clearly the society from which it came, not all of the poetry used on the air was worthy of literary acclaim. Too often this poetry is denigrated unfairly. Even "bad" poetry and verses have some of the characteristics Aristotle discovered in the works of his day: rhythm, language, and harmony (melody). Whatever is written has a subject matter of some worth, if only to the writer. Imperfect words and imperfect rhythms still portray the living emotions and visions of imperfect persons. MacLeish's concept of the "being" rather than the "meaning" of a poem is viewed more appreciatively when fair appraisal is accorded some materials of broadcast interpretation.

Most radio poetry, admittedly, would suffer from a rigid application of some "scholarly" poetic principles, but then so might all published poetry. As Kaplan explained:

> We have in radio poetry, as we do in printed verse, examples of work which cannot be considered great art, but which, nevertheless, exhibit in varying degrees the general characteristics of poetry. Inasmuch as we are

---

[79]One expression of broadcasting's concern about audiences is discussed in Paley, Radio, pp. 4-7.

> chiefly concerned with the development of a popular poetic literature through the medium of radio, we cannot afford to disregard this admittedly inferior work merely because it lacks literary distinction.[80]

The "popular poetic literature" of broadcast interpretation becomes "the theatre of the ear"[81] for the listener because it speaks to his desires and to his understanding. "Successful radio poetry inevitably reflects . . . contemporaneity. It speaks of the needs of people troubled by certain immediate problems or responsive to current ideas and forces."[82] As will be detailed later, this is the major reason that the poetry of the people which made up many of the Ted Malone broadcasts was so readily accepted by his audiences. It was poetry that encompassed what MacLeish refers to as "the common loveliness that all men everywhere have known: the common fears: the common passions: the despairs."[83] Psychologically, the audience realized that "what is spoken is fluid, alive, contemporary; it belongs in a personal context."[84] It did not matter to the listener that the quality

[80] Kaplan, Radio and Poetry, pp. 28-29.

[81] John LaTouche, "The Muse and the Mike," Vogue, March 1, 1941, p. 124.

[82] Kaplan, Radio and Poetry, p. 8.

[83] "In Challenge Not Defense," Poetry, LII (July, 1938), 217.

[84] Hadley Cantril and Gordon W. Allport, The Psychology of Radio (New York: Harper, 1935), p. 260.

of the material was less than that of an Auden, a Shakespeare, a Keats; the reader might have caused Mrs. Nellie Jones' lines to sound as beautiful as the masters'. "A clever reader can transform a banal passage into what sounds like glowing poetry."[85]

As the war clouds loomed larger, broadcast interpretation and broadcasters offered almost all "the interests and passions of the throbbing universe" as program fare, "pitched to the general level of the vast audience."[86] Following Pearl Harbor, the persuasiveness and emotionalism of such programming strove to fulfill both a propagandistic and an entertainment role.

A cursory examination of the themes and titles of the poetry, descriptive prose, and verse plays broadcast reveals how sharply tuned the material was to the society for which, or by which, it was written. Whether a presentation didactically affirmed patriotism, ridiculed broadcasting practices, prophesied on world events, referred to past traditional traits, or added culturally to literary understanding,[87] each one exhibited a different

---

[85]Kaplan, Radio and Poetry, p. 116.

[86]Charles A. and Mary R. Beard, America in Midpassage (New York: The Macmillan Company, 1939), pp. 647 and 648.

[87]Such themes are revealed in previously cited verse plays and poetry programs. For examples of Ted Malone's handling of appeals to the past and the cultural enrichment of his "Pilgrimage of Poetry" series, see Appendix, below, pp. 231-277.

picture of the society and its values.

Educational and propaganda emphases were apparent in these broadcast interpretations and tended to express the fears, aspirations, and delusions of the radio audience who attended to them. That the integration of sounds, music, and the human voice within the rhythmic patterns of the art were effective and affective is supported by the popularity accorded them by the general public and the critics alike.[88]

The Decline of Broadcast Interpretation

Major Causes

The popularity of broadcast interpretation programs diminished, nearly disappeared, for a number of reasons. Each of them alone would have been detrimental to the continuance of the art, but in concert were nearly fatal. A lack of reader ability, new and changing social values, the introduction of a strong competitor through technological advances, and changing concepts of programming to meet that competition are the factors most responsible for broadcast interpretation's rapid decline.

---

[88]The following are of special interest: Milton Kaplan, "The Bards Are Broadcasting," Senior Scholastic, XLVII (March 18, 1946), 20, and "In Which the Bards Get a Voice," New York Times, August 6, 1944, sec. 2, p. 3; Charles I. Glicksberg, "Poetry on the Radio," Education, October, 1941, pp. 89-95; Gilbert Seldes, "Screen and Radio," Scribner's, CI (June, 1937), 61-62; and LaTouche, "The Muse and the Mike," pp. 64 and 124-25.

The trend away from scripted programs and toward ad libbed speaking may have begun as early as 1935 on the national scene,[89] but smaller station announcers, without writers, rarely read more than news and commercial copy. If the budget allowed, they may have read from transcription services scripts, if the program were sponsored. In the main, though, much talk was extemporaneous or impromptu, and the rise of disc jockey programs contributed to the trend. Thus, lack of reading practice and lack of training in interpretation skills produced announcers who attempted, in vain, the meaningful broadcast interpretations of poetry or radio drama.

Readers who were well-known as poets had rarely mastered the re-creative art. Many times they were less capable than were the announcers. Consequently, listeners who tuned in to either of these types were probably justified in selecting another station. Readers who sounded as though they were reading failed to generate listener interest and the programs suffered accordingly.

Station owners and managers, or network officials, were frequently ill-qualified to judge the good or the bad, either of talent or of content material. They tended to select the renowned poet as more air-worthy (i.e., more

---

[89]Orrin E. Dunlap, Jr., "Impromptu Broadcasters Give the Showmen New Cues," New York Times, August 4, 1935, sec. 9, p. 11.

commercially appealing), regardless of his reading ability. When the recognized poet failed to produce high caliber audience ratings, and sponsors became dissatisfied, programs of broadcast interpretation were soon replaced.

The strong reliance on sponsor patronization for almost every program was a part of the post-war surge toward a "normal" economy. Advertising products which had been in short supply or non-existent during the war rapidly eliminated "sustaining" time, and time which was unsold was unprofitable, adding little to the readjustment of the nation from war to peace. The nation's yearnings for the "fruits" of peace and the war technology that could now produce them found a buyer's market waiting.

The mood of the people was geared to the faster pace of living introduced by the war and, although peacetime brought new and more threatening problems and more complexity, the nation's thinking was no longer simple and relaxed. The people were anxious for peace, even an atomic peace, and had no time for reliving the past or attentive listening that made them think.

Unfortunately, men who had seen other lands, other peoples, and other cultures, while probably unaware of any personal changes, nonetheless returned psychologically affected. Attitudes, beliefs, and feelings were now less socially-conscious and more personally centered on the major concern of "living." Only a part of the values which

had sent them off to war remained with them as they came home, and seriousness was not among them. There had been enough of seriousness. By the time television developed and expanded to offer the gala entertainment that helped assuage the fear of possible extinction, broadcast interpretation programs had become non-competitive.

Television had appeared on the scene as early as the late twenties,[90] but had been stifled by the big broadcast business of the thirties, and by the shortages of materiél and personnel of the war. The resurgence of television in the mid-forties easily captured radio's audiences, talent, and sponsors. More important, television significantly drained from the audiences the right and the opportunity to use their imaginations--the life blood of broadcast interpretation. Numerous comments have been made regarding this loss, but one of the most comprehensive and easiest to understand is that made by a former "soap opera" actress, Fran Carlon, who performed on both media:

> Television will never be able to recreate what a housewife could see in her mind's eye when the announcer, during the prologue, would say softly: "Bunny Mitchell sweeps down the exquisite staircase at her hilltop mansion in Alexandria. She wears the gown that Fraser loves best. . . ." Every housewife listening built her own scene. Television couldn't afford such a lovely staircase.[91]

---

[90]Barnouw, Tower in Babel, p. 250, facing.

[91]Sam J. Slate and Joe Cook, It Sounds Impossible (New York: The Macmillan Company, 1963), p. 175.

The wood, canvas, paint, and metal of the set was lighted and revealed to the television camera for all to see. Setting was no longer the province of the auditor. For that matter, casting and costuming were similarly removed.

The technology of television gave the audiences both sound and sight. It gave radio some strong competition. To meet the challenge radio began to change. It increased its information content rapidly and with a low cost that television could not match; thus, more news, weather, sports, and interview items appeared among an increasing amount of recorded music. Increased talk, however, had its disadvantages, for apparently, few broadcasters in the middle forties attended to the advice given by Orrin E. Dunlap, Jr., in 1936:

> Radio is a medium distraught with distractions [so do not expect attentiveness]. Time . . . watts and waves, too, are precious. Therefore, ... lose no time . . . waste no words. . . . Eyes are fickle; so are the ears. Every minute there is sure to be [someone or something] competing and battling in the ethereal amphitheatre in which the contest of sound is waged. Listeners are the hostages. Only well organized material and personality can snare them. The common tie between speaker and listener is sentiment. Ear appeal is what counts.[92]

> Radio is no place for a race of words. A fast gait seems to do something to sincerity; the words seem to merely skim over it. Furthermore, rapid speaking crowds too many thoughts into the allotted time.[93]

---

[92] Talking on the Radio, p. 16.

[93] Ibid., p. 35.

Dunlap prophesied correctly that too fast a presentation, coupled with an inherent lack of attentiveness by the listener, will surely reduce the effectiveness of communication. If the rate is so fast that sincerity, naturalness, and emotional spontaneity are forsaken, the other attractions of the environment will take the listener from the program. Since the advent of television and the introduction of the "no dead air" policy of the early fifties,[94] the rate of announcers' presentations has increased while the number of attentive radio listeners has decreased.[95] This combination of factors was a contributory cause for changes in radio program formats, the end of network radio, and the conclusion of most programs of broadcast interpretation.

---

[94]It is nearly impossible to determine an exact beginning date for this policy. Early radio had had the same problems. Todd Storz and Gordon McLendon were in the vanguard of those owners who pioneered the "screamer" approach. The concept is best delineated by George Skinner, The Nuts and Bolts of Radio: A Manual of Contemporary Programming (New York: "Prepared and issued by the Katz Agency, Inc.," 1959), especially p. 51. The practice had begun before this date, however.

[95]Slate and Cook, Impossible, p. 252, had acknowledged the trend long after it occurred: "The American rate of speech is now [1963] considerably faster than it was in 1950. Such increases in normal speech are usually followed by an increase on the part of the professional communicator. As our pattern of life speeds up, the communicator who dawdles, drags out the sentence, plays the lingering melody too often, will fall by the wayside."

Remaining Vestiges

By the middle of the 1950's, broadcast interpretation had come almost full circle. Rising in importance during the depression years and gaining strength during the depressing years of World War II, it had become well accepted, even revered, by people in need of its simple inspirations. Following the war, increased technology, more money, more freedom, more sophistication, and an increased tempo of living turned Americans away from broadcast interpretation as a major part of their entertainment fare. Perhaps unknowingly, however, they did not deny themselves completely, for public acceptance of the art may be found in its past and present uses. Although not admitted as such, broadcast interpretation is still a part of the medium and may be a part of the culture.

In 1942, Fred Allen's highly accepted "Town Hall Tonight" included in its versatile format a parody of poetry reading on the air by referring to "a recitation by Falstaff Openshaw, the 'shoddy Swinburne.'"[96] The same kind of parody was a part of the "Frank and Jackson Show" on the ABC network Saturday afternoons in the early fifties. More recently, the type was an integral part of "Happy Days," a television program featuring the bands, vocalists, and humor of the 1930's. Bob and Ray, who made

[96]John K. Hutchens, "Fred Allen: Comedian's Comedian," Theatre Arts Monthly, XXVI (May, 1942), 307.

cynical comedy a part of the later days of radio, portrayed "Charles" and his announcer trying vainly to present favorite poetry. "Charles's" laughter inevitably prevented more than one line being read, and the routine rapidly lost its humor with repeated weekly exposures.[97]

Other, more reputable, broadcast interpretation has included Ken Nordine's "Now for Nordine," a late night Chicago origination, which was kept simple and without rehearsal because of his busy television commitments. Nordine, using the modern disc-jockey-created telephone request approach, searched through poetry books and chatted with the caller until it was time to read. The program was unsponsored because Nordine did not want to make it "commercial." "Television tries to show off too much. I just want to sit down with people and read poetry."[98]

Martha Lou Harp and Charles Stark presented "Dream Harbor" on the ABC network in the early fifties.[99] The quarter-hour late-night presentation featured Miss Harp's songs and very little of Stark's reading. By 1954, the program was little more than a "fill" program and featured only Miss Harp.[100]

---

[97]CBS telecasts, Thursdays during the summer of 1970.

[98]Time, August 9, 1954, p. 61.

[99]Summers, History, pp. 186 and 194.

[100]Ibid., p. 204.

Robert Lewis Shayon commented on the return of David Ross to the airwaves as a reader of poetry on a 1952 program from NBC. He equated the return as a possible "full-circle" for both technology and programming.

> As the De Forest audion replaced galena, so radio programs with high commercial power capacities replaced poetry listings like "Dreams," "Silver and Gold," and "Between the Bookends." Poetry on the air vanished in the mists of an Atwater Kent anachronism. Technological obsolescence, however, plays no favorites. Radio lived to see TV as someday TV will--?[101]

More recent readings have been evident as parts of various programs, and sometimes as a featured element: Senator Edward Kennedy read Aaron Copland's "Lincoln Portrait"--a collection of Lincoln's own writings and speeches--with the Boston Pops Orchestra.[102] Mildred Dunnock, who starred with Lee J. Cobb in Death of A Salesman, read two brief Emily Dickinson poems on the "Dick Cavett Show" as publicity for a Dickinson recital tour she was beginning.[103] On a later broadcast of this program, Orson Welles interpreted the biblical story of Noah and the Ark in Yiddish dialect.[104] Some of the presentation, perhaps even most of it, was "off the paper." There were

---

[101]"Back to the Cat's Whisker," Saturday Review, July 12, 1952, p. 27.

[102]"Evening at Pops," N.E.T. telecast, July 5, 1970.

[103]ABC telecast, July 15, 1970.

[104]ABC telecast, July 27, 1970.

moments when he apparently read from a Bible, others when he appeared to ad lib a transition, and still others when he obviously read from a cue card. Charles Kuralt, a CBS newsman, used selected lines from the Yukon poetry of Robert W. Service to introduce a human interest feature about an old-timer living in Alaska.[105] A poem written by Dorothy David was read as the final part of "Day of Decision," a locally-produced program designed to secure passage of a bond issue for tornado rehabilitation.[106]

Summary

This chapter has traced the evolution of the art of broadcast interpretation from the first broadcast of the human voice to the present to reveal its importance as part of the listening fare of the American public. How the use of poetic and philosophic material ranged the gamut of program types was discussed. The chapter pointed out that poetry, verse, and descriptive prose reflected the feelings, concerns, and anticipations of the people as it entertained them. Through a variety of program approaches, culminating in the radio verse play, broadcast interpretation mirrored the nation's emotions in peace and war. The major causes of the decline of these programs were considered, and the

---

[105] "CBS Evening News," July 22, 1970.

[106] KSEL-TV, Lubbock, Texas, telecast, August 7, 1970. Narrator, Paul Bean.

vestiges of the art which still remain were offered as evidences of its cultural integration.

One of the most successful broadcast interpretationists of these years is Frank Alden Russell who, as Ted Malone, aided the growth and development of the art with his various programs. To better appreciate how this man epitomizes the art, the following chapter examines his career, his philosophies of the art and living, and his contributions to broadcast interpretation.

CHAPTER II

THE EVOLUTION OF TED MALONE

Introduction

Radio broadcasting was only four years old when Frank Alden Russell made his first broadcast in 1924. The teen-aged Russell discovered all the fun of a new toy and the challenge of a new entertainment form in the "wireless." Because of its experimental nature, broadcasting offered almost limitless creative opportunities to its fledgling performers and an opportunity to grow. Alden Russell matured with the broadcasting art to become one of the most popular broadcast interpretationists in its history.

Most analytical studies of oral interpretation devote a portion of the work to a history of the author, his life style, and his concepts of life in order to better evaluate and understand his works.[1] Since Russell's "works" of broadcast interpretation art are the subject of subsequent analyses in this study, this chapter provides the necessary background material for understanding the man who

---

[1]See for example, Ted Donald Colson, "An Analysis of Selected Poems of Gerald Manley Hopkins and a Study of His Poetic Theories" (unpublished Ph.D. dissertation, University of Oklahoma, 1963).

created these programs. The insights thus derived should produce a keener appreciation of Russell's programming philosophies, his methods of presentation, and his contributions to broadcast interpretation. Major sections of the chapter trace the events of Russell's early life, the network years prior to World War II, and the years during and following the war to the present.

The Early Years, 1908-1931

Not quite eighteen months after Fessenden first broadcast poetry on his Christmas Eve test, the Reverend Frank Arthur and Grace Aurora Russell announced the birth of their new son, Frank Alden Russell, in Colorado Springs, Colorado. There was probably little thought on that May 18, 1908, that Alden would become one of the stars of the broadcasting world under the name, "Ted Malone."

Reverend Russell was "an officer in the Mormon Church,"[2] "an itinerant Latter Day Saints evangelist,"[3] and proprietor of a little store in Colorado Springs. Alden remembers selling newspapers on the store corner when he was seven or eight years old,[4] but recalls only a few of

---

[2]Interview with P. Caspar Harvey, Liberty, Missouri, June 30, 1970.

[3]"POETRY: A Tear-Jerking Cupid Seeks to Make Good in Big City," News-Week, November 9, 1935, p. 25.

[4]From a tape-recorded letter from Ted Malone, Bronxville, New York, June 27, 1970. Subsequent references to this source will be cited, "Tape 1."

his classmates in his "first few years of school" in that city.[5] His own recollections paint a picture of a rather average little boy with an average number of problems:

> Charlie Fletcher [was] my first rival. The girl's name was Kathleen Court. We were in kindergarten. Then, there were the two kids who used to bully me regularly and bloody my nose occasionally: Gordon McIntosh and Mickey Schwartz; and a boy named Boyd Hoak whom I'm afraid I bullied a little myself.[6]

Alden's father had duties requiring the family to move frequently around the country. These duties prompted a move to Wichita, Kansas, in 1916 and, although their stay there was brief, it was long enough for Alden to play the normal pranks of youth. He once made a present of some white mice to a playground supervisor. She fainted.[7] Shortly after that incident, the Russell's moved to Independence, Missouri: "We drove to Missouri in a 1914 Ford Touring car; five of us and everything we owned."[8] As they stopped overnight in Emporia, Kansas, Alden recalls an unforgettable event:

> That's the first place I ever remember ordering for myself in a restaurant. Dad

---

[5]See Appendix, below, p. 223.

[6]Ibid.

[7]Ibid., p. 224.

[8]Ibid.

> apparently knew the people who owned the hotel and the son of the owner--Orville James, I think his name was--chaperoned me at breakfast. He told me I could order whatever I wanted on the menu. And I'll never forget the disgusted look on his face when I decided on cake, eggs--any style--and ripe olives for breakfast. That's what I loved.[9]

Life for Alden Russell settled to normalcy in Independence, where he attended elementary, junior, and senior high schools.[10] Of course, "normal" for a growing, inquisitive youngster carried a variable definition. He and some other boys "normally" proved their boyhood by misbehaving. As the principal was about to paddle the boys in front of the whole class, Alden discovered that new sixth-grade teachers were human:

> The humiliation would have been unbearable, but, I shall never forget, as I bent over to meet my fate, I saw Miss Tidswell standing over by the window with tears in her eyes. Tears in her eyes! The teacher? Some strange sense of justice made me numb to all punishment.[11]

As far as we know, these errant ways did not continue during his junior high school days. At least, they were not remembered.

The Move Toward Broadcasting

Alden Russell entered William Chrisman High School in 1923 and soon became interested in oral performance, an

---

[9] Ibid.

[10] Who's Who in America, XXII (Chicago: The A. N. Marquis Company, 1942-43), 1427.

[11] See Appendix, below, p. 225.

interest prompted by his father's lead.[12]

> My dad was a minister and, undoubtedly, the most influential individual in my life. And certainly the best in getting me interested in talking, in public speaking, in taking part in activities which involved -- well, any of this kind of performance, such as debating, or elocution, or any of those things. . . .[13]

At a 1924 speech tournament in Independence, Russell first came to the attention of P. Caspar Harvey, who was a professor of English at William Jewell College in nearby Liberty, and who was to become Alden's debate coach and close friend in later years. Harvey was especially impressed by the "instant humanness" Russell displayed as a "great debater" and as an excellent extempore speaker:

> He was tremendously quick on the up-take, and he cultivated consciously an immediate response to a wisecrack or a story. [There was a] quickness of response, instant participation, instant humanness, . . . an ability to read people and to come up with the appropriate response, . . . a sort of empathy.[14]

---

[12]According to P. Caspar Harvey (interview, June 30, 1970), part of this "lead" evolved in this manner: "Ted's father would start an argument with Ted, not any more personal than you and I are now, and he'd find out what Ted thought. Then, his father would take the opposite [side] to develop his son. He did that beginning in the grades [and was still doing it] after Ted was making $400,000 a year." Evidently, forensic instruction was as much a part of Russell's home life as it was his school life.

[13]Tape 1.

[14]Interview with P. Caspar Harvey.

So successful was Russell in forensics that he actually had "a peck basket full of medals."[15] Such abilities leave little mystery as to why Russell became interested in broadcasting at a very early age, although his explanation belies his talents.

When the radio station of the Latter Day Saints' Church, KLDS, began its broadcasting in 1924, Alden Russell was one of several high school boys who was asked "to help out on describing the football or basketball games, or just announcing or singing on some of the programs."[16] As Professor Harvey recalls, Russell announced the first football broadcast, a ballgame between Liberty and Independence High Schools which took place on the William Jewell field in 1924.[17] Russell did not imagine himself a "broadcaster" at this time, but rather, a curious experimenter:

> I probably talked more than some of the others in my class. And because [the station] was only a few blocks from my house, and because I knew some of the people involved in it, I became glamorized by the fun of radio--"wireless," in those days.[18]

In the last two years of his high school studies, 1924-1926, Russell's curiosity led him to work closely with the fledgling broadcasting industry in almost every capacity and

---

[15] Ibid.

[16] Tape 1.

[17] Interview with P. Caspar Harvey.

[18] Tape 1.

without pay. Announcing, acting, singing, and writing "was all for fun," and became an integral part of his education.[19]

Russell's ambition in life at this time was to become a lawyer, and had this career in mind when he entered William Jewell College in 1926. Professor Harvey assisted him with his interest in debate and extemporaneous speaking and placed him on the forensics team. His debate endeavors were "fairly successful" and he accompanied the team to the national finals at Tiffin, Ohio, in 1928--two years before he might normally have done so. His success there, however, was not in debate, for by some technicality he and his partner were disqualified; but Russell did leave Tiffin as the National Extempore Champion and "Prof" Harvey remembers Russell "was my first champion; the first of nine." When they all returned to Missouri, the station announced the national champion was in the studio. If the audience would telephone in a subject for him to talk on, he would. They did. He did, and "was a tremendous hit."[20]

However exciting the challenge of forensics might have been, Russell kept "one arm reaching out for radio, simply because it was sort of an entertainment factor in my

---

[19] Ibid.

[20] Interview with P. Caspar Harvey. For further references to Alden Russell's participation and achievement in the Tiffin finals, see The Forensic of Pi Kappa Delta, 1928, pp. 42-45, 54, and 74.

life--and fun."[21] When the station received a commercial license, under the management of Arthur B. Church and the Midland Broadcasting Company, the studios were moved to Kansas City and Russell was asked to help as a salesman.[22] In these early broadcasting days, stations had very little income since they were not "commercial" as we think of them today. The prospects of supplementing his parttime earnings at the college were too tempting. His first sales campaign was successful enough to warrant a bona fide offer from the station manager to join the staff as a salaried employee. The salary, explained Russell, was "so large that I couldn't resist it."[23] The wages were certainly not as large as those of a new salesman today, but they were sufficient in 1928 to terminate Russell's plans for a legal career. As

---

[21]Tape 1.

[22]This move apparently occurred after November, 1928, and before February 2, 1931. "The Second Annual Report" of the Federal Radio Commission, dated June 30, 1928, p. 120, locates both KMBC and KLDS in Independence. By November 11, 1928, both stations were listed under the combined ownership of "Midland Broadcasting Company and the Reorganized Church of Jesus Christ of Latter Day Saints" (p. 204). The Commission's February 2, 1931, edition of "Broadcasting Radio Stations of the United States" indicates that KMBC has been assigned to Kansas City, but with its transmitter still in Independence (p. 44). The call letters, KLDS, and the reference to church ownership has by now been dropped. It is assumed that commercial activity began on KMBC while the two stations were together, and that non-commercial programming made up the schedule of KLDS. Mrs. Ruth Lee Kramer, secretary-pianist for KMBC during this period, implies in a personal letter to this writer (September 5, 1970) that the commercial license was secured early in 1929.

[23]Tape 1.

a full time employee of KMBC, Russell worked as everything from announcer to entertainer. I would do a little singing. I would do some writing. In those days you did whatever was necessary in a radio station. . . ."[24]

"Between the Bookends"

"Whatever was necessary" was the immediate cause of a new program on KMBC and a new radio personality in the Independence-Kansas City area. Unlike the detailed planning which goes into present radio and television, programs in 1929 often occurred spontaneously[25] or because some scheduled program talent failed to appear. The latter was the case in March of that year.

> One day I had to fill in in a program. The Program Director, Dick Smith, called me and said, "Come in, quick, there's no show." And I said, "What can I do in fifteen minutes?" And he said, "Read a book." And I said, "You can't read a book in fifteen minutes." So he said, "Well, read some poetry." And I said, "I will not! I grew up in this town, boy; they're not gonna call me a sissy!" So he says, "I'll call you by some other name." And I said, "All right." So, he said, looking up at the ceiling, sorta, "The next program will come to you announced by . . . uh . . . Ted Malone?" I shook my head "okay" -- and that's where I was really born. . . ."[26]

---

[24] Ibid.

[25] Letter from Ted Malone, Bronxville, New York, September 15, 1969.

[26] Recorded interview with Roy Barnes on "Program Auditions Soundsheet," American History Comes to Life, Side 2 (Dearborn, Michigan: Radio & Television Department of Greenfield Village, 1969).

This programming accident occurred just before St. Patrick's Day and the response from listeners seemed to indicate that the new name had given Russell a head start on the popularity which followed his readings' program. "We received some letters, some little four-leaf clovers--shamrocks, I guess it was--clay pipes and all. And a number of notes said, 'As soon as I heard your name, Malone, I knew you were a witty Irishman.'"[27] The idea of having two names was also intriguing for a young broadcaster, and thus Alden Russell and Ted Malone came to share one life as legal and public labels for the same industrious human being.

The new name was, of course, singularly important, but the birth of the new program initiated by the programming crisis was momentous. The audience response was extremely gratifying, but more pleasing was the change wrought in the personality of Ted Malone. Prior to this time, he had had very little interest in poetry; in fact, it had been a form of punishment in school. "If I didn't get my mathematics, my . . . teacher would assign so many lines from 'Thanatopsis' or such. So, poetry was no attraction to me." Following the first few broadcasts of "fill" programs, Malone admits, "I was, in fact, a little surprised at how much I enjoyed poetry when I read it aloud. I had not thought of it as being a personal pleasure . . .

---

[27]Tape 1.

of being a satisfaction to one's self."[28]

Whatever enjoyment there was for the reader was at least partially shared by the audience, because later in the same year--due to listeners' requests for it--the program became a daily presentation under the title, "Between the Bookends." Malone explained the origin of the title:

> I called it "Between the Bookends" for a very simple reason. By that time, I had realized that one of the problems of all radio programs was: you can put it on the first day, but what're you going to do tomorrow? And, because I like to have as wide a variety of opportunities as possible, I looked at my desk one day and saw that I had a dictionary, a copy of Shakespeare, a diary, an encyclopedia, several old newspapers, several old books of poetry, and some novels. I had the usual combination of things one might find in an office of a fella whose job was Continuity Editor of a radio station, and they were all between the bookends. I thought to myself, "Hey! If I call the program 'Between the Bookends,' I can use anything I want to in it," and I can just say that you put between the bookends things you want to save. Things you don't want to throw away you shove between the bookends for the time being. And that was sort of the philosophy behind the show.[29]

The programs of the first few years were "almost exclusively poetry," rather than a combination of literary forms. Occasionally, some short stories appeared, and transitional phrases or introductions to poems were little more than brief ad libs, "just plain talk," that helped to link one program element to another and to produce a

---

[28] Ibid.

[29] Ibid.

quarter-hour of radio enjoyment for both listener and broadcaster.[30]

If "Between the Bookends" had any educational value by prompting listeners to better appreciate poetry, or to read more poetry, it was not Malone's intention. The program developed as a purely entertainment feature on the premise that "things that entertained me would entertain others. There was no passion in my heart to educate anybody to classical literature," Malone explained. "There was never such a thought any place in the planning of the program. . . . I did the show to have fun and I hoped to make our audience have fun. I wanted them to enjoy it."[31]

Obviously, a vast part of the audience did enjoy the program. Perhaps some of the reasons for its ready acceptance derive from the nature of the historical period during which the program developed and flourished. In the beginning years of the show, the country was in the throes of an economic depression, a phenomenon that drew all of the citizenry together in a common sense of despair and dedication. Sharing the innermost feelings of listeners' poems enabled Malone to offer everyone a sense of identification and understanding in a time of real need. During subsequent

---

[30] Ibid.

[31] Ibid. It is interesting to note a different philosophy prevails for the "Pilgrimage of Poetry" series (see below, pp. 76-77).

years, as the nation emerged from depression and moved into war, the program again offered a rallying core around which patriotism, sympathy, and national dedication were easily channeled. In both situations, sentimentality and social consciousness proved to be the cohesive forces that obtained and maintained faithful listeners.[32]

Three characteristics distinguished "Between the Bookends" as a unique radio presentation: (1) The program was aimed at a mass audience and had to contain the kind of material that would be appealing to as many people as possible. (2) The ideas expressed by such simple verses had to be heard and understood by the radio listener in only one exposure. (3) In spite of being constructed for the mass audience, the program was delivered to one or two people in a conversational manner. It was always "Hello there," never "Good evening, ladies and gentlemen." Malone believed then, and believes now, that people do not listen as a crowd. "Radio is an intimate medium; the largest audience listens individually; talk or read to one person and you will reach them all."[33]

Malone's guidelines were successfully applied to other programs at KMBC. At least two of his co-workers during the early days of his employment mentioned the

---

[32]See above, pp. 35-44.

[33]Letter from Ted Malone, September, 15, 1969.

acceptance of his program "The Midnight Muse," a late-night poetry reading show with recorded music at first and later with organ stylings by P. Hans Flath and Hugh Studebaker.[34] The program first originated from the old Uptown Theater in Kansas City[35] and was the forerunner of the "Between the Bookends" quarter hours of later years.[36] Popularity of this program led to a new name and hour; "The Friendly Muse" appeared at 9:30 p.m. on Mondays.[37]

Malone's program successes in the late 1920's were nothing when compared to the personal success that occurred in 1930. On November 10 he married Verlia Mae Short of Courtney, Missouri.[38] The two had known each other since high school days in Independence. He was the first boy she ever dated and, although "she had a lot [of dates] after that with other fellas," he was the one who won her.[39] From

---

[34]Letters from Ruth Lee Kramer, Encino, California, September 5, 1970, and J. Woodruff Smith, Los Angeles, California, September 15, 1970.

[35]Letter from Paul Henning, Hollywood, California, August 10, 1970.

[36]Letter from Ruth Lee Kramer. Evidently, the "Muse" broadcasts developed between the spontaneous "fill" program of poetry reading and the establishment of "Between the Bookends" as a featured program. From the information implied by Mrs. Kramer's recollections, Alden Russell was the original reader of the "Muse" series.

[37]Picture caption, Happy Hollow Bugle, October 31, 1931, p. 4.

[38]Who's Who, XXII, 1427.

[39]Tape 1.

all reports, the former beauty queen and valedictorian from William Jewell and the Continuity Editor of KMBC made a perfect team.

Network Years Before the War

As early as October of 1931, Malone prepared and presented "Between the Bookends" three times a week for KMBC and once a week for the Columbia network.[40] Further, he was writing and acting in a variety of the "Happy Hollow" skits which he had begun writing in 1929,[41] and simultaneously, was writing for and performing on "The Friendly Muse" and "Phenomenon." The latter program was a daily ten-minute feature at 6:15 p.m. that dramatized historical events in a format not unlike that of the "You Are There" series of later years. For each program the need for accurate historical data and bona fide characters required considerable research. Through the unique idea of the Anachrophone, "an instrument which transports audiences and characters to another time," an interviewer talked with leading principals

---

[40] Happy Hollow Bugle, October 24, 1931, p. 8. Following the column heading of "Between the Bookends," there is this note: "Every weekday at 3:45 over KMBC. Heard over the Columbia Network every Thursday at 6:30 Central Time with Ted Malone."

[41] Letter from Ruth Lee Kramer. An indication of the volume of Malone's work is contained in the following item from the Happy Hollow Bugle, February 1, 1932, p. 8: "Since Happy Hollow first went on the air, over 64,800 pages of manuscript have been written for that feature. This is based on 800 days in which there were between 4 and 6 episodes each day."

of the past.[42] Malone also wrote and produced dramatic programs for the Columbia network; sixteen by himself and twelve others in collaboration with his former debate coach, P. Caspar Harvey.[43]

As his work load increased, Malone grew in responsibility and audience acceptance throughout the early 1930's coincident with the growth of KMBC's importance. He became production manager, production director, and program director between 1930 and 1934 and was the guiding hand for many of the successful programs that eventually became coast-to-coast features for Columbia. "This station--during Ted's regime--grew from a staff of three to eighty people and originated more CBS network shows than any other network-owned station in America.[44]

One of those network programs was "Between the Bookends," but it did not join CBS because of its fame. Malone credits the program's growth to other circumstances:

---

[42]See "New Word Coined for 'Phenomenon,'" Happy Hollow Bugle, November 21, 1931, p. 8, dealing with the creation of Anachrophone by Edward P. Gilchrist, KMBC staff member, who aided Malone in the research. Audience acceptance of the program "after only ten weeks" on the air is praised as being "the talk of Kansas City" in a later edition (February 1, 1932, p. 8). Ruth Lee Kramer, in a personal letter, recalled the program as an early effort at "space probing."

[43]Who's Who, XXII, 1427.

[44]From untitled biographical material supplied by Mr. Malone, June 27, 1970, and on file with this writer. Further references to this source will be cited, "Data."

> [By late 1931 and early 1932] the Columbia Broadcasting System was delivering programs on its commercial network across the country, and many of these shows would come from New York to Kansas City and stop. That was the basic network. . . . There was no program going from Kansas City on to California or down around the Dixie Network. . . . Our boss, Arthur B. Church, persuaded CBS to allow us in Kansas City to originate programs in back of their commercial shows . . . and we would send [them] on to the West Coast and . . . the Dixie Network.[45]

With this exposure, the program developed an active and appreciative audience, some of whom thanked the station by mail for all of the network and local presentations, and especially, "Mr. Malone, for your 'Between the Book-ends.'"[46]

One driving force behind Malone's prolific activity at KMBC can be traced to "Prof" Harvey of William Jewell. Harvey was a devotee of the writings and philosophies of Robert Browning.[47] According to Harvey, Browning followed three basic guidelines which Malone probably absorbed and used: (1) There is progress in all things. (2) The exhilaration of action is inexhaustible. (3) The prize is in the process. Whatever Malone was doing, or had an

---

[45] Tape 1.

[46] Happy Hollow Bugle, February 1, 1932, p. 3.

[47] In Tape 1, Malone notes that Harvey "inspired us with a certain affection for Browning [whose principles] he undoubtedly introduced to us and filled us with before we got out of class."

opportunity to do, became an avenue for further progress in his career. The actual accomplishment of the assignment was satisfying, of course, but the maintenance of activity itself was exciting. The methods by which the endeavor was resolved--the processes--were, in themselves, precious. Harvey claims "that if you act, the exhilaration that comes from it is inexhaustible; you never have any fatigue if you're in action."[48] Malone's schedule of writing, producing, and performing seemed exempt from fatigue; activity seemed to spur him on to yet more industry. Malone's concept is more simply phrased: "It was fun!" He still seeks "as wide a variety of opportunities as possible," and whatever he undertakes proves to be "fun" or he doesn't continue it.[49] Apparently, Browning's "exhilarating" can be equated to Malone's "fun."

One of Malone's extra activities at KMBC, in addition to his broadcasting duties, was the co-editing of the Happy Hollow Bugle, a promotional "house-organ" for the station's programs. In it, "Danny and Doug" (Malone and Gomer Cool, his performing partner at the station and in motion picture short subjects),[50] relayed program

---

[48]Interview with P. Caspar Harvey.

[49]Tape 1.

[50]Both Ruth Kramer and "Woody" Smith noted in personal letters that Malone and Cool at times performed under these names and, in other cases, as "Buddy and Ruddy." See also, Who's Who, XXII, 1427.

information, "inside" information of station events and personalities, and a complete weekly or monthly schedule of programs to the faithful listeners. Two different columns, "The Bugle Echoes" and "Between the Bookends," show the Malone programs almost as they were heard on the air. The "Echoes" letters-to-the-editor column contained comments on programs by the listeners and, in some cases, poetry written by them. As the volume of these original contribution programs increased, it became necessary to provide a larger outlet. Consequently, the March 2, 1931, edition of the paper contains the first column entitled "Between the Bookends" in which are printed poems sent in by the audience. The format of the column is the same as that used for the program, including the standard "Hello there" salutation, the Malone comments and transitions between poems, and the familiar "'Bye."[51] With this editing experience, the "popular poetic literature"[52] his fans loved and wrote themselves, and his desire for activity, Malone started another adventure, an anthology of poetry, Between the Bookends.[53]

The combination of his network popularity on a regional basis and the publication of the book brought

---

[51]Happy Hollow Bugle, March 2, 1931, p. 8.

[52]Milton A. Kaplan, Radio and Poetry (New York: Columbia University Press, 1949), p. 29.

[53]"From the press of the Lewis Printing Company, Kansas City, Missouri." Copyrighted 1934 by Alden Russell.

Malone to the more careful attention of network officials in New York. By the spring of 1935, both "Between the Bookends" and "Happy Hollow" were broadcast on a national level.[54] In the fall of that year, Ted Malone and his family moved to New York.

Such a move was another new beginning, frought with the usual problems of appealing to a new and larger audience with a program of Midwestern origin. Carrying "a selection of lachrymose fan mail in his brief case, the young impresario-manager of Kansas City's KMBC arrived in New York" with the philosophy, "'everybody's lonesome. They won't admit it to friends. But alone, with their shoes off, sitting by the radio, they're ready to cry.'" The proof of the philosophy was in the volume of fan mail--more than any other sustaining performer--"4,000 to 20,000 letters a month."[55]

Both Malone's "Happy Hollow" and "Between the Bookends" programs continued on the national network following his arrival at the CBS outlet in New York, WABC (now WCBS). By the beginning of 1936, Hinds Honey and Almond Cream was the sponsor for the program although the contract lasted only six months.[56] "After that, I remained sustaining" for

---

[54] New York Times, May 12, 1935, sec. 10, p. 10.

[55] News-Week, November 9, 1935, p. 25.

[56] See Harrison B. Summers, A Thirty Year History of Programs Carried on National Radio Networks in the United States 1926-1956 (Columbus, Ohio: Ohio State University, 1958), p. 21.

the rest of the time with CBS.[57] In 1939 Malone left CBS to join the staff of WOR, the Mutual network outlet in New York; he remained there only until the fall of the year.[58]

After WOR Malone went to NBC "to launch a series of sixty broadcasts over a two year period direct from the homes of America's most important literary figures."[59] These two broadcast series deserve comment, for they were important in the life of the originator and important to the audience who tuned them in every week. The first thirty-two programs, entitled "Pilgrimage of Poetry," stemmed from an idea that was first considered in 1937.[60] Early in 1939 Malone began making plans for the series in order to "keep from being lost and forgotten, or . . . fired," because radio demands new ideas. He admits, nonetheless, that the newness of the idea is relative and recalls that Plutarch's Lives "was sort of a contribution to the idea of how much fun it is to visit people or to know about people," and that Elbert Hubbard "had a great series of books" involving travels to the homes of authors which "probably interested a lot of people."[61] Regardless

---

[57] Tape 1.

[58] Data.

[59] Ibid.

[60] Ted Malone, A Listener's Aid to 'Pilgrimage of Poetry': Ted Malone's Album of Poetic Shrines (New York: Columbia University Press, 1939), unnumbered first page.

[61] Tape 1.

of the origin of the notion, it was new for radio broadcasting and, of the three networks to whom it was offered, NBC decided to use it.[62] "From English departments of some seven hundred U. S. colleges and universities [Malone] received rankings of all the late, great U. S. poets," selected those most important from whose homes or shrines he could logically broadcast, and prepared for the "12,000-mile Odessey."[63] Many of these Sunday afternoon broadcasts included the reading of the author's poetry in an effort to translate "the life and philosophy of each poet into the atmosphere of the home from which the broadcast was . . . made."[64] The program content expectations were expressed best by Malone:

> We have deliberately styled the sketches to be . . . words . . . phrases . . . allusions . . . quotations . . . for the express purpose of provoking interest in the author. A little biographical . . . a little descriptive . . . but mostly "words in links" . . . coupling the life of the poet to your life with the golden chain of poetry. The programs themselves attempt little more. We hope to give you the feeling of being present in these homes. We hope to condense into a few colorful phrases the essential importance and place of the author in American literature . . . but most vital of all we hope to demonstrate how the

---

[62] Interview with P. Caspar Harvey.

[63] Time, October 30, 1939, p. 54. The information was verified by Malone in a tape-recorded "letter" to this writer, September 10, 1970. Subsequent references to this source will be cited, "Tape 2."

[64] Listener's Aid, unnumbered first page.

> poetry of each author is related to your life and how a fuller understanding of poetry can give you a fuller understanding and appreciation of the adventure of living.[65]

The second series of this type, "American Pilgrimage," was a similar excursion to homes of the various non-poetic authors of American literature, such as Mark Twain, William Dean Howells, Nathaniel Hawthorne, James Fenimore Cooper, and twenty-seven others. This series was presented Sunday afternoons of the following year, between October, 1940. and May, 1941, providing Malone with a continuing outlet for his broadcasting and interpretative talents, and helping to increase his popularity during these years.[66]

In spite of whatever popularity was generated by the "Pilgrimage" programs, Malone did not rely on them alone for his audience. He "continued his daily quarter-hours of human interest stories and poetry, . . . was on the editorial staffs of Pictorial Review and, later, Good

---

[65] Ibid., unnumbered first and second pages. It should be noted that Malone uses ellipsis dots as a typographical indicator for an oral pause, a styling device prevalent in all of his printed works. Except where specifically noted to the contrary, such spaced dots in material quoted from specific Malone publications do not indicate an omission by this writer. Note, too, that these programs have an announced aim of educating the audience to the literary importance of the works and life. Cf. the "Bookends" concepts, above, p. 65.

[66] See Ted Malone, Mansions of Imagination (New York: Columbia University Press, 1940), unnumbered first and fourth pages. Popularity of both series is supported by four printings of Listener's Aid between October, 1939, and March, 1940 (see flyleaf), and the publication of the historical material about the authors in An American Pilgrimage (Haddonfield, N. J.: Bookmark Press, 1943).

Housekeeping, and published his first four books."[67] In all these publications, Malone followed the same arrangement of his broadcasts and that he had used for the Happy Hollow Bugle column except that now his comments and transitions were set in italics between the poems.[68]

Such industry further indicated that Malone apparently continued his pursuit of the Browning dictate of indefatigability which he had followed so successfully at KMBC. He wrote and produced a full hour weekly dramatic program for the Mutual Network entitled, "Pat Barnes' Barnestormers," was the editor and National Director of Muzak's Associated Program Service (serving some five hundred radio stations), and served as the assistant program director of WABC.[69]

The War Years and After

With the outbreak of World War II, a number of changes occurred in broadcasting. More patriotic themes, more sentimentality, and more inspirationally unifying material appeared on the air, especially in most of Malone's

---

[67]Data. Malone's editorship of poetry at Pictorial Review occurred between 1937 and 1939. He held a similar post at Good Housekeeping, 1940-44. A complete list of Malone's publications is included in the Bibliography.

[68]For representative examples, see the May through September, 1940, issues of Good Housekeeping.

[69]Data.

programs. Malone himself ventured into other types of broadcasts. He emceed the NBC variety show, "Swing Shift Frolics" and, in the spring of 1944, the panel quiz show, "Yankee Doodle Quiz," based on American history and featuring many of the poems from his book, Yankee Doodles. While writing and producing this program, he also prepared four broadcast scripts for the Boston Pops Orchestra entitled, "The Four Freedoms."[70]

Partially prompted by his beliefs that radio always demanded new programming ideas, that anyone can do anything he wants to if he wants to strongly enough, and that radio needed an Ernie Pyle approach to war reporting, in 1944 Malone decided to expand the variety of his fifteen-year-old program "Between the Bookends." Accordingly, he boldly arranged to travel abroad; one writer explained the arrangements:

> [Malone] trotted into his boss's office at the Blue Network and asked to be sent overseas as a war correspondent.
>
> The idea got no further than the network's news head. He laughed uproariously at such incongruity and went back to stretching his budget so war reporters with more training could get to the front. But Malone . . . rounded up $3,000 and offered to pay his own way over. Such unorthodox, earnest methods impressed. Though the news head shed tears at the prospect, the boss said Malone could go on company funds.[71]

---

[70] Ibid.

[71] "Muse Correspondent," Newsweek, October 29, 1945, p. 90.

"He made his first overseas broadcast as a war correspondent" on May 8, 1944[72] and, until June 6, 1945, toured by plane and jeep the war fronts from Iceland to Athens.[73] Malone's reports, dealing with the human interest events of the American soldier, were aired initially at 10:15 p.m. Monday, Wednesday, and Friday, alternating with the reports of George Hicks.[74] After a month, Westinghouse became his sponsor and by the spring of the following year he was being heard in "prime time," at eight o'clock.[75]

The program content varied from earlier patterns, as Malone explained:

> [No one was] interested in having you read poetry from Germany and France and so forth, so I was doing stories from over there similar to--and this is rather immodest to say, but--in the manner of Ernie Pyle. As a war correspondent, I did not attempt to prophesy, or to indicate what the policies of the military were going to be, or what they were going to do. I simply told human interest stories of the fellas themselves, three nights a week.[76]

---

[72]Comments of Walter Pope Binns, President, William Jewell College. See Appendix, below, pp. 217-219.

[73]"Muse Correspondent," p. 90.

[74]New York Times, August 6, 1944, sec. 2, p. 6. It is interesting to note that Malone's human interest soldier stories were paired with the Hicks program entitled, "The Human Side of the News," and were broadcast on alternate days.

[75]New York Times, April 8, 1945, sec. 2, p. 7.

[76]Tape 1.

More specifically, "he tells of talks he has had with GI's, leaving interviews with the brass hats . . . for other reporters. . . ."[77] In these broadcasts, one journalist wrote, "Ted has been likened to an Ernie Pyle of the ether waves. . . . He doesn't paint the American fighter as a superman. . . . [His] reports . . . show that [our men] are human, can be afraid and have tears in their eyes. . . ."[78] These programs provided "Malone with more radio time for news broadcasts from overseas than any correspondent in any theater on any network."[79] Malone reported to the American radio audience stories about the boys in all branches of service during the invasion, the war in Germany, and the victory celebration in Paris. At one time, by accident, Malone crossed over the Ramagen Bridge, the first correspondent to do so,[80] and actually followed New York-donated blood to the front lines of Germany where the plasma was administered to wounded soldiers.[81]

---

[77] New York Times, April 8, 1945, sec. 2, p. 7.

[78] Ibid.

[79] Data.

[80] "Muse Correspondent," p. 93

[81] There are two programs on this subject in the Ted Malone Collection, Carnegie Library, William Jewell College, Liberty, Missouri. They are historically interesting, but of such poor quality they are not included for interpretative analysis.

In mid-October of 1945, Malone again convinced his news bosses to send him roaming. He was selected to be the commentator on a "special round-the-world junket on the Globester" for four weeks, "broadcasting from Cairo, Karachi, Manila, and other stops, with side pilgrimages to Jerusalem and Tokyo."[82] Following his return from this flight, Malone broadcast from William Jewell College the Achievement Day events of November 15, 1945.[83]

This new "Ted Malone Show" was a marked variation from the format followed in the "Between the Bookends" series. Malone, explained one journalist, "now comments on the news, though rarely on more than one item a day, into which he crossstitches biography, anecdote, and opinion--in his best poetry-reading style. For old times' sake, he often concludes with a doggerel poem."[84] Another, later source called the show "a unique program of stories, news features, hard-hitting political editorials, philosophy, humor, and travel reports. . . . A top-rater in daytime radio for 12 years."[85] Publicity material from Malone's

---

[82] "Muse Correspondent," p. 93.

[83] See Appendix, p. 213.

[84] "Muse Correspondent," p. 93.

[85] "Ted Malone," The Celebrity Register, First Edition, 1959, pp. 478-79. See, too, Summers, History, pp. 139, 148, and 164 for Malone's ratings which ranked commendably with other daytime programs.

production firm revealed how the broad scope of the program required extensive travel:

> [He] covered all the political conventions, of course; a trip around the world, visiting American military installations; another trip to Germany when the first G.I. families were permitted to go over; another . . . with General Lucius Clay when the Liberty Bell [i.e., Freedom Bell] was hung in Berlin; and another trip to Europe when the correspondents went back to see what Europe was like five years after D-Day.[86]

The diversity and variety of the program which had attracted Westinghouse as his sponsor in 1945 contributed to their continued sponsorship until 1950.

The fact that Malone's pure poetry reading programs were expanded to include numerous other areas of broadcasting speaks well for the growth of the man as a broadcaster. He obviously realized the need for additional types of programs in an ever-changing industry. The advent of television in the late forties and early fifties caused marked changes in listener habits and tastes, and Malone's programs reflected the public's desire for radio news and features. He had included in the old "Bookends" series interviews with celebrities from the literary world.[87] Now he included "nationally and internationally known figures in all fields:

---

[86] Data.

[87] Guest reader Hugh Mackarness was featured on January 25, 1939 (NBC-Blue); Norman Thomas and Mark Van Doren were interviewed on December 1, 1938 (NBC-Blue); and Louis Bromfield was the scheduled guest for January 22, 1947 (see Appendix, below, pp. 217-219.

theater, government, industry, and sports," while his travels included "fairs, industrial exhibits, pageants, and festivals all across the country." In 1947 he was the Master of Ceremonies for the Miss America Pageant. For two seasons he emceed the Sunday Prudential Hour for CBS and was a guest on such programs as "Leave It to the Girls," "We the People," and "Strike It Rich."[88]

Malone's growth as a reporter-writer-interpretationist continued to expand between 1950 and 1956. His quarter-hour program was still broadcast on ABC and he reported events of the Winter Olympics in Norway in 1952--on radio for ABC, and on film for CBS News. His focus and assignments maintained their variety and importance:

> Malone planned the London end of ABC's coverage of the Coronation of Queen Elizabeth (1953), [for which he wrote] six full half hours of radio shows featuring top Coronation personalities in London [that were] broadcast the six weeks before the ceremonies. And then, from London, as a climax to ABC's full staff coverage of the pageant and procession, Malone was the only American reporter to broadcast a simultaneous, live, description of the events in the Abbey as they were occurring.[89]

During the first three years of the fifties, Malone commuted from New York to Cleveland to write and perform on a nightly, sponsored television news program entitled, "Today's Top Story." As part of his favorite shows, he

---

[88] Data.

[89] Ibid.

arranged Christmas telephone broadcasts between the military in Asia and their folks at home. "Perhaps out of this grew another fascinating series of shows Ted Lloyd developed in the early fifties which were literally the first 'person to person' broadcasts--telephone calls visits with international figures."[90]

Extended Malone visits were broadcast with "Wrong Way" Corrigan; Mrs. Eleanor Roosevelt; Madam Chiang Kaishek (just before the fall of China to the Communists); John Scopes, of the famous Tennessee trail on the teaching of evolution; the radar man who spotted the enemy as they approached Pearl Harbor; the major of Nome, Alaska, as he reported Santa Claus's progress; the Royal Family's attending physician prior to the birth of Prince Charles; and the Kremlin in Russia (but not with Stalin, unfortunately, since for weeks all Malone's attempts were thwarted by operators who could not "establish communication"). As a final venture of the early fifties, Malone narrated the dramatic series, "Crossroads," on the ABC Network.[91]

By 1957, Malone had established "Ted Malone Productions" as an independent operation to consult, write, record, and produce audio-visual presentations for radio, television, and films. As the increasing successes of

---

[90] Ibid.

[91] Ibid.

television caused ABC Radio to make major programming changes, Malone expanded his personal business into a syndicated operation. He undertook an industrial broadcast series for the National Association of Manufacturers; produced sound tracks for industrial, educational, and theatrical films; wrote and produced a number of slide-film presentations, and radio and television commercial announcements; and continued recording and distributing his five-minute human interest programs for various stations throughout the country. Many of these operations are still going on as proof of Malone's penchant for a variety of activities.[92]

Until recently, he was Director of the Encyclopedia of Recorded Sound Project of the National Association of Broadcasters, the duties of which call for locating, organizing, and cataloguing all recorded sound available all over the world. A good portion of this material could come from Malone himself, since he once wrote and produced a coast-to-coast broadcast entitled, "The Sound of Your Life," based upon the news-worthy sounds he had recorded "on the spot" during his travels abroad.[93]

A program predominantly comprised of verse from listeners grew with few limits. Whatever the task, Ted

---

[92] Ibid.

[93] Ibid.

Malone continually relied on oral interpretation and strove to communicate with his listeners conversationally and convincingly through his readings; he seemed always the broadcaster and the interpretationist. Professor Harvey claims that part of Malone's success lies in his sincerity, and Malone confirms that claim by insisting that the broadcast interpretationist must "be himself."[94] "It's never corny if you really mean it."[95]

Summary

This chapter has detailed the early life and the beginning broadcasting of Frank Alden Russell, revealing how his planned career of law was supplanted by the excitement of the challenge of radio which soon led to the development of numerous programs and the name Ted Malone. Malone's successes in network radio before, during, and after the war years were discussed, with emphasis being placed on their contributions to the history of broadcasting and how they reflected the social attitudes of the period. Malone's own concepts of life and his attitudes toward broadcasting and the audience were explained in an effort to reveal how he adapted material to audiences and succeeded in greater flexibility within various broadcast formats. The information in this chapter provides a

---

[94]Tape 2.

[95]"Ted Malone," p. 479.

clearer understanding of Malone's place in the history of broadcasting and a better foundation for the analysis of his programs which follow.

In the next three chapters, selected programs from Malone's three major productions will be analyzed and discussed to determine what elements of broadcast interpretation Malone used to attain and sustain his popularity over the three decade period. The information derived from such analyses should be valuable to broadcasters, interpreters, and broadcast interpretationists in both the planning and presentation of programs.

CHAPTER III

THEME DEVELOPMENT AND ADAPTATION: EXTRINSIC FACTORS OF COMPOSITION

Introduction

The development and evolution of broadcast interpretation and Ted Malone in the history of broadcasting prepares the way for an intensive analysis of his programs in the following chapters. The first two chapters deal broadly with theme development and adaptation in the composition of the programs, specifically with intrinsic and extrinsic factors of that composition. Chapter Five focuses on the presentational methods as they reflect these factors and other characteristics as well.

Interpretative guidelines from the suggestions of C. C. Cunningham and Charlotte I. Lee become useful categories for studying the art of broadcast interpretation by Malone in the nine programs broadcast between 1939 and 1947.[1] Extrinsic factors are those "qualities which pertain to, or

---

[1]See Cornelius Carman Cunningham, Literature as a Fine Art (New York: Thomas Nelson and Sons, 1941) and Charlotte I. Lee, Oral Interpretation (3d ed.; Boston: Houghton Mifflin Company, 1965).

are derived from, the relationships [of the art work] with human beings, both those who make them and those for whom they are made;"[2] namely, universality, individuality, and suggestion. The common elements inherent in all art, "evident in content and structure," are the intrinsic factors of unity and harmony, variety and contrast, balance and proportion, and rhythm.[3] Each factor is inseparable from each of the others, of course, and isolation of them is for analytical convenience only.[4]

Malone's ability to select, develop, and adapt themes for a variety of audiences stems from his insightful realization of audience needs, his appeal to those needs, and his image-filled conversational manner of broadcasting. Thus, each chapter discusses more or less the social and intellectual climate of the period as it relates to the programs, the audience and the reader.

Universality

Theme content or program subject matter is universal in the sense that it actually or potentially reflects a common experience which many but not necessarily all of the audience have shared. Universality has been marked as a

---

[2]Cunningham, Fine Art, p. 35.

[3]Lee, Interpretation, p. 22.

[4]Ibid., p. 23.

factor in literature since the days of Aristotle, who considered poetry as "representing the permanent possibilities of human nature, the essentials, rather than the accidents. . . ."[5] Because it "expresses truth which is true for all men at all times," the universal theme, action, event, character, or emotion can be found in all kinds of literature.[6]

Shakespeare's characterization of the human trait of indecision in the character of Hamlet, the complete embodiment of evil which appears as Iago, or the destructiveness of greed and ambition which marks the character of Macbeth are real characteristics of human beings who, unfortunately, are met or read about every day. The universal knowledge of the inevitability of death is apparent in numerous selections: Emily Dickinson's "I Felt a Funeral," William Carlos Williams's "Tract," and Andrew Marvell's "To His Coy Mistress," however differently the theme is treated. The problems of the uneducated, poverty-stricken of a nation in trouble are depicted and comprehended with some sense of universality in Steinbeck's The Grapes of Wrath and Caldwell's Tobacco Road.

---

[5]S. H. Butcher, Aristotle's Theory of Poetry and Fine Art (4th ed.; New York: Dover Publications, Inc., 1951), p. 399.

[6]Sara Lowrey and Gertrude E. Johnson, Interpretative Reading (rev. ed.; New York: Appleton-Century-Crofts, Inc., 1953), p. 301.

Because broadcasting seeks to have the widest possible audience, it strives to appeal to a variety of tastes, needs, and aspirations. It does so, in part, through an application of the notion of universality, or the sharing of the familiar experiences of either past or current importance. Although often geared down in sophistication for a larger, less educated audience, universality assisted the appeal of the Ted Malone programs.

The nine programs under consideration in this study have a recurring universal theme: "then and now," or "reminiscence." Program One compares a national holiday, Valentine's Day, with that day a year ago when the beginning manuscripts of the "Ted Malone Collection" were sent to William Jewell College. Now, the collection is being opened to the public, and each listener can be a part of it through contributing their favorite material. In Program Two, the reminiscence is only a brief recollection of the past weekend, which evolves into all the past activities in the conflict between men and women who, evidently, have not changed in the present. The notion of past achievement is given a present day award in Program Three, and some reflection of a future "then" is predicated on the dedication of "today." Program Four, using the composite of "old acquaintance" and "most unforgettable character," is heavily reminiscent, but spans the time gap by Malone's suggested action <u>now</u> to pay tribute to those of the past.

The entire series of "Pilgrimage" broadcasts is based on the "then and now" of the lives, events, and art of those of the past and how they can affect lives of today. Through the sub-theme of the quest for Poetry's "Golden Grail," yet another universal image coordinates past, present, and future.

At the same time Malone stresses or implies this theme of reminiscence, relating past with present, he crossstitches his programs with other concepts that will be widely received as familiar experiences. In the first program, after commenting on the poetry collection at William Jewell and its being analogous to a Valentine greeting, Malone selected what he called "Valentines to someone, somewhere, who will understand" (201:14-15).[7] He couples this theme of Valentine's Day with the symbol of the day through reference to the "old hill . . . there by the heart of America" (201:2-3). Among the poems, which are written by "housewives, shopkeepers, . . . teachers, . . . professional people, . . . old grandmothers" (198:5-8), are "Valentines" "for someone well along in years" (201:16), "to a little girl" (202:2), "for a little girl who isn't with us anymore" (202:17), and "to you" (202:35). Very few

---

[7]To facilitate easy reference, each script has been transcribed and included in the Appendix. Line numbers for each script are included in the margins and references to specific parts of each program made in the analysis are parenthetically indicated in the text by page number and line number (e.g., 101:20-25).

in Malone's audience have not been touched almost by name with these familiar labels or stereotypes. The symbol of the day recurs in Malone's coupling of the theme of the poetry collection with the special day: "We ask only one thing of those who share in the endeavor. Remember, today is Valentine's Day. Remember, the test of greatness is a simple test: it comes from the heart" (203:21-24).

In the predominantly prose presentations of Programs Three and Four, the development of themes reveals that the overriding major theme is supported and clarified by supplemental themes. In Program Three,[8] "achievement" is a pronounced theme: achievement which has been accomplished, will be acknowledged during the present festibities, and yet another kind which can be obtained in the future. The interspersing of the need for learning as the cure for "the most devasting disease . . . ignorance" (214:15-16), and for successful achievement in the world of the future links the three time periods considered. Malone's development of past, present, and future achievement, building by repetitive series of phrases, "we've come a long way" (214:20-26), by the piling up and negating of disease imagery (214:9-16), and by the achievement of nationally known figures (217:9-17) is not climaxed by President Binns' citation for Malone's achievement, but by Malone's acceptance speech on behalf of "the fellows and girls overseas" (219:22), a climax which

---

[8]See Appendix, below, pp. 213-221.

easily moves "then and now" into the future possibilities of "a new world" of achievement (221:2, 4). Thus, Malone touches the "nerve" of each listener with such an integration of familiar themes, emotions, and people.

Program Four, devoted to the reminiscences of the past and to Professor Harvey, secures universality in a number of ways. First, through the people of Malone's life, the people he remembers or forgets, the audience sees the people of their own lives. Malone's "people" are so broadly drawn, each has a different face for each listener. "Should old acquaintance be forgot?" Malone asks (222:10), and the string of universally familiar people he recalls prevents forgetting. He parades in front of the listener school chums, his first girl, his first rival (223:8-11), teachers, principals, a fainting playground supervisor (224:1-4), "the first storekeeper who sold you a penny's worth of candy" (225:19-20), the truant officer, the graduates and, finally, the one person "who's added much to the adventure of living for you" (226:23-24). Second, people are a most universal subject, especially for connecting the "then" with the "now" through reminiscences; they may well be the usual way. Finally, Malone uses a principle of forensics taught to him by his unforgettable character, "Prof" Harvey, when he asks the audience to write someone "not forgotten, but . . . well, shall we say, very much

neglected" (229:4-5).[9] To forget is as much a part of people as it is for them to reminisce about what they have almost forgotten. Malone's awareness of this notion secured for him the complexity of theme development in this program that contributed to the wide appeal of the program.

Universal interest and appeal appear in Program Six as a composite of themes, each of which has strong personal associational value. Operating within the major theme of "then and now," Malone adds the major theme of the "Pilgrimage" series, the quest for the "Golden Grail." Intertwined with these, and yet part of them, is the coordinating theme of "time," coupled with the topicality of the broadcast day, New Year's Eve. "Time" is naturally an inherent part of the "then and now" theme and the Grail quest, both of which themes span the centuries. The universal quality of time, however, belongs also to poetry, Malone avers, and especially to the poetry of William Vaughn Moody, from whom listeners can learn the secret of time and the secret of "the songs of the soul" (241:2) called poetry. Through his emphasis on "time," Malone selects material from Moody's pen that deals with the immeasurability of time: the origins of man and beast, life's judgment, "the two ends of life"

---

[9]The principle Malone uses is asking an audience to do something which more than half of them are not now doing. It was taught to him by P. Caspar Harvey and is detailed in Harvey's article, "It Matters How You Say Things," This Generation, April-June, 1962. Copyright 1962 by W. L. Jenkins, pp. 9-11; used by permission.

(246:3), and the infinite of man. All of these past elements of time are brought into the present on a day when time changes. What happens tonight, too, in Spencer, Indiana, will happen in many towns across the nation, striking familiar responses among listeners who live in towns and cities of all sizes. Yet, even with a changed calendar, time and poetry will persist, unchanged. The elements which contribute to the universal qualities of man are reflected through the materials of Moody's poems and Malone's prose, skillfully blended to produce a seemingly simple New Year's Eve broadcast.

Many of the themes and most of the topical allusions which contribute to the universal appeal of Malone's programs simultaneously help reflect the social and intellectual climate of the period and tend to characterize Malone as a part of that climate. In the Valentine's Day program, for example, Malone virtually mentions a best-selling book which has only the year before been made into a best-selling motion picture (197:12-13). He relates the subject of weather to possible political activity in Washington, "the heat on the hill" (197:14)[10] which,

---

[10]Malone's reference to events in Washington may have alluded to a recent $407 million Rivers and Harbor bill which cut $100 million from a Navy Supply Bill and brought up the question if Congress were "saving here to spend there" (see New York Times, Monday, February 12, 1940, p. 1). Some contention was also noticed in Congress during the vote on export credits for Finland (New York Times, Wednesday, February 14, 1940, p. 1) as possibly leading the nation to war.

in turn, he uses to identify another "hill"--the one his Missouri college. It seems readily apparent that Malone is seeking identification by adapting the general to the specific and by keeping most of his allusions topically current.

The activity of collecting poems of all kinds, from all types of people, from all sections of the country provides the tenor of the listeners. During the early part of 1940, at least, Malone feels the audience may like to be more concerned with the preservation of poetry than with the passing of appropriations bills. Strong evidence underscores their desire to lose themselves in poetry, since in the year of its existence Malone's poetry collection had received "more than a hundred thousand pieces of manuscript poetry" (199:23-24), plus books, magazines, and journals. By inviting additional donations on the basis of furthering the cause and learning of poetry, he not only seeks to involve the audience as students in his program, but also reflects their concern for future students.

The selections utilized on this program as Valentines are, expectedly, sentimental. The implication is that the listeners to "Between the Bookends" at 3:45 p.m. each day may have been somewhat sentimental themselves. Malone was competing with "soap operas" with this program and, although the format was different, it would be understandable if his show at least approached the sentimentality of such

programs as "Ma Perkins," "Pepper Young's Family" and "Vic and Sade."[11] There can be no doubt that the audience Malone directed the program to was more of a sentimental nature than, say, Waldo Abbot, who took issue with Malone for pressing sentimentality.[12] If sentimentality is not a universally accepted element of art, it has at least had moments of greatness, however brief.[13] In 1940, Malone's broadcasts and the "soap opera" craze may have been another approach based on the appeal of sentimentality.

Another topical reference which tends to reflect the era more specifically is found in Program Two, broadcast a little more than a month after the attack on Pearl Harbor. Driving "a little of the precious rubber off the tops of our tires" (204:4-5) points to the universal concern for shortages and rationing in which everyone had a part. Further, the selections themselves bespeak something of the audience tastes in that the McGinley selections are from a new book.

Social concerns are evident in Program Three through Malone's recounting of the many places from which he has

---

[11]See Harrison B. Summers, A Thirty-Year History of Programs Carried on National Radio Networks in the United States (Columbus: Ohio State University, 1958), p. 89.

[12]Waldo Abbot, Handbook of Broadcasting (2d ed.; New York: McGraw-Hill Book Co., Inc., 1941), p. 77.

[13]Colley Cibber's Love's Last Shift and Richard Sheridan's The School for Scandal are better examples of sentimental efforts on the stage that had a modicum of respect. Popularity for the sentimental can be supported by the appeal of the melodrama which developed in the 1800's and still has revivals.

broadcast, his recent trip, and his reference to the President's inability to attend the Achievement Day ceremonies. Malone's comment regarding Truman's "obligations" takes on added importance when related to his comment about "the only hope for peace . . . [is] through the understanding and intelligence of minds which have learned to think" (215:20-22). Truman, Atlee, and King were meeting in Washington to decide measures for the control of the atomic bomb.[14] The broadcast occurred just two months after Hiroshima and the concern of the audience was focused on almost any alternative for peace other than use of the bomb. By implication, at least, Malone's idea of peace through educated understanding was a reflection of the perhaps unexpressed hope of every American.

Other reflections of the period which Malone seems to convey, if not embody, are concerns over the returning veteran, implied in his acceptance of the citation for them; implications that, since America achieved victory in war, she can do the same in peace; and the Wendell Willke "one-world" concept which many still held contained in Malone's reference to "a vital, closely inter-related sphere" (220:20). The entire program's notion of achievement is

---

[14]For the complete chronology of these events see the New York Times, issues for November 11 through 16, 1945, p. 1. Note particularly the edition for November 15, 1945, the day of the broadcast, in which the decision to give control to the United Nations was announced.

encompassed in Malone's vision of building better people who will build a better America and, in turn, a better world.

The fact that the faculties of colleges and universities from all over the United States had selected the poets who were to be included in the "Pilgrimage" series characterizes the tastes of the people at a time in which there was apprehension and fear of a coming war. It seemed Malone's tack that in such unsettled times the poets of the past could be used to give inspiration to the present.

The nation's patriotic concerns are quite apparent in Program Five and Eight. In the Key broadcast, the unifying elements of the National Anthem are elaborated upon as Malone builds toward the fourth stanza of the poem (237:1-24), which depicts the position of the nation in 1939. How the song became a strong heritage with which the nation must keep faith (238-239:13-26, 1-12) stresses a determination which was prevalent among the people.

The heritage of American literature in the eighth program emphasizes both patriotism and the need for laughter in a period of increasingly threatening conditions. The story of Holmes, itself, implies an apparent national belief in humor and subtlety in time of crisis. There is a moralistic note of caution in Malone's statement concerning Holmes' life, one which the nation might consider: "The difference between defeat and interruption is just a sense

of humor" (267:3). In light of the defeats being suffered by the Allies then and by our own forces a few years later, and in view of the humor developed by the troops as the fighting worsened, there seems a prophetic aura about this program. It was a time for droll humor and Malone's selection of Holmes' works contributes to clarify the social picture these programs present.

The inspirational needs of the people are touched with the imagery of "music" and romanticism Malone uses in the Sara Teasdale program. What hope he transmits when claiming that regardless of where one is or who one may be, "the world is ours, and life is good . . . as long as we can sing" (250:21-22). And since they are a part of the songs the poetess wrote, her life and theirs are nearly one. It is not difficult to envision the apartment of the past that may be like an apartment a listener had or had seen. And the descriptions of the city, while quite general, may be indicative of the interest others placed on the world's largest city. The World's Fair was in progress and the nation's attention was focused on New York. Malone, it seems, just took the prettiest and most romantic parts to talk about, the parts tourists would appreciate.

The final program of the series conveys the characteristic tastes of the nation in Malone's recounting of the poets' shrines which had been visited. It is interesting that Malone itemizes certain things whose sounds were heard

during the broadcasts. The scratching of a pen, the creaking of a door, the rocking of a cradle (268:11-17) help reflect an era whose people were as interested in the relics of the past as they were in the people.

The worsening international conditions in 1939-40 are indicated by Malone's statement that when the series began "the tragedy and destruction now tearing across the world was hardly dreamed of. . . ." (275:22-24) However, the first program must have hinted at it with Dr. Auslander's reading of "The Singing Tower," which Malone presents in this broadcast. Surely, the poem reflects the nation's distaste at the aggressiveness of the European conflict and, in some way, may even be a form of girding for what may come. By implication, Malone sees a need for the strength and courage of the poetry to be applied to the present and the future as a bulwark against the destruction of war that may yet touch the nation.

These nine programs reflect the understanding Malone had derived from interacting with audiences since the late twenties. Through their correspondence and his meetings with them, Malone learned his audiences well and utilized what Professor Harvey called his "instant humanness"[15] to present material with which others could readily identify. His own writing, too, has this quality and tends to reveal

---

[15]Interview with P. Caspar Harvey, Liberty, Missouri, July 1, 1970.

Malone as part of the audience to whom he read. His deliberate selection of simple, easily understood material which he liked and shared in the hope they would like it, indicates his own identification with his listeners.

Universality of theme and of other ingredients of composition may well be the special "something" which maintained Malone's popularity throughout the years. But a lot of readers select and arrange material well. The individual approach to both reading and broadcasting may provide further insight to the uniqueness of Ted Malone.

Individuality

Universal subjects, of course, are treated many times by many different artists and, fortunately, often with a sufficiently different treatment from each artist to cause each subject to be newly considered by the viewer, listener, or reader.

Great actors and actresses have portrayed the prominent roles of the theater with completely different approaches, but with equal artistry of interpretation. Sir Laurence Olivier, John Barrymore, and Richard Chamberlain have portrayed the anguish of indecision which plagues young Hamlet, the grasp for power that was Macbeth, and the problems of princely growth that marked Prince Hal's maturation. Each has been critically acclaimed for their characterizations, yet, each offered a variation that plainly made it "his." Both Julie Harris and Bette Davis

have portrayed the English queens, Victoria and Elizabeth I. Both have excelled in performances which, however similarly excellent, were individual realizations of the two ladies who ruled their world.

A myriad of artists have painted likenesses of religious or mythological characters according to their own imaginations and visions. "Still life" of fruit or flowers has been repeatedly interpreted skillfully, but with individual distinction. Other artists, using other tools, have respoken eloquently the musical compositions of the masters. In such a manner, broadcast interpretation "compositions" of poetry and narrative are "played" differently, but with equal interpretative artistry.

This individuality of communication and response among author, interpretationist, and audience is dictated, not through the restriction of rules, but through the combination of personalities of these three entities. An author's material communicates to the interpretationist who, in turn, "understands and interprets in light of his own experiences"[16] that material to others. Response to the interpretationist and the author's material, although possibly delayed in broadcasting, nonetheless expresses the reaction of that audience to the individuality of the two creators.

---

[16]Lowrey and Johnson, Reading, p. 199.

This section is concerned with Malone's selection, organization, and adaptation of program ingredients as uniquely his own "fresh approach" to broadcast interpretation.[17] Understandably, the most individual element of any broadcast interpretation is, perforce, the reader's own voice and how it is handled, but that is a later consideration.[18] Individuality in material selection is somewhat unique in that Malone wanted audiences to contribute their own compositions to his programs. His broadcasts came to be known for those contributions, and for audience-suggested selections by renown poets that should be included; other programs of this type usually offered standard compositions or newly created compositions.[19] Malone's organizational integration of these pieces with his own remarks of transition or comment was always blended into his "chatting," his friendly visit with friends at home, never as a presentation of a formal nature. Whatever formal material might be requested was modified by Malone's own appreciation of it, a judgement based, in large part, on his experiences

---

[17]Lee, Interpretation, p. 9.

[18]The individuality of Malone's voice and presentation is discussed in chap. v, below, pp. 153-160.

[19]Standard or more popularly known works were represented on Tony Wons' "Scrapbook" and on Sammy Kaye's "Sunday Serenade." The new material of newly discovered poetic talent, not laymen writers, was a feature of Harriet Monroe's, Eve Marriam's, and A. M. Sullivan's programs.

with the audiences. Malone took great pains that the audience, as part of the program and the other half of the conversation, understood the selections, whether new or old.

Malone's individuality is most obvious in three particular programs. The Valentine's Day broadcast utilizes the theme variation and integration which contribute to Malone's "fresh approach." Beginning with the universal theme of weather, Malone quickly takes his audience to the collection of the unique materials of his program which he immediately integrates as representative Valentines. Such heartfelt outpourings from listeners, housed in the nation's "heart" land, and offered as gifts on the holiday, can be even more meaningful if the audience will contribute their favorites to the collection. If "it comes from the heart" (203:24), and Malone's implication is that the program and the poetry do, that which listeners send to the collection will be great. Program Three maintains Malone's theme integration, but also illustrates his tendency to editorialize widely held values. In this program he is discussing the award received from President Binns; in effect he offers an acceptance speech. The other programs are never quite as openly "editorial" on given subjects as is this one. The individuality of the broadcast resides in Malone's concepts of bettering the nation and the world through education, and through that, achievement that evidently will belong to

everyone.

Most Malone programs use the fairly familiar Malone format of presentation: an opening "Hello there" and a closing "Goodbye," as though a conversation had ended. Program Two apparently has that familiar closing cut off to meet time requirements, but Malone purposefully changes the format in Program Eight, seemingly to provide humorous continuity for the program. His use of Holmes' own salutation, the interruption idea, with which many of his listeners would be familiar, creatively moves theme to poem and poem to theme in a manner that contributes effectively to the program's individuality. Thus, Malone's individuality in program composition resulted in part from his informal, homespun phraseology and his personalized comments on current questions and issues, emphasizing and elevating widely held values.

Suggestion

The ability of the air personality to arouse the imaginations of the audience so that they see or feel the event or emotion experienced by the reader and the author is one of the essentials of broadcasting. Several scholars have discussed the need for such suggestion and the impact it has on both broadcast and interpretative presentations. "Word-picture making . . . can gain attention and interest," and "moving imagery--characters in motion--is

better"[20] are one broadcast scholar's views that seem to be nearly followed by Malone. Gordon Lea, referring to radio drama, made the following applicable comments: "The scene is built up in the imagination of the listener. . . . Each individual supplies his own idea of scene, an idea based on reality, and so sees the play in its ideal setting."[21] In regard to using music or sound effects for creating scene, Lea claims "an ounce of suggestion is worth a ton of imitation."[22] Another Lee from another discipline supports the need for suggestion in that "it leaves the reader something to do. . . ."[23] The author of any given work has provided this element within the work, and the interpretationist strives to convey it to his listeners. Both artists strive to have the listener be "a participant in the lives an emotions of the actors"[24] or the characters being revealed in a reading through suggestion.

Material that is most useful in prompting the imagination by suggestion is that which is rich in associational

---

[20]Sherman P. Lawton, Radio Speech (Boston: The Expression Company, 1932), p. 60.

[21]Gordon Lea, Radio Drama and How to Write It (London: George Allen and Unwin Brothers, Ltd., 1926), p. 40.

[22]Ibid., p. 43.

[23]Lee, Interpretation, p. 9.

[24]James Whipple, How to Write for Radio (New York: McGraw-Hill Book Company, Inc., 1938), p. 50.

imagery with which the audience may easily identify. Probably one of the most effective examples in broadcast annals is the Orson Welles' Mercury Theatre presentation of War of the Worlds. The familiar landmarks of the northeastern part of the country authentically reported as invaded by Martians was an excursion into the imagination for thousands of people who, because of the realism, actually panicked. One descriptive passage affords reason enough, perhaps, for people in 1938 to imagine they were invaded:

> I see something on top of the cylinder. No, it's nothing but a shadow. Now the troops are on the edge of Wilmuth farm. Seven thousand armed men closing in on an old metal tube. Wait, that wasn't a shadow! It's something moving . . . solid metal . . . kind of a shield-like affair rising up out of the cylinder. . . . It's going higher and higher. Why, it's standing on legs. . . .[25]

Other passages, however fantastic, were equally suggestive to a people somewhat skittish about possible war.[26] Enough has been left for them to work with in their imaginations to make their worst fears seem valid.

In literature, of course, thousands of examples could be used to clarify the importance of suggestion, but for ease of example consider the following line from Gray's "Elegy": "The plowman homeward plods his weary way." The

---

[25]See Hadley Cantril, The Invasion from Mars (Princeton: Princeton University Press, 1940), p. 22.

[26]Ibid., pp. 153-164. Some of the Cantril survey information concerning the social climate at the time is quite interesting and, sometimes, surprising.

listener to this line must envision the plowman, what he looks like, how he is dressed, whether he is old or young. That he is weary is given, but how many variations of "plodding" will there be in the minds of the listeners, and which way is "homeward," up hill, down hill, over fertile lands, or sandy, rocky plains? All such elements which the author did not explicitly mention have to be filled in by the reader or listener because the suggestion has only been skeletal. The enrichment comes from the experience and involvement of the receiver.

Malone utilizes a composite of three essentials of broadcasting to prompt and enhance his power of suggestion: words uttered by the human voice, actual sounds, and musical elements.[27] Malone's "word-painting" splashes associational colors and tones in his descriptive transitions and narrative sections; the people "come alive" in whatever form the hearer wishes because of Malone's revelation. If a sound effect, not a mechanical reproduction of something real, will add to the picture being painted, Malone includes it. A book's pages, creaking doors, boards, or stairs, and bells ringing are fitted to the words to help complete the scene. Whatever emotion or mood is to be found in the words is frequently supported by musical chords, melodies, or "sweeps" that sustain the emotion and underscore the word-picture.

---

[27]See Lea, Radio Drama, p. 37.

Throughout the programs studied, Malone combines his own talents of descriptive suggestion with the author's, sometimes using words alone, occasionally combining sound with words, and yet other times blending words with music so that the vivification of the material is emphatic. In the prose portions of Program One, Malone describes the snow storm and the bright day by suggesting the storm's persistence prevented shoveling away a clear path (197:5-9). There is never any indication of the depth of the snow, but the fact the storm is over and skies are clear on "the biggest, brightest, whitest Valentine's" (197:10) allows the imagination to work without effort. Malone's suggestion inherent in the listing of contributors to the collection is sparse of detail, but rich in imaginative associations. The writing of the poem by someone who woke up "and scribbled a few lines in the semi-darkness" (198:13-14) almost occurs at the moment of expression. The historical Liberty, Missouri imagery, however simple, conveys the audience to "the hill" and William Jewell College as though by stage-coach or gold rush wagon train (198-199:25-26, 1-4).

Malone again uses weather as part of the introductory imagery in Program Two, but uses even less definitiveness of description. "I can't tell what kind of weather we're having," Malone says, "but we're certainly having it" (205:20-21), implying by context that it is foul winter weather. The kind of weather he implies is for pipe, slippers, and fireside, and for poetry reading. In the "reminiscences" program, Malone refers to the type of day

as simply a "moody Monday morning" (222:11), which might be construed as a bad "weather" day.

Further suggestiveness is contained in the imagery he presents as he takes the audience through his life, to places and people he has known. There are numerous elements which contribute to the vivification of the descriptions. One can see the "tall, lean" favorite professor being dragged "all over the hill" by his Great Dane (227:1-7). The "indescribable pocket-sized office" (227:10) is most aptly described by Malone's suggestion through the imaginations of the listeners. No matter what hill has been conjured up in the listeners' minds, Malone's illumination of it (228:19-22) in fall, winter, and spring, surely makes each version more appealing and more emphatic.

Program Three is equally dramatic in descriptive prose that suggests without detailing. Few of Malone's listeners had been the places he lists, except, perhaps, via his broadcasts, but even mentioning such exotic places stirs the mind. Malone's implications about the diseases against which he was protected (214:9-16) are strong suggestions of maladies about which only a few had first hand knowledge, but imaginatively could consider with fear. There are brief suggestions of America's blessings contrasted against the world's lack (214:16-26). Even the erroneous image of Aristotle's drawing of "his first rude problems in the sand" (214:25-26) prompts a suggestion of not only reality, but also of progress in the learning of

the nation. The images of the college during the Civil War and the latest war (216:11-17) allows the audience to see the landmark in different time periods, to see the people involved, but also to feel the changes in dedication to learning the college has undergone. Descriptive prose bits such as these contribute to Malone's ability to suggest people, places, and events which audiences, through imagination, see and make a part of the story.

In all of the "Pilgrimage" programs, Malone's ability to provide the elements of description which prompt suggestion is undiminished. Especially contributory are locations of the city and the special images and accounts of the shrines themselves as they are a part of the history Malone recounts. Specifically emphatic are Malone's retelling of the night on which The "Star Spangled Banner" was written, and his description of Doctor Beans (236:1-9). The "old reed organ" (237:26) and the "old 'git-tar'" (234:17) add sound suggestiveness that verifies the historical aspects of the story and the place. Malone's word-painting of the Teasdale apartment, without identifying it specifically, gives the audience an opportunity to work their imaginations. His report of events occurring outside the window, in the park below, serves to spark further imaginings by means of generalized comments. In the final program, one of the most imagination-provoking scenes is effected in the description of the Payne home: oak pin

fasteners for the frame, "hand-wrought nails" (270:10), and most impressively, "walls . . . made of powdered clam shells painted with paint made with buttermilk and bluing" (270:17-18). There can be few, more vivid examples than this of word combinations which stimulate the mind. The question is answered only in each mind: "What color is the blue of the walls"?

Throughout all the programs are passages by Malone which utilize alliteration to enhance the description of either his own prose or those descriptive passages contained in the poetry. A few of Malone's contributions are well worth noting for their suggestiveness: "legion of legends" (198:26), "permanently preserved for the study of students of contemporary poetry" (199:12-13), "first fumbling efforts" (214:23-24), "When we . . . world . . . word. . . ." (221:4), "to the two major trouble makers" (225:7-8), "door . . . pushed sharply shut" (231:17-18), "trying to measure into minutes" (233:10-11), "fired . . . flame of prophecy" (237:15-16), "songs of his soul" (241:2), "sweep of the centuries" (242:3), and "hunger held in the human heart" (275:6).

All of the programs have some of this sort of composition, but in the Sara Teasdale program, Malone seems more inspired by the authoress's ability, and excels with more and better examples of his talent. Malone quietly discusses Manhattan's "staggered, steepled skyline"

(249:4-5), with "so many songs and sounds in the symphony of the city" (249:10-11), and the importance that the listener's "heart has held that melody" (250:20-21). Malone comments on Teasdale finding the "secret surrenders" (251:10) of New York, and how she "spun a poem of disillusionment and pressed it on the pouting lips of love's young dream" (251:23-24). He leads into one of her poems with a comment on the "tenderness . . . and towering triumph of fulfillment" (254:15-16), and introduces the final poem of the program with words like these: "[Teasdale] had translated the beauty all about her into lyric lines of such superlative simplicity they poured like liquid. . . ." (257:1-3) Malone's use of such alliteration helps to secure the suggestions he would have from the audience, and that should be there during a program of Teasdale poetry. Malone thus integrates the everyday familiarity of simple people, events, and things with a concreteness of expression that prompts a connotative and a denotative understanding by his listeners. He combines the familiar present and the familiar historical through precise word choice, alliterative phrases, and emotionally charged combinations of these elements to contribute to the suggestiveness of his programs, thereby allowing audiences to use their own imaginative experiences to elevate the mundane to a level of importance.

Interrelationship of Extrinsic Factors

The interrelationships which exist between each of the extrinsics factors further assisted Malone's programs in their total appeal. Malone selected theme material from the area of universal appeal; subject matter was firmly grounded in familiar experiences common to many in his audience. Through careful arrangement and organization of such material, Malone used his unique abilities to stir the imaginations of his listeners to a greater realization of the universal and the suggested. As "weather" was a contribution to suggestion in Programs One and Two, so "people" are a departure point for imaginative activity in Program Four and the entire "Pilgrimage" series. Malone's people, whoever they may be, are never definitely sketched, but are drawn almost pointedly with broad strokes of suggestion so that anyone may fill in the details. A "housewife" is the epitome of the everyday universality Malone used, yet the suggestion initiated by the word will cause a different picture in the mind of each auditor. Malone's use of more specific places, people, and events in Program Three to stress the "achievement" theme for an entire nation intensifies a feeling of emotional belonging that contributes to universal, individual, and imaginative appeal. It is this kind of integrated use of word, concept, theme, and image that makes the Malone programs so unique, so very individual, so typically marked by the tasteful and artful

composition of Malone's talents.

Summary

This chapter has examined the extrinsic factors of art as they appear in broadcast interpretation and discussed the composition of the Ted Malone broadcasts in relation to the factors of universality, individuality, and suggestion. By various selections of literary and other art, and by examples from the Malone broadcasts, the chapter considered the nine programs as examples of broadcast interpretation art and how it reflected the social and intellectual climate of the time. Through an economic depression and its recovery and the first battles of a developing global war, Malone selected and broadcast themes that inspired, sustained, soothed, and entertained his listeners: Valentine's Day, old acquaintances, and the poets of the past whose messages of hope, faith, and fun lasted for centuries. In each program, Malone included enough imagery and familiar associations, uniquely integrated one with another, to appeal to the widely diversified interests of the broadcast audience. His own closeness with the society of the time was revealed through Malone's selections and personal comments in the programs. Malone's abilities as a broadcast interpretationist were noted through examples of his selection, organization, and communication of several themes well adapted to audience needs and desires. Malone blended achievement, people, and the secrets of time and poetry as

program themes that were discussed as elements which helped to secure the extrinsic factors of his art.

CHAPTER IV

THEME DEVELOPMENT AND ADAPTATION: INTRINSIC FACTORS OF COMPOSITION

Introduction

Too often one who views or hears a piece of art either neglects the components and makes the whole too important, or concentrates on a part to the detriment of the effect of the complete work. Specific brush strokes or selected instrumentation are sometimes ignored. Detail of line or contrapuntal melodies, conversely, may become revered as the element of value in the work. A balance between these extremes is difficult to achieve but most likely produced through understanding of the work. One important function of a critic is to secure such a balanced perspective.

Whereas the preceding chapter focused on those factors which affected art predominantly from outside the work, this chapter is concerned with those elements of art which operate within the work. As cautioned earlier, however, the interrelationship of all elements of a work of art are only arbitrarily separated; every factor previously discussed overlaps with each of the intrinsic

factors: unity and harmony, variety and contrast, balance and proportion, and rhythm. Any part of a composition can serve both the intrinsic and extrinsic factors to produce the appeal of the work. These inherent qualities, in concert with the extrinsic factors, then, should be more or less apparent in all art forms, including the Malone programs under investigation here, and should aid in arriving at conclusions concerning the art of broadcast interpretation. The most closely related intrinsic factors are paired for ease of consideration.

Unity and Harmony

The careful and skillful handling of the parts of a work to produce a compact, identifiable statement of the whole creates a unified and harmonious expression of art. "To give a message from one man to another"[1] is the principal function of art, and that message must be made clearly discernible as the "dominant unity,"[2] "pervading spirit,"[3] or controlling entity "to which everything else is subordinate."[4] Such an ordering of content and form

---

[1]Cornelius Carman Cunningham, Literature as a Fine Art (New York: Thomas Nelson and Sons, 1941), p. 23.

[2]Sara Lowrey and Gertrude E. Johnson, Interpretative Reading (rev. ed.; New York: Appleton-Century-Crofts, 1953), p. 166.

[3]Cunningham, Fine Art, p. 23.

[4]Lowrey and Johnson, Reading, p. 166.

combined to "make one" permits the partaker of the art to attend to the unifying elements throughout the work as a complete whole.

There are numerous ways by which this unity may be achieved, either separately or together. Most often a general theme or idea becomes the central core around which all other factors of the art revolve. Different scholars label this notion with different terms, but all imply that this core is essential to proper ordering of the work.[5] In music, a recurrent strain or chord, carries this element of unification, while in another art a thread of color, shape, or line may be repeated sufficiently to secure unity. Dramatic and literary efforts allow character and action to obtain such a feature at times, but at other times an overpowering unifying suggestion, perhaps universally accepted, can become the component of the art which controls the work.[6] The emotional nature of any art work's implied mood or setting may give the work its "totality of effect."[7]

---

[5]"Group value" or "important idea," "grouping" or "mood" are some of the terms used. See S. H. Clark and Maud May Babcock, Interpretation of the Printed Page (rev. ed.; New York: Prentice Hall, Inc., 1940), chaps. iii and iv; Lowrey and Johnson, Reading, pp. 243-253; Charlotte I. Lee, Oral Interpretation (3d ed.; Boston: Houghton Mifflin Company, 1965), pp. 202-205; and Paul Hunsinger, Communicative Interpretation (Dubuque: Wm. C. Brown Company Publishers, 1967), chap. v.

[6]See John S. Gibson, Jr., "Unity and Disease Imagery in Henry IV, Part II" (unpublished M.A. thesis, Texas Technological College, 1965).

[7]Cunningham, Fine Art, p. 23.

Sometimes closely allied with that mood, rhythm provides a control which produces unity, either through specific meter or cadence, or through a "flow" of rising and falling emphases that may occur in painting, sculpture, music, or literature.[8]

Harmony is the blending of theme, the controlling factor, with the method of statement through words, images, cadences, structures, and emotional tone. Selection of the precise word, image, and structure to convey that meaning which contributes to the overall effect of the work must be in harmony with the whole in order to avoid confusion for the reader. The flow of these elements, the cadence or harmonious continuity of each part with each other part without discordance, enhances the unifying qualities of the work. The esthetically pleasing relationships of the agreement of parts and their interdependence within the whole to produce harmony are common elements in music, sculpture, and literature.

Only a step or two away from the notes of a composition's theme the harmonic tones tend to supply that melodic frame that enhances the theme and makes the whole offering more appealing. The harmonic elements enrich the clarity and fullness of the controlling and unifying theme and blend the values of all the elements into one appeal.

---

[8]Further consideration of rhythm as a presentational, rather than a compositional, factor is considered in chap. v, below.

Similarly, in sculpture, size, features, and line all work in harmony with one another to function as unifiers. In literature, characters, their actions, language, and irrationalities may, at one time or another, all contribute to the harmony of the unified whole. How a character talks may reveal more about his make up, desires, and eventual place in the work than a complete descriptive passage might accomplish. Whatever emotional aspects of mood or setting such characters can delineate are accomplished through diction, action, or expression in accordance with their images within the work.

Malone managed to produce unity and harmony through his program structure, esthetic grouping of major and minor themes, and transitional and introductory descriptive prose. An overriding theme is often the unifying factor within each broadcast and is supported by Malone's use of a number of minor themes which are related, but subordinate, to the predominant one. By standardizing the "format" of each program with expected opening and closing comments, ones which identify the broadcasts as conversational rather than formal, Malone further helps to unify the programs. In most cases, whatever material is used to connect one part of the program with another, whether it be prose with poetry or prose with prose, is material that helps maintain the continuity of the program theme without detracting from the purposes of the program. In Malone-composed passages, his personalized

diction is one of the elements which contributes to the completeness of the whole.

Diction and other elements which secured for Malone harmonious unity deserve closer examination in some of the programs. The major theme of Valentine's Day in Program One is the strongest unifying element in this program. Through Malone's abililities to keep the day and the heart symbolism of the day in the forefront of his conversation, the work essentially becomes one fifteen-minute Valentine. In harmony with this major theme, however, Malone has overlaid the information concerning the poetry collection at William Jewell by (1) referring to it as a Valentine sent a year ago, and (2) by selecting parts of that collection as Valentines for different broad groups of people in his audience. Throughout the program, and in all others for that matter, Malone's reliance on the personal touch through use of personal pronouns acts as further support for his motif in that Valentines' messages are personally directed, not mass directed.

The second program reflects some unifying elements, but the parts do not make up as effective a whole as the Valentine's program. Theme unification is apparent in the selections from a single book dealing with the conflict between man and woman and, although Malone maintains this theme when he changes authors toward the end of the program, the practice is not considered as effective as offering a

complete program by the same author. The parts, therefore, of Program Two, are not as harmonious after the McGinley poems although the theme is maintained. Another element which tends to detract from the artistic composite of this broadcast is Malone's laxity in presentation. Because of it the rhythm, which helps secure the unity of his other programs, is hampered by non-fluencies of various sorts.[9]

It is obvious that people are the controlling factor in Program Four, but ironically, the specific people to which Malone refers in his life become the general people with whom everyone may identify, and the one person most unforgettable, is not the major portion of the program, but only a small fraction. Every person mentioned, either by name, occupation, or event, enlivens the program and serves as a harmonious portion of the whole. People also play a part in Program Seven, but here the people are the audience who are a part of the Sara Teasdale story which was made up of the people she found in the city. Interlinked with this unifying element is Malone's analogy of music, which is made by the people Teasdale saw. Her songs of love, some very personal, are used by Malone in an effort to involve the audience (1) in the music of any city and (2) with the people who make the music. The two notions harmoniously combine to help unify the program.

---

[9]A complete discussion of flaws in Malone's presentation is a part of chap. v, below.

In Malone's own words, "all that is, or was, or will be, is one vast unity" (247:10). These words from Program Six were alluding to the multiple theme complex revolving around "time," but they apply to the program itself. As one of the "Pilgrimage" series, this broadcast coupled the "then and now" and "quest" themes and added "time" as the unifying feature for the New Year's Eve celebration of changing time. The enduring quality of poetry, spanning the years without change, is focused upon through the selections from William Vaughn Moody, all of which deal with time in one sense or another: evolution, social survival, life and death, and the timelessness of faith. By definition, "time" becomes the "life of the soul" (240:15-16), which becomes "the songs of the soul" (241:2), which is "poetry" (241:2), and that is the secret for which Malone searches: "man IS the time stream, and the Infinite" (247:9). Each of the thoughts expressed contributes to the major theme of "then and now" and to the series theme of the "quest" since both of these are made up from and are contributors to the "time" theme which Malone claims helps to produce enduring poetry. Even the irony of the parties of celebration to which Malone refers lends to the unity and harmony. Neither the opening or closing party references are huge holiday soirées, but are rather simple, small town commemorations which mark a time change without really changing anything. This same quality Malone implies is

inherent in the poetry of mankind and, perhaps, in man himself: he is changeless change, the continuing adventure in time. Unity and harmony are thus obtained subtley through such theme development and adaptation.

Malone's abilities of theme selection and harmonious integration of important elements to focus interest on the dominant unity of each program in most of these broadcasts illustrates not only characteristics of harmony and unity in broadcast interpretation, but also some of Malone's individuality. Since the controlling factor of art rests in unity, and since harmony is an important part of that control, the other intrinsic factors should overlap and interrelate with unity and harmony. As would be expected, rhythm contributes considerably to the unity and harmony of Malone's broadcasts, both in composition and in presentation. The complexity of themes and their actions with and against one another increases the attention-holding suspense of the programs to obtain variety and contrast and to assist in proportioning the broadcasts symmetrically and asymmetrically in a harmonious, functioning unity.

Variety and Contrast

The monotony of sameness is almost intolerable; no matter how initially attractive that sameness may appear, man requires continual change, however fleeting it may be. Nature provides variety and contrast in the sizes, shapes, and colors of its components, and in its rhythm. Musical

themes, repeated throughout a work, are varied frequently through different instrumentation, chord structures, and contrasting tonal approaches to what are essentially the same notes. Literature reveals character through contrasts of one type against another, sets scene with a variety of descriptions and moods, and varies the rhythm through alternations between narrative, description, and dialogue, and through rhyme change and meter variations. This section examines the nine Malone programs from the perspective of variety and contrast: how details concerning the same kinds of things differ and how opposites of associated elements provide interest-holding variation in the bounds of unity and harmony.

Malone's characteristically conversational mode has inherent qualities of variety and contrast which become more evident in his intermixing of themes, selection of materials, uses of images and repetition, and format variations. "Conversational mode" here deals not so much with manner of presentation precisely,[10] but with content of the programs which makes one feel as though he were involved in conversation. Malone's theme complexity, itself, is much like the confusion of topics inherent in conversation. In Malone's broadcasts, however, the "confusion" is really an intermingling of closely related materials, through deft organization, which seemingly do not have relationship. In

---

[10]See chap. v, below.

face-to-face conversation, the multiplicity of subjects fail to have the central, unifying core which mark the Malone conversations. It is just this structuring without apparent structure that provides much of the variety and contrast within the Malone broadcasts.

The dominant theme is made more emphatic by utilizing opposites to show what it is not, or by utilizing other themes akin to the major thrust of the program, but subordinate to it in many aspects. By selecting material which complements, as well as material antagonistic in type, mood, style, meter, or subject, one presents programs that are harmonicusly unified, in part, through variety and contrast.

The nine programs are filled with evidence of the variety and contrast of theme, selection, imagery, and structure that contribute to the Malone art of broadcast interpretation. Theme selection, itself, becomes the vehicle of variety in Program One since the minor theme of a poetry collection is juxtaposed against the major theme of Valentines, thereby providing an attention-holding device which moves from subject to subject. The collection is analogous to a Valentine which provides some contrast between the expected and the collection. The poetry selected as Valentines from the collection secures some variety and contrast, too. The selection for one "no longer young," harbors a wistful type of sadness (201:19ff), while the next

reading is pointedly humorous, however low-key it may be (202:3-14). The pathos of the third selection, to a dead little girl, contrasts to both, although the mood throughout has changed only slightly. The final piece, a philosophical wishing of the type found on some Valentines, maintains a semblance of the seriousness the other selections prompted, but is more specifically dedicated to "you" (202:35). Malone has managed to include everyone in his Valentines and has secured variety and contrast without appearing obvious in the process. Within the Valentines, such imagery as that in the snow storm description also affords variety and contrast. The severity of the storm is contrasted to the futile efforts to clear it away and to the "biggest, brightest, whitest" holiday that prevails after the storm the next morning (197:10).

If anything, Program Two suffers from a lack of variety and contrast. The selections dealing with the standard theme of man/woman conflict or relationships are "relieved" only when Malone changes to another author. The satiric humor of all the selections fails to contribute even though subject matter changes slightly and is one of the few elements of variety apparent in the broadcast. The greatest variety and contrast here is that which exists between this program and the others in quality.

Conversely, Program Four introduces the audience to a variety of different people, not the least of whom is

Malone himself. It is difficult to believe that Malone would do anything severe enough to be spanked (225:9-14), or that he "wasn't a very good student" (226:18), which elements add to the contrasts of established images of the man who is presenting the program. The people involved are all varied, some of whom contrast with Malone (223:15-16), while yet others may well contrast with those the audience identifies with. Malone most effectively provides a variety of events which contrast in mood with one another. The somewhat sad times are played up against the happy times, prankish times are set off against some of more serious content. The disgust of Orville James, for example, having heard Malone order olives for breakfast, sharpens the loveliness of the James music teacher, or perhaps all the teachers who were lovely (224:20-26). The fact that he and Charlie Lavell were good friends contrasts with the latter's death announcement (225:25-26, 226:3-5). "Prof" Harvey's scholarship in Browning contrasts sharply, it seems, with his love of detective stories or correction of the dictionary (227:10-16). The people and mood not only help synthesize the program, but also provide variety and contrast.

Other programs utilize techniques similar to those of Program One and Four. In the Moody presentation, the multiple involvement of themes are contributory; Program Eight juxtaposes the serious with the humorous in both

selection and mood; and Program Nine uses a review of the variety inherent in the series to explain the rather odd twist that each man has the secret of poetry within him. The contrasting images Malone unravels are most effective (269:1-22). Throughout all of the programs, however, one seemingly unchanging element can be examined as changing in almost every program: the format. Malone's standard opening, "Hello there," and closing, "Goodbye," do not always occur that simply. They are that way, for the most part, in Programs 1, 5, 6, and 7: a voice-only beginning, with music added only rarely, and that later in the program. Sometimes Malone starts the broadcast, sometimes it is an announcer, sometimes it is the organist, sometimes it is the announcer for Malone's program. Program Two, for example, has announcer, organ, then Malone's "Hello" (204:1-3); Program Three starts with music, then the announcer, who also does a commercial, then an introduction to Malone, then Ted. It is interesting to note the added variety and contrast in the eighth program's opening occasioned by Malone's use of Holmes's "interruption" device and how it adds to the overall impact of that program (258:1). Variety of program introduction is probably one of the strongest of Malone's many methods of achieving variety. Naturally, the variation of program content and format from program to program helps provide variety and contrast in the series which attract listeners to tune in each week,

every week.

Balance and Proportion

The difficulty in discussing balance and proportion stems from their basis in the artist's development of the other intrinsic factors. With specific intent, the artist must so structure the piece that the impact of the whole is successfully conveyed to the recipient of the art. The relationship of the parts of the piece of art is so structured that there is an equilibrium among them affording emphasis or weighting on either side of a pivotal point within the work. The weighting may be equally proportioned to provide symmetrical balance such as exists when a seesaw has equal weight on either end, properly distanced from the fulcrum.[11] But similarly, the weight may be proportionately distributed to produce asymmetrical balance such as when a lighter weight on one end of the seesaw is balanced by moving a heavier weight closer to the fulcrum. Too, asymmetry may be achieved by balancing the taller with the shorter, but broader, as sometimes occurs on fireplace mantels with candles and vases or pictures. This section examines the ways Ted Malone achieved balance and proportion and the inadequacies based on the absence of balance and proportion.

Overall, the programs secured balance and proportion through the selection and use of poetic and non-poetic material, of background and foreground elements, and through voice, sound effects, and music. Naturally, poetic

[11]See Lee, Interpretation, p. 25.

selections tend to help control the introductory or transitional prose material which is so proportioned as to give no more than maintains attention, elicits response, or enhances the dominant subject. Especially in prose offerings, development of historical elements toward a climax appears satisfactorily balanced and proportioned to provide major emphasis where needed. The integrated use of voice with sound effects and music reveals the artist's restraint, his effort not to overdo the supplemental sound and thereby to maintain an equilibrium.

Most impressive in the Malone programs is the asymmetrical balancing and proportioning evident in many of the programs, the symmetry of one, and the lack of balance and proportion in yet another. Asymmetrical examples sometimes find the "unmatched" end of the "seesaw" at the opening of the broadcast, but most often the weighting is at or near the close.

In the artistically weakest program, number two, the "fulcrum" or pivotal point is early in the program and tends to point toward asymmetrical balance. The Moody program also has an early fulcrum, but is far from being overbalanced. Program Seven, with an early fulcrum, blends materials so that the balance has a pleasing effect on the recipient. Program Two fails in this effective blending of materials and, instead, provides an early peak and a rapidly declining emphasis. Programs Four and One both have

relatively late balance points, and they both provide acceptable asymmetric balance. In the latter, this point comes with Malone's introduction to the readings (201:11), and in the show about Harvey it occurs with Malone's introduction to him (226:20). In the Key program, the asymmetry pivots about the end of the story of the song's origin (237:10), and builds from there to the strong ending which includes recitation of the last verse of the song. In Program Eight, it seems that the peaks caused by Malone's "interruption" mingled with the less disruptive peaks of outstanding poems, make the Holmes broadcast more of a balanced offering.

Symmetry in composition, however, seems strongest in Program Six, the William Vaughn Moody-New Year's Eve program. Malone's integration of the multiple themes with the poetry enhances the apparent simplicity of the whole. With an ample amount of introductory and transitional prose, but not an over-abundance, the program contains considerable poetry of sufficient length to balance the over eighty lines of introduction to the first selection. Subsequent prose material is succinct, but definitive. It provides enough relaxation between selections to prepare the audience for the next peak of poetry. The mood of the program is somewhat less than one of celebration, but that may be a part of the balance for which Malone strives. The two brief mentions of celebrations are tempered by his solemnity and

they occur at each end of the program, coordinating the holiday with the solemnity and religious quality of the broadcast. Of the four selections, two are rather solemn in mood, while two are satiric and didactic, but with an edge of reserve. Malone even uses notions from each of the three preceding selections to provide an introductory balance for the final one (247:6-10). By selection, mood, and theme combination, then, Malone secures his balance and proportion in this most effective program.

Apparent in its omission, balance and proportion seem to be weakest in Program Two. The tendency toward asymmetry mentioned above fails to be developed in this broadcast. The early fulcrum is one of two, the second occurring at the point Malone changes authors (210:17ff). Only forty lines or so of prose are presented before the McGinley readings are begun, which is itself appropriate, but little of the content has relevance to the material that is forthcoming. Too, the preponderance of material which follows is McGinley poetry that does not seem to be well selected for length; the forty or more lines for each selection tends to be too long. With such long selections transitional material should be short to accommodate program length, a practice with which Malone does not seem to be familiar, and consequently, the program's balance and proportion suffer greatly. Program continuity is weak, except for the similarity of the man/woman theme, and the

rhythmical flow of Malone's normal smoothness in prose passages becomes interrupted by too many non-fluencies.[12] The conversationality of the program has seemingly become too relaxed, thereby inhibiting the artistic use of the conversational manner which made other programs worthwhile.

Rhythm

All art, but especially literary art, gives attention to the sounds and rhythms of words, real or implied, produced by syllabic stress and by the ebb and flow of continuity of thought, emotion, action, or other emphasized elements of content. Rhythm is an integral part of living found readily in nature; a "measured motion"[13] which, in broadcasting, is both an asset and a liability. The timed recurrence of the tides are such natural instances of rhythm often taken for granted. Too, the changes from day to night to day, or from season to season reveal a rhythm which has been occurring and recurring for centuries. This timed motion helps broadcasting keep the attention of listeners by providing musical rhythms and prose rhythms with which their own rhythms apparently agree. However, the "beat" tends toward monotony; hence, improperly read poetry, either "sing-songy" or without any rhythmic awareness, is

---

[12] See chap. v, below.

[13] Cunningham, Fine Art, p. 32.

avoided in broadcasting wherever possible. This same rhythm, "time," starts a program and terminates it, regardless of the desires of an audience to keep listening to it. The clock is broadcasting's limiter. This section examines the rhythm of the Malone programs, its presence of absence within a broadcast, how it was accomplished, and how that rhythm may have affected the listener as an element of appeal.

The general rhythm of the Malone programs appears as an overall four-beat meter with strong building and topping patterns and a tendency toward copying the rhythmic aspects of the selections read. However, Malone's tetrametric delivery seems most natural, since "a four-stress line seems to be inherent in the structure of the English language."[14] The normally spoken language is marked by this feature, according to literary critic Northrop Frye; thus, the tetrametric delivery assists the conversational quality referred to as being Malone's manner. With such a beat, Malone enmeshes another feature of rhythm. What Lowrey and Johnson have referred to as building and the technique of "crescendo and diminuendo"[15] or what Lee describes as a "rhythm of concentration"[16] are

---

[14]Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 251.

[15]Lowrey and Johnson, Reading, pp. 136 and 139.

[16]Lee, Interpretation, p. 26.

evident patterns of rhythm in content, imagery, character, and pace. Accommodation of the selected material within the program naturally dictates a rhythm which would be harmonious to the entire presentation; it should not, however, overpower the reader or the listener and thereby detract from the dominant unity.

Although many of the rhythmic aspects of the Malone broadcasts are apparent in the delivery of the material, excellent examples of the rhythm of content, intensity, and emphasis appear within the Malone broadcasts. Here again the intricacies of theme development are inseparable from one another, for Program One's strongest "rhythm of concentration" surges toward and recedes from the Valentine motif to the collection, and shares little side glances at writers and the college. The selected poetry carries the predominant four-beat Malone seems to prefer and there is some evidence of the same stress in prose material interconnecting the selections (202:15-22; 202:35).

An outstanding feature of Program Three's rhythm is Malone's use of repetition.[17] He makes phrasal repetitions to build to the worst disease, ignorance (214:9-16). He uses "we've come a long way" as another rhythmical repetition to further the need for eliminating ignorance (214:20-26; 215:1-6). Each of these phrase uses builds to

---

[17]Cunningham, Fine Art, p. 26, claims, "repetition is the chief element in what is probably the most discriminative aspect of art--rhythm."

the main theme of achievement through learning which is climaxed by Malone's award and his acceptance-speech solution to the problems of peace. Malone's pace of thought and of delivery in this program is faster than any other, but this program is the one broadcast available for the study which deals with a near editorial, or personal, viewpoint about a subject of wider importance than poetry, which may account for the increased pace.

The technique of crescendo and diminuendo is evident in the building and relaxing, or ebb and flow, of Program Four's vignettes. Malone gives only a glimpse of each of the periods in his life, sketches them and their people very quickly, and moves on to another step toward the story of "Prof" Harvey. The pulsing beat of this program is achieved through Malone's use of piling up story upon story during his life, until he reaches Harvey and the implication of the need of those forgotten and neglected. The build is obvious, too, in Program Five, but the scenes which Malone provides here are real or imagined events in the life of someone else prompted by a location that tends to aid the continuity of the story-telling. Malone repeats certain phrases and words in this broadcast, too, evidently for emphasis, but this repetition is not as appealing as that mentioned above. Malone integrates into this rhythm of build and release the sounds of things which might enhance the story, help it move along, help the audience "see" the story or the events

better in their imaginations (233:7-8, 15, 22). Ebbing and flowing throughout this program is not only the story of the "Star Spangled Banner", but also the story of Francis Scott Key, and the emphasis swings from one to the other in rhythmical fashion.

Again Program Two deserves note for its weakness. Malone's non-fluencies, his hesitations, interruptions, and mispronunciations in this program tend to disrupt whatever rhythm may have been originally intended. It should be noted, too, that these kinds of errors do not appear in the reading of McGinley's poetry, only in Malone's own prose, a fact which suggests that this program was not carefully planned, that these comments were ad libbed, and were consequently less accurate and desirable in rhythm and other aspects than were the rest of the broadcasts. From the comments about this particular program one should not quickly conclude that it is a "bad" program. Rather, it is weakest of the nine auditioned, and exhibits many of the traits that Malone and other successful interpretationists normally avoided.

Interrelationships of Intrinsic Factors

Throughout examination of the programs, the intrinsic factors were noted as inseparable from one another, and only in proper concert do they function together. The weakness or absence of some factors may not necessarily reduce the work's quality but usually will; for example,

without unity and harmony as the controlling elements, none of the other factors would function properly, and one could usually predict reduction in quality.

Although occasional references have been made to interrelationships of intrinsic factors in the Malone programs, more specific examples of how the factors work together deserve mention. By making the analogy of poetry to song, songs to the symphony of living, the part to the whole, the audience to the Teasdale songs, Malone incorporates a method in Program Seven by which unity and harmony dictate the amount of variety and contrast that can be incorporated between and among the elements of the analogy. The rhythm Malone borrows from the poetry of the poetess and maintains his strong four-stress line. There is relatively equal balance and a proportioning of prose with poetry. Program Three poses the "have nots" of the world against the "haves" of America to emphasize, through variety and contrast, the unifying aspect of America, achievement. The idea of achieving world peace through learning to think is a harmonious blending of theme which helps to build toward Malone's idea of achievement that is not emphatically stated until near the end of the program. This proportioning allows the audience to accompany the development of the theme through the rhythm established by Malone's selection of events and repetition of phrases and images (214:20-26, 215:19-26, 216:1-8, 12-26, and 217:1-17). The

interaction of the elements of Program Nine contribute to the combined factors inherent to art. The completion of the quest for Poetry's "Golden Grail" through a recapitulation of the different authors' shrines visited and the sounds heard marks Malone's obtaining of unity and harmony. The variety and contrast evident in the vast journey necessary to find something man carries with him all the time is a giant image that may be overlooked. The building inherent in the reviewing of authors and places is descriptive background that is emphasized until the secret of realization is reached. At this turn of events, the asymmetry of the program becomes evident in Malone's rhythmical building and relaxing of content through the reading of the Auslander selection and a restatement of the finding of poetry's secret (275:2-26, 276:1-26, and 277:1).

Summary

This chapter has examined the intrinsic factors of art as they appear in broadcast interpretation and discussed the composition of the Ted Malone broadcasts in relation to those factors of unity and harmony, variety and contrast, balance and proportion, and rhythm. By various selections of different types of art, and by examples from the broadcast under study, the chapter considered these intrinsic, artful qualities of each program as they made up the whole.

Malone, familiar with theme selection and ordering through his forensic activities, selected and developed his

program subject matter to produce a unified program whose parts were in harmony with themselves and the whole. Selected poetry revealed the controlling theme and a variety of underlying themes and rhythms which were blended competently within the programs. In his structuring of one major thought or mood to emphasize a minor thought or mood, Malone succeeded in varying and contrasting people, places, and events as an attention holding feature. Through his sketches of people, Malone prompted the audience to contribute to the program's development and unity by completing the people with material from the audience's experience. His stereotyped or generalized descriptions of places and events allowed listeners to add their own details and permitted Malone to build suspense. Much of Malone's continuity of mood was the direct result of his use of the rhythms of literature, his own as well as others. Although in some programs Malone's abilities to structure and order all elements to secure balance and proportion are not as strong as other factors, overall the intrinsic factors integrate and complement well.

CHAPTER V

PRESENTATIONAL METHODS: TED MALONE"S USE OF THE CONVERSATIONAL MODE

Introduction

The worth of an idea often depends on its implementation; unless someone combines with that idea structure, purpose, and some manner of implementation, little value is derived from the concept. The skeleton of any entity must have flesh and blood activation to make it move and do. Exquisite material for a piece of art, perfectly planned in pattern or structure and motivated by the highest purpose is not art until some method of instrumentation has formed or completed it; until the painting is painted, the sculpture fashioned, the literature written, or the music composed and performed, little more exists than a notion of what art might become.

Interpretation is often equated with the artistry of the skilled musician in that both the interpretationist and the instrumentalist are re-creating the experience of another aurally, and both are abiding by the ingredients of art discovered in the work as they apply their techniques of performance. Thus the primary technique of

interpretation is delivery, the utterance of the combination of word sounds.

The blending of sound with sense through thoughtful consideration of both the form and spirit of the material[1] may be accomplished in a variety of ways, but one of the most effective methods is the "natural" way,[2] that which some scholars call the "conversational mode."[3] Through this conversational mode Malone secured his appeal. To appreciate better the composition of Malone's programs, one must appreciate the conversational style he used. This chapter examines Malone's use of the conversational mode of delivery, striving "to ascertain how in the method of execution the factors common to all art are combined"[4] to produce the art of broadcast interpretation. The analysis is subdivided, providing first the characteristics of the conversational mode as they appear generally, and secondly examining more specifically Malone's specific use of that technique to elicit the extrinsic and intrinsic factors "common to all art."

---

[1]Sara Lowrey and Gertrude E. Johnson, Interpretative Reading (rev. ed.; New York: Appleton-Century-Crofts, Inc., 1953), pp. 19-20.

[2]See Orrin E. Dunlap, Jr., "Veering Left of the Line," New York Times, January 6, 1935, sec. 9, p. 13.

[3]Alan H. Monroe and Douglas Ehninger, Principles and Types of Speech (6th ed.; Glenview, Illinois: Scott, Foresman and Company, 1967), pp. 9-10.

[4]Cornelius Carman Cunningham, Literature as a Fine Art (New York: Thomas Nelson and Sons, 1941), p. 41.

The Conversational Mode: An Overview of Ted Malone's Dominant Presentational Method

Characteristics of the Conversational Mode of Delivery

Any qualities of good conversation, generally speaking, are the characteristic elements of the conversational mode.[5] Even so, how "conversational" differs from "public" speaking seems primarily a matter of degree of formality and personalization; the conversational is "decidedly informal"[6] and tends to be far more personalized. In face-to-face discourse, the speaker's words are emotionally blended, in part, by his "earnest desire to communicate important ideas to others."[7] The conversational mode usually lacks artificialities and offers messages with sincerity and animation, depending upon the content.[8] The word "conversation" denotes vocal interchange with two or more people and, therefore, is not mass directed, but individually directed. The conversational mode integrates thought, understanding, emotion, informality, energy, and personality with those speech sounds which communicate sincerely with others. The method can be effective in any speaking

---

[5]Monroe and Ehninger, Speech, pp. 9-10.

[6]Ibid., p. 9.

[7]Ibid.

[8]Ibid.

situation or interpretation presentation.

Part of the effectiveness of the conversational mode rests in the use the speaker makes of the "vocal fundamentals"[9] or vocal variables that give each voice sufficient flexibility to express the mood and emotion conversation requires. Rate, force, pitch, and emphasis, properly varied to accommodate the communicated thoughts and used without affectation, help produce the conversational mode. The average conversational rate is between 120 and 180 words a minute, but any static adherence to a specified number would, of course, result in little expression and considerable monotony. Consequently, rate varies according to words used and emotions conveyed by changing the quantity of a word to suit the immediate sentiment. Quantity, or the time it takes to utter the sound of a word, affects the word-per-minute rate by lengthening or shortening the vowel duration. Also affecting rate is pause, the duration of silences between utterances used as a form of vocal punctuation in the conversation. The effective use of the pause may determine the amount of communication which actually occurs, for improperly used the pause may prompt an ambiguous inflection and, hence, an ambiguous or erroneous meaning. Force, or the loudness of the vocal sounds, becomes a part of the conversational mode expressly through its ability to vary volume,

---

[9]Monroe and Ehninger, Speech, pp. 89 ff.

intensity, and syllabic stress. As in music, pitch denotes the location of voice tones on the musical scale, usually expressed within a certain range, and varies in conversation according to content and mood. Emphasis is the "special distinction given to ideas . . . making certain ideas stand out more clearly than anything else,"[10] and is an important part of the conversational mode since it incorporates most of the other vocal variables in its activity. "[Emphasis] is not force alone; it may be time [rate], force, pitch, or quality, but more often it is a combination of two or more or these vocal elements."[11]

These vocal elements are manipulated in conjunction with a conversational tone that is "good-humored, and genial . . . spicy, alert, and vigorous. . . ."[12] The flexibility of this combination is further integrated by a "mental directness" that relates the speaker's own thinking to that of his audience.[13] This relationship is essential to informative communication[14] and involves the

---

[10]S. H. Clark and Maud May Babcock, Interpretation of the Printed Page (New York: Prentice-Hall, Inc., 1940), p. 111.

[11]Ibid.

[12]Robert T. Oliver and Rupert L. Cortright, Effective Speech (5th ed.; New York: Holt, Rinehart and Winston, Inc., 1961), p. 95.

[13]Ibid., p. 101.

[14]Thomas H. Olbricht, Informative Speaking, College Speech Series (Glenview, Illinois: Scott, Foresman and Company, 1968), pp. 110-111.

elevation of the auditor to "personhood," according to Olbricht, without denigrating his understanding, his abilities, or his potential.[15] This attitude toward and treatment of the listener is a "personalization" marked by references to people and considerable use of the personal pronouns "you" and "we" to help establish a very close relationship.[16] Contributing to such personalization is a choice and treatment of subject matter which permits easy identification, for almost everyone will have some point of view concerning the topic.

During the national periods of crises in which the Malone programs were broadcast, the reciprocal reverence of radio personality and member of the audience may have contributed significantly to the more conversational aspects of broadcast delivery. On the one hand, the public was distressed by economic and military situations over which they seemingly had no control and which posed a threat to their lives. At the same time, they had discovered the miracle of voice transmission over great distances and had found others in like circumstances. The radio itself became a "pal" and the voice which emanated from it, to some extent, became a part of that relationship. Different levels of this friendship developed according to favorite personalities, and the public soon built up a relationship which

---

[15] Ibid., p. 110.

[16] Oliver and Cortright, Speech, p. 103.

may have existed only in their minds, but one that was real enough for them to rely on and to cultivate near friendships with radio personalities.

On the other hand, broadcasters were vitally concerned with their relation with listeners in order to increase the advertising potential of their programs. Many programs were carried on a sustaining basis, without sponsorship, a procedure made possible through the sales of other programs. In either type of broadcast, the necessity to appeal to a vast audience as a trusted personality, not as an outsider, was essential to the appeal of both broadcaster and listener. The "conversation" they engaged in may have been spread out over weeks, but the personalized concern regarding likes and dislikes was first revealed on the air before the audience would write comments of agreement or rebuttal. Because the times prompted a reaching out for others who shared the same distresses, or to others who expressed the same opinions, all sorts of broadcast "conversations" occurred involving the "news commentator," the favorite band leader, the character of a dramatic skit with greater problems, and the interpretationist whose messages by story and poetry helped whatever situation arose. Each individual reciprocally was interested in the other. Radio's intimate relationship with, and by, people demanded such concern to stay in business.

The scholars and broadcasters who recommended a natural conversational broadcast delivery were well aware of the rapport established in person-to-person communication and knew this rapport had to be accomplished conversationally by a "real" personality. Any affectation or insincerity becomes readily apparent in one's voice, because of its extremely individual nature. As Braden counsels, "Your voice will reflect your attitudes. If inside, you are eager to communicate, and you like or respect your listeners, your voice will probably carry through in expressing these same attitudes."[17] Through careful use of the vocal fundamentals of rate, force, pitch, and emphasis, the integration of widely accepted subjects, and concerned personalization, numerous broadcast personalities appealed to audiences in the troubled times of the 1930's and 1940's with a new realization of the intimacy of radio through the conversational mode of delivery. Few used it as well or as effectively as did Ted Malone.

Characteristics of Malone's Conversational Mode

Through the conversational mode Ted Malone successfully presented his programs of interpretation and sustained his appeal over three decades. The purpose of this section is to sketch general characteristics of the conversational

---

[17]Waldo W. Braden, Public Speaking: The Essentials (New York: Harper & Row, Publishers, 1966), p. 124.

mode as they appeared in and served Ted Malone's programs. Such an overview will present the fabric whose threads the next section will examine and illustrate more closely.

Ted Malone's presentational method is generally characterized by certain specific traits of the conversational mode that not only aid his compositional development and adaptation, but also help to secure an artistic appeal within the programs. Malone's personality is immediately apparent as one which is sincere, warm, and friendly. Partly causing this impression is the program format, but Malone's desire to speak on a "one-to-one" basis must be considered as an essential trait. Broadcasters are still urged to address individuals and not the mass, even as they were in early radio.[18] Malone's voice especially contributed to his program personalization. A little above the suggested "low, middle range,"[19] his voice maintained a clarity and smoothness that was often lost with the basser network voices due to inadequate equipment. Perhaps this treble quality identified Malone as a friend, not a

---

[18]See Orrin E. Dunlap, Jr., Talking on the Radio (New York: Greenberg: Publishers, 1936), pp. 13, 22, 33, and 177; Alfred N. Goldsmith and Austin C. Lescarboura, This Thing Called Broadcasting (New York: Henry Holt and Company, 1930), pp. 140-141; Sherman P. Lawton, Radio Speech (Boston: The Expression Company, 1932), pp. 30, 123, and 145; and Howard W. Townsend, "Psychological Aspects of Radio Speech," QJS, XXVI (December, 1940), p. 584.

[19]Sherman P. Lawton, "The Principles of Effective Radio Speaking," QJS, XVI (June, 1930), 263, n. 28, quoting R. C. Borden, "Modern Eloquence," XV, n.p.

performer, for his voice may have marked him as one of those who did not have "radio" voices. Malone's delivery was like that of a neighbor, never ostentatious, bombastic, or oratorical. He shared what he liked with others in an across-the-room conversation of sincere communication.

Secondly, Malone seems to allow some of the "shortcomings" of conversation to lend appeal to some of his programs, to allay, perhaps, any thoughts of his being a "star." He occasionally made errors in delivery, pronunciation, fluency, and content as most people do in everyday conversation. However, he never allowed these "slips" to detract from the subject matter, but rather used the mistakes to his advantage. Some errors, in fact, seem to be caused by Malone's own exhuberance and eagerness to share something with his audience. The interpolated non-content vocalities ("uh" and "er"), hesitancies, mispronunciations, slurred words, dropped consonants, and interrupted and re-started phrases all add to the spontaneity and naturalness of presentation. Even with this qualification of their kinship to conversation, "errors" were infrequent in the programs. The contrary is the case; Malone's programs are remarkably free from the normal conversational errors.

Malone is constantly aware of his audience, his partner in conversation, and maintains a close rapport through the use of numerous personal pronouns, especially "you" and "we" (see Table 1). The first person pronoun was

TABLE 1

PERSONAL PRONOUNS

Pgm:	1	2	3	4	5	6	7	8	9	Total	Pgm Avg.
you	17	13	12	24	8	6	10	5	20	115	12+
your	4	1		7	1		2	1		16	1+
we	11	18	16	17	9	7	7	5	27	117	13
us		4	7	9		2	3	2	1	28	3
our	3	4	5	4	3	1	2	2	10	34	3+
Total:	35	40	40	61	21	16	24	15	58	310	34.5

not included in the Table, since it is an element often supplanted by Malone's "editorial" we, which fact probably accounts for that pronoun being in greater incidence in all nine programs. The overall program average of 34.5 uses of these personal pronouns emphasizes Malone's personalization with the audience.

To further secure his intimate relationship with the audience, Malone used tone coloring and inflectional variations peculiar to conversation. Through these elements he "emotionalizes" words, images, and ideas and conveys the eagerness and sincerity expected in face-to-face conversation. The state of the broadcast art required that Malone rely on his voice flexibilities for implied gestures

without detracting from the content. Malone did so, but aided such gestures by using tasteful music and sound effects. Malone's rate of delivery in these programs (Table 2), while conversationally paced, is not so fast that the audience cannot realize and respond to the descriptive elements or emotional stimuli he offers. Depending upon the material being presented, the rate of Malone's delivery fluctuated to support meaning, emotion, or mood and aided in maintaining program continuity.

TABLE 2

RATE OF DELIVERY[20]
(WORDS PER MINUTE)

Pgm:	1	2	3	4	5	6	7	8	9	Average
Total	109	140	177	153	162	141	155	164	164	152
Poetry Passages	93	132				135	169	161		138
Pilgrim-age Grp					x	x	x	x	x	157
Other Pgms	x	x	x	x						145

[20]While rate is affected by both utterance and pause and the duration of each, Table 2 presents rate expressed only in words per minute. Although some words and word combinations are presented at different speeds depending upon material, for the purpose of this study word per minute was deemed sufficiently descriptive.

Because of Malone's nearly exclusive reliance on the conversational mode, some relationships between presentation and composition require clarification before turning to specific examples from the broadcasts themselves. Since the speaking style considered here is that style most used and understood, one could reasonably argue that the conversational contributes to the universal, a potential for sharing a common experience.[21] It is far more common to hear words delivered in conversation than in a sonnet, a lyric, an epic, an oration, or a play. The most universal type of speaking style is conversational. The language of conversation also contributes to universality. The structure is familiar to the listener syntactically and grammatically; these familiar patterns of structure are combined with those equally familiar patterns of sounds and meaning so that, at least in this language, the familiar tends toward the universal. Vocabulary, while partially of a universal nature because of its importance to language, is also a contributing element of suggestion because of the individual connotations placed on words. Most words are widely accepted symbols, but some obtain different responses depending on the meanings attached to them by the hearer, the inflection applied to them by the speaker, or a combination of both.

---

[21]Oliver and Cortright, Speech, p. 90, refer to "everyday conversation" as the "universal art."

Too, nothing is more individual than the human voice, the qualities of which permit recognition of a person without seeing him. One has only to hear the certain combinations of tonal variations and peculiarities of a friend's voice in order to recognize him. These vocal complexities are as individual as someone's fingerprints, but a lot easier for the average person to identify. These elements of the conversational mode, then help to obtain certain of the extrinsic factors built into any presentation of broadcast interpretation.

Intrinsically, the conversational delivery helps interrelate material with expression. As theme, in some cases, has been pointed out as the controlling factor of some of Malone's programs, so the conversational mode helps unify the broadcasts as an appealing entity. Malone uses the style to complement the subject matter through a chat <u>with</u> the audience, not a talk <u>to</u>, or <u>at</u>, them. The mode is in harmony with the material, which in itself helps to unify the whole. Variety and contrast are particularly apparent in Malone's use of inflectional tone coloring, to match mood and word, content and statement. The variations of rate of Malone's delivery has a multiple effect in that it may affect mood, suggestion, or rhythm, and more than likely, all three to some extent. The quantity of vowel sounds and the pauses between words affect rate and, quite possibly, the meaning of a particular word,

clause, phrase, or entire sentence. Any such inflectional or rate variation is often used to contrast one element with another to show relative importance of thought, content, character, or mood. Depending on the emphasis placed on certain parts of content, on changes in vocal qualities, or variations in mood, pivotal points at which a program's balance is reached may be determined and proportion discerned. Balance and proportion are rarely as clearly pictured through presentational methods, however, as are variety and contrast. Thus, tone coloring, rate, pause, and inflection nuances are the presentational elements which contribute to the intrinsic factors of the interpretationist's art in these programs. The interrelationships of extrinsic and intrinsic factors with compositional and presentational elements become clearer with specific examples from the nine programs studied.

The Conversational Mode and Ted Malone: A Program Analysis

In spite of the difficulty in conveying the aural ingredients of a presentation without the use of some aural method, specific program examples may clarify Malone's conversational manner and, how through it, he combines the common factors of all art. Program One, with some of the more sentimental poetry in it, has the slowest rate of all nine broadcasts (see Table 2, above), but neither sentimentality nor slowness of rate is dependent on the other.

The rate seems appropriately matched to the mood of the program and to some of its content. For example, the pictures expressed in prose passages tend toward the sentimental, on a day known for its sentiment, with a delivery speed that may approximate the falling snow of the storm Cincinnatti had last night (197:3-7). Valentines are normally sentimental and Malone's hushed, breathy quality of delivery lends added credence to the sincerity of the heartfelt emotions in the selections chosen.

Malone further strengthens picture values by connecting the collection with the day and by characterizing the entire collection as one large Valentine in the "heart of America" (201:3). The images of the composers of the poetry, the historical aspects of the college, and the request for contributions to the collection are conversationally integrated in the mood of sentimentality set by the rate, the pacing, and the tone coloring established by Malone. He adds the conversational habit of slurring words to further support delivery and mood. He asks Autumn to "be kind to 'er" (201:19), and to "let 'er be ready" (201:22), dropping the initial "h" in "her" as might occur were he talking to someone across the dinner table. By setting the rate and applying those elements of conversation which are appropriate to the tone coloring he uses, Malone's presentational method helps to unify this

program theme in harmony with its parts. Little variety and contrast is evident in delivery except for some slight changes between prose and poetic passages. Malone seems to become more confidential at the beginnings of his poetry readings.

Contrary to the slowness of presentation and sentimentality of mood which helped unify Program One, Program Three possesses the fastest rate of all nine broadcasts and might well be characterized as urgently reportorial in delivery. Malone's warmth of conversational presence is still apparent, however:

> In the months past, we've broadcast to you from some interesting places: Skeleton Hill on the top of Iceland; the Acropolis; the Temple of the Sphinx in the shadow of the pyramids. . . . (213:7-10)

This cataloguing of broadcast locations is not so rushed that an image of each place may not be fixed in the hearer's mind. He continued:

> I've just completed an unforgettable journey around this old earth. When we went to bed at night, they put us in screened quarters with nets over our heads. Malaria is a dread disease, but not the worst. They warned us not to eat native food, or drink tap water. Cholera is bad, but there are worse diseases. They gave us vaccinations and antitoxins for everything contagious, but no one even mentioned the most devastating disease on earth today--ignorance. (214:9-16)

The "pyramiding" of such negations with the disease imagery of ignorance, offers an aura of authoritative confidentiality, a sincerity that tends to enhance the achievement theme through presentational suggestion. Malone's

appreciation for the award citation adds further to this type of suggestion. He accepts it, not for himself, "but . . . for all the fellows and girls overseas who lived the stories I had the privilege of presenting" (219:21-23). There is an individuality of hesitation prior to these lines (219:19-20) that contributes to the overall effect of the Malone philosophy which follows.

An additional element of Malone's versatility in handling the conversational mode in Program Three is his interpolation of President Binns's remarks. The different voices help to contribute to the variety and contrast of the overall program effect and the structuring of where Binns' speech enters the program marks a pivotal point. Such structuring allows for asymmetrical proportioning to focus on Malone's philosophy rather than on his receipt of the award. Perhaps without as much slowly sentimental emphasis as there was in Program One, but with equal deliberation, Malone's acceptance delivery is marked with an exhuberance of honest belief in educated thinkers and a decidedly patriotic devotion. In view of the times and the events of the week in which this program was broadcast, Malone's sincerity and personalization, probably shared by most of his listeners, were strong unifiers for this program.

The most individually oriented program is number four, but it is individual in a paradoxical way and the

manner of relaxed conversation belies the paradox. A large portion of the program is individually concerned with Malone's life, oriented to present a most unforgettable character; it refers to the universal "you," the audience, more frequently than any other program; and throughout the descriptions, any individually favorite face may be superimposed over Malone's character stereotypes. The program presentation is little more than someone reminiscing about the few former friends he can remember.

In this broadcast, Malone relates his story as a very conversational chat that prompts complex images. He lingers over a word or a name musingly, searchingly, allowing the audience time to do the same for the person they are recalling. Malone delivers "Orville James" (224:17) in a manner which implies he is really striving to recall if that is the right name. When he describes "ripe olives for breakfast" (224:21-22), they are delicious. He leaves no doubt that "that's what I loved!" (224:22) His "lovely" (224:26) music teacher was just that; thus, he prompts the audience to answer "yes!" to his inquiry, "Were all your teachers that way, too?" (225:1) Through his musingly halting development of scenes and descriptions of people, Malone traces his life and the lives of thousands of people just like them for every listener of his program. This delivery style helps Malone unify his program around his "people" theme, makes certain people "come alive" in the

imagination, and provides a series of images and scenes that help maintain the rhythm of the program. For example, consider the following passage:

> Independence, where I grew up is, of course, peopled with old acquaintances. High school teachers: Miss Lucas, Miss Smith, Miss Phelps, Miss Potter; Professor Henthorn, the principal. Can you remember your high school teachers? The first storekeeper who sold you a penny's worth of candy? How many old friends who've moved away can you remember as neighbors? Who took the picture of your senior class? Who made the address on Commencement Day? Huh--that's awful, but I've forgotten, too. (225:15-24)

Malone's nearly average rate of delivery contributes indirectly to changes which tend to hold the audience's attention and depends on the kind of reminiscence he relates. There is a sprightly paced mischievousness in his voice describing how he "took the white mice to the summer playground and gave them to the playground supervisor as a surprise. . . . But when I dropped the tiny white mice in her hand, she fainted" (223:21-22 and 224:1-4). When Malone refers to his friendship with the truant officer, Charlie Lavell, there is a hint of pleasant recollection (225:25-26 and 226:1-3) that is slowly and sadly replaced in the realization that "Charlie Lavell is gone now. They sent me the old Howton Town paper with Editor Southern's story" (226:3-5). Yet, bubbling with exhuberance and reserved admiration, Malone describes for his listeners the man he holds most in esteem:

> I don't even remember most of my old prof's names. But there's one . . . one grand old prof on the Hill

> I'd like to tell you about. You have one friend, one acquaintance . . . maybe a teacher . . . who's added much to the adventure of living for you. So have I: "Prof" Harvey. . . . [ellipsis] (226:20-25)[22]
> . . . . . .
> "Prof" is a character. He's William Jewell. He gave me my education. He's still doing it, by the way. (227:7-9)

By his conversational approach Malone not only integrates the theme with the content of the words, but mixes them with emotional nuances that easily convey the mood. Such closely related combinations of elements help to unify the whole of the program and to secure variations of mood and rhythm contributing to harmonious presentation.

In the "Pilgrimage" series of broadcasts, any program might serve to illustrate Malone's use of the conversational to orchestrate his broadcast interpretation, but because of the complexity of compositional elements and the numerous specific examples of Malone's various abilities, Program Six may serve as representative. In setting the scene Malone's tone is one of reverence rather than one of excitement for the celebrations.

> Tonight . . . in the little Hoosier town of Spencer, Indiana . . . someone will ring the big bell in the old church tower, a few horns will be blown, "Auld Lang Syne" will be sung, "Happy New Years" will be exchanged and then . . . in a little while . . . the watch parties will break up, the merry-makers go home, and Spencer, Indiana, will go quietly to sleep. (240:1-8)

---

[22]Malone uses ellipsis dots to indicate vocal pause in printed versions of his programs. Three spaced dots in these program quotations do not, therefore, indicate omission of material, unless cited as [ellipsis]. See Appendix, p. 195.

Almost immediately, Malone has established a seriousness of mood through this listing of events that will mark the change of time.

"What is Time?" Malone asks. (240:11) Following a listing of what he calls "arbitrary measures of time" (240:14-15), Malone embarks on a descriptive passage rich in presentational examples of vocal flexibility.

> "Time is the life of the soul," writes Longfellow in Hyperion. "Time is the life of the soul." Then history, with its dates and measurements, can only be the shadow of time. To discover the true secret of time itself, we must participate in the most intimate possession of man--the songs of his soul . . . his poetry. Strange stuff . . . the shepherd's songs, the Hebrew prophecies, the golden sagas of the Greeks, the delicate incense of the Orient . . . poetry that has endured beyond the civilizations that produced it. . . . Strange stuff of time . . . the sonnets of the Elizabethans, the lyrics of the Victorians . . . down to the challenge of the modernists. (240:15-19 and 241:1-10).

Malone's delivery of the answer to his question is nearly matter-of-fact in the first reading, but is slowed deliberately to a more thoughtful consideration that "Time is the life of the Soul" on the second reading. The contrast in the delivery of these two lines helps prepare the listener for the analogy Malone makes for discovering the secret of time in "the songs of [man's] soul . . . his poetry." The "time" figure and the "songs of the soul" figure become almost interchangeable as Malone contributes additional inflective variation in the two renditions of "strange stuff." The first reading of these words implies a colon follows, permitting the cataloguing of what has

made up this "strange stuff" over the years and building to the repeated line. It is when Malone relates the words to time, "strange stuff of time," the subject of the program, that his delivery takes on a mystical reverence by lengthening the vowel tones of each word except "of." The effect is a vivid picture suggesting the immortality of poetry, the endlessness of time, and the mystery of both and providing the thread of emotional intensity that courses throughout the program.

The hint of excitement in Malone's comment that there is a poet who could help in discovering the songs of the soul continues in Malone's recounting of the foreign places the poet lived (241:17-20). The hint becomes a statement in the lines which follow.

> Now, all of a sudden, the big bell in the old church tower that will ring tonight in Spencer, seems full of the music of old world chimes . . . the boom of temple gongs and half-forgotten tinkle of ancient sheep bells . . . as the songs of a poet take this stuff called "time" and make it strangely familiar across the sweep of the centuries. Yes, here is a poet who can help us find the secret. And his name is William Vaughn Moody. (241:23-26 and 242:1-5)

Malone contrasts the Spencer bell with "old world chimes" in an awe-filled tone, and builds further contrast in his "toning" of the "boom" and the "tinkle" of exotic types of bells. The hint that became a statement is coupled with the naming of the poet, somewhat reverently, which is followed by the "name-dropping" tour of the Widener Library at Harvard which lists those others who have helped

make poetry survive the ages: Browning, Keats, Robinson (242:6-19). Malone's subdued excitement reaches a plateau from which he may start to build the secret of time as he begins the introductory material for the first Moody selection:

> Let me read you first one of the poems often pointed to as his most daring cartoon of the evolution of man. It seems he attended a circus and, passing through a menagerie. . . . (242:23-26)

In the tone color of this introduction, Malone verbally contrasts the seriousness of the theme of the program to the humorous concern of the circus poem by implying in his conversational manner, "Once upon a time. . . ."

Malone's inflective tone coloring of words and phrases in this poem deserves special emphasis, for Malone is telling a story quite conversationally, but is vocally emphasizing, perhaps even gesturing in certain portions, to complement the sound and sense aspects of the material. In the first thirty lines alone, Malone excells:

> [You] think you've seen a donkey and a bird.
> Not on your life! Just glance back, if you dare.
> The zebra chews, the nylghau hasn't stirred;
> But something's happened, Heaven knows what or where
> To freeze your scalp and pompadour your hair.
>
> I'm not precisely an aeolian lute
> Hung in the wandering winds of sentiment,
> But drown me if the ugliest, meanest brute
> Grunting and fretting in that sultry tent
> Didn't just floor me with embarrassment!
>
> 'Twas like a thunder-clap from out the clear,--
> One minute they were circus beasts. . . .

Next minute they were old hearth-mates of mine!

. . . . . .

And suddenly, as in a flash of light,
I saw great Nature working out her plan;
Through all her shapes from mastadon to mite
Forever groping, testing, passing on
To find at last the shape and soul of Man. (243:6-30)

In these lines, the denial that one has seen a "donkey and a bird" with "Not on your life!" is toned by a firm determination that emphasizes each word while ascending in pitch. A sense of profanity, or at least of oath-taking, is evident in the words "drown me"; "ugliest" and "meanest" are delivered with a tonal suggestion that clearly pictures ugly and mean; and Malone's stress on the word "floor" connotes the "embarrassment" he feels before he says the word later in the line. A breathy excitement of realization is apparent in the sincerity of "hearth-mates" and "suddenly," that causes an apparent speeding up of Malone's pace until the slowly exaggerated delivery of "the shape and soul of Man," in which "shape" and "soul" are emphasized.

In two other stanzas, Malone's abilities to converse are mostly vividly revealed. In one, all the frustration of mankind comes forth to haunt him.

Helpless I stood among those awful cages;
The beasts were walking loose, and I was bagged!
I, I, last product of the toiling ages,
Goal of heroic feet that never lagged,--
A little man in trousers, slightly jagged. (244:8-12)

"Helpless" refers to that emotion and is followed by a slight pause to allow the image to be realized. The

helplessness is tinged with apology in the last line to make the word-picture far more vivid. One actually sees "A little man in trousers, slightly jagged" because Malone feels the scene and verbally shares that feeling with the audience. In between these helpless periods, the lines are rendered with a sense of disbelief and some slight exasperation.

In the final stanza of the poem, following two stanzas of rather rapid building, Malone manages to color certain words according to their meanings, while effecting a retarding of tempo to emphasize the final line.

> Man they desired, but mind you, Perfect Man,
> The radiant and the loving, yet to be!
> I hardly wonder, when they came to scan
> The upshot of their strenuosity,
> They gazed with mixed emotions upon me. (245:6-10)

"Perfect Man," "radiant," "loving," and "I hardly wonder" are words and phrases which convey their meanings in their tone of delivery within Malone's conversational story-telling. "I hardly wonder" is melodic and thoughtful and yet, is as factual as though Malone had said it about the outcome of some previously decided issue. The final line's presentation permits the listener to envision the animals gazing "with mixed emotions" and, perhaps, to share in those mixed emotions, as the listener, in turn, gazes "upon me." Malone's pauses before the prepositions in the final line emphasize the material which follows those pauses and leave the audience with an emotionally vivid, as well as

imaginatively sharp, picture. Malone's integration of such presentational methods with the material supplements the content of emotionally charged words and phrases furnished by the author and complements that content with his skill in the conversationally sincere style of his delivery.

Malone's conversationally styled broadcast interpretation stems not from a studied, formalized adherence to rules, but from his desire to speak as one individual to another and to share with his friends thoughts and experiences which move him. The warmth, interest, and informality of his delivery contribute to the effect of the material on the audience through the emotional intensity inherent in the human voice. Malone's delivery of words by "toning" them to indicate their connotative and denotative meanings supports the compositional value of each word, whether it be his own or a poet's. The rate and rhythm of Malone's presentations, varied and emphatic according to program material or mood, tend to help to unify and harmonize prose and poetic passages of each program and to convey its specific message. Because of his variations of delivery, because of his individuality of manner, Malone's program balance and proportion seem to become more apparent. The pivotal point of each broadcast seems vocally intensified so that the audience will follow the change of content or emphasis. Malone uses his conversational approach and vocal flexibility to supplement the common factors of art already

in the compositional elements, to complement the symbols of language with the emotions of utterance, and to combine each element with others to produce a total appeal. In these programs, the conversational mode is the most effective method of sharing experiences and for integrating compositional and presentational components to produce an appealing work of art.

Summary

This chapter focused on the presentational methods used by Ted Malone in his nine broadcasts and his specific use of the conversational mode as a method of delivery. The instrumentation of art through the techniques of the artist were discussed as it relates to the performance of the interpretationist, and specifically to the Malone conversational mode as it helped secure "the factors common to all art."[23]

An overview of the characteristics of the conversational mode noted that delivery and language have certain elements of familiarity which help to secure both intrinsic and extrinsic factors of art through use of vocabulary, grammar, and syntax. By its nature, the style indicates an informality and personalization of delivery which aid in supplementing and complementing the compositional aspects of each program. A separate consideration of the overview

---

[23]Cunningham, Fine Art, p. 41.

was Malone's use of the conversational mode to secure interrelationships among and between the common factors of art and to produce total appeal.

A program analysis of Malone's use of the conversational mode provided specific examples of his methods and demonstrated how he interrelated intrinsic and extrinsic factors to produce an impressive, personalized effect. Malone's tone coloring through emphasis, pause, stress, and rhythm and rate fluctuations were discussed as integral parts of his conversational mode.

CHAPTER VI

CONCLUSION

Summary and Projections

This study examined the broadcast interpretation of Ted Malone who, for more than thirty years, presented a variety of programs of poetry reading and descriptive short stories to radio listeners throughout the country. From this study, four major categories of conclusions emerged. First, biographical insights into the life and career of Frank Alden Russell (Ted Malone) become pertinent to the understanding of his program planning and presentation. Secondly, there is a definite relationship between the social-intellectual development of the period and the programs carried on radio during the period of Malone's greatest activity in the profession. Thirdly, the development of broadcast interpretation as a major program feature waxed and waned partially because of social and technological changes. Finally, Ted Malone's uniqueness as a broadcast interpretationist offers insights into the art of broadcast interpretation.

Before he acquired the name Ted Malone, Frank Alden Russell's life was not too unlike any other youngster of

the early twentieth century, except, perhaps, that he and his family were constantly moving from one town to another due to his father's evangelistic efforts for the Reorganized Church. Evidently this movement permitted young Russell wider opportunities to learn people and to learn himself in relation to those people.

His father's ministerial duties also contributed indirectly to a father and son relationship which seemed to spur the youngster in speech activities. Alden admits to being more gregarious than others of the household and his father was prone to sharpen that ability through thoughtful debate.

Because of Reverent Russell's speaking talents, ministerially and paternally, Alden developed a keen interest in the use of his voice and his mind. That combination was partially the cause of his outgoing eagerness to try many and varied opportunities, whether in the area of work or mischievousness.

In Russell's forensics development at high school and in his brief stay in college, another man who contributed to his life and life style was P. Caspar Harvey, his debate coach and friend at William Jewell College. Harvey kept alive whatever rhetorical sparks Reverend Russell fanned at home. His efforts were sufficient to help young Russell become the National Extempore Speaking Champion in 1928. Harvey also helped Malone develop his philosophy of

life by introducing him to some of the guidelines for living espoused by Robert Browning. These guidelines became quite apparent in the examination of Russell's early broadcasting days as he discovered that the prize was in the process of the work, that action prevented fatigue, and that there was progress in everything one did. These "Browningisms" have helped Malone throughout his active broadcast life and evidently are still helping to fill his life with the fun of work.

As Ted Malone, or as Alden Russell, his marriage to his high school sweetheart, Verlia, was discovered as one of the most significant events of his life. Whether he speaks of her in person or writes of her in his publications, the fact that she has done much to contribute to his status and his outlook on life was ever-present. That she was always willing to help him forward was corroborated by numerous friends and associates.

One final factor which emerged from the biographical material about Ted Malone was his zest for living and his earnest desire to be busy doing what he enjoys. As a fledgling broadcaster he was writer, announcer, musician, singer, actor, and janitor. As he matured with the industry, he added sales, managerial, and production duties to these abilities so that now he heads a production firm actively engaged in a host of audio-visual educational and broadcasting activities.

The most significant feature of Malone's own broadcasts and of the broadcasts of all radio during the 1930-1950 period is the relationship of those programs with the society of the time. Both decades were marked by unsettled conditions that brought insecurity and near despair to the nation. From depression to recovery to recession to war, the people found faith and inspiration to fight their disillusionment with a fast-changing world in the programs radio offered them: comedy, crisis-torn domestic drama, patriotic showcases, and broadcast interpretation programs of poetry and human interest stories.

In Malone's own broadcasts, topical references, theme selection, and material presented often reflected the feelings of the times. Part of the reflection came from Malone's abilities to adapt skillfully to his audiences. Another part of this reflection in his programs was due to his own identification with society. He has been a product of, and a contributor to, the social and intellectual climate of his time. He expressed his own views in his transitional and introductory prose to poetry selections, which usually expressed his listener's views, since many pieces were authored by them. Because of this use of "popular poetic literature," Malone's programs of broadcast interpretation were significantly representative of the thinking of at least a part of society.

This study revealed the following insights into the nature of broadcast interpretation and its development: (1) Interpretation is a sine qua non of broadcasting. (2) Literature of "the masters" is not the only source of pertinent, expressive, imaginative material for broadcast interpretation. (3) The evolving of the radio verse play marked the zenith of broadcast interpretation art, although it was used propagandistically and didactically during the war years. (4) Broadcast interpretation, while no longer a force as a program in either radio or television is, nonetheless, still a featured element and may be found easily, if sought.

The assumption made at the outset of this study, that broadcasting relies almost exclusively on various forms of interpretation for its existence, was born out in the research. Man is, by nature, an interpreter; he questions and evaluates everything and every event and makes a value judgment concerning its worth. As considered here, interpretation may apply to news, commercial announcements, broadcast drama, or the expected poetry or story reading. Broadcast interpretation is a hybrid which deals only with the programmed kind of presentation analyzed in this study.

The development of broadcast interpretation, predominantly through the reading of poetry, which was easily accessible, brought out the important aspects of the aural nature of the literature, but at the same time revealed

that some of the more eloquent verses were ill-suited to broadcast purposes. Material which could not be grasped in one hearing, which required "explication" before understanding was possible, or which failed to appeal to the mood, mind, or heart of the listener was immediately discarded. Simple poems, simple words, simple ideas, simple emotions, and simple images were immediately used. Regardless of its author, any selection which might say, mean, or be something to anyone, any selection which revealed life, was the most acceptable for broadcast interpretation.

The compact imagery of poetry, the rhythms of its meter and cadence, and the succinctness of its statement helped produce the zenith of broadcast interpretation art, the radio verse play. The integration of the words of human voices, the music of orchestras or organs, and the sound effects of "real life" introduced one of the only new art forms in centuries. Whereas the stage gave to the film and both they and radio gave to television, the artistry involved in the radio verse play was written and interpreted for the sound medium only. Actors and actresses may have been the "stars" of the program, but they were reading from the printed page. They were re-creators of the experiences of the characters whose lines they read and they did so without "reading." The complexity of the radio verse play's dramatic, poetic, and literary qualities combined to

help the nation through the throes of the New Deal, threatened war, a shooting war, and the aftermath in an atomic age. Although the use of the radio verse play may have been more didactic and propagandistic than its quality deserves, nonetheless, it brought the development of broadcast interpretation to its peak, artistically and popularly.

The research noted that major technological advances, changing values, and re-adjustments to living a faster-paced life contributed to the decline of broadcast interpretation programs, per se. However "dead" the art is, the people still seem to want to hear it, in some form, and in some quality. Special featured programs may present such broadcast interpretation for the entire broadcast, on television or radio. Recording companies release records of interpretation which may be heard frequently on radio. Within variety programs, guest actors and actresses often are requested to offer a "reading" of favorite poetry or prose. Commercial announcements and jingles maintain the rhythm and cadences of broadcast interpretation, if not the content. Thus, while lengthy programs of broadcast interpretation have passed, the art is still available for those who seek it, but usually less available and of lesser quality.

The analytical portions of this study may contribute to the theory of interpretative art. Through the analysis

of nine Malone programs, several insights into the uniqueness of Ted Malone's art appear significant. First, Malone's use of the conversational mode for his presentations secured a closer bond between him and his audience than he might have had with some other type of presentation. At the same time, the style exhibited a pronounced "personalization"[1] of his audience; that is, Malone elevated them to the level of "personhood"[2] and spoke to them as a neighbor who respected them for whom and what they were. These two products of the use of the conversational mode places Malone among the few broadcasters who succeeded in mastering the style.

Another mark of Malone's unique abilities was his talent of selecting, arranging, and adapting material with which his audiences could identify easily and readily. The nearly universal aspects of programs dealing with people, the adventure of achievement, or the fun of enjoying breakfast, were woven into the fabric of major and minor themes with such care that there seemed to have been no plan at all. The "art that hides art" was most apparent in Malone's programs.

Lastly, Malone's uniqueness was revealed in the combining of the conversational delivery with his program

---

[1]Robert T. Oliver and Rupert L. Cortright, Effective Speech (5th ed.; New York: Holt, Rinehart and Winston, Inc., 1961), p. 103.

[2]Thomas H. Olbricht, Informative Speaking (Glenview, Illinois: Scott, Foresman and Company, 1968), p. 110.

themes into an integrated whole that maintained interest and conveyed not only the denotative message, but also the connotative message through tone coloring. Many times his broadcasts' effectiveness do not lie so much in the "what" of the programs, but in the "how" of the presentations.

The study also revealed certain limitations to a complete investigation of the Malone style and method. First, the lack of data available did not permit conclusions to be drawn that are numerically significant. Perhaps with a hundred broadcasts to study the insights noted above would be changed, varied, or upheld. Second, the presentation of an aural method through the inadequacies of language preclude the emotional aura that exists when listening to the programs. Perhaps, some way will be discovered which will allow audio research works to be accomplished by recordings in the future. Third, the lack of previous research on the relationship of the media with society as a reflector of the milieu precluded a more detailed consideration in this examination.

Suggestions for Further Study

Since broadcasting and interpretation are so closely related, students of either discipline can profitably consider studies similar to this one for other practitioners of broadcast interpretation. Depending on the availability of material, an historical-critical analysis of the Tony Wons' "Scrapbook" series might reveal why his programs were

scheduled so erratically. Similarly, an investigation into the "Poet's Gold" broadcasts, created by David Ross, would surely add to the historical data needed for both disciplines. It might be of further interest to discover why these two men, who were announcers, elected to embark on "readings" programs, and why they discontinued them.

With so many variations of this type of program, it would seem fruitful to survey literature and station archives in order to compile a complete listing of program content and format variation in use. A comparative study should reveal whether large or small-market stations produced such programs and in which situation they were best received. Was music an integral part of such broadcasts? Did program length contribute to, or detract from, popularity? Were such broadcasts sponsored or sustaining? Perhaps such information could be best disseminated in a comprehensive history of all broadcast interpretation.

Specific programs also offer an opportunity for research. One example is "Moon River," which for twenty-three years was a locally-originated feature of Cincinnati's WLW. A definitive investigation of the people who conducted the program, the content, format, and the causes for its discontinuance should have both historical and scholarly value.

Probably the most challenging opportunity for research by scholars of many disciplines rests in the Ted

Malone Collection of Poetry at William Jewell College, Liberty, Missouri. Researchers of history, sociology, and English, as well as broadcasters, will find the data available most profitable. However, the collection needs considerable work: categorizing, filing, binding, and possibly reproducing for posterity. Once this work is accomplished, the material should afford sociological insight into the period through the "literature" of audiences. Some of the goals suggested by Malone in Program One (see pp. 199ff.) could be realized. The historical and philosophical milieu of America at the time could reveal interesting comparisons with other areas. Careful scrutiny of the Happy Hollow Bugle could contribute to both broadcasting and journalism history and might be one source for a history of KMBC, Kansas City.

Neither broadcasting nor oral interpretation can be accused of having too many researchers. The histories of the disciplines are woefully incomplete. Perhaps this study of one contributor, a broadcast interpretationist, will prompt sufficient motivation to consider the two areas as integral parts of the whole. The field is ripe; the harvest would be abundant.

BIBLIOGRAPHY

Books

Abbot, Waldo. Handbook of Broadcasting. 2d ed. New York: McGraw-Hill Book Company, Inc., 1941.

_____, and Rider, Richard L. Handbook of Broadcasting. 4th ed. New York: McGraw-Hill Book Company, Inc., 1957.

Allen, Frederick Lewis. Since Yesterday: the 1930's in America. New York: Harper & Brothers, Publishers, 1939.

Archer, Gleason L. History of Radio to 1926. New York: The American Historical Society, Inc., 1938.

_____. Big Business and Radio. New York: The American Historical Society, Inc., 1939.

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

_____. The Golden Web: A History of Broadcasting in the United States, Vol. II--1933-1953. New York: Oxford University Press, 1968.

Braden, Waldo W. Public Speaking: The Essentials. New York: Holt, Rinehart and Winston, 1965.

Brooks, Cleanth and Warren, Robert Penn. Understanding Poetry. 3d ed. New York: Holt, Rinehart and Winston, 1960.

Brown, Charles T. and Van Riper, Charles. Speech and Man. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966.

Butcher, S. H. Aristotle's Theory of Poetry and Fine Art. 4th ed. New York: Dover Publications, Inc., 1951.

Cantril, Hadley. The Invasion from Mars. Princeton: Princeton University Press, 1940.

Cantril, Hadley and Allport, Gordon W. The Psychology of Radio. New York: Harper, 1935.

Chester, Giraud; Garrison, Garnet R.; and Willis, Edgar E. Television and Radio. 3d ed. New York: Appleton-Century-Crofts, 1963.

Clark, S. H. and Babcock, Maude May. Interpretation of the Printed Page. New York: Prentice-Hall, Inc., 1940.

Cunningham, Cornelius Carman. Literature as a Fine Art. New York: Thomas Nelson and Sons, 1941.

Curti, Merle. The Growth of American Thought. 3d ed. New York: Harper & Row, Publishers, 1964.

Dunlap, Orrin E., Jr. Talking on the Radio. New York: Greenberg: Publishers, 1936.

Eisinger, Chester E. ed. The 1940's: Profile of a Nation in Crisis. Anchor Books. Garden City, New York: Doubleday & Company, Inc., 1969.

Ewbank, Henry L. and Lawton, Sherman P. Broadcasting: Radio and Television. New York: Harper & Brothers, Publishers, 1952.

Firth, Ivan E. and Erskine, Gladys Shaw. Gateway to Radio. New York: The Macaulay Company, 1934.

Fisher, Hal. The Man Behind the Mike. Blue Ridge Summit, Pa.: Tab Books, 1967.

Frye, Northrop. Anatomy of Criticism. Princeton: Princeton University Press, 1957.

Goldsmith, Alfred N. and Lescarboura, Austin C. This Thing Called Broadcasting. New York: Henry Holt and Company, 1930.

Harlow, Alvin F. Old Wires and New Waves. New York: Appleton-Century, 1936.

Hayakawa, S. I. Language, Meaning and Maturity. New York: Harper & Brothers, 1954.

Higby, Mary Jane. Tune In Tomorrow. New York: Cowles Book Company, Inc., 1968.

Hunsinger, Paul. Communicative Interpretation. Dubuque: Wm. C. Brown Company, Publishers, 1967.

Hyde, Stuart W. Television and Radio Announcing. Boston: Houghton Mifflin Company, 1959.

Johnson, Gertrude E., ed. Studies in the Art of Interpretation. New York: Appleton-Century-Crofts, Inc., 1940.

Kaplan, Milton Allen. Radio and Poetry. New York: Columbia University Press, 1949.

Kingson, Walter K.; Cowgill, Rome; and Levy, Ralph. Broadcasting, Television and Radio. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1955.

Lawton, Sherman P. Radio Speech. Boston: The Expression Company, 1932.

_____. The Modern Broadcaster. New York: Harper & Brothers, Publishers, 1961.

Lea, Gordon. Radio Drama and How to Write It. London: George Allen and Unwin Brothers, Ltd., 1926.

Lee, Charlotte I. Oral Interpretation. 3d ed. Boston: Houston Mifflin Company, 1965.

Lowrey, Sara and Johnson, Gertrude E. Interpretative Reading. rev. ed. Appleton-Century-Crofts, Inc., 1953.

MacLeish, Archibald. The Fall of the City. New York: Farrar and Rinehart, 1937. [By permission of Houghton Mifflin Company, Boston, Massachusetts]

Malone, Ted [F. Alden Russell], ed. The American Album of Poetry. Camden, N. J.: Bookmark Press, 1938.

_____. Between the Bookends. Kansas City, Mo.: Lewis Printing Company, copyrighted 1934 by Alden Russell.

_____. Between the Bookends, Volume Five. Camden, N. J.: Bookmark Press, 1942.

_____. Pack Up Your Troubles. New York: McGraw-Hill Book Company, Inc., 1942.

_____. Adventures in Poetry. New York: William Morrow & Company, 1946.

_____. Ted Malone's Scrapbook. Camden, N. J.: Bookmark Press, 1941.

_____. An American Pilgrimage. Haddonfield, N. J.: Bookmark Press, 1943.

_____. Yankee Doodles. New York: Whittlesey House, McGraw-Hill Book Company, Inc., 1943.

_____. Ted Malone's Album of Poetic Shrines. New York: Columbia University Press, 1939.

_____. Mansions of Imagination. New York: Columbia University Press, 1940.

Monroe, Alan H. Principles and Types of Speech. 5th ed. Chicago: Scott, Foresman and Company, 1962.

_____ and Ehninger, Douglas. Principles and Types of Speech. 6th ed. Glenview, Illinois: Scott, Foresman and Company, 1967.

Olbricht, Thomas H. Informative Speaking. College Speech Series. Glenview, Illinois: Scott, Forseman and Company, 1968.

Oliver, Robert T. and Cortright, Rupert L. Effective Speech. 5th ed. New York: Holt, Rinehart and Winston, Inc., 1961.

Ross, Raymond S. Speech Communication. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965.

Skinner, George. The Nuts and Bolts of Radio: A Manual of Contemporary Programming. New York: The Katz Agency, Inc., 1959.

Slate, Sam J. and Cook, Joe. It Sounds Impossible. New York: The Macmillan Company, 1963.

Soper, Paul L. Basic Public Speaking. New York: Oxford University Press, 1949.

Summers, Harrison B., ed. A Thirty Year History of Programs Carried on National Radio Networks in the United States, 1926-1956. Columbus: Ohio State University, 1958.

Taft, Henry W. Kindred Arts: Conversation and Public Speaking. New York: Macmillan Company, 1929.

Weaver, Andrew Thomas and Ness, Ordean Gerhard. The Fundamentals and Forms of Speech. rev. ed. New York: The Odessey Press, Inc., 1963.

Whipple, James. How to Write for Radio. New York: McGraw-Hill Book Company, Inc., 1938.

Woolbert, Charles Henry and Weaver, Andrew Thomas. Better Speech. rev. ed. New York: Harcourt, Brace & Co., 1933.

Articles

"At the Shrine." The New Yorker, January 11, 1941, pp. 12-13.

Blackie, John Haldane. "Bad Verse and Bad Readers." The Forum, May, 1927, pp. 757-765.

Cunningham, Cornelius Carman. "The Sepia School of Interpretative Reading." The Quarterly Journal of Speech, XXVIII (February, 1942), 37-41.

"Double Life." Time, August 9, 1954, p. 61.

Dunlap, Orrin E., Jr. "Veering Left of the Line." New York Times, January 6, 1935, sec. 9, p. 13.

_____. "Impromptu Broadcasts Give the Showmen New Cues." New York Times, August 4, 1935, sec. 9, p. 11.

Fisher, Barbara E. Scott. "Radio's Voice of Poetry." Christian Science Monitor Magazine Section, March 30, 1940, p. 7.

Harvey, P. Caspar. "It Matters How You Say Things." This Generation, April-June, 1962. Copyright 1962 by W. L. Jenkins. Used by permission. pp. 9-11.

Hutchens, John K. "That Realm, That England." New York Times, August 16, 1942, sec. 9, p. 8x.

Kaplan, Milton A. "American Speech in Radio Poetry." American Speech, XIX (February, 1944), 28-32.

_____. "In Which the Bards Get A Voice." New York Times, August 6, 1944, sec. 2, p. 5.

_____. "The Bards Are Broadcasting." Senior Scholastic, March 18, 1946, p. 20.

Kelly, Fred C. "Those Radio Announcers." Harper's Magazine, August, 1942, p. 632.

Latouche, John. "The Muse and the Mike." Vogue, March 1, 1941, pp. 64 + 124-125.

Lawton, Sherman P. "The Poetica of 'Top 40.'" The Journal of Broadcasting, IX (Spring, 1965), 123-28.

_____. "The Principles of Effective Radio Speaking." The Quarterly Journal of Speech, XVI (June, 1930), 255-277.

MacLeish, Archibald. "In Challenge Not Defense." Poetry. LII (July, 1938), 212-19.

Marshman, J. T. "The Paradox of Oral Interpretation." The Quarterly Journal of Speech, XXVIII (February, 1942), 31-36.

McLean, Margaret Prendergast. "Oral Interpretation--A Re-creative Art." Studies in the Art of Interpretation. Edited by Gertrude E. Johnson. New York: Appleton-Century-Crofts, Inc., 1940, pp. 44-51.

"Men's Extempore Contest." The Forensic of Pi Kappa Delta. May, 1928, pp. 42-45, 54, and 74.

Monroe, Harriet. "Reading Aloud." Poetry. XXXI (February, 1928), 271-274.

"Muse Correspondent." Newsweek, October 29, 1945, pp. 90 + 93.

Parrish, William. "Interpretative Reading." Studies in the Art of Interpretation. Edited by Gertrude E. Johnson. New York: Appleton-Century-Crofts, Inc., 1940, pp. 57-65.

"Pilgrim." Time, October 30, 1939, p. 54.

"Poetry: A Tear-Jerking Cupid Seeks to Make Good in Big City." News-Week, November 9, 1935, p. 25.

"Radio Drama." Theatre Arts Monthly. XXVI (September, 1942), p. 547.

Shayon, Robert Lewis. "Back to the Cat's Whisker." Saturday Review, July 12, 1952, p. 27.

"Ted Malone (Frank Alden Russell)." Who's Who in America. 1942-1943. Vol. XXII.

"Ted Malone." The International Celebrity Register. First U. S. ed. New York: Celebrity Register, Ltd., 1959, pp. 478-79.

Teilhet, Darwin L. "What America Listens To." The Forum, May, 1932, pp. 275-279.

Townsend, Howard W. "Psychological Aspects of Radio Speech." The Quarterly Journal of Speech, XXVI (December, 1940), 579-585.

Tyson, L. B. "The Radio Influences Speech." The Quarterly Journal of Speech, XIX (April, 1933), 219-224.

Walker, C. Lester. "Every Man Would Be A Poet Gladly." Nation's Business, February, 1949, pp. 37-39 + 78.

Wheelwright, John. "Toward the Recovery of Speech." Poetry. LIV (June, 1939), 164-67.

Correspondence

Henning, Paul. August 10, 1970.

Kramer, Ruth. September 5, 1970.

MacCallum, William. March 18, 1970.

Malone, Ted. September 15, 1969.

_____. April 22, 1970.

_____. (Taped) June 27, 1970.

_____. (Taped) September 10, 1970.

Smith, J. Woodruff. September 15, 1970.

Other Sources Consulted

Barnes, Roy. Interview with Ted Malone on "Program Auditions Sound Sheet." American History Comes to Life. Dearborn, Michigan: Radio & Television Department of Greenfield Village, 1969.

"Biographical Data." Supplied by Mr. Malone, June 27, 1970.

Federal Radio Commission. "Second Annual Report." June 30, 1928.

_____. "Broadcasting Radio Stations of the United States." February 2, 1931.

Happy Hollow Bugle. Midland Broadcasting Company, Kansas City, Missouri. Various issues on file in the Ted Malone Collection, William Jewell College Library, Liberty, Missouri.

Harvey, P. Caspar. Interview in Liberty, Missouri, June 30, 1970.

Howell, Bernie. Interview in Lubbock, Texas, June 11, 1970.

Lipscomb, Mrs. Audre. Interview in Lubbock, Texas, September 5, 1970.

Malone, Ted Collection. William Jewell College Library, Liberty, Missouri.

Murphy, Larry. "Time Out." United Press International broadcast feature, October 19, 1954.

Webster, Rex. Interview in Lubbock, Texas, March 24, 1971.

APPENDIX

APPENDIX

Each of the nine programs selected for analysis has been transcribed from broadcast tapes made available by Ted Malone, the National Broadcasting Company, and Mrs. Mary Redmon, Carnegie Library, William Jewell College, Liberty, Missouri. Each script has been line-numbered as indicated in the left-hand margins; except for short messages, announcers' material is indicated within brackets; and only broadcast comment, excluding music and sound effects cues, is enumerated.

Certain liberties have been taken in this transcription. In most of Malone's publications, three spaced dots have been used to indicate either pauses or a series of phrases, rather than complete sentences. These dots have been used for that purpose throughout the programs in this Appendix and, unless noted, do not indicate an omission of broadcast material. Marks of punctuation are included or omitted at junctures which either required them according to Malone's vocal punctuation, or in an effort to clarify complex structures. Wherever possible, poetry passages were reproduced and punctuated according to printed versions without regard to Malone's variations. Poetry appearing in

the programs was transcribed either from the program or the following texts:

Program 5: Victor Weybright, Spangled Banner (New York: Farrar & Rinehart, Inc., 1935), p. 151.

Program 6: Poems and Poetic Dramas, Vol. I of The Poems and Plays of William Vaughn Moody (2 vols.; Boston: Houghton-Mifflin Company, 1912), pp. 62-67, 366-67, 153-54, and 267-68.

Program 7: Sara Teasdale, Flame and Shadow (1932), p. 69; Dark of the Moon (1933), pp. 21, 73, 91 and 87; Strange Victory (1933), pp. 14 and 27; and Rivers to the Sea (1937), pp. 142 and 123-26; all published by the Macmillan Company, New York.

Program 8: Horace E. Scudder, ed., The Complete Poetical Works of Oliver Wendell Holmes (Cambridge ed.; Boston: Houghton-Mifflin Company, 1923), pp. 3, 14, 171, 149, and 4.

Program 9: John Howard Payne, Clari, or The Maid of Milan printed in the playbill from Spencer's Boston Theatre, 1856, p. 13 [in the Oklahoma University Library].

Program 1

Wednesday, February 14, 1940

"Between the Bookends"

ANNCR: The National Broadcasting Company presents "Between the Bookends" with Ted Malone.

TED: Hello, there. The snow that began falling yesterday morning continued to blow across Cincinnati all day long. Last evening we took shovels and cleared the walk. The old snowman laughed at our efforts. He worked through the night to obliterate our work and this morning even the sun couldn't find the walk we'd cleared. And today, Cincinnati is enjoying one of the biggest, brightest, whitest Valentine's I've ever seen.

Down in Atlanta, the winter weather's all gone with the wind and it looks as though it must have blown up here in the heat on the hill.

Out in Missouri, on another hill, there's another kind of Valentine which is the center of attraction today. It's a collection of poetry at my old alma mater, William Jewell College. Last year on

TED: (Cont'd) February fourteenth I sent a Valentine to William Jewel that weighed two tons. It was some twenty-six big cases of poetry gathered over the last ten years from . . . from all over America. Boxes of poetry--poems written by housewives, shopkeepers, mayors, governors, teachers, artists, professional people--young loves swayed by the ardor of their devotions, and old grandmothers dipping into their memories. We even had one poem written by a radio announcer named Jerry Burns. I can't remember whether we kept that or not. Poems written by someone who awoke suddenly out of a deep sleep, reached for a pencil, and scribbled a few lines in the semi-darkness. That must have been Jerry; he's always in a deep sleep. Poems written and re-written, changed and refined for a dozen years by some purist who insists that every line be exactly correct. There are books of poems published a hundred years ago on a little press in New England, and the old covers now are worn, and some of the pages are yellowed. Poems carried in stagecoaches out across the prairies to California; kept in scrapbooks through the years and now sent to me and passed on to be a part of this unique collection.

Liberty, Missouri, where William Jewell stands in a haze of rich memories and a legion of legends.

TED: (Cont'd) Liberty, Missouri, is the historic old Missouri town where the wagon trains were outfitted for the California gold rush. That was a great adventure--to plunge into a new world, new horizons, new lands. Today, on the old hill, we are launching a new caravan in the world of poetry to plunge into the distant future, and save for tomorrow those examples of poetry written in these present years.

You see, this is a unique collection. It's open to any person who wishes to become a part of it. Poems and books contributed to this collection are permanently preserved for the study of students of contemporary poetry. Already, some of the students and scholars are making surveys to determine the themes people write about. What do you think the most people in America write about? Love? Children? Home? Nature? Do you think they'd rather read a serious poem or a funny one? What do you think most folk like? By surveys through these thousands of poems, we'll know the most popular themes and the manner in which each one is most frequently treated.

There are most than a hundred thousand pieces of manuscript poetry in the collection, but in addition to this, there are also copies of all the poetry magazines being published . . . little literary

TED: (Cont'd) journals issued by poetry groups in California, Maine, Florida, Oregon, New York, and right here in Cincinnati. Then, of course, volumes of modern and ancient poetry. But I mustn't give you the impression that the collection is in, in any sense, complete. Actually, it's . . . it's hardly been started. Even the sheets of manuscripts already gathered are only a small number of what will grow to fill the room in the months and years to come. It is our hope to establish there at William Jewell College the most complete collection of poetry, preserving it for . . . [recording here is indiscernible] . . . but with your help I think we can make it possible.

When you write a poem and want it stored in the archives, preserving it for posterity; or when you've filled the old scrapbook and don't know just what you'll want to do with it, but you'd like to have it saved, I hope you'll send it along so we can pass it on to the collection at William Jewell. I should add that these poems will remain your property. They will not be released for publication without your permission, so that you take no risk or make no sacrifice by sending in these poems, although they may be original to you. You simply secure for yourself an assurance that your poem will

TED: (Cont'd) be preserved permanently in this poetry collection.

Yes, out on the old hill today--there by the heart of America--they're opening a Valentine containing not one poem, but a vast collection of poems . . . a collection containing the simple secret hopes and dreams of a half million lives. They're the stories that people live by; the stories that people live each day. People you know. People like you. And once in a while they transcribed them to paper, and the world remembers them as poems.

If we were there today, you and I, I would hunt through the files of the poems for the manuscripts of several that are my favorites. Today, on Valentine's Day, we might call them Valentines . . . to someone, somewhere who will understand.

For someone well along in years, Ina Draper Defoe's Valentine: "A Prayer for a Girl No Longer Young":

Autumn, be kind to her. Slow your arrival.
Summer, be good to her. Let the revival
Of spring in her body be passionate, heady.
Love may yet come to her. Let her be ready.

Chilled were desires in the spring's mating season;
Shadows pursued her without a good reason.
Lately I noticed her, after fresh grooming,
Almost, she's pretty now, wistfully blooming.

Let her have blossom time, white petals flying,
Making a bridal bed smooth for her lying.
Spring, with your magic touch lulling the senses,
Stay, while she joyfully hurdles Love's fences.

TED: (Cont'd) "Prayer for a Little Girl with a Braid"; a Valentine to a little girl by Beryl Holdren:

Dear Lord, I'm not complaining much;
At least, I hope not much,
But, since you've made the crippled walk
Without the aid of crutch,
And given sight unto the blind--
Well, I've a small request.
It seems so very much to me,
I'm sure it's for the best;
But couldn't you let me have
(You can't, I'm so afraid)
A lovely, long and shining curl
In place of this old braid?

A Valentine we never send. The first poem in our collection. It's by Lawley Williams. A Valentine for a little girl who isn't with us anymore; a little girl called Elsie, my little sister. Out in Colorado Springs, Colorado . . . out on the east side of town, there's a large park and a small, white stone for a little girl named Elsie. A Valentine to one who died young:

You believed with childhood magnitude
And all was well. You never saw the feud
When old ideals encounter world's demands
And come to dust. Your artless, chubby hands
Will never strangle hope, nor nurture greed.
You'll never know the time that gods recede.
How good a thing it is. Those candid eyes
That saw truth as truth and lies as lies,
Will never see the taint of compromise.
You'll never be a part of sorrows past.
Here rests the dream.
Here rests the fate, intact.

Then, one more poem . . . a Valentine to you:

I wish you happiness--
Not just the kind that bubbles up,
But happiness that is a quiet peace within
your heart.

TED: (Cont'd) Trials will come . . . they always do,
But somehow they'll always go away
Because that peace of happiness is there.

I wish you faith--
Not the fair-weather kind of faith,
But the faith that faces the blackest sky
And says, "I trust."

My wishes for you--
I do not wish you fame, or power, or gold,
But I think what share of these comes your way
Will be the brighter and the dearer,
And still more sweet, because
These other three belong to you.

Goodbye.

(Organ music--"Somewhere A Voice Is Calling"--swells briefly, then fades for the following:)

Today, on the old hill, William Jewell College, they're opening to the public the most unique collection of poetry ever started. Through the years it will grow to represent every class and race of people in every corner of America. There will be great poetry and simple poetry, but it will all be poetry because we ask only one thing of those who share in the endeavor. Remember, today is Valentine's Day. Remember, the test of greatness is a simple test: it comes from the heart. Goodbye, again.

ANNCR: "Between the Bookends" with Ted Malone, musical settings by Arthur Chandler, Jr., has been a Blue Network presentation of the National Broadcasting Company. [NBC Chimes]

Program 2

Monday, January 19, 1942

"Between the Bookends"

ANNCR: The Blue Network presents: "Between the Bookends" with Ted Malone.

(ORGAN THEME: "PACK UP YOUR TROUBLES"--TWO MEASURES, THEN UNDER FOR . . .)

TED: Hello there. How are you today: Did you have a nice weekend? We . . . drove a little of the previous rubber off the tops of our tires this past weekend. Went down to . . . Washington, visited Washington College, made a speech down there, Molly, I really did. Who said "Molly"? Huh? Who's crazy? That's what shows. Monday? Yessir. Rosie's been waiting for that . . . so if she starts playing "Stars and Stripes Forever" right in the middle of one of my most sentimental poems, you'll know that . . . [chuckles] my head is being removed.

Well, as a matter of fact, it wasn't even Molly, and it wasn't even Rosie . . . it was Harold Darien . . . Harold Doring, that's right. I'll get this mixed up yet. Harold Doring was the

TED: (Cont'd) organist for me down there, and we had more fun, because . . . uhm, he was just a little . . . a little leary about Malone. Can you imagine that? He didn't know what I'd do . . . [chuckle] and I didn't either, so that made it even. But we had a lot of fun at Washington College and we hope that we get to go back. He . . . uh . . . he played, uhm . . . he played all the classical numbers and we read all the poems, and we had a very pleasant evening. And it was a full house, too . . . no seats available. That's what's wonderful.

Then, Sunday, we went down to Stratford . . . down in the northern neck of Virginia and did a broadcast from the birthplace of Robert E. Lee. One of the very happy experiences of our life down there. It's a beautiful place and, if you can have a spring day like we had yesterday to visit it, well, you should really go.

Now, it's Monday, and we're back in New York City, and I can't tell you what kind of weather we're having, but we're certainly having it. So . . . we'll just sit down here and tell you that if we had our choice on a day like this, we'd build a big fire in the fireplace, and take off our shoes, put on some leather slippers, and . . . uh, fill up the pipe with some favorite old stuff,

TED: (Cont'd) and . . . uh, Rosie would sit over by the window and play, and we'd . . . uh, read poems. Uh, funny poems--we'd want poems like that on a day like this--so we'd hunt up Phyllis McGinley's new book called, "Husbands Are Difficult," and proceed to read those poems and deny it, because husbands really aren't, you know that. Heh . . . they just seem to be. Well, anyway, Phyllis writes one of the first poems in the book and says, "Why Some of My Best Friends Are Women." And this is why:

I learned in my credulous youth
That women are shallow as fountains.
Women make lies out of truth,
And out of a mole hill, their mountains.
Women are giddy and vain,
Cold-hearted, or tiresomely tender.
Yet, nevertheless, I maintain,
I dote on the feminine gender,
For the female of the species
May be deadlier than the male,
But she can make herself a cup of coffee
Without reducing the entire kitchen . . .
to a shambles.

Perverse though their taste in cravats
Is deemed by their lords and their betters,
They know the importance of hats,
And they write you the news in their letters.
Their minds may be lighter than foam,
Or altered in haste and in hurry,
But they seldom bring company home
When you're warming up yesterday's curry.
And, when lovely woman stoops to folly,
She does not invariably (organ) come in at
4 a.m.
Singing "Sweet Adeline." (organ up with
melody)

(Nice goin', Rosie.)

TED: (Cont'd)
Oh, women are frail and they weep;
They are recklessly given to scions
But, awakened unduly from sleep,
They're milder than tigers or lions.

(That is, some of them)

Women hang clothes on their pegs
Nor groan at the toil and the trouble.
Women have rather nice legs
And chins that are guiltless of stubble.
Women are restless, uneasy to handle,
But when they're burning both ends of the scandal,
They do not insist, with a vow that is votive,
How high are their minds and how noble the motive.

As shopping companions they're heroes and saints.
They meet you in tearooms, nor murmur complaints;
They listen entranced to a list of your vapors.
At breakfast, they sometimes emerge from the papers
Of brave little widows not apt to sob-story-'em,
And they keep a cool head in a grocery emporium.
Yes, I rise to defend the quite possible "she,"
For the feminine gender is okay by me.

Besides, everybody admits it's a man's world, and just look what they've done to it!

(Organ up full, then back under)

Then, there's a piece by Phyllis McGinley called, uh, "The Weigh of All Flesh," spelled w-e-i-g-h.

This is the story of dieting. It's an old theme. D'you remember?

Jack Spratt, would eat no fat,
At sweets, he drew the taste line.
His food was butterless and tired.
Since Jack has recently acquired
A too apparent waist line.

TED: (Cont'd)
Now, what I want to ask, with ladylike demeanor,
Is how his wife endured her life
While Jack was growing leaner?

Did he put on the patient fizz
That marks a martyred saint?
And corked the comment, "Due to his
Unheard of self-restraint. . . ."
Or did he glower, did he gloom,
And scan the menu, scowling?
And did he prowl the dining room
As Oliver is prowling?

For Oliver's reducing, sirs,
You'd better hush your prattle.
Observing those excessive chins,
Those bulges where the vest begins,
With calories and vitamins,
He's taken up the battle.

And how did Mrs. Spratt
Enjoy hearth and house,
When dreams of sole on casserole
Were gnawing at her spouse?

Say, did she pour above the charts
That measure pounds and puffage,
To think up half a hundred arts
For seasoning his ruffage?
And did he curse the gluten bread
She served him for his dinner?
And damn his fate, and hold his head,
And--which of them grew thinner?

And when the pounds were brought in bounds,
Pray, was she daily treated
To varied and assorted tales
Of Jack's encounters with the scales,
Concocted for his fellow-males
And endlessly repeated?

A noble thing is dieting.
There's no denying that,
But what the cost in tempers lost--
And sullen looks from baffled cooks--
And wear and tear on married pair
Is fathomed only, I would swear,
By me and Mrs. Spratt. [Chuckle]

(Organ plays a few strains of the funeral dirge.)

TED: (Cont'd) Phyllis McGinley's poem. Then, she has one here that, uh . . . the engineer wanted us to include, because it's been a little problem he's had. Y'know, here in New York, your friends come to New York, and they come to visit you, and then . . . and then . . . you find out, "Well, well, Charlie's in town. Charlie Benson . . . [chuckle]." (Organ starts wedding march strains in background.)

Yes . . .

When I was wed to Oliver,
We swore eternal ties,
And the marriage vows
Can still arouse
My sentimental sighs.
His lot my very lot shall be,
But somewhere courage ends.
For I'll embrace his destiny,
But not his bachelor friends.

Find me a burrow, hide me fast,
Here comes Oliver's awful past.
Here come the lads he reveled late with
Ere I was one he cast his fate with
The boon companions, the props and stays
That comforted him in his <u>single</u> days.

Look, here's Herbert, the human blotter;
And Herb was a card at the Alma Mater,
Who'll drink our liquor and leave us iceless,
Recalling the pranks that were simply
priceless.

Lock up the chinaware, here comes Mac--
A demon shot with the bric-a-brac.
Indoor games are his favorite pasttime;
My Dresden vase was the target last time.

Here comes Artie--he calls me "Missus";
And Fred, who gallantly--reh--reminisces
Of madcap Marjies and matchless Clares,
Who figured once in my lord's affairs.

TED: (Cont'd)
Away! for the comrades he knew of old,
The salt of the earth, the hearts of gold,
Who, fresh from the cities that lack variety,
Must see the Stork and Cafe Society;
Who fill our ashtrays and share our meals
And borrow "ten" till they close those deals.

In health, as in the common cold,
My lawful spouse I cherish.
Through plump and slim, I cleave to him,
Through markets dull or bear-ish.
My fondest hopes, my dearest joys
In Oliver are carried,
But save me from the Rover Boys
He knew before we married. [laughingly read]

(Organ up with funeral dirge; chords under)

Well, let's see . . . some of the poems by Phyllis McGinley in the little book, "Husbands Are Difficult." Let's . . . uh, let's do "Prehistoric Smith," Rosie, by David Law Proudfit. It's an old, old story, as the title suggests. "Prehistoric Smith." [softly] "Prehistoric Smith." Okay?

A man sat on a rock and sought
Refreshment from his thumb;
A dinotherium wandered by
And scared him some.

His name was Smith. The kind of rock
He sat upon was shale.
One feature quite distinguished him--
He had a tail.

The danger past, he fell into
A revery austere;
While with his tail he whisked a fly
From off his ear.

"Mankind deteriorates," he said,
"Grows weak and incomplete;
And each new generation seems
Yet more effete.

TED: (Cont'd)

"Nature abhors imperfect work,
And on it lays her ban;
And all creation must despise
A tailless man.

"But fashion's dictates rule supreme,
Ignoring common sense;
And fashion says, to dock your tail
Is just immense.

"And children now come in the world
With half a tail or less;
Too stumpy to convey a thought,
And meaningless.

"It kills expression. How can one
Set forth, in words that drag,
The best emotions of the soul,
Without a wag?"

Sadly he mused upon the world,
Its follies and its woes;
Then wiped the moisture from his eyes,
And blew his nose.

But clothed in earrings, Mrs. Smith
Came wandering down the dale;
And, smiling, Mr. Smith arose
And wagged his tail.

(Organ chord up, then under)

Well, there's one more story . . . by Frederick Weatherly called . . . uh, "The Usual Way."

There was once a little man
And his rod and line he took,
For he said, "I'll go fishing
Out in the neighboring brook."
And it chanced a little maiden
Was walking out that day,
And they met, in the usual way.

Then he sat down beside her
And an hour or two went by,
But still upon the grassy brink
His rod and line did lie.

TED: (Cont'd) "I thought," she shyly whispered,
"You'd be fishing all the day."
And he was--in the usual way.

So he gravely took his rod in hand
And threw the line about,
But the fish perceived distinctively
That he wasn't looking out;
And he said, "Sweetheart, I love you."
But she said she couldn't stay,
But she did--in the usual way.

And now that they are married,
Do they always bill and coo?
Do they never fret and quarrel
As other couples do?
Does he cherish her and love her?
Does she honor and obey?
Well, they do--in the usual way.

(Organ chord, then into theme and under)

It's been fun visiting with you today and we hope we can come over again, along about quarter past. 'Bye.

(Organ theme up to chord, then under and out)

ANNCR: You have been visiting "Between the Bookends" with Ted Malone. Musical settings were by Rosa Rio. This program has been presented by a public service by the Blue Network and the associated independent radio stations.

Program 3

Thursday, November 15, 1945

"Ted Malone Show"

(Music Opening)

ANNCR: Westinghouse--leader in the field of light, as in everything electrical--brings you the well-known author, war correspondent, and radio friend of millions, Ted Malone. (Music up to chord)

[First commercial for Westinghouse]

(Music: "Should Auld Acquaintance," up then under)

And now, Ted Malone, speaking to you today from Liberty, Missouri.

TED: Hello there. In the months past, we've broadcast to you from some interesting places: Skeleton Hill on the top of Iceland; the Acropolis; the Temple of the Sphinx in the shadow of the pyramids; and today--while we're in less bizarre surrounding--the story we want to tell you is as symbolic of tomorrow's world as the pyramids were of yesterday. I'm speaking to you today from the campus of a small midwestern college, near the Library steps on the old Hill,

TED: (Cont'd) overlooking Liberty, Missouri--the scene of my alma mater, William Jewell College.

This is a very special day at William Jewell--Achievement Day--an annual event when the college invites several of its alumni back to the campus to receive citations for their work in this world of men. I say today's story is symbolical of tomorrow's world. I've just completed an unforgettable journey around this old earth. When we went to bed at night, they put us in screened quarters with nets over our heads. Malaria is a dread disease, but not the worst. They warned us not to eat native food, or drink tap water. Cholera is bad, but there are worse diseases. They gave us vaccinations and antitoxins for everything contagious, but no one even mentioned the most devastating disease on earth today--ignorance. We saw the bitter price of ignorance and superstition in the most thickily [sic] populated countries on earth. And we were proud to come home to America.

We've come a long way, you and I, who have little homes on streets in towns and cities. You and I who have books and phones and radios and automobiles and watches. We've come a long way since the first fumbling efforts of an alphabet along the Mediterranean. We've come a long way since Aristotle drew his first rude problems in the sand. We've come a long way.

TED: (Cont'd) We have learned to think. It seems absurd that there was a time when people couldn't think for themselves. It's almost more unbelievable that the majority of people on this earth today do not think for themselves, even now. This is the paralysis of ignorance--the most dread disease on earth.

For centuries, very little has been done about this. The secret of learning has been jealously kept by the privileged few. Even today, in all the countries through which we passed, going around the world, America is the only one I know in which learning is considered important enough to make it actually compulsory. It's not a coincidence that the country in which people have the greatest power--have the greatest opportunity for self-development and self-expression--is a country of colleges and universities like this small midwestern school from which I'm speaking to you today.

Man may win his wars through the massing of might and power on the battlefield, but his only hope of the peace is through the understanding and intelligence of minds which have learned how to think. Our chance for a lasting peace depends upon the number of people all over this world who not only want peace, but will take the trouble to learn how to insure peace. The archway of a progressive peaceful

TED: (Cont'd) world of tomorrow is the doorway of the schoolroom of today. Freedom of religion, freedom of speech, freedom from want and fear are the possessions of the man who learns to think for himself. They are forever denied to the ignorant, untaught, and unlearned. I'm proud of many things in America, but, believe me, our greatest hope for the future lies in our schools.

It was almost a hundred years ago that the first students came to the old Hill here at William Jewell. During the War between the States, some of the classrooms became hospital rooms. And during this past year, one whole dormitory was taken over by the Navy who sent men for training. All through the years though, a host of boys and girls have climbed the Hill to learn to think for themselves and serve their fellow-man. Honoring some of these, today is Achievement Day. William Jewell has been particularly excited about this year's ceremonies, because President Truman graciously accepted an invitation to be here today. However, with the visit of Prime Minister Atlee and Prime Minister King, obvious obligations have kept Mr. Truman in Washington. We regret he is not with us but, as he wishes, the day's ceremonies continue just the same.

TED: (Cont'd) In just a few minutes, the formal convocation here on the campus will begin. The procession now forming here in the Library will march to the Chapel and there, William Jewell's President, Walter Pope Binns, will award today's Citations for Achievement. If you were here now, you might meet some of these Jewell alumni, in their academic robes, waiting for the signal to march down the elm-covered walk to the Chapel door. Among them, Missouri's Congressman, Honorable Clarence Cannon, Chairman of the House Appropriations Committee; Emil E. Watson, consulting actuary of Columbus, Ohio; E. Kemper Carter, Kansas City civil engineer; Mrs. Georgia Bowman Sherabeck of Los Angeles, Radio Chief of Midwest for the American Red Cross; Chaplain Stanley E. Smith of New York, Chaplain of the famous Iran Railway Division which convoyed lend-lease to Russia. Then you might join with friends and student body in the Chapel as the Citations for Achievement are awarded.

As I've been talking, President Binns has been standing here by my side. Maybe he would be willing to add a word.

BINNS: Ted, it just occurred to me that someone should explain what is meant by a "Citation for Achievement."

TED: I wish you would, President Binns.

BINNS: I'm sure you'll forgive me, Ted, and I think your friends listening will appreciate most, if I use as my example the one they know best--yourself.

William Jewell is pleased to extend one of its seven Citations of Achievement this year to you. In a few moments Ted will make a response when he is introduced much like this:

The war correspondent and radio commentator I present completed his formal education at William Jewell College in 1928. That year he won the Intercollegiate Championship in Extemporaneous Speaking at Tiffin, Ohio, becoming William Jewell's first nationa champion. In radio since 1928, he has given distinguished service both as artist and executive. His program, "Between the Bookends," originated in 1929, was the first daily network program to be televised and broadcast daily. Between 1933 and 1944 it was presented on all three major networks, maintaining the longest continuous series of daily broadcasts in radio. Editor of six anthologies, from 1937 to 1940, he was Poetry Editor of Pictorial Review, and since 1940 has been Poetry Editor of Good Housekeeping Magazine. From the material gathered in this work, he has established at William Jewell one of the most unusual poetry

BINNS: (Cont'd) collections in America.

On May the eighth, 1944, he made his first overseas broadcast as a war correspondent of the American Broadcasting Company. From then until June the 6th, 1945, he toured Europe on all war fronts, broadcasting to America the human interest stories of our soldiers overseas. This week he returns to William Jewell after an epic flight around the world. For the foregoing accomplishments and attainments, William Jewell College herewith awards you this Citation for Achievement.

TED: Thank you very much, President Binns. If a prophet is not without honor save in his own country, then a man who is far from being anything so distinguished as a prophet must deeply appreciate an honor from his alma mater, for all of us who have lived on the Hill will always consider it to be in a very special way, our own country. In acknowledging this honor from William Jewell, I want to . . . I want to accept it, not as a personal tribute, but as a Citation of Achievement for all the fellows and girls overseas who lived the stories I had the privilege of presenting.

As the years pass I am increasingly aware of my debt to other people. In the first place, it was somebody else who, not long ago, formulated our

TED: (Cont'd) philosophy of achievement: you can do anything in the world you want to do, if you only want it badly enough. And it's been other people who, over and over again, have proved to me how very true that adventurous statement is . . . by accomplishing the difficult, the improbable, and the impossible . . . simply because their desire to attain their objectives was too strong to be blocked by any obstacle. Attempting something labeled "impossible" is a great adventure. Just wanting very much to do something is in itself an adventure. For if, as Thoreau said, "Most men lead lives of quiet desperation," then having an objective and a desire to obtain that objective so strong that nothing seems impossible is the secret not only of accomplishment, but of a rich, full life that may have significance for other people, as well as for oneself.

It's good to be a part of that important form of energy we call mankind. And, since our one world is a vital, closely inter-related sphere, the knowledge that mankind has achieved much, and will achieve much, does not seem to lessen in any way for any of us the opportunity and responsibility for individual achievement which can make life an adventure. If each one of us takes advantage of his opportunities, and accepts his responsibility for achievement to

TED: (Cont'd) the fullest extent of which he is capable, we may, by working together, build a new world of truth and peace, and miracles of impossibilities made possible. When we have that new world in sight, the word "achievement" will have a new meaning.

[Audio cut sharply]

ANNCR: Ted Malone has been speaking to you from William Jewell College, Liberty, Missouri. We return you now to Westinghouse in New York.

(Transitional organ chord)

ANNCR: (Ernest Chappel) [Final commercial for Westinghouse]

(Organ: "Should Auld Acquaintance" up then under)

ANNCR: Ted Malone comes to you at this time every day, Monday through Friday, brought to you by Westinghouse, maker of more than thirty million appliances for the American home. Until tomorrow at this same time, this is Ernest Chappel saying "goodbye" for Westinghouse [Hitch-hike for light, sight, and bulbs].

(Organ music up to end)

(ABC system cue)

Program 4

Monday, January 20, 1947

"Ted Malone Show"

TED: Hello there. Was it Dorothy Parker who said, "People are more fun than anybody"? People. All the people on your street . . . funny people, dull people, wonderful people, odd people, good people. How many people do you suppose you've met in your whole life? Who are the most interesting?

You know, you're sort of a combination of all the people you've known and the places you've been and the things you've done. All the people you've known . . . Should old acquaintance be forgot? Let's take a few minutes out of this moody Monday morning and have some fun. Let's see how many interesting people we used to know we can still remember.

I'd like to tell you about one of the most unforgettable characters I've ever known. Huh--you should see the look on Rosa Rio's face. I wonder who she's remembering.

(Organ theme up and under for Ernest Chappel's introductory remarks and first Westinghouse commercial. Organ up with "Should Auld Acquaintance" and under)

CHAP: And now, Ted Malone.

TED: Who's the most interesting person you've ever met? Excluding your own family, of course, who has most influenced your life?

Last night--dreaming, half-asleep in my big chair in our library--I was thinking back . . . some of the first people I can remember in my life. Out of all the schoolmates in my first few years of school in Colorado Springs, I can remember only a half a dozen. Charlie Fletcher, my first rival. The girl's name was Kathleen Court. We were in kindergarten. Then there were two kids who used to bully me regularly and bloody my nose occasionally--Gordon McIntosh and Mickey Schwartz. And a boy named Boyd Hoak whom I'm afraid I bullied a little myself. Those first teachers, for some reason, are all forgotten. The school principal was a vague someone whose very name frightened me. I must have been a problem child. In Wichita where we lived three months when I was about nine years old, I had a problem. That was where I took the white mice to the summer playground and gave them

TED: (Cont'd) to the playground supervisor as a surprise. [Laugh] It was a surprise all right! She closed her eyes and held her hand out as I asked her to, but when I dropped the tiny white mice in her hand, she fainted. I was surprised, too. They wouldn't let me on the playground any more that summer. But we were moving to Missouri, so I must have forgotten about it. And completely forgotten. I don't even remember the supervisor's name. But the playground was the Franklin School.

We drove to Missouri in a 1914 Ford Touring car; five of us and everything we owned. It rained like a cloudburst when we reached Emporia, Kansas, and we stopped over night. That's the first place I ever remember ordering for myself in a restaurant. Dad apparently knew the people who owned the hotel and the son of the owner--Orville James, I think his name was--chaperoned me at breakfast. He told me I could order whatever I wanted on the menu. And I'll never forget the disgusted look on his face when I decided on cake, eggs--any style--and ripe olives for breakfast. That's what I loved.

A few years later the James family threaded through our life again. One of the daughters was our music teacher in junior high school in Independence. She was very lovely. All my teachers seemed

TED: (Cont'd) to be. Were your teachers that way, too?

I remember Miss Tidwell who taught our sixth grade. She'd just come out of teacher's college. We were a problem to her. There was one day when she couldn't make the class behave, so she called in the principal, Mrs. Glines. And Mrs. Glines delivered corporal punishment to the two major trouble makers . . . a paddling before the whole class. The humiliation would have been unbearable, but I shall never forget as I bent over to meet my fate, I saw Miss Tidswell standing over by the window with tears in her eyes. Tears in her eyes! The teacher? Some strange sense of justice made me numb to all punishment.

Independence, where I grew up is, of course, peopled with old acquaintances. High school teachers: Miss Lucas, Miss Smith, Miss Phelps, Miss Potter; Professor Henthorn, the principal. Can you remember your high school teachers? The first storekeeper who sold you a penny's worth of candy? How many old friends who've moved away can you remember as neighbors? Who took the picture of your senior class? Who made the address Commencement Day? Huh--that's awful, but I've forgotten, too.

I can remember our truant officer, Charlie Lavell. And, it may surprise you, but we were good friends.

TED: (Cont'd) Oh, he brought several of us home once for playing hookey, but once was all. And we really became good friends. Charlie Lavell is gone now. They sent me the old Howton Town paper with Editor Southern's story.

The people we remember . . . the people we forget. I wonder what's happened to all the kids in all our classes. The girls who looked all pale and pretty in their graduation dresses, and the boys who stood around in dark coats and ice cream pants waiting for diplomas. You meet a lot of people in a lifetime; some all forgotten, some remembered, but nearly all influence your life. Some more than others.

I went to a little school across the river, William Jewell College in Liberty, Missouri. Some of the pictures are a little hazy now. I wasn't a very good student . . . couldn't have been in most of my classes 'cause I don't even remember most of my old prof's names. But there's one . . . one grand old prof on the Hill I'd like to tell you about. You have one friend, one acquaintance . . . maybe a teacher . . . who's added much to the adventure of living for you. So have I: "Prof" Harvey--officially, P. Caspar Harvey, Professor of English, William Jewell College.

TED: (Cont'd) I don't know how to describe "Prof" Harvey: tall, lean . . . his shock of unruly gray hair turning slowly white. His endless supply of pipes . . . on the desk in his office . . . in his den at home, and every pocket of his suit. His dogs . . . Airedales, mutts . . . and one Great Dane that would pull him all over the Hill. "Prof" is a character. He's William Jewell. He gave me my education. He's still doing it, by the way.

Back in his indescribable pocket-sized office, the shelves are lined with textbooks: Browning, dictionaries, and detective stories. He's made more corrections in the dictionary than Webster did. He'd read enough detective stories to fill Scotland Yard, and he's one of America's leading authorities on Browning. But his first love and his great love is his students.

Over in Kansas some folks remember him as the man who put through an amendment to the Kansas Constitution single-handed. On the <u>New York Sun</u>, they remember him as the man who substituted for Don Marquis one time. But the students who come and go on the Hill remember him as the "Prof" who really believed they could achieve great things, and who inspires them to do their best.

TED: (Cont'd) You see, that's the great passion of "Prof" Harvey's life . . . achievement. He really believes in the boys and girls who come into his classroom. Out of his classes, from that one small college, have come five national forensic champions. He coached the American debate team, representing all colleges and universities, that was sent to England where it won fourteen of its eighteen debates overseas. I'll never forget the thing that caught my eye as I entered his classroom that first day. A sign--a foot high--over his desk: "Carelessness is the supreme conceit."

This year, "Prof" Harvey completes a third of a century as a teacher. I don't know how many boys and girls have sat in his classrooms in that time, nor how many have sat hours in his little office and talked of things they'd like to build in this span of time we call life. But I'm sure there's not one who's climbed the old Hill when the bittersweet colored it in autumn . . . or the snow covered it in winter . . . or the flowers made it fragrant with spring--there's not one whose life has not been bigger and brighter and richer for having known Professor Harvey of William Jewell.

Why've I told you all of this today? Oh, for two reasons. I wanted to tell you about "Prof"

TED: (Cont'd) Harvey because . . . well, I wanted you to know him, too. But most important . . . I'm sure there are some wonderful people in your old acquaintance, not forgotten, but . . . well, shall we say, very much neglected.

I said to begin with, let's have some fun. Let's do. Let's write a letter today to someone we haven't written to, or heard from, in a long, long time. Surprise somebody. Write a letter to someone . . . someone you're remembering today. It'll be an interesting adventure, I promise you. As the old song goes . . . "Should Old Acquaintance."

(Organ: last bars of song to end)

[Ernest Chappel and Betty West: final Westinghouse Commercial]

ANNCR: Now, Ted, an in-between-day tomorrow, another broadcast on Wednesday. What are the plans for Wednesday?

TED: Well, let's see. Wednesday, Chappy? Oh, I'm going to make you jealous on Wednesday. From the land of Johnny Appleseed, from out in eastern Ohio . . . Mansfield, Ohio . . . near the place Louie Bromfield christened "Pleasant Valley" . . . we're going to bring another old acquaintance to visit. Louie Bromfield himself. One of America's

TED: (Cont'd) most distinguished authors will visit with us and talk about books and his adventures in Pleasant Valley on Wednesday. Until then, goodbye.

ANNCR: Ted Malone, brought to you today by Westinghouse--maker of more than thirty million appliances for the American home, will be back again Wednesday at this same time. Until then, this is Ernest Chappel saying goodbye for Westinghouse.

Program 5

Sunday, October 22, 1939

"Pilgrimage of Poetry"

TED: Hello there. This is Ted Malone, speaking to you from a small, square, four-roomed, gray-brick house on Bent Street . . . in the historic, colonial town of Frederick, Maryland. Through these very streets, the Confederate General, Stonewall Jackson, marched his soldiers to be confronted by the bold defiance of Barbara Fritchie: "'Shoot if you must this old gray head, but spare your country's flag,' she said." In this very room . . . and on this desk, before which I'm standing . . . Chief Justice Roger Brooke Taney wrote the famous Dred Scott decision, lighting the fire that blazed into a Civil War.

But long before either of these events . . . one evening, the door of this house was opened. Listen--this very latch . . . these hinges . . . this very door opened (SFX) and then, pushed sharply shut (SFX) and Francis Scott Key was standing in

TED: (Cont'd) this room. In this, the house of his brother-in-law, Roger Brooke Taney, triumphantly telling his wife that the British had lost the battle of Fort McHenry; that he had succeeded in persuading them to release old Doctor Beans; and he had written a new poem that had just been set to music, and they were already singing it in Baltimore. He called it, "The Defense of Fort McHenry," and began, "Oh, say can you see, by the dawn's early light, what so proudly we hailed at the twilight's last gleaming?" That was a hundred and twenty-five years ago this fall . . . in this very room in Frederick, Maryland. Francis Scott Key was a young attorney then; although in later years his family reached a total of eleven children, there were only six when his wife, Polly, came here to the Taney house to stay with Key's sister until he returned from his perilous journey seeking the release of Doctor Beans from the British.

Today, this house . . . here in the community in which Francis Scott Key was born, and in the town in which he is buried . . . has been made into a national shrine in memory of Chief Justice Taney and Francis Scott Key. And it is through the courtesy of Judge Edward S. Delaplaine that we're stopping here today on our "Pilgrimage in Poetry."

TED: (Cont'd) Suppose we go upstairs to the little room in which Francis Scott Key and his wife talked the night that he told her of "the rockets red glare, and bombs bursting in air, that gave proof through the night that our flag was still there." These sounds that you hear are the same that Francis Scott Key heard that night. The crackling of the log in this very fireplace . . . listen . . . (SFX). And on the mantel . . . the big clock still stands . . . not running now, but then, trying to measure into minutes the hours that would outlast the centuries. It was the clock Francis Scott Key heard that night.

Now, we walk across the room and climb the stairs . . . the creaking of the boards underfoot (SFX). These are the same sounds that were familiar to Key's ears one hundred and twenty-five years ago. Here, in the back room upstairs, with windows looking out on the slave quarters behind . . . in just a moment . . . you'll hear the actual door leading to Francis Scott Key's room . . . the door that the poet opened in September, 1814. (SFX)

Now, here we are in the Francis Scott Key room. The fireplace over in the northwest corner . . . and by the hearth, a simple Chippendale chair once owned by Key himself. I'm going to move the chair over

TED: (Cont'd) to the desk to make [it] a little real to you. Also, so I can sit down for a minute. If it wearied him, like it did me to climb those stairs. . . .

Just for fun, I want to tell you a story. On October twenty-second, 1840--exactly ninety-nine years ago today--Key wrote a poem to his old cousin, Nellie Potts. She was totally blind and a very beautiful character. He referred in his poem "to the saintly old woman: 'Twas then, by her side I sat. She softly touched the light guitar, and tones that had my childhood charmed fell sweetly, sadly on my ear." Listen . . . and you'll hear the same guitar which Key heard ninety-nine years ago. The strings are loose now, and there's no music, but the instrument is the same that was once played for the poet who wrote our National Anthem. (SFX) That was ye old "git-tar."

Here on the desk--used by Francis Scott Key's granddaughter, Anna--is an old English law book, printed in London in 1743. It weighs five pounds. [To an assistant] Just drop it there so we can . . . (SFX) That's five pounds of law falling on the desk. Listen as I flick the pages of this old volume Key used in his office more than a hundred years ago. (SFX) Over in the other corner is an old-fashioned family cradle. I . . . uh . . .

TED: (Cont'd) I wonder which of the children were rocked to sleep with these sounds (SFX)

We're here in a second-story room of a small, gray-brick house on Bent Street in Frederick, Maryland. This was the home of Juh--Chief Justice Roger Brooke Taney. Here are the windows (SFX--opening) . . . and outside the window this afternoon an American Flag is flying. (SFX--shut) But we've come to this house and this room on our "Pilgrimage in Poetry" for another reason. We're here seeking the Golden Grail of Poetry . . . that peculiar characteristic of a poet--sometimes a strange talent for prophecy--that distinguishes him from other people. It was in this very room that Francis Scott Key--striding back and forth across the wooden floor in his big boots (SFX in the background)--told Polly, his wife, the story of the writing of "The Star Spangled Banner." President Madison had sent Key, and an officer named Skinner, down the bay to Baltimore to demand the release of a harmless, aged citizen--Doctor Beans--a non-combatant in the War of 1812. The British were willing to release their prisoner, but would not permit Key and Skinner to return with Doctor Beans until after an impending battle. The battle was fought that night off Fort McHenry, September

TED: (Cont'd) fourteenth. All night Key watched the flag above the fort. In the morning, old Doctor Beans--who had gone below in the little boat when his strength seemed to be failing him--came back on deck without wig or spectacles and, discovering Key searching the morning fog with his field glasses, asked excitedly, "Can you see . . . can you see the flag?" Suddenly there was a rift in the clouds and the flag was still there.

I wonder if Francis Scott Key paused there in his story and perhaps read his new poem to Polly for the first time. I wonder if, listening to these words of her husband in this very room . . . I wonder if Polly's memory flashed back more than a score of years previous to the time when she was only thirteen and Francis Scott Key was writing poems to her? To the time she took the note paper on which he had sent his sentimental verses, and dared to twist them into curling papers for her saucy curls? Of the time when she was thirteen and poured silver cascades of laughter on his poetic outbursts. I wonder, even more, if Polly walked to those windows you've just heard . . . looked out at the stars . . . and dreamed of a day when more than soldiers in Fountain Tavern in Baltimore would sing her husband's poem. She couldn't know, of

TED: (Cont'd) course, that in the years to come, millions of children from different lands . . . of different customs and different creeds . . . would be welded together into one great nation through the strength and inspiration of the words of this poem. She couldn't know that at the great public gatherings, Congresses, conferences, conventions, football and turf classics, World Series--the sweep of "The Star Spangled Banner" would lift thousands to their feet, filling them with a spirit of triumph. She couldn't know . . . that some day a whole nation would stand together when the bombs of hatred and despair burst about . . . when the rocket's red glare flung their angry, lurid light across the world. But the poet knew--and, like poets throughout history, fired his lines with the flame of prophecy:

> Oh, thus be it ever, when free men shall stand
> Between their loved home and the war's desolation.
> Blessed with victory and peace, may the heaven-rescued land
> Praise the power that hath made and preserved us a nation.
> Then conquer we must, when our cause it is just,
> And this be our motto: In God is our trust.
> And the Star-Spangled Banner in triumph shall wave
> O'er the land of the free and the home of the brave.

Downstairs . . . in the front room where we were a little while ago . . . stands an old reed organ. It's almost two hundred years old now and is not so

TED: (Cont'd) faithful of tone as it was once. But it was here that Polly and Francis Scott Key heard together the first time, "The Star Spangled Banner." That was a . . . long, long time ago. In September, 1814. Fulton's steamboat had just made its run up the Hudson . . . Napoleon stood ominously waiting on the island of Elba . . . Emerson was in Boston Latin School . . . Edgar Allan Poe, Abraham Lincoln, Alfred Tennyson were just five years old. That was a long, long time ago . . . when Francis Scott Key and Polly walked down these stairs and the music seemed to come closer and closer with each step.

Down through the years, "The Star Spangled Banner" has steadily come closer to our lives . . . yours and mine. And as it has come down through the years, it has seemed to gain in strength and vision with each generation through which it has passed . . . lifting the Monroe Doctrine to a melody of peace, and then slowly coming closer to you and me . . . spurring the California Gold Rush into a great national adventure, and always coming closer to our lives . . . pausing at Gettysburg to lend its song to unity . . . pausing for a moment, and then hurrying on, lighting the dreams of Edison with a vision of incandescence . . . leading a nation to victory at Manilla and Belleau Wood. Closer . . . closer . . . until today,

TED: (Cont'd) this heritage is ours. Listen, as I walk slowly from Key's room--across and down the narrow stair, into the front room where the little old-fashioned reed organ Francis Scott Key heard more than a hundred years ago plays again "The Star Spangled Banner." It will sound far away at first but, with each step--as with each year--it comes closer to you. To you and me, till the surge in our hearts is the song of our fathers, and the song in our hearts is, "We shall keep faith" so "The Star Spangled Banner in triumph shall wave, O'er the land of the free and the home of the brave."

(Organ fades in through one full chorus)

Goodbye.

ANNCR: [Gives a courtesy announcement for last week's program, assuring the audience that NBC was the producer of the program and not the Library of Congress. Invitation to next week's program on Edgar Allan Poe is given.]

(NBC chimes cue)

Program 6

Sunday, December 31, 1939

"Pilgrimage of Poetry"

TED: Hello there. Tonight . . . in the little Hoosier town of Spencer, Indiana . . . someone will ring the big bell in the old church tower, a few horns will be blown, "Auld Lang Syne" will be sung, "Happy New Years" will be exchanged and then . . . in a little while . . . the watch parties will break up, the merry-makers go home, and Spencer, Indiana, will go quietly to sleep. This is all a part of a pageant that began centuries ago when man first began to measure time.

Time. What is Time? The shadow on the dial? The striking of the clock? The running of the sand? Day and night? Summer and winter? Months? Years? Centuries? These are but the arbitrary measures of time. Not time itself. "Time is the life of the soul," writes Longfellow in Hyperion. "Time is the life of the soul." Then history, with its dates and measurements, can only be the shadow of time. To discover the true secret of time itself, we must

TED: (Cont'd) participate in the most intimate possession of man--the songs of his soul . . . his poetry. Strange stuff . . . the shepherd's songs, the Hebrew prophecies, the golden sagas of the Greeks, the delicate incense of the Orient . . . poetry that has endured beyond the civilizations that produced it. Everything they built has crumbled. Only their poetry has survived. Strange stuff of time . . . the sonnets of the Elizabethans, the lyrics of the Victorians . . . down to the challenge of the modernists.

To discover the true secret of time itself, we must participate in the most intimate possessions of man . . . the songs of his soul . . . his poetry. And, on this, the last day of the old year--when we are most dramatically conscious of the mystery of time--where shall we search for these songs?

There was a young poet once, who climbed the slopes of Parnassus . . . he could help us. He lived for a while in a cottage in Crete. He had a villa in Italy. He stopped at an Inn one spring in Spain. But where do you suppose he was borned? [sic] In the little Hoosier town of Spencer, Indiana, in 1869. Now, all of a sudden, the big bell in the old church tower that will ring tonight in Spencer, seems full of the music of old world chimes . . . the boom of temple gongs and half-forgotten tinkle of ancient

TED: (Cont'd) sheep bells . . . as the songs of a poet take this stuff called "time" and make it strangely familiar across the sweep of the centuries. Yes, here is a poet who can help us find the secret. And his name is William Vaughn Moody.

I'm speaking to you today from The Poetry Room of the Widener Library in The Yard of Harvard University. Harvard Library . . . where men have gathered the knowledge and adventures of all the centuries. And this Poetry Room, where the songs of all the ages are preserved. Along the west wall . . . you may see Browning's own copy of Pauline. In the cabinet, at the far end of the room, lie the Keats' manuscripts: "The Eve of St. Agnes"--preserved under a fine web of silk . . . an early draft of "On First Looking Into Chapman's Homer" . . . and two verses of "The Ode to Autumn." Here is the original of Edward Arlington Robinson's "Merlin," and shelves and shelves of the poetry of the ages.

On the desk here before me . . . is a volume of poems written by William Vaughn Moody, who was a student and a teacher here at Harvard. And in this book . . . is the secret of time. Let me read you first one of the poems often pointed to as his most daring cartoon of the evolution of man. It seems he attended a circus and, passing through a menagerie

TED: (Cont'd) tent, saw a zebra and an animal called a "nylghau" [nil-gaw] and, at the sight of them something happened, 'cause he says:

You pass a sleek young zebra nosing hay,
A nylghau looking bored and distingue.--

And think you've seen a donkey and a bird.
Not on your life! Just glance back, if you dare.
The zebra chews, the nylghau hasn't stirred;
But something's happened, Heaven knows what or where
To freeze your scalp and pompadour your hair.

I'm not precisely an aeolian lute
Hung in the wandering winds of sentiment,
But drown me if the ugliest, meanest brute
Grunting and fretting in that sultry tent
Didn't just floor me with embarrassment!

'Twas like a thunder-clap from out the clear,--
One minute they were circus beasts, some grand,
Some ugly, some amusing, and some queer:
Rival attractions to the hobo band,
The flying jenny, and the peanut stand.

Next minute they were old hearth-mates of mine!
Lost people, eyeing me with such a stare!
Patient, satiric, devilish, devine;
A gaze of hopeless envy, squalid care,
Hatred, and thwarted love, and dim despair.

. . . . . .

And suddenly, as in a flash of light,
I saw great Nature working out her plan;
Through all her shapes from mastadon to mite
Forever groping, testing, passing on
To find at last the shape and soul of Man.

Till in the fullness of accomplished time,
Comes brother Forepaugh, upon business bent,
Tracks her through frozen and through torrid Clime,

TED: (Cont'd)

And shows us, neatly labeled in a tent,
The stages of her huge experiment;

. . . . . .

But why should they, her botch-work, turn about
And stare disdain at me, her finished job?
Why was the place one vast suspended shout
Of laughter? Why did all the daylight throb
With soundless guffaw and dumb-stricken sob?

Helpless I stood among those awful cages;
The beasts were walking loose, and I was bagged!
I, I, last product of the toiling ages,
Goal of heroic feet that never lagged,--
A little man in trousers, slightly jagged.

. . . . . .

Survival of the fittest, adaptation,
And all their other evolution terms,
Seem to omit one small consideration,
To wit, that tumblebugs and angleworms
Have souls: there's soul in everything that squirms.

And souls are restless, plagued, impatient things,
All dream and unaccountable desire;
Crawling, but pestered with the thought of wings;
Spreading through every inch of earth's old mire
Mystical hanker after something higher.

. . . . . .

Yes, in the dim brain of the jellied fish
That is and is not living--moved and stirred
From the beginning a mysterious wish,
A vision, a command, a fatal Word:
The name of Man was uttered, and they heard.

TED: (Cont'd)

Upward along the aeons of old war
They sought him: wing and shank-bone, claw and bill
Were fashioned and rejected; wide and far
They roamed the twilight jungles of their will;
But still they sought him, and desired him still.

Man they desired, but mind you, Perfect Man,
The radiant and the loving, yet to be!
I hardly wonder, when they came to scan
The upshot of their strenuosity,
They gazed with mixed emotions upon <u>me</u>.

Not all of William Vaughn Moody's poems are as satirical as his "Menagerie," but few are any less challenging. His "Gloucester Moors" pictures the social struggle that has come down through the centuries, and his cry of his doomed youth in "The Masque of Judgment," voices the undying faith of man in time's promise of tomorrow.

Oh, for a voice
Here in the door of death
To speak the praise of life, existence mere,
The simple come and go of natural breath,
And habitation of the body's house with its five windows clear!
O souls defeated, broken, and undone,
Rejoice with me, rejoise
That we have walked beneath the moon and sun
Not churlishly, nor slanderous of [the] bliss;

. . . . . .

Have given our lips for life to closely kiss,
Have heard the sweet persuasion of the sod
And been heart-credulous
To trust the signs and whispers of the spring.

TED: (Cont'd) A part of time, and a part of life, is THE part of death. William Vaughn Moody calls him "The Counting Man." He folds the two ends of life together, taking our first childhood game, and playing it with old man Death himself, counting out.

Eeny, meeny, miney, mc,
Cracka feeny, finey, fo;
Omma nooja, oppa tooja,
Rick, bick, ban, do!

Eeny, meeny, miney, mo,--
All the children in a row.
Cracka feeny, who is he,
Counting out so solemnly?

Eeny meeny, look how tall,
Like a shadow on the wall!
When did he come down the street,
Muffled up from head to feet?

Listen! Don't you hear the shiny
Shadow-man count meeny-miney?
Hush! when all the counting's done
Maybe I might be The One!

Cracka feeny, finey, fo,
Watch his shining fingers go!
He can see enough to play,
Though he hides his face away,

Oppa tooja, rick, bick, ban,
O the solemn Counting Man!
Forty-'leven from the top--
Now where <u>will</u> his fingers stop?

Eeny, Meeny, miney, mo,
Cracka feeny, finey, fo;
Omma nooja, oppa tooja,
Rick, bick, ban, do!

I made you a promise a few minutes ago. We were talking of time--not the years and months that measure it--but time itself . . . the life of the soul. To discover the secret of time, we said, we had to

TED: (Cont'd) go to the songs of the soul, and man called these "poetry." And so I opened this volume of poems to give you William Vaughn Moody's secret. It is contained in a lyric passage from his poem, "The Fire-Bringer." It is as simple as all great secrets. Out of the "menagerie" of yesterday, man--"heart-credulous" of the signs and whisperings of spring--has met the solemn "Counting Man" without fear, for man IS the time stream, and the Infinite . . . and all that is, or was, or will be, is one vast unity. In the words of the poet,

I stood within the heart of God;
It seemed a place that I had known:
(I was [the] blood-sister to the clod,
Blood-brother to the stone.)

I found my love and labor there,
My house, my raiment, meat and wine,
My ancient rage, my old despair,--
Yea, all things that were mine.

I saw the spring and summer pass,
The trees grow bare, and winter come;
All was the same as once it was
Upon my hills at home.

Then suddenly in my own heart
I felt God walk and gaze about;
He spoke; his words seemed held apart
With gladness and with doubt.

"Here is my meat and wine," He said,
"My love, my toil, my ancient care;
Here is my cloak, my book, my bed,
And here my old despair.

"Here are my seasons: winter, spring,
Summer the same, and autumn spills
The fruits I look for; everything
As on my heavenly hills."

TED: (Cont'd) Tonight . . . in Spencer, Indiana . . . a big old bell will bravely ring the old year out and the new year in. Tomorrow, a new calendar will hang here in Harvard Library, but in the poetry of the ages . . . in the songs of the souls of all mankind . . . the new year will pass unnoticed as in the infinite heart of God. Good-bye.

ANNCR: Ladies and gentlemen, today your "Pilgrimage of poetry" has brought you to the Widener Library here in The Yard of Harvard University. Ted Malone has spoken to you from The Poetry Room, reading from selected poems of William Vaughn Moody. [Makes an invitation to buy the "Pilgrimage Album" and gives a courtesy to the staff of Harvard.] Next week, Ted Malone will speak to you from the apartment that once was the home of Sara Teasdale, somewhere overlooking Central Park in New York City. This has been a special feature of the Blue Network of the National Broadcasting Company.

(NBC System Chimes)

Program 7

Sunday, January 7, 1940

"Pilgrimage of Poetry"

TED: Hello there. This is Ted Malone speaking to you from the living room of an apartment somewhere overlooking Central Park in New York City. Through the window here, I can see the staggered, steepled skyline of Manhattan. It's quiet here, but in the park below, there's the music of a mass of melodies . . . the laughing cries of children, sledding and ice skating . . . the drone of motors driving up the avenue . . . the muffled undertones of the subway underground. There are so many songs and sounds in the symphony of the city: the endless chatter of shop girls . . . the hoarse growl of cab drivers . . . the shrill voices of news boys . . . the intimate murmurs as warm hands clasp . . . the quiet lullabies of evening . . . and, throbbing through this like a mighty drum, the constant heartbeat of the city.

By this same window here, a tall, slender young woman once stood and gazed across the city . . . but she could hear these melodies, and she spun them

TED: (Cont'd) into poetry. Her name was Sara Teasdale, and we've come here to this apartment overlooking Central Park today because this was her home. Because this view out this window--the skyline, the rushing cars, the young couple I can see down there now hurrying across the street--are . . . are all a part of the story of Sara Teasdale.

But you and I came here today because we are a part of her story, too. Have you ever stood alone at dusk and watched the first star of evening, and suddenly felt your heart sing that the whole world belonged to you?

I saw above a sea of hills
A solitary planet shine,
And there was no one near or far
To keep the world from being mine.

It isn't so important who you are . . . a school teacher, a bank president, a housewife . . . nor where you stood at dusk--"above a sea of hills," or in the rush of the city. It is important that your heart has held that melody, because the world is ours, and life is good . . . as long as we can sing.

From my spirit's gray defeat,
From my pulse's flagging beat,
From my hopes that turn to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

TED: (Cont'd) Yes, we are a part of the story of Sara Teasdale, because every poem she wrote is also a story of our lives. Her gentle adventure began in St. Louis back in 1884. There're chapters of her childhood, her school days, her girlhood . . . but the real story of Sara Teasdale is here beyond this window . . . here where she watched the myriad lights and listened to the songs of the city--its rippling laughter, its bold challenge, its whispered yearnings, and its secret surrenders. These are the melodies she spun into poetry and, because we are a part of these, her poetry is a part of us.

Yes, the real story of Sara Teasdale is beyond this window. She, too, was a part of the park down there, and the city, and the song. She joined in laughter, flung up her arms in challenge. She, too, knew whispered yearnings and a final, secret surrender. And, because she was a part of these, her poetry is ALL of this.

There's a disillusionment in the city, in the town, in the village . . . vast or simple, the melody is the same, only the orchestration varies. Sara Teasdale spun a poem of disillusionment and pressed it on the pouting lips of love's young dream:

I hoped that he would love me,
  And he has kissed my mouth,
But I am like a stricken bird
  That cannot reach the south.

TED (Cont'd)

For though I know he loves me,
To-night my heart is sad;
His kiss was not so wonderful
As all the dreams I had.

And that's the poem, but never ask the story back of it . . . <u>that</u> was life.

Strange as it may seem, Sara Teasdale loved New York because it gave her solitude. Here in this apartment, she came to find seclusion. But the world is a possessive place. It was not easy. There's a poem in her book they say was written for a jealous girl . . . they say, because she said:

No one worth possessing
Can be quite possessed;
Lay that on your heart,
My young angry dear;
This truth, this hard and precious stone,
Lay it on your hot cheek,
Let it hide your tear.
Hold it like a crystal
When you are alone
And gaze in the depths of the icy stone.
Long, look long and you will be blessed:
No one worth possessing
Can be quite possessed.

Sara Teasdale remained true to her creed--life never quite possessed her, but love enticed from her her songs: the city's whispered yearnings. And despite her seclusion and solitude, she wrote most frequently of love's intimate beauty. Forget for a minute all the hum-drum of every day. Remember with me another year when this room was furnished with mahogany . . . with Chinese tapestries on the wall . . . and deep, Kirmanshah oriental rugs:

TED: (Cont'd) Sara Teasdale's home. I want to read with you my favorite of her love songs. She wrote it on the topmost deck of a ship, a thousand miles at sea. And today, let's frame it with music. In another part of New York, Jesse Crawford--who shares with me our daily quarter hours, "Between the Bookends"--is sitting by the console of a Novachord. Jesse, if you're there, lend us your music while we read together this love song "From the Sea." (Music in, under the following)

. . . Do not turn your face
Nor touch me. Only stand and watch awhile
The blue unbroken circle of the sea.
Look far away and let me ease my heart
Of words that beat in it with broken wing.
Look far away, and if I say too much,
Forget that I am speaking. . . .

I am so weak a thing, praise me for this,
That in some strange way I was strong enough
To keep my love unuttered and to stand
Altho' I longed to kneel to you that night
You looked at me with ever-calling eyes.
Was I not calm? And if you guessed my love
You thought it something delicate and free,
Soft as the sound of fir-trees in the wind,
Fleeting as phosphorescent stars in foam.
Yet in my heart there was a beating storm
Bending my thoughts before it, and I strove
To say too little lest I say too much,
And from my eyes to drive love's happy shame.

. . . . . .

Oh, my love
To whom I cannot come with any gift
Of body or of soul, I pass and go.
But sometimes when you hear blown back to you
My wistful, far-off singing touched with tears,
Know that I sang for you alone to hear,
And that I wondered if the wind would bring
To him who tuned my heart its distant song.

TED: (Cont'd)

So might a woman who in loneliness
Had borne a child, dreaming of days to come,
Wonder if it would please its father's eyes.

. . . . . .

You who have waked me cannot give me sleep.
All things in all the world can rest, but I,
Even the smooth brief respite of a wave
When it gives up its broken crown of foam,
Even that little rest I may not have.
And yet all quiet loves of friends, all joy
In all the piercing beauty of the world
I would give up--go blind forevermore,
Rather than have God blot from out my soul
Remembrance of your voice that said my name.

Sara Teasdale has caught with equal artistry the infinite tenderness of resignation and the towering triumph of fulfillment:

It is enough of honor for one lifetime
To have known you better than the rest have known,
The shadows and the colors of your voice,
Your will, immutable and still as stone.

The shy heart, so lonely and so gay,
The sad laughter and the pride of pride,
The tenderness, the depth of tenderness
Rich as the earth, and wide as heaven is wide.

Today, we've come here to this apartment for the story of Sara Teasdale. You may have noticed I've not mentioned the address. This is deliberate. The beauty Sara Teasdale sought throughout her life was found in the world beyond this window. She only put her poems down on <u>paper</u> here. Let the apartment remain anonymous. And the story of her life . . . if I've seemed to give you few dates and fewer details . . . it's only because the poems we have been

TED: (Cont'd) reading are most intimate by autobiography. There are stories behind each one, and these <u>are</u> Sara Teasdale. Here's one to illustrate: a poem I wouldn't have brought today, but somehow I think she would have wished it included. It is dedicated to a man for whom she cared deeply . . . who wanted to marry her . . . written as a memorial at his death. It is the last chapter in a hopeless romance that gave her life much beauty, but no peace.

"Deep in the ages," you said, "deep in the ages,"
And, "To live in mankind is far more than to live in a name."
You are deep in the ages, now, deep in the ages,
You whom the world could not break, nor the years tame.

Fly out, fly on, eagle that is not forgotten,
Fly straight to the innermost light, you who loved sun in your eyes,
Free of the fret, free of the weight of living,
Bravest among the brave, gayest among the wise.

What could one add to that story that the poem does not say? Or this poem, written when she had withdrawn from the world? Whom do you suppose she wrote it for? Who would it mean to you?

Let it be you who lean above me
On my last day,
Let it be you who shut me eyelids
Forever and aye.

Say a "Good-night" as you have said it
All of these years,
With the old look, with the old whisper
And without tears.

You will know then all that in silence
You always knew,

TED: (Cont'd)

Though I have loved, I loved no other
As I love you.

Sara Teasdale built her "fragile immortality" out of the poetry of song.

A little while when I am gone
My life will live in music after me,
As spun foam lifted and borne on
After the wave is lost in the full sea.

A while these days and nights will burn
In song with the bright frailty of foam,
Living in light before they turn
Back to the nothingness that is their home.

It may have been a summer evening Sara Teasdale looked out through this window across the city, fearing her part in the symphony of living would be as brief as the hurdy-gurdy playing in the street below. But it must have been a clear, cloudless winter night like last night over Central Park that gave her the boundless confidence to sing:

There will be stars over the place forever;
Though the house we loved and the street we loved are lost,
Every time the earth circles her orbit
On the night the autumn equinox is crossed,
Two stars we knew, poised on the peak of midnight
Will reach their zenith; stillness will be deep;
There will be stars over the place forever,
There will be stars forever, while we sleep.

Somewhere over Central Park . . . from a living room Sara Teasdale once called her home . . . I've told you a story of poetry. There's one more chapter--a brief and quiet one. Throughout her yet unfinished life Sara Teasdale had always sought for

TED: (Cont'd) beauty and, with rare, feminine artistry, had translated the beauty all about her into lyric lines of such superlative simplicity they poured like liquid melody from her heart, until one day, she paused and smiled and said "Goodbye," fulfilling a melody she had once begun:

I have grown weary of the winds of heaven.
I will not be a reed to hold the sound
Of whatsoever breath the gods may blow,
Turning my torment into music for them.
They gave me life; the gift was bountiful,
I lived with the swift singing strength of fire,
Seeking for beauty as a flame for fuel--
Beauty in all things and in every hour.
The gods have given life--I gave them song;
The debt is paid and now I turn to go.

Goodbye.

ANNCR: [Credits for Malone speaking from the apartment and an invitation to send for the album. Public service credits for the network production].

(NBC System chimes)

Program 8

Sunday, January 14, 1940

"Pilgrimage of Poetry"

TED: I was just going to say, when I was interrupted . . . Hello there. This is Ted Malone speaking to you from a picturesque brick and brownstone mansion on Beacon Street in Boston, Massachusetts. The blinds have been thrown back from the window to show the Charles River winding gracefully toward Boston Bay. But half close your eyes and you seem to see Old Ironsides anchored down there. On the bare tree in the front yard . . . one last, lonely leaf clinging to a bough; and coming up the walk . . . the tall, angular spinster, Aunt Tabitha, in her swishing alpaca dress. She might've alighted from the shay yonder at the curb . . . the wonderful one-horse shay.

Oh . . . I was just gonna say, when I was interrupted by that picture . . . we're just in time for late Sunday breakfast in the most historic breakfast room in America. I'm speaking to you from the

TED: (Cont'd) library of Oliver Wendell Holmes, the Autocrat of the Breakfast Table. Around the walls are shelves on shelves of books. And behind the door, the small, low mirror--before which Dr. Holmes would straighten his tie before seeing his patients, or going to his classes in Harvard Medical School. There's the old stereoscope he invented with its third dimensional pictures . . . and here on the desk, his music box which we'll hear before we go. Oliver Wendell Holmes lived to be eighty-five years young here in this house, because he believed in breakfast. It was the daily salute to a new adventure. In the morning, <u>everything</u> is young . . . <u>anything</u> is possible. Born back in eighteen-nine, in the morning of America, just at the dawn of American literature, Oliver Wendell Holmes invited the world to breakfast . . . and today, we are accepting his invitation.

I was just going to say, when I was interrupted--by breakfast--we have come here today, to the library of Oliver Wendell Holmes, to read by the very desk on which they were written, some of the most famous American poems. Holmes' first bid for fame was undoubtedly his poem, "Old Ironsides," written in Cambridge the day the Boston newspaper carried the notice that the Secretary of the Navy had recommended that the old warship be disposed of. "Old

TED: Ironsides."
(Cont'd)

Ay, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar;--
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;--
The harpies of the shore shall pluck
The eagle of the sea!

Oh better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

But "Old Ironsides" was not dismantled, or given to the god of storms. This poem aroused America and the official order was changed. The ship stands today in the harbor here below. Don't ever commit the blunder of believing poetry is weak. The pen is <u>still</u> mightier than we realize.

But I was just going to say, before I was interrupted by the story of Old Ironsides . . . Oliver Wendell Holmes was the genial poet of the breakfast table, and his poetry is rich with humor because laughter is born in the morning. Breakfast sometimes tickled him to death. Once he was almost driven to

TED: (Cont'd) the depths of despair by "The Height of the Ridiculous."

I wrote some lines once on a time
In wondrous merry mood,
And thought, as usual, men would say
They were exceeding good.

They were so queer, so very queer,
I laughed as I would die;
Albeit, in the general way,
A sober man am I.

I called my servant, and he came;
How kind it was of him
To mind a slender man like me,
He of the mighty limb.

"These to the printer," I exclaimed,
And, in my humorous way,
I added, (as a trifling jest,)
"There'll be the devil to pay."

He took the paper, and I watched,
And saw him peep within;
At the first line he read, his face
Was all upon the grin.

He read the next; the grin grew broad,
And shot from ear to ear;
He read the third; a chuckling noise
I now began to hear.

The fourth; he broke into a roar;
The fifth; his waistband split;
The sixth; he burst five buttons off,
And tumbled in a fit.

Ten days and nights, with sleepless eye,
I watched that wretched man,
And since, I never dare to write
As funny as I can.

Holmes must have forgotten his solemn vow when he told the story of dear old "Aunt Tabitha." It's the oldest joke in history of man, and as new as the next generation. Those who feel today that

TED: (Cont'd) youth is going to the dogs, should remember this poem written almost a hundred years ago. A little girl is talking of her spinster aunt: "Aunt Tabitha."

Whatever I do, and whatever I say,
Aunt Tabitha tells me that isn't the way;
When she was a girl (forty summers ago)
Aunt Tabitha tells me they never did so.

Dear aunt! If I only would take her advice!
But I like my own way, and I find it so nice!
And besides, I forget half the things I am told;
But they all will come back to me--when I am old.

. . . . . .

A walk in the moonlight has pleasures, I own,
But it isn't quite safe to be walking alone;
So I take a lad's arm,--just for safety, you know,--
But Aunt Tabitha tells me they didn't do so.

How wicked we are, and how good they were then!
They kept at arm's length those detestable men;
What are era of virtue she lived in!--But stay--
Were the men all such rogues in Aunt Tabitha's day?

If the men were so wicked, I'll ask my papa
How he dared to propose to my darling mama;
Was he like the rest of them? Goodness! Who knows?
And what shall I say, if a wretch should propose?

I am thinking if Aunt knew so little of sin,
What a wonder Aunt Tabitha's aunt must have been!
And her grand-aunt--it scares me--how shockingly sad
That we girls of to-day are so frightfully bad!

A martyr will save us, and nothing else can;
Let me perish--to rescue some wretched young man!
Though when to the altar a victim I go,
Aunt Tabitha'll tell me she never did so!

TED: (Cont'd) I was just going to say, when I was interrupted by these comical stories, that the poem Oliver Wendell Holmes always felt to be his best is probably his most familiar: "The Chambered Nautilus." While it's hardly typical of his poetry--because most of his poetry was written for specific occasions, such as the forty-four reunion poems he wrote for his Harvard class of 1829--"The Chambered Nautilus" is typical of his life. It reflects the deep influence of his fine heritage . . . the mature philosophy gleaned from years with these books, still standing on these library shelves here today. In this poem, he muses over the formations of the shell of the Nautilus. The ivory, opalescent shell of the Nautilus is here on the desk as I read:

This is the ship of pearl, which, poets feign,
Sails the unshadowed main,--
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurls;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,--
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,

TED: (Cont'd)

He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
    Built up its idle door,
Stretched in his last-found home, and knew the
    old no more.

Thanks for the heavenly message brought by thee,
    Child of the wandering sea,
    Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathéd horn!
    While on mine ear it rings,
Through the deep caves of thought I hear a voice
    that sings:--

Build the more stately mansions, O my soul,
    As the swift seasons roll!
    Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
    Till thou at length art free,
Leaving thine outgrown shell by life's unresting
    sea!

Surely, from a poem like this . . . written by a man who so well fulfilled its aspirations . . . our "Pilgrimage of Poetry" gives us increased pride in our heritage of American literature.

There's another familiar poem, more typical of the poet's droll style, which--while written in his younger days--foretold with whimsical exactitude the destiny of its author. It's called, "The Last Leaf," and describes an old man who outlived all his friends: Whittier, Lowell, Hawthorne, Emerson, Longfellow . . . "The Last Leaf."

I saw him once before,
As he passed by the door,
    And again
The pavement stones resound,
As he totters o'er the ground
    With his cane.

TED: (Cont'd)

They say that in his prime,
Ere the pruning-knife of Time
    Cut him down,
Not a better man was found
By the Crier on his round
    Through the town.

But now he walks the streets,
And he looks at all he meets
    Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
    "They are gone."

The mossy marbles rest
On the lips that he has prest
    In their bloom,
And the names he loved to hear
Have been carved for many a year
    On the tomb.

My grandmamma has said--
Poor old lady, she is dead
    Long ago--
That he had a Roman nose,
And his cheek was like a rose
    In the snow.

But now his nose is thin,
And it rests upon his chin
    Like a staff,
And a crook is in his back,
And a melancholy crack
    In his laugh.

I know it is a sin
For me to sit and grin
    At him here;
But the old three-cornered hat,
And the breeches, and all that,
    Are so queer!

And if I should live to be
The last leaf upon the tree
    In the spring,
Let them smile, as I do now
At the old forsaken bough
    Where I cling.

TED: (Cont'd) Oliver Wendell Holmes became the last leaf on the bough. Then--like his beloved story of the one-horse shay that lasted a hundred years to a day--fulfilled his destiny at eighty-five. But the laughing music of his poetry still sings on like a music box playing the gay old songs the world'll always love. Listen, and you can hear the actual music box Oliver Wendell Holmes used to play, as his grandson winds it up again to play for us today (music box plays).

The sparkling melody of the old music box waltz takes us back to a day in November, 1857, when the first issue of The Atlantic Monthly appeared. And in it was Oliver Wendell Holmes' "Autocrat of the Breakfast Table." The first phrase of the story was one you've heard several times today . . . a phrase that has been used endless times since Holmes made it famous. It is the shortest biography of Holmes ever written; yet actually, only the first phrase in the "Autocrat of the Breakfast Table." This is it: "I was just going to say, when I was interrupted. . . ." That is the key to the life of Oliver Wendell Holmes. Some lives run into stone walls and stop . . . some get pushed to one side . . . some are defeated. The eighty-five years of Oliver Wendell Holmes never varied from the course he set.

TED: (Cont'd) He forever refused to be detoured by a defeat. With a twinkle in his life [sic], he waited out the interruption. The difference between defeat and interruption is just a sense of humor. Oliver Wendell Holmes remained forever young, because he believed in breakfast . . . and laughter is born in the morning.

[Music box is wound; plays under announcer credits on the location of the broadcast, the album availability, and next Sunday's Longfellow visit]

(Music now out) I was just going to say, when I was interrupted . . . Goodbye.

ANNCR: [Credit for public service feature of NBC. Chimes]

Program 9

Sunday, May 26, 1940

"Pilgrimage of Poetry"

TED: (Music in background) Hello, there. Today marks a milestone in a great adventure. It all began on a colorful autumn afternoon last October when I invited you to join me on a pilgrimage to the homes of all of America's greatest poets: Poe, Whittier, Longfellow, Whitman, Lanier, Riley . . . all of them. Since that Sunday in October, we've travelled twelve thousand miles across the country. You've heard the creak of the stairs Francis Scott Key climbed the morning he came home to tell Polly that he'd written "The Star Spangled Banner." You heard the old rocking chair of Edgar Allan Poe; the slate of Joyce Kilmer; the cane of Whitman; the flute of Lanier; the typewriter of Joel Chandler Harris. You've heard the actual sound of the bicycle bell of Dunbar's wheel . . . Eugene Field's piano . . . you've heard the scratch of Joachin Miller's quill pen. I read "The Village Blacksmith" to you while sitting in

TED: (Cont'd) Longfellow's room in a chair made from the wood of the spreading chestnut tree. I read Riley's "Orphan Annie" to you from the historic "cubby hole" in Riley's house in Greenfield. Our microphones went down into the basement of the mint where Bret Harte worked in San Francisco; and up to the third-floor sky parlor where Amy Lowell wrote in Brookline. You heard the crackle of the fire in Whittier's fireplace, and the ticking of the old Monroe clock in Chicago. I sat in Emerson's own chair in his room in Concord and read you "The Concord Hymn." You heard the old music boxes of Oliver Wendell Holmes and William Cullen Bryant. You heard the cradle in which Emily Dickinson was rocked to sleep more than a hundred years ago. We went north into Maine to the home of Edward Arlington Robinson . . . south to Georgia for Lanier . . . and west to California for Miller and Harte. Thirty-two weeks . . . more than twelve thousand miles. And today . . . today, I'm speaking to you from home, in Goose Heaven, as a village boy described this place a hundred and fifty years ago. Today, we've come a hundred and one miles out into the Atlantic to the tip end of Long Island to the historic village of Easthampton. We've come to "Home Sweet Home" with the spinet piano playing here in the parlor.

TED: (Cont'd) 'Mid pleasures and palaces, though we may roam, Be it ever so humble, there's no place like home. Can you hear the grandfather clock standing here by the wall? (SFX of clock)

This gray-shingled, sloping roof cottage on Main Street of Easthampton was built back about sixteen-sixty. The heavy oak frame of the house is fastened with great oak pins. The original front door--made of two thicknesses of one-and-a-quarter inch board, fastened by hand-wrought nails--still in use. Would you like to hear the front door and the call bell that hangs by it? The original front door of Home Sweet Home. Listen to the lock (SFX of door lock) and the bell, outside (bell rings). The front step here is half of an old granite mill stone. Inside the house are great panels--ship's carpenters. The walls are made of powdered clam shells painted with paint made with buttermilk and bluing. The house was more than a hundred years old when the Paynes lived here in seventeen-ninety.

John Howard Payne was born on June ninth, seventeen-ninety-one, and the story of his life is one to challenge a biographer. All the average person knows about Payne is that he wrote "Home Sweet Home." But isn't it odd that a man remembered almost solely for writing "Home Sweet Home" should've had none

TED: (Cont'd) himself? Even his birthplace was a mystery for many years. His monument on his grave, saying he was born in Boston . . . his biographer saying he was born in New York City . . . while all the time--as has since been established--he was born here in Easthampton. And let me hasten to correct another misapprehension . . . John Howard Payne did considerable besides writing "Home Sweet Home." The lad attended school in town and, when about fifteen, he went on the stage and was such a phenomenal success that he went to Europe when he was twenty-two, becoming America's first actor to be recognized in Europe. In the next few years, travelling across the continent--living in England, Paris, and Italy--John Howard Payne wrote seven operas, eleven tragedies, nine comedies, twenty-six dramas, and ten farces . . . sixty-three productions in all, but none have attained the fame his simple song from the opera, Clari, The Maid of Milan, brought to him. The song Jenny Linn sung for President Fillmore, Henry Clay, Deniel Webster, and the other Washington notables . . . the song all America has learned to love: "Home Sweet Home."

Later in his life, John Howard Payne returned to America, visiting those of his family still here at Easthampton, and saw again this wisteria-covered cottage with its old Dutch windmill standing behind

TED: (Cont'd) it. But he was born to travel, and memories of hours he had spent with Washington Irving in Paris . . . visits with Coleridge and Charles Lamb in England, made him anxious to be going again, and friends in Washington procured him an appointment as United States Consul in Tunis . . . and there he died--across the ocean from the land of his birth--on April ninth, eighteen-fifty-two. Thirty years after his burial--there above the ruins of Carthage--an American philanthropist, W. W. Corcoran, brought his body back to America where it's buried today . . . in the Oak Hill Cemetery of Washington, D. C.

Today, this historic old house in Easthampton serves as a museum of the rare eighteenth-century Buick antiques, of much Payne memorabilia, and as a shrine maintained by the village of Easthampton for all pilgrims who wish to cross the threshold of Home Sweet Home. And we've come here today to conclude a journey that began thirty-two weeks ago when we set out upon a "Pilgrimage of Poetry," searching for something we called, "The Golden Grail." The Golden Grail--by which we meant that secret something that sometimes happens to words when they become poetry; that gives them wings to travel across the world and strength to outlive the centuries.

TED: (Cont'd) We wondered why a few lines written in the heat of battle in the Bay of Baltimore should inspire millions to revere their "Star Spangled Banner," and why the troubled life of Poe could distill pure beauty. We were anxious to know how poetry is born and why it has such strength that an orator, to rouse a crowd to action--a minister, to soothe the people's sorrow--a philosopher, to give a world a vision--or a lover, to win a lady's heart--all quote poetry. We wondered about the mystery of poetry. And, so far these thirty-two weeks, we've traveled to the enchanted castles of the poets, seeking the Golden Grail in which these magicians kept their secret. Our trail has taken us from Tillbury Town to the marshes of Glynn, and from a hill of oak and eucalyptus above the Golden Gate to a village on the tip of Long Island. Twelve thousand miles in search of the Golden Grail of poetry. Yes, we've come home to conclude our journey . . . Home Sweet Home where all pilgrimages should end.

Just for fun, I'm going to walk out here into the kitchen, with the great Dutch oven . . . copper and pewterware all about . . . because I want you to hear the friendly creak of the great, broad boards of the kitchen floor here in Home Sweet Home. Listen to the creak of the old floor (SFX of floor).

TED: (Cont'd) John Howard Payne didn't live here when he wrote the poem by which he's remembered. He was abroad. And the song was first sung in Covent Garden Theater in London in eighteen-twenty-three. The story is told that the song was written in Paris when Payne was homesick for America and his old friends, and the family across the water. It was this home--from which I'm speaking to you today, out here at Easthampton--that he was describing when he wrote the song the whole world loves, "Home Sweet Home."

'Mid pleasures and palaces, though we may roam,
Be it ever so humble, there's no place like home.
A charm from the sky seems to hallow us there
Which, seek through the world, is n'er met with elsewhere.

Home, home, sweet, sweet home.
There's no place like home.
There's no place like home.

An exile from home's splendor dazzles in vain.
Oh, give me my lonely thatched cottage again,
The birds singing gaily that came at my call.
Give me them and a peace of mind, dearer than all.

(Organ: song up to end)

Home, home, sweet, sweet home.
There's no place like home.
There's no place like home.

More than a hundred years ago, John Howard Payne wrote those simple lines in memory of this house and since then, millions have repeated those words, remembering others' homes. And so, those simple lines have lived through the years. But wait a minute . . .

TED: (Cont'd) we set out on this pilgrimage to discover why poetry lives through the years. Maybe we've stumbled upon the very secret of poetry that we're searching for, "Home Sweet Home" has lived, not because of any magic charm in the words, but because these lines express a deep hunger held in the human heart. Surely, the faith in Bryant's "Thanatopsis" is a faith we all feel in our hearts. And the courage of Joachin Miller's epic, "Columbus," is the indomitable desire of all men to "sail on, sail on, sail on and on." Surely that is the real secret of poetry--the Golden Grail. Poetry doesn't bewitch us with some new philosophy or fiction. Poetry dares to define a faith or a dream we all feel in our hearts, but have somehow failed to express. Poetry becomes immortal because it deals with immortal stuff. We were seeking something magic, something miraculous, and we've found the secret in our own hearts. Poetry is the language of the God in us. Poetry is the pulse of the Infinite. Curious, that we had to come home to find our Golden Grail in the singing tower of our own hearts. Last fall when we embarked upon this pilgrimage, the tragedy and destruction now tearing across the world was hardly dreamed of . . . but on that first autumn afternoon, Doctor Joseph Auslander, dedicating our pilgrimage, read a poem to you I want

TED: to read again today.
(Cont'd)

Against brutality and wrong
Build us a fortress pledged to song!
Against the tyrant and the knave,
The vicious lord, the venal slave,
Against the darkness and the grave,
Against the horrors of the hour,
Beast passion and the lust for power--
Build us, O build the singing tower!

Now that the world is drenched with blood,
And truth is trampled in the mud;
Now that the quest for beauty dulls,
And buzzards blacken over the skulls,
And man is once more crucified,
And the sky splits from side to side,
And the Four Ghastly Horsemen ride--

Build us a temple where the treasure
Of heart and mind in noble measure
May stand, though every house be shaken,
Endure, though every tower be taken!
And from dead ashes reawaken
Once more in man's impatient breast
Hungers no death can put to rest--
The Dream, the Courage, and the Quest!

Today marks a milestone in a great adventure. During the past weeks we've travelled together to the homes of all of America's greatest poets, finding here at the turn of the trail, Home Sweet Home. And like a story in a book, just as our journey is ending, we've found the secret we were searching for; found it here within the walls of Home Sweet Home . . . found it here within our own hearts. We've discovered together that poetry <u>is</u> immortal, because it deals with immortal stuff. It is the temple of faith and hope and courage for the race. Today, we've found the Golden Grail . . . safe

TED: (Cont'd) forever in the singing tower of our hearts.

I want to thank you for your comradeship these past months . . . you've been fine travelling companions. And this fall, I hope you'll join me again in another pilgrimage to the homes of America's greatest story tellers. Goodbye.

ANNCR: [Credits for location of the broadcast, album purchase invitation, series conclusion announcement, and invitation to hear the daily program. Chimes]