

# LET FREEDOM RING!

BULLETIN 1937, NO. 33

## *A Manual*

*. . . . . adapting to use in classroom and assembly,  
and in the local broadcasting station, the radio series,  
LET FREEDOM RING, presenting dramatically our civil  
rights under the Constitution, as broadcast from coast to  
coast under the auspices of the OFFICE OF EDUCATION*

*By* HARRY A. JAGER

*Lesson aids by* ROY W. HATCH



UNITED STATES DEPARTMENT OF THE INTERIOR

HAROLD L. ICKES, Secretary

OFFICE OF EDUCATION

J. W. STUDEBAKER, Commissioner

## *Here* IS WHAT THE ANNOUNCER SAID AS HE OPENED THE FIRST LET FREEDOM RING! PROGRAM ON THE AIR:

"Tonight we . . . join in the celebration of the 150th anniversary of the Constitution with this series of radio dramas depicting the winning of human rights.

"Your rights are your most precious possessions . . . the right of free speech . . . the right of free press . . . the right to worship as you please . . . the right to trial by jury."

"Once only kings had rights. But democracy wrested these rights from kings and gave them to the people. Who fought to bring these kingly rights to every American? Is the battle ended? Here is the American epic—the Crusade for Freedom . . ."

## *And here* ARE SOME STATEMENTS FROM LISTENERS:

*A high-school senior.*—" . . . will make people wake up to the fact that the United States still has much to accomplish . . ."

*A professor of economics.*—" . . . I shall urge my students to listen regularly and shall incorporate questions on the broadcast in my tests . . ."

*A member of a metropolitan public forum.*—" . . . the most enlightening and stimulating on the air. It should be listened to by every American . . ."

*An attorney.*—" . . . I feel impelled to write my first letter regarding a radio program—we are apt to become indifferent to the retention of many hard-won civil liberties—which distinguish our country from so many others . . ."

*A physician.*—" . . . such programs

are very much in order these days. We must try to instill into the modern American mind what America stands for, and what our forefathers had to go through to establish America, and why they did it . . ."

*A New Yorker.*—" . . . I am sure millions of Americans are gaining a better understanding of what democracy means, and of the freedom we enjoy, because of these programs . . ."

*A Southerner.*—" . . . you are sowing the seeds of a greater freedom and a greater government in the United States . . ."

*A Westerner.*—" . . . If any programs on the radio will make people wake up to the fact that the United States still has much to accomplish, it is 'Let Freedom Ring!' . . ."

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The 13 scripts of *Let Freedom Ring!* complete with lesson aids and directions for music and production, are available as Office of Education Bulletin 1937, No. 32 (377 pages, illustrated). Order from the Superintendent of Documents, Washington, D. C. Price, 60 cents.

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# Foreword

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LET FREEDOM RING! originally a series of radio presentations under the auspices of the Office of Education, is herewith presented to the schools of the United States in a form which may perpetuate its purpose—an enduring reminder of our civil liberties.

In that great frame work of a new government, the fathers of the Republic stopped to think of the individual—the man who hates tyranny, loves freedom, and has fought for centuries here and in the mother country, to establish and maintain his rights. Let Freedom Ring! deals with these rights. Speaking of some of them in a recent speech, the Honorable Harold L. Ickes, Secretary of the Interior, said:

We might give up all the rest of our Constitution, if occasion requires, and yet have sure anchorage for the mooring of our good ship America, if these rights remain to us unimpaired. It was for these that our breed of men has been fighting since before the dawn of civilization. They are the greatest safeguards of our liberties. . . . Men have always been willing to give even life itself for these precious rights without which life would not be worth the living. Let us hope that the fierce passion with which we have defended these political treasures since we first began to accumulate them, a bit at a time, from those who would have kept us in physical, political, or economic subjection, will never abate so long as life remains.

It is our business to maintain this “fierce passion”; it is no less our business to make sure that this emotion has a firm foundation in knowledge. The widespread education of all the people concerning the Constitution, its history, and its meaning, not merely for our past, but for our future, is our task. For the greater diffusion of this knowledge, the Office of Education chose the radio as one suitable medium, and as its share in the celebration of the Sesquicentennial of the Constitution, sponsored the radio series on the *Bill of Rights* called Let Freedom Ring!

The story of Let Freedom Ring! is told later in these pages. Here we need point out only that its presentation on the air proved that millions of Americans welcomed this kind of radio subject matter. They were willing to inform themselves on their fundamental law, and found as much interest in the age-old struggle for human liberty as in programs catering only to their amusement. More than 60,000 people wrote for the copy of the Con-

stitution offered to listeners. By usual radio standards we were justified in believing that the beginning of a successful attack had been made on taking to the country at large the story and the significance of our civil liberties.

In the conviction that this beginning should be followed up, the Office of Education determined to make the Let Freedom Ring! series available to schools, colleges, radio stations, and other groups. Obviously the series is radio material, but it involves authentic history, vital biographical study, and stirring social implications. In short, it offers to those seeking new approaches to the social studies, and modern contacts for other lessons, material not readily available elsewhere, and of interest also because of its development in the rather novel and fascinating form of radio scripts.

This Manual, and the Lesson Aids and scripts which, though published separately, are an essential part of it, have been prepared to make the Let Freedom Ring! series available to all. The Manual was written by Harry A. Jager, for 25 years connected as teacher and principal with the elementary and secondary schools of Providence, R. I. The Lesson Aids were prepared by Roy W. Hatch, of the department of social studies of the State Teachers College, Montclair, N. J., assisted by Samuel E. Witchell, State Teachers College, Glassboro, N. J. A committee to review the work was appointed from the professional staff of the Office of Education and consisted of Carl A. Jessen, chairman; Olga Jones, Fred J. Kelly, and Paul H. Sheats. The scripts were revised for school use by their original authors, Harold G. Calhoun and Mrs. Dorothy Calhoun, under the supervision of Chester S. Williams and Paul H. Sheats of the Office staff.

Questions as to radio application were given helpful consideration by William D. Boutwell, Director of the Radio Project, and D. Shannon Allen, Radio Production Director. Production notes for the scripts were supplied by Philip H. Cohen, and music notes by Rudolf Schramm, both of the New York production unit of the Office. Helpful suggestions on the use of the series in classes for English, speech, and dramatics were made by Mrs. Marian Brooks Strauss of Providence, R. I. The approval of the content of the revised scripts was put in the hands of Ben Arneson, Head of the Department of Political Science, American University, Washington, D. C., and Herbert Wright, Head of the Department of Politics, Catholic University, Washington, D. C. These two men served as a special committee of experts to check and approve finally all the scripts before they were produced on the air.

It is the earnest hope of this Office that through the suggestions in this Manual, the study of our freedoms may be promoted over the air, in the school assembly, and in the classroom. If the process results in more application to the problems of education of that newest method of communication, the radio, the schools will be adapting to their uses a modern

implement and a powerful one. But the real objective of this publication is a keener realization by all citizens, young and old, of what our civil liberties mean to each of us. Perhaps this meaning can be summed up no more fittingly than by a quotation from the recent Constitution Day speech of President Franklin D. Roosevelt:

For us the Constitution is a common bond, without bitterness, for those who see America as Lincoln saw it, "the last, best hope of earth."

So we revere it—not because it is old, but because it is new—not in the worship of its past alone, but in the faith of the living who keep it young now, and in the years to come.

Sincerely,

J. W. STUDEBAKER,  
*Commissioner of Education.*



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**DRAFTING THE DECLARATION OF INDEPENDENCE**

*The Committee of the Congress, composed of Franklin, Jefferson, Adams, Livingston, and Sherman.  
From an original painting by Chappel.*

## Part I

### The Origin and Development of the Radio Series *Let Freedom Ring!*

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My country, 'tis of thee  
Sweet land of liberty  
Of thee I sing!  
Land where my fathers died  
Land of the pilgrim's pride  
From every mountain-side

LET FREEDOM RING!

LET FREEDOM RING! This challenging cry from *America* may well be the prologue in the song of our new world.

We, even as the Pilgrims, are singing of a world ever new, but based on ancient rights, half-forgotten under stress of new conditions and new problems.

For the Sesquicentennial of our Constitution it is fitting that Freedom should be especially celebrated, and at the hand of the latest of our means of communication, the radio.

This Manual deals with Freedom, and with a new implement of education, the broadcast, with its techniques adapted to school activities and its values stated in terms of the educative process.

The Manual contains:

- A. Teaching suggestions for using the scripts of the broadcasts in the classroom, both in the separate subjects, and as part of integrated units.
- B. Lesson aids for using the scripts in teaching the social studies, with ample illustrative material, references, pupil activity suggestions, and bibliographies. Part IX offers one sample of these aids.
- C. Workable plans for using the Let Freedom Ring series for graduations, school assemblies, radio clubs or guilds, and auditorium classes, with or without the use of a public address system.
- D. Practical suggestions for using the series for local broadcasting, under the auspices of the school, and with the aid of local clubs and organizations.

Many of the suggestions in the Manual have grown from a study of the returns from thousands of present users of radio scripts for many kinds of

teaching purposes. The authors of the Manual have also had the benefit not only of a study of the "Let Freedom Ring" scripts, but also of the broadcasts, through their electrical reproduction while the writing of the Manual was in progress.

### THE SPECIAL SIGNIFICANCE OF THE SERIES

The Let Freedom Ring! series is not casual educational material offered here because of the novelty of a strange form. The series celebrates an occasion and answers a need; it was written for a purpose, and broadcast in a historic setting.

This is the 150th year since George Washington affixed his firm and clear signature at the top of a long column of names which certified that at last the Constitution was a living document. Congress has passed a resolution providing for its celebration. Not since the War between the States has the word "constitution" echoed so many times in the public press, rung from so many platforms, appeared at so many dinner tables. Events at home and abroad warn a careless world that fundamental civil liberties are being questioned not merely in words, but in deeds as well, and in countries which by long habit have enjoyed liberty too casually taken for granted. people find suddenly the difference between freedom and the power of might.

At home we are made Constitution-conscious. Devoted patriots quote the Constitution for or against many measures. Selfish groups scuttle under ~~its~~ wings for protection against public indignation. Still others, impatient, cry, Away with it! without understanding what it is, or knowing with what it might be replaced.

All the time the essence of that spirit which from 1787 to 1937 has made the Constitution work, has lain unforgettably expressed in that document itself, in statements which together are called the *Bill of Rights*.

These rights, with origins deep in the past, some in those very lands which today deny them any place under their laws, embody immortal principles, too often forgotten or obscured in times of fog, heat, and crises.

These rights for the most part are individual. What are they? Are they so secure that we may take them for granted? Are any of them in actual peril? Do men suffer in this country today for exercising them? What did they cost, and how did they originate? Will society ever demand here, as in other countries, that some of these be so limited that they in effect cease to exist? At any rate, they are rights won by sweat and toil, blood and steel, prison and torture, the travail of whole nations, and if they are in danger today, it is not so much from persecution as from sheer neglect.

# How

## CAN I USE THESE SCRIPTS



IF *I* . . .

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*"Once only kings had the rights we enjoy today!"*

## LET FREEDOM RING! GOES ON THE AIR

Let Freedom Ring! is a radio program built around these rights and the questions they raise. It is the contribution of the United States Department of the Interior, Office of Education, to the Sesquicentennial Celebration ordained by Congress. Here is, in brief, its story.

The series began on Washington's Birthday, Sunday, February 22, 1937, and continued for 12 Monday nights in half-hour programs from coast to coast over 50 stations of the Columbia Broadcasting System. All the experience of the Office of Education with radio, and the services of the Columbia System went with it.

Our rights under the Constitution were divided into 13 units. Each was made the theme of a broadcast, with a script that tried to carry to its listeners the accuracy of history, the sweep of centuries, and the thrill of stirring drama.

"Rights" are controversial material. What guards were thrown around these scripts? The answer is definite. Research was conducted by Harold G. Calhoun, scripts were written by Mrs. Dorothy Calhoun; each script was given a searching scrutiny, and in some cases extensively revised by a special committee of professional members of the staff of the Office of Education appointed for this purpose by the Commissioner, and composed of C. F. Klinefelter, chairman, F. J. Kelly, M. M. Proffitt, P. H. Sheats, and C. S. Williams; finally, each script was examined, checked for authenticity, and edited by a committee composed of Ben Arneson, Head of the Department of Political Science, American University, Washington, D. C., and Herbert Wright, Head of the Department of Politics, Catholic University, Washington, D. C.

In addition, all broadcasts were checked by the broadcasting system, which for purely business reasons must preserve a national point of view on all subjects. It is fair to assume that from these screenings controversial questions emerged balanced in expression, yet sharp in presentation. Many thousands of letters which poured in from every section of the country were evidence of the success of the series.

## THE SIGNIFICANCE FOR EDUCATION

What does all this mean for the school and the community?

First, that the conception of the founding fathers of our civil rights under the Constitution has been expressed in a new form, both authentic and dramatic.

“ . . . Democracy wrested our rights from kings!”

Second, that the vast audience of the air, the continental coverage of the coast-to-coast broadcast, knew this program and liked it.

Third, that this material is available now to any school system, college, or radio station so that the work, begun on a general basis, may continue in the local community—your community. Moreover, the material is in such a form that a school may adapt it to its own purposes, whether for study by pupils in a history class, for use as an assembly program, or for the elaborate project of producing the series over the local broadcasting station as a community enterprise.

The Let Freedom Ring! series offers us a new opportunity to aid in the teaching of true democracy, freedom, and the art of living together under the law, and of making progress—orderly progress—in this art.



Who May Use This  
Manual and How?



THIS MANUAL aims to make usable for school purposes the scripts of the Let Freedom Ring! series and those techniques of radio production which have useful implications for the schools and can be used to stimulate the learning process.

The Manual deals with the actual broadcasting scripts of the Let Freedom Ring! series as follows:

1. Bill of Rights.<sup>1</sup>
2. Trial by Jury.
3. Freedom of Speech.
4. Freedom of the Press.
5. Freedom of Worship.
6. Right of Petition.
7. Free Assembly.
8. Right of Suffrage.
9. Women's and Children's Rights.
10. Right to Patent.
11. Right to Habeas Corpus (Printed herewith complete in Part IX).
12. Right of Freedom in the Home.
13. Right of Racial Equality.

These programs were addressed in the beginning to an adult audience, and the scripts may, then, be used in their original form for adult education in the community; with suggestions given herewith, they should be adaptable to pupils in grades 7 to 12. The scripts are now actively in use in college work. It is believed, therefore, that any of the following groups will find helpful material in the Manual and in the scripts, particularly in the ways indicated.

A. GENERAL

1. Local broadcasting stations, for sustaining, noncommercial programs.
2. Little Theatre groups and dramatic societies.
3. Service clubs, for special celebrations.
4. Women's clubs.
5. CCC camps.
6. Young peoples welfare groups, such as Boy and Girl Scouts, Camp Fire Girls, and 4-H clubs.
7. Adult education units.
8. NYA units.
9. Patriotic societies.
10. P. T. A.'s.
11. Settlement Houses.
12. Evening schools.

<sup>1</sup> The 13 scripts, complete, with an introduction for teaching purposes in the classroom are obtainable in a separate volume entitled Bulletin 1937, no. 32, Let Freedom Ring—Thirteen Radio Scripts. Copies may be ordered from the Superintendent of Documents, Washington, D. C. Enclose check or money order (or cash at the sender's risk) with the order. Each script has production notes and suggestions for incidental music attached, and is accompanied by lesson aids, and a bibliography. Price, 60 cents.

## B. COLLEGE

1. Radio courses.
2. Dramatic societies and classes.
3. Social, political, and economic science.
4. History classes.
5. Debating clubs.
6. Teacher-training courses in radio technique.

## C. SCHOOL

### 1. *The superintendent:*

- (a) To give new impetus to the teaching of the social studies.
- (b) To cement relations between the schools and the community by cooperative enterprises with group A.

### 2. *The principal:*

- (a) To furnish a new point of view in teaching history and other social studies.
- (b) To supply a center of integration for several departments which wish to further a common project.
- (c) To supply demands for programs for special groups such as P. T. A.'s or parents' nights.
- (d) To give new form and content to general school assembly programs.

### 3. *The classroom teacher:*

- (a) To use as supplementary material in English, art, music, home-making, science, manual arts, and other subjects.
- (b) To use directly in voice classes, dramatic instruction, debating.
- (c) To use as basic or supplementary material in teaching history and other social studies.
- (d) To use as models for the techniques of script writing.
- (e) To include in appreciation of arts courses which consider the arts, new and old—theater, motion pictures, radio.

The suggestions presented above are of proved practicability. Most of them have been successfully applied somewhere in the United States, using other scripts prepared by the Office of Education. This Office, has during the year beginning October 1, 1936, sent out through its Script Exchange 65,000 copies of scripts to approximately 1,700 different groups. Replies to questionnaires now on file in the Office, give an interesting picture of the use of these scripts in a multiplicity of situations.

Radio broadcasting and radio scripts are, of course, accepted teaching implements in the most varied school situations. They are used in large cities and small cities, big schools and little schools, in rural surroundings

*“ . . . Your rights are part of the law of the land ”*

and in the metropolis—in fact in the kind of place you are in. Examples from the files of the Office make interesting reading.

Educational radio in its most complicated form, the local broadcast, has been used in Terry, Mont., where the local high-school group traveled 200 miles to a radio station to put on their play. Siloam Springs, Ark., Lamar, Colo., Lakeland, Fla., Jeffersonville, Ind., Orland, Calif., are random communities represented in the files, with, of course, most of the large cities of the country. Many school systems use the facilities of the local broadcasting station every school week in the year.



## Part III

### The *Let Freedom Ring!* Series for General Classroom Use



#### A. GENERAL CONSIDERATIONS

ANY NEW METHODS or materials prepared for the classroom can establish themselves only as they prove practical. New ideas usually crowd those already in use; to be adopted they must justify themselves as better than the old, and must prove practical in the sense that they can be used economically, and will produce measurable results of educational value.

The scripts of the *Let Freedom Ring!* series are offered on this basis. In Part IX is a sample script with specific lesson aids and a bibliography for one of the 13 scripts, that on Habeas Corpus, for use in high-school classes in history, civics, and other social studies. These and similar aids for all the scripts have been prepared especially to reach out to the teacher where he works—in the class, with his boys and girls.

The administrative problem—that is, the fitting of the teaching material into the school program and schedule—is another matter, and the following suggestions are to the point. All suggestions are not applicable to every school. Some schools may not see a way to adopt any. On the other hand, it is hoped that all are practical under some conditions, and that superintendent, principal, or teacher may find the outline helpful in stimulating a search for procedure applicable to his own situation.

Then perhaps it is necessary to say a word to any teacher thinking of teaching with the help of these scripts. Why should *Let Freedom Ring!* series invade the classroom in the form of radio scripts? How can radio be justified in its frequent mention for educational purposes? Perhaps you may test it by the criteria suggested by the implications of the following facts:

It is universal. It talks to nations and to continents and needs only a common tongue to reach the whole world.

It employs the psychology you need for successful teaching. Pupils are interested in it, and they are moved by it, every day in the year. The radio lives only by utilizing these factors. It can motivate your work for you.

The radio script is a purposeful and ingenious instrument to carry out its object. It is a new art, rather than a jumble of old ones. It deserves as much consideration as any new form—say the short story, which was in its day, and that not so long ago, a new form of expression.

“. . . *The struggle for freedom never ends!*”

The radio industry is a vocational development distributing in all of its ramifications hundreds of millions of dollars annually. As it prospers, some old vocations may decline. The school is interested in new ways of earning a living.

If then, you are inclined to accept radio in the school, there are two more suggestions:

Visit your local broadcasting station, and get acquainted at first hand. You will learn more in an hour's observation and questioning than in a day's reading.

If finally you become enthusiastic, be temperate in your use of this vehicle. Neither attempt too ambitious a production, nor take too much time from your established course of study. Do not be too dictatorial about form, terms, or technique. Overemphasis is as fatal as neglect, and only the expert on the job can give an authoritative opinion about current practices. No one knows radio in its future.

## B. ADAPTATION OF THE SERIES TO VARIOUS CLASS USES

### I. LET FREEDOM RING! SERIES IN WHOLE OR IN PART, FOR USE IN THE SOCIAL STUDY CLASSES

Lesson aids for each script, as was said above, are given in the volume entitled "Let Freedom Ring!—Thirteen Scripts." A sample of these is printed in part IX of this Manual. Here, then, we propose only some questions which tend to orient the material in the curriculum.

*In which year should the series be used?*

In the junior high school, in the ninth grade, as part of the civics or social problems class. In the senior high school, in the problems of democracy class, offered at different levels, but usually in the eleventh or twelfth year. If this course does not exist, in the American history class, either where the Constitutional Convention is being taught; or at the end of the course.

*How long should it take?*

Each script is rich enough in content to repay such time for study as the class can spare. Three days for one script is about a minimum. If little time is available, it is probably better to study fewer scripts than to study them all too hastily.

*“ . . . Ground that is lost must be regained! ”*

*To what extent is the class bound by the radio form?*

It need be but little, perhaps only the reading of the dramatic sequences by members of the class. If conference groups are formed and each is assigned a scene from the script, they may conduct short rehearsals on their own initiative. Natural emulation will usually produce some good performances which will be contagious. The radio at home gives free training available to all.

*What advantages have the radio scripts as collateral material?*

Novelty arouses curiosity and interest. The fact that the scripts are real—have had a coast-to-coast hook-up on a great broadcasting chain—enhances their value to the modern boy or girl.

The cross-sectional attack on a subject is excellent for orientation and a sense of continuity in history.

These scripts aim at teaching a specific thing—civil liberty—not so adequately treated elsewhere.

*Can the work be tested and graded?*

The scripts lend themselves well to objective tests. The lesson plans provide for plenty of other exercises, all of which may be evaluated as easily as any other work.

*Must the whole series be given?*

No. In fact, there is a variation in value for certain purposes. Some are more dramatic than others; some have more local application; some may fit into current events better. If time is at a premium, the series may be listed in order of value to you, and taken in class in that order, using as many as you choose.

*May the series be used merely to supplement the regular course?*

Certainly. Many teachers may find this the only practicable use in their situations. Even here the lesson aids will be of real value.

*Can you suggest, for the young or inexperienced teacher, a way of getting the class started on one of the scripts?*

The following may prove helpful:

Provide enough scripts so that each member of the class may have one. They may be duplicated at the school, if enough copies cannot be purchased in the usual way.

Go through the script with the class.

". . . Each generation must re-win its rights"

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Let such questions as may arise about radio technique come up for discussion. They are evidence of good healthy curiosity, and will help motivate the lessons. Appoint volunteers to secure answers to such questions as do not find a solution in the knowledge of the teacher or some member of the class.

Go through the script to clear up pronunciations and vocabulary. Discuss the introduction to the script.

If the ability of the class allows, assign parts and read the script as dramatically as it can be read. If this is not feasible, read it with the class as you would any text. Carry on the usual class discussion.

Referring to the "Lesson Aids," distribute "activities" and "discussion and debate" as the abilities of the class allow. Assign a day sufficiently in advance to allow the pupils time for the special reports in class.

Evaluate what has been taught. The customary paper, the essay type of test, or an objective test, may be used. If you use the last, a simple plus and minus test of about a hundred questions may be constructed to be administered in 20 minutes, and corrected on the spot by the class. Other kinds of objective tests, of course, may be employed, depending on the teacher's own desire.

## II. LET FREEDOM RING! SERIES AS SUPPLEMENTARY MATERIAL IN LESSONS OTHER THAN SOCIAL STUDIES

*[The Rights of Women and Children, Script 9, and Freedom in the Home, Script 12, are recommended as suitable for study in the classes considered under section II.]*

The primary interest in these scripts is the intrinsic value of the lessons on personal freedom, and it is hoped that in whatever supplementary uses may be made of them, this factor may not drop out of sight. They have, however, in common with other scripts, possibilities for collateral use, and some suggestions as to these are given here for the benefit of those to whom this series is their first introduction to radio material.

### (a) *In Speech and Drama Classes*

#### *Orientation of the teacher*

A teacher of speech or dramatics using for the first time the techniques of the Let Freedom Ring! script should take some pains to adjust his point of view as for a new subject. Here are a few suggestions:

“ . . . Our greatest menace is inertia, indifference, and intolerance ”

*Analyze a script as a model*

The scripts of this series are neither perfect nor final, and they are only one form in which scripts can be written. They do, however, present the result of a cooperative effort of professional script writers and the production department of one of the world's largest radio companies. Moreover, judged by the critical standards of commercial radio, they were successful in accomplishing their purpose, and were rated, on the basis of audience response, as one of the best sustaining programs offered in 1937 by the sponsoring company.

Your analysis will reveal, among other things, that—

- (1) The ear is all-important.
- (2) Time and timing have a new and exacting significance.
- (3) Narration, action, and transition are the three fundamental elements.
- (4) Scenery and setting are supplied wholly by music, sound effects, and incidental oral description.
- (5) No vacuum in sound is tolerated.
- (6) There is a special vocabulary and technique.
- (7) Form is flexible to the greatest degree.
- (8) The slogan is “Maintain interest, or die!”—or be tuned out, which is the same thing.

These considerations will lead you to think that the radio script is not a play, a story, or a scenario, and you will want to teach it as a new form of expression, a radio script.

*Study production at a broadcasting station*

You are considering the radio script as a topic under *dramatics*. Production is wholly different from stage production and you will want to know about it first hand.<sup>1</sup> The local manager will be pleased to put you in touch with the details of his techniques.

*Organize your teaching of radio scripts, no matter how little time you may decide to give to the topic*

Eventually you will probably put the radio into your course as one of the regular topics for consideration, not only as an implement, but for its own sake because of its social significance. But at any rate, whether for the present you plan to teach it for a day or for a month, organize the lessons so that they present a logical whole. Consider what you want to emphasize, how the class can best take advantage of the content, and

“ . . . That noblest cry known to man, let freedom ring!”

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teach intensively whatever you decide upon. Casual teaching can produce only indifferent results.

#### *Application in the class*

Use real situations. In having a script read, put the readers behind a screen, or in another room with the door open. From the beginning the *visual* is out of the picture.

Utilize their present radio background. The radio set at home is available for “home work,” infinite in variety, and loaded with interest. Any major broadcasting company will gladly furnish printed matter describing programs which you will find suited to class study and criticism.

Develop the “fringes” of your class. Your class may contain members not suited to the apparent purposes of that class. The radio script of *Let Freedom Ring!* will interest the fellow who can make the horse and buggy drive up, using a couple of wooden blocks, a roller skate, and some gravel; and the girl who can, and will, write a better dialogue. Employing the interests you may develop, everyone will absorb more of what the class was designed to teach.

Produce at least one script before the microphone. The microphone may be only a dummy, or it may be connected with the public address system of the school, or it may be at the local broadcasting station. But only by the production of the radio play can the coordinated results of all your teaching be made real. The class can find out how competent it is.

#### *Skills, attitudes, and appreciations*

“Voice personality.” The vexing problem of awkward body and plain face disappears on the radio. It offers the student a new and valuable asset—sometimes called “voice personality”—useful in every walk of life. In fact, a better medium for teaching voice is hard to find. It is the only recourse of the radio actor. Radio motivates the development of that skill which can find, for instance, the most interpretations in saying the simple word, “Oh!”

Diction. The first phase of diction is *enunciation*, commonly so neglected that even professional actors leave something to be desired in this respect. The second phase is *pronunciation*. Pupils are quick to realize that a doubtful pronunciation over the air will bring in scores of critical letters. The radio motivates strongly both phases of diction.

Characterization. Characterization involves a psychological study of the way other people think and feel which has important implications in

“ . . . *Eternal vigilance is still the price of liberty!* ”

the social attitude of pupils. In the script, characterization is not only magnified in importance, but it must be conveyed by the voice alone.

**Cooperation.** Group effort may result from staging a play. Sometimes it does not. The hair-trigger nicety demanded of a radio presentation by a professional broadcasting station is a never-to-be-forgotten lesson in cooperation.

#### *Miscellaneous exercises*

The teacher of speech will find the microphone a useful implement in stressing *rhythm* in speech; *rapidity*, to enhance excitement or emotional stress; *slowness*, for calm and serenity; and the achievement of *smoothness* in the change of style.

*Tone quality* involving variations of pitch is another essential factor. In fact, the cast must be selected on this basis—since it is the listener's cue in dialogue.

*Breath control* is a microphone necessity. The pupil can hear for himself that every gasp and wheeze is magnified through the loud speaker. A suggested form of exercise or examination in the technique of speaking before the microphone is a mock “sidewalk broadcast” in which pupils may be called without warning to the microphone, and answer unexpected questions. If tests involve a real microphone, results should be judged as the loud speaker, which should constantly be used as a criterion in all exercises.

#### *Teacher aids*

The teacher will find in part VIII, a useful list of books, manuals, and the sources of supply of records, music, and other production aids for the Let Freedom Ring series. Your local broadcasting station can be of invaluable assistance.

#### (b) *In English Classes*

[*Script 11, The Right of Habeas Corpus, in spite of its legal sounding name, is suggested as one of the best scripts for study by the English class. It is printed in part IX of this Manual.*]

#### *Orientation of the teacher*

The radio script is intrinsically valuable material. English courses have granted a somewhat reluctant place beside the essay, the novel, poetry, and the drama to the short story, journalism, and the scenario. The

radio script may reach at one effort more people than the others combined. Is it not our task to set up some critical judgments among the audiences of the future? Can we do this better than by classroom study of the script, both for analysis and as creative work—the two classic methods of teaching literature?

The teaching approach implies a study of the script like that of a modern play. At first it may seem a jumble of exposition, narration, episode, question, dialogue, and drama, with odd sounds and scraps of music thrown in. It must be studied from the point of view of purpose. Unlike many literary productions, it had a purpose, and fulfilled it, for this particular script brought response by mail which indicated that millions of people spent 30 minutes listening to it.

In this connection, reference to section (a) page 12, may prove suggestive.

#### *Application in the class*

The script is a study in construction, not an oral reading lesson. It lends itself to the same teaching technique as a play, but cannot be read aloud to advantage in the usual manner. See the foregoing section with reference to the speech class.

Point out the importance of research. All pupils may know why King John used a quill and not a pen, but what kind of voice did Lincoln have? Is *Drink to Me only with Thine Eyes* correct as a song for Charles I to sing? Would the phrase “your honor” addressed to an English judge be right or wrong? Why “pot of ale,” not “glass of beer?” Would Lincoln quote a humorist in a cabinet meeting? When they realize that a bit of dialogue may require hours, or even days, of reading and inquiry to insure its accuracy, pupils will have a new respect for the script and for the uses of scholarship.

Point the class toward writing original scripts. As composition is not to make writers, but to develop criticism by creation, so the writing of simple scripts is one form of teaching critical judgment of this kind of expression.

#### *A few suggestive exercises and application*

Vocabulary building. The notation and connotation of words like *writ, subject, citizen, sire, absolutism*—make your own list.

The relation of the script to other forms of expression.

The use of classics on the radio.

Recreating in short scripts some of the great figures and scenes of literature which the class has already studied.

"Once only kings had the rights we enjoy today!"

Dramatizing school problems by original scripts.

Script writing as a vocational possibility.

The subject matter of the Habeas Corpus script as essay material.

(c) *In Miscellaneous Classes*

The most natural way of employing a Let Freedom Ring! script in classes other than those already mentioned is as a contribution of each department to an integrated program, or to a school or community broadcast. Individual teachers, however, may want to use it as special material, or because the cooperation mentioned is out of the question. A few suggestions, to which the ingenious teacher may add many others, follow:

*The music class* (see music notes in part IX)

Music as a creator of emotions. The script constantly employs music to put the listener into tune with the mood of the play. This attack supplies interesting motivation for the appreciation class.

Music and the story of the nations. In radio, music often takes the place of scenery. *Yankee Doodle*, *Dixie*, a *polonaise*, or an *English ballad* serve the script as setting. The selection of original musical settings from works of the masters by the pupils for one or more of the scripts would supply an unusual motivation for a class in the history of music.

The techniques of using music as background or transition in a script. Terms like "up and out," "fade," "under," imply a great deal of skill and the keenest response to conducting. The teacher wishing to get better attention for his baton might well set the class to a study of radio practice. Any broadcast will serve as a master lesson for this purpose, and class work will make it real.

Interesting units of work are suggested directly by the scripts of this series. For instance, "Music and Patriotism" would trace the influence on national life of music in all ages, and the vocal and instrumental units could illustrate by giving a concert made up of selected examples. The teacher will find pertinent suggestions in the music notes following each script.

*The occupations class*

The total organization necessary to bring a script of Let Freedom Ring! through the loudspeaker of a radio set offers a fascinating field for vocational study. Broadcasting itself in all of its ramifications spends several hundred millions a year, and already outranks older vocational categories in opportunity.

A general attack on the problem. There are so many possible attacks that only a few suggestions will be given. A simple outline follows:

(1) Analyze the industry for jobs:

Technical—the engineer, the electrician, and all the steps in between.

Editorial—selection of programs, writing of scripts, censoring for suitability.

Production—casting, music, sound, rehearsing, putting on the air.

Commercial—personnel, advertising, financing, national, and foreign connections.

Research—coverage, listener reaction.

Service—all the jobs incidental to the above, from typing to house-to-house canvassing.

(2) What do the jobs demand of you? Personal qualifications, training, age limits, and other such information necessary if you wanted to work in radio at the jobs implied in your outline.

(3) What do the jobs offer you? Wages, salaries, security, health conditions, and all the other criteria familiar to teachers of occupations.

Using the script itself. The class may make a list of each job suggested by the script, page by page, and report on the opportunities each offers. On page 1, for instance, they would find: The local station announcer, the national announcer, the script writer, the musician, the sound man, the director, the actor, and so on, depending upon their imagination and the direction of the teacher. A lesson period of this sort might be the start for a study of the industry.

*The manual arts class*

Sound contrivances will make an interesting unit in your shop and offer endless play for ingenuity. A pamphlet on the production of sound will be found listed in part VIII.

*The appreciation of arts class*

This general course, increasingly popular, will place radio beside the motion picture and the theater in the survey of the arts. The Let Freedom Ring! series may be used as an example of dramatic and educational radio.

*The science class*

“From microphone to loudspeaker,” or any part of that journey, will make a unit of general science, or of physics, timely, practical, and rooted in the pupil’s curiosity and interests:

*“ . . . Your rights are your most precious possession ”*

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*In other classes*

A radio script may be used as a starting point for projects or as a topic for development. Teachers should, however, avoid legitimate criticism that artificial use is being made of a radio script as supplementary material.



## Part IV

### The *Let Freedom Ring!* Series for Integrated Class Work

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[Script 11, *The Right of Habeas Corpus*, is recommended as a good model for experimentation in this field. It is printed as part IX of this publication.]

Integrated class work means here simply the simultaneous cooperation of various teachers and departments around a central project for a definite period of time.

*The object:* To teach the right of habeas corpus as it affects American freedom, and to enable pupils to apply its principles to their attitude toward government.

*The implement:* The script on Right of Habeas Corpus, and, ultimately, a broadcast, either real or mock, of this script.

*The group:* Any class, or combination of classes, above the eighth-grade level, which can work together long enough to accomplish the object.

#### A. ORGANIZATION

##### 1. *The school*

*Junior high schools* are frequently organized so that groups of pupils remain substantially in the same sections throughout the day. This is ideal for our purpose, since each teacher may take from the usual recitation period whatever time is considered good for the project.

*Small high schools*, where fewer than 10 teachers comprise the faculty, may enroll their whole student body in the project. One administrative device is for the duration of the project to shorten each recitation by 5 minutes. The time accumulated may be put into a period at the end of the day, which, as pupils and teachers become enthusiastic, will be carried into after-school hours.

*Other high schools* may use the extracurriculum period, the home-room period, or undertake the project after school, just as they would the production of a play, except that teaching in the classroom is an integral part of the program suggested here.

##### 2. *Departments or activities involved*

English, speech or dramatics, music, manual arts, guidance, home economics, art, social science, the school library, and the home-room.

“ . . . Your rights are part of the law of the land ”

Class time should be used only when the project can contribute something to the class. Since this contribution varies in value from subject to subject, teachers will vary in the use of class time for the project. Some teachers may devote all the time to the work during the project, and the dramatic teacher probably must, but others will use only so much as yields adequate returns in their subject fields.

An essential element is the forming of a committee of all the teachers involved in the project, and frequent meetings so that each may take his part in the work. The group is concerned with a teaching situation, not merely with a show, and cooperation will yield rich rewards.

## B. ACTIVITIES SUGGESTED

NOTE.—An expanded outline of activities for certain departments may be found in Part III. Some of these are repeated here in order to convey the picture of the program as a whole.

### ARRANGEMENTS BY DEPARTMENTS

#### 1. *Speech or dramatics*

Analyze the script for casting. Analyze group for assignment of parts, remembering that voice is the criterion. Work out necessary adaptations of script for the English department to rewrite. Plan production. Rehearse. Produce.

#### 2. *Social studies*

Use in as much detail as time will allow the Lesson Aids provided for teaching this script. By giving a part of the class time each day to it, the lessons may be made to extend to about the period necessary to stage the script.

#### 3. *English*

The English class may undertake any literary adaptation of the script that the committee thinks is necessary for school presentation. Naturally this is a job for the abler pupils of the class. The teacher may lead the class into a consideration of the script as a form of literary expression, referring to the suggestions in Part III. This again may take part of the class time for the duration of the project.

#### 4. *Music*

The music department has one of the important tasks, since music is a component of the stage presentation. It may use orchestra, choral groups,

“. . . *The struggle for freedom never ends!*”

piano and voices, phonograph records—according to the resources of the school. Fitting the music to the requirements of the production is a challenging task. The local broadcasting station can be of great help. (See Part III, and music production notes, Part IX.)

5. *Occupations*

The occupations class may use this opportunity to investigate the vocational aspects of the radio field.

6. *Manual arts*

The production of the sound effects may be the business of this class. In addition, the mechanics of the stage production will naturally fall to its lot.

7. *Home economics and art*

These pupils have an interesting study in the home life of the periods concerned in the script. For instance, costumes in England in 1215, 1651, 1789, for both men and women, and as much as is thought desirable of the evolution of the home, its furnishing and equipment.

This study will be necessary, of course, in the designing and making of costumes for the stage production, if one is forthcoming.

8. *The library*

The librarian will work out reference material for all of the classes mentioned, going beyond the school resources if necessary and possible.

He will also secure and keep on file for ready reference the appropriate publications from the Government or from other sources, which are helpful, a list of some which may be found in the bibliography of this Manual.

The bulletin board and the folders will carry also clippings, both current and of the past, referring to civil liberty in the aspects pertaining to this script.

9. *The home rooms*

The home rooms will prepare the school as a whole, which presumably enrolls many pupils not directly involved in the production, to understand and appreciate it. The home room also may induce enthusiasm by letting those taking part describe their activities.

“ . . . Ground that is lost must be regained!”

## C. THE CULMINATION

### FORMS OF BROADCAST

#### 1. *A broadcast of the production over the school public-address system*

The presence of the address system would argue that a school is familiar with the problems of broadcasting. If the present enterprise is somewhat more elaborate than usual, however, a visit of the cast to the nearest broadcasting station would be of great help. When no visit is possible, a careful study of some of the aids mentioned in the bibliography will prove of assistance.

A dress rehearsal and better, several of them, with the criticism coming from listening at the loud speaker, is essential to a smooth performance.

#### 2. *The mock broadcast*

Some schools have tried to simulate from the stage the situation of having the audience appear to be listening to a loud speaker. A dummy loud speaker occupies the platform. Behind a screen which readily allows sound to transpire, the cast, music, and sound effects perform, all out of sight. This arrangement requires some skill, but can be very effective. Limitations of the stage which require different dispositions of the music or some other feature, are usually understood and allowed for by the local audience.

The second, and more usual form, is the broadcast as it would be seen at one of the auditoriums of a New York studio, with a dummy microphone, all the paraphernalia of the broadcast in sight, and the audience out front. This makes a popular form of entertainment, and is an excellent way of securing an adult audience for the lessons of the “Habeas Corpus” script. The more pupils that take part, the better, since it is a well-known fact that mother and father will come to see Johnny or Mary do anything, even if it is only to act as librarian for the music.

The teachers in charge will not forget, of course, that procedure good enough for a play will not do; since parts are read, there is little acting and everything depends on the expression of the voice, and the timing of the music and other elements. Again a visit to the local studio and the hints of its director will be helpful. He might even consent to direct the dress rehearsal.

## D. THE FOLLOW-UP

Lessons, we know, are not completely taught until there is some review and some evaluation of results. The Let Freedom Ring! series is emphasized as

“ . . . Each generation must re-win its rights ”

teaching material, and it is fitting that some evaluation result, whether it comes from the pupils or from the adult audience.

Each class that has participated in the project should on the day after the stage production or the broadcast devote a meeting to a discussion from the point of view of its own participation. To this should be added the reaction of the class to the script as a lesson in American freedom. Essays, short tests, or some other means may be employed to give point to the summary.

The home room may have a general discussion which will reach all pupils. The general effect of the project as a school activity may be brought out, and those who took part will naturally enliven the discussion.

Three kinds of evaluation material may be considered. The general committee, or better, a committee of pupils, may prepare a short objective test to be given in all home rooms after the performance. It may be that a questionnaire would be more useful, the purpose being to get information for guidance in planning future programs. Second, a questionnaire may be prepared for adult audiences which may have attended the performance, and the results collected at the close. This should be simple, anonymous, uncontroversial, prepared by the principal with his knowledge of local conditions. It may try to secure the reaction of adults to the program and its message, or merely to stimulate thinking, however brief, about the programs. At some of the broadcasts in the New York studios this kind of thing has been done frequently. Third, a deliberate survey of the community reaction may be attempted by having pupils take home a carefully planned questionnaire, to be brought back for analysis at the school.



## Part V

### The *Let Freedom Ring!* Series in the School Auditorium

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THE ACTIVITY of the school auditorium ranges from near idleness to daily use as a classroom in auditorium projects. In general, however, the following are the common uses of the auditorium in the junior and senior high school:

1. The daily or weekly program at school assemblies.
2. Exercises in celebration of special days—Washington's Birthday, Lincoln's Birthday, Constitution Day, and others of the kind.
3. Graduation exercises.
4. Meetings of adult groups connected with the school, such as the Parent-Teacher Association and the Mothers' Club.
5. Preparation and production of school broadcasts.
6. Dramatic, musical, debating, and other activities which need stage or platform accommodations.
7. The auditorium class, which utilizes the auditorium all day as a laboratory, a practice common in junior high schools.
8. Radio clubs and guilds.

Schools which are resourceful in utilizing the auditorium to the greatest advantage will need few suggestions here, but it may be helpful to those responsible for auditorium planning to apply *Let Freedom Ring!* to a few situations as samples of what may be done.

#### A. THE AUDITORIUM CLASS IN JUNIOR HIGH SCHOOL

The scripts are probably better suited to the ninth grade than to the seventh or eighth. Moreover, it is likely that the production of a whole script is too heavy a task for the auditorium class.

Since the auditorium class is a laboratory, the approach to the series may be its use as a model for the writing of simple scripts pertaining to appropriate and timely subject matter. If the class has a course composed of fixed topics, a short script about one or more may be the socialized contribution of the study of radio. To keep within the field of the series, for instance, the class might write and perform a series on the history of its

home State. If one of the functions of the class is to provide school programs, scripts on any topic, such as elections conducted by the student government association, or the celebration of Thanksgiving, may be written and presented as real or mock broadcasts.

The particular value of the script in these classes is that it supplies new motivation; offers drill in valuable life skills, such as diction; is elastic as a unit, since it may be made as short as desired; and utilizes a large number of the class and a variety of its talents. The radio at home and at school offers excellent correlation with life situations and a chance to develop critical judgments. The perfected script is very acceptable, because of its relative novelty, for final platform presentation, even as a mock broadcast without any radio equipment.

Much educational broadcasting inclines toward a technique now widely departed from. If the model of *Let Freedom Ring!* is followed, more modern variants will be induced.

Without attempting to give a detailed outline, the following are some suggestions as to how a teacher might proceed in studying Script 2, *Trial by Jury*, with an auditorium class:

1. Tell the story of the events in the script as a narrative to the class; explain meaning; teach vocabulary.

2. Distribute copies of the script to the class. Have them analyze it by (a) finding and identifying all the dramatic interludes; (b) discussing how the announcer and the narrators, called “voices” aid in forwarding the action; (c) discussing the use of music throughout the script; (d) discussing the use of sound and how it might be produced; (e) talking about the part the broadcasting company plays in the series, why they do it, how they tell if anybody listens, and such matters.

3. Compare this program with others actually on the air, both by the school receiving set and those in pupils’ homes.

This comparison should, of course, be made with comparable programs, not with musicals or programs merely entertaining.

4. Have the class visit a radio station if there is one in your community. If there is not, you will probably find at least one pupil who has some first-hand knowledge of a station, or some adult may fill in the breach. As a last recourse, there are books in the bibliography which give the picture. Of course, you, as a teacher who keeps in touch with new developments, should yourself get acquainted as soon as possible with broadcasting by the personal study of as large a station as your locality offers.

5. Let the class propose situations about which they would like to write a script, select a simple plot and let them go ahead.

“ . . . That noblest cry known to man, let freedom ring!”

6. Produce the script, criticize it, and proceed to write others until the process is no longer useful as an exercise. Production is, of course, a complicated matter, demanding care and time.

Schools which have auditorium classes trained in the writing and production of radio scripts have provided themselves with a new implement for the teaching in the assembly of the innumerable lessons in school spirit, patriotism, local government, social problems, international cooperation, and the thousand and one things which are taught better by the appeal to interest and emotion than by didactic methods.

## B. THE OCCASIONAL SCHOOL ASSEMBLY

### *The Entire Series*

1. The series may be used in all of its 13 units as a succession of assembly programs.

In undertaking this, due allowance should be made for putting on a worthy production. Two weeks is the minimum needed for a production, and a month is better. If it is still desired to keep to a schedule faster than this, the difficulty may be overcome by having several casts working at the same time. The cast which has the next performance may then have the benefit of observing the current one, and successive improvement may result.

Do not allow anyone to stage a script who is not willing to make the preparations necessary in getting acquainted with broadcasting as something different from the customary forms he has been staging. Poor results are likely to condemn the future value of the radio script for your school.

### *A Single Script*

2. If only one script is desired for production, then selecting some suitable occasion will both give point to the broadcast and help celebrate the occasion. A script like the Bill of Rights would be excellent for Washington's Birthday.

Constant emphasis has been placed on the obligation of utilizing the presentations as teaching. This consideration would dictate that we prepare our audience of school children for the stage production, and make some evaluation afterward. The suggestions already given are applicable for this work, but it is felt they should not be neglected. (See Production, in Index.)

“ . . . *Eternal vigilance is still the price of liberty!* ”

### *Graduations*

3. Motivating graduations has been the subject of a good deal of discussion lately, and numbers of stimulating ideas have arisen. We suggest that a mock broadcast of one of the *Let Freedom Ring!* scripts would make an original and acceptable graduation program. If your school is adept in radio work and there is a local station which will cooperate, it may be possible to broadcast the entire program. In places where there is only one high school, it is probable that there would be sufficient audience interest so that the station would welcome the idea, from the point of view of its desire to serve the community, for a sustaining program.

Graduation would be more meaningful if it were a genuine class project. On this basis, the real or mock broadcast may be prepared for on substantially the same plan as described in part IV for an integrated unit. The English class might attempt the rewriting of a particular script to include some feminine parts. Some of the scripts are fine dramatic material, but do not have enough feminine voices to use enough girls for a well-balanced graduation program. In fact, any amount of revision is possible, provided that in it the technique of the broadcast as revealed in the script as a model is retained. An entirely new script, preserving only the general purpose of this series, would be a fascinating project for the class.

### *Debating*

4. Every script contains challenging controversies, suitable for putting into debating form. It would enliven the debating society if it put on the series, using perhaps only selected dramatic sequences, as the preliminary to each of the meetings for a season, then conducted debates on set or spontaneous topics suggested by the broadcast. A study of the script beforehand would enable the leader to give out a list of thought-provoking resolutions for each meeting. *The Right to Patent*, Script 10, is especially good as debating material.

## C. MICROPHONE CLUBS OR RADIO GUILDS

More than 200 radio clubs have reported to this Office. Their functions, as revealed in these reports, vary from merely reporting good programs for pupils to listen to, to the equipping of school building with receiving sets and public-address systems; planning the complete programs to go over the air; and publishing a newspaper to publicize the project in school and community. The back cover shows a few groups in action.

The *Let Freedom Ring!* series supplies a good reason for the establishment of radio clubs or guilds in schools which have not already experimented with this sort of activity. After the guilds are once formed, and the exper-

ence of the program is behind them, the members may go on to other activities, and to permanent usefulness for the school.

The club in its complete development may have several committees or departments to utilize a wide variety of abilities among its members: The *engineering* committee may be subdivided to cover all the mechanics of the program. The *editorial* committee has charge of writing and editing of scripts and of papers or magazines printed or mimeographed in connection with the club. The *publicity* committee advertises the club, its programs, and the interests of radio in general. The *production* committee puts the programs on the air, after cast selection, rehearsing, and other arrangements connected with the actual broadcast. A *secretarial* committee takes charge of typing of scripts, correspondence of all sorts, and the preparation of printed matter. A *public relations* committee may make connections with elements in the community interested in using the school radio facilities—the P. T. A., the Chamber of Commerce, the patriotic societies, the Community Chest; the departments of the city or town government which have messages for the school, or desire the cooperation of the school in taking their messages to the community at large. Once functioning, there is little doubt that the guild would make a permanent place for itself as one of the most useful of extracurriculum activities.

It is important not to organize such a club with aims beyond the abilities of the group to carry out. The organization should be built around the members, not the members around the organization. Too ambitious a program will surely wreck the whole affair. Do not plan the whole series of broadcasts for the first effort. Choose one, modify it to the resources you have at your command, and spend enough time to get acquainted with all the difficulties of the project. Radio background must be filled in before pupils or teacher can hope to succeed with a new art like that of the broadcast. It may be wise as a beginning merely to order such books from the bibliography as your resources allow, and spend a considerable amount of time studying the problem academically before going into actual production.

Material for the future broadcasts of the club, aside from original scripts at the school, is available in the 100 scripts of the Script Exchange of the Office of Education, United States Department of the Interior, Washington. More than 65,000 of these were given out all over the world in 1 year. A catalog and a single copy of any script may be obtained without charge by applying to the Exchange. Schools may reproduce scripts as they desire without charge.

Correspondence and affiliations in some form with other clubs in your vicinity will add interest and usefulness to all the organizations concerned.

*"Once only kings had the rights we enjoy today!"*

#### D. ADULT GROUPS

The school must in every community provide on demand programs for meetings of the various adult societies more or less closely connected with the life of the school. In offering such groups Let Freedom Ring! as a real or mock broadcast for their programs, two purposes may be served: The program chairman may secure novelty and interest; secondly, a group of adults may be lead to greater use of their home radio sets in tuning in programs of educational value, as well as those broadcast for purely amusement purposes.

It is suggested that before offering a script as a program for one of these meetings, it will be wise to go to some trouble to acquaint the president of the organization and the committee which has the responsibility of the meeting with the history of the series, and with the care which has gone into the editing. An understanding ahead of presentation will tend to disarm any criticism from those who object to the public discussion of controversial subjects.

Adult groups may be served in two ways: The school may take over the whole responsibility for the production or the broadcast may be a joint endeavor between the adults and the pupils. If it is not advisable to mix the actual cast, the school may take over the direction, music, and sound effects, with adults acting before the microphone. In the latter case, unless there is an experienced director among the adults, the teacher in charge will use a great deal of diplomacy in orientating the performers in the requirements of the microphone. They will have to be taught most of the same things as the school class, or the performance will not succeed.

#### E. THE SCHOOL PUBLIC ADDRESS SYSTEM AND ITS OPPORTUNITIES

The microphone of the school public-address system is, of course, the natural environment of the Let Freedom Ring! series. Moreover, the presence of the equipment in the school has several implications: The school is modern in equipment and outlook; there is present some teacher who is more or less skilled in microphone technique; the community is somewhat radio-conscious or it would not have provided the facilities; and there is in the school a nucleus of pupils who have used the broadcast in one form or another. All these things are valuable in attacking a new radio program.

Each school has its own policy about the use of its internal public-address system, but the following suggestions may be stimulating:

*“ . . . Democracy wrested our rights from kings!”*

1. Form a special unit for the broadcast of the *Let Freedom Ring!* series. It may be the nucleus of a school radio guild. This unit should include all the various kinds of persons whose talents will be required for the purpose. This very fact will enable you to include the scholarly, those pupils whose chief aptitudes are in manual arts, and the artistic pupils who specialize in aesthetics of various types. The business details, such as typing, supplying props, arranging for the handling of the “mail,” the reactions of the school listener—call for still another kind of school talent.

2. Do not hesitate to adjust the scripts, by cutting and modification, to your time and other requirements. Adding characters, deleting narration, revising announcements, will all be necessary, and provide good practice in radio education. The essential is to preserve the form, even if it is in miniature.

3. Test all sound effects, music, and dialogue, by the microphone. Sounds do not all come out as they seem to go in, and every effect should be listened to by the director, and by preference, by the rest of the cast, or by the alternate cast if two or more are used, before being adopted as satisfactory.

4. If the series is being presented in an abridged form week by week, save the best of the 13 from your point of view, and plan to give a full-length broadcast as a climax of the series. This can be publicized, and a double audience provided—the pupils in their usual stations, and a specially invited audience in the assembly hall.

Seek the cooperation of the nearest local studio. If your job is well enough done, you may have the opportunity to put on your show over the air, and thus serve both the school and the community.



The *Let Freedom Ring!* Series as a  
School and Community Project

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THE LARGEST AUDIENCE for *Let Freedom Ring!* may be secured by using the facilities of the local broadcasting station. "Local" is a liberal term, for there are on record towns which regard any station within 200 miles as local, and have traveled that far to put on a broadcast by the school.

Reports show that station managers are glad to cooperate with schools in putting on broadcasts, but that they like to be sure both of adequate performance and an audience. One station in Minnesota arranged for 25 high schools from all sections of the State to write and broadcast a series going through most of the year, and the station printed a special report giving an enthusiastic account of the results. (See Here is WCCO, in Bibliography.)

The fact that *Let Freedom Ring!* has had a national production under radio auspices will reassure the station manager that the material is suitable for his purpose. Education about the Constitution appeals to the general public as a constructive effort. Any community effort which unites the adult population in any considerable numbers with the schools in a common enterprise is appealing to the school. With these facts in mind, let us assume the desirability of the schools in conjunction with the community presenting *The Right of Habeas Corpus* over a local station in a town fairly representative of general conditions, which we may call Center City.

Center City has an enthusiastic civic club called the Center City Chamber, eager to promote the interests of the community. The city has no radio station of its own, but is within 50 miles of Station PKAX which solicits advertising from local merchants, and is building up its prestige in every way it can. Should Center City have its own station, the problem is simpler, but Terry, Mont., worked out its plans with a station 200 miles away.

In presenting the following outline, it is not intended to imply that organization within and outside the school should not be simultaneous. If anything, the school should be organized first.

## A. ORGANIZATION OUTSIDE THE SCHOOL

1. Mr. Wilbur, the superintendent of schools, has lunch with Mr. Stanton, president of the chamber, and Mr. Wilkes, the editor of the local paper. They decide that the city would like to share in making the fundamentals of the Constitution widely understood, and would be the better for a clearer understanding of personal freedom, and agree to back a radio presentation of *The Right of Habeas Corpus*. The story of the series has been put before the group by Mr. Wilbur.

2. Mr. Wilbur, who has been elected chairman, visits the PKAX station, and finds that the manager, Mr. Jones, will lend its facilities if he can be assured of a good production and a wide hearing.

3. The four men then enlarge their committee to include a leading professional man, an industrialist, a merchant, and representatives of labor, women's organizations, and the clergy.

4. This general committee has about 6 weeks before the broadcast is to take place. It divides its labors into as many headings as it needs, but they may be about as follows:

a. *Press and publicity*.—The press runs stories of the coming broadcast, using plenty of names, which always have news value. It also headlines current news involving topics relating to the Constitution and the subject of the broadcast.

Window space, automobile bumpers, and other display surfaces for posters and placards are made available. The school art department supplies some advertising material, and some is printed by donation.

The radio station makes timely announcements over the air.

(b) *Women's cooperation*.—Through their representatives, the women's clubs are invited to cooperate.

(c) *Men's cooperation*.—The chamber emphasizes the occasion at their monthly luncheon, perhaps providing a speaker on the Constitution, or on the radio in education.

Other men's organizations are brought into the movement.

(d) *Production*.—This committee keeps in touch with the school and the station. It offers aid in such matters as providing adult members of the cast, if some suitable voices are not found at school; arranges transportation; supplies material not available at the school.

(e) *Audience reaction*.—With the broadcasting station, which is familiar with the problem, some means of securing listener reaction is worked out, and material supplied which will enable listeners to follow up at home the subject of the broadcast.

## B. ORGANIZATION INSIDE THE SCHOOL

1. Mr. Wilbur knows that the high school must by custom present certain public performances each year. He sees his principal and key teachers explain the radio project, and finds that they will welcome this new adventure in dramatics.

2. At a faculty meeting, each department accepts responsibility for part of the project. Committees for the handling of every aspect of the enterprise are formed among the pupils, since in their interest and activity lies whatever educational gain they may make. The school group looks something like this:

<i>Committee on—</i>	<i>Composed of—</i>
Publicity within school . . . . .	Editor of school paper and corps.
Script . . . . .	Group from senior English class.
Music . . . . .	Leaders from the orchestra, band, and glee club.
Production . . . . .	Groups from the science, manual arts, and commercial classes.
Direction . . . . .	Dramatic club.
Business management . . . . .	Known student leaders from the school as the whole.

Each of these committees will, of course, have its faculty sponsors.

3. Under the personal leadership of Mr. Wilbur, the school group now visits the radio station. There the time of production is agreed upon, and arrangements are made for each committee to have the opportunity of learning its duties as they relate to the station.

Mr. Wilbur and the station manager take pains to impress upon the pupils, and upon faculty representatives as well, that they are engaged in a business enterprise, and that every requirement of the station must be scrupulously lived up to.

Mr. Wilbur has gone personally to the station, because on this link in the chain hangs his final results and the possibility of future broadcasts. He sees that the school system may gain by using the radio to educate the public in school matters. His skill and diplomacy not only will produce dividends in themselves, but will also set the tone for future interviews of members of the school group with the station.

4. The school staff will now send for any production aids they require, especially the Radio Manual, Glossary, and Sound Manual (*see Bibliography*) and proceed with the production.

5. Schools used to staging productions for the public will know well enough the duties of the student committees outlined, but one or two hints may be welcomed in view of the fact that this is a radio production.

The script will have to be adjusted to the time allowed by the station, to modifications in the announcements, and, perhaps to changes in the casts. The direction and script committees may work out the changes desired, and then the script committee do the rewriting. This is a skilled and interesting job for bright English students.

Sound and music suitable for almost any effect are usually available in the library of electrical transmission records at a radio station. They may be resorted to if the school cannot solve a particular problem, but the greatest gain to the students is, of course, in accepting the challenge of supplying these from their own resources. It is better to have music only from a chorus and a piano supplied by students than from a symphony orchestra on a record, and for two reasons: The students learn by doing it, and the audience is increased by pride of local participation. Station directors have a high respect for the ingenuity and ability of high-school students when they are on their mettle.

The school will gain if it engages as a whole, while the broadcast is in preparation, in some of the activities described under “Integrated Class Work” in part IV.

### C. RESULTS OF THE BROADCAST

The broadcast should have several marked effects.

1. In the community. Better public understanding of how the Constitution affects our personal freedom.

New bonds between the schools and the community.

2. On the broadcasting station. Encouragement to the radio station to cooperate with the schools in other productions, either of the same kind, or in ways the superintendent may have had in mind for some time.

3. On the school. The lessons of *habeas corpus* well learned. Stimulation of teachers and pupils by new methods and material.

The arousing of new interests among many pupils, including the whole range of academic ability, from high to low, because of the novel problems in the application of radio to school work. The vocational interest may prove strong and have a great variety of appeal.

“... Ground that is lost must be regained!”

#### D. PREPARATION AND EVALUATION OF THE BROADCAST

1. In the community, the work of the general committee is sufficient preparation for the broadcast, but some evaluation of it should be attempted.

The chief factor in this is listener response. As already suggested, the general committee will have devised some means of having listeners communicate with the station. In addition, real letters of wholesome criticism should be encouraged in the announcement, and these may be studied carefully for guidance in the future radio policy of the school. Newspapers, advertisers, radio, and the motion pictures consider that one letter represents a definite ratio of public response, and in the motion-picture industry, for instance, stars are demoted or have their salaries raised partly on this index. The station can advise in the problem of setting the index for this program, and thus provide a means of gaging public reaction and the probable total of the audience.

2. For the school, an outline of preparation and evaluations is given at the end of the section on integrated class work, part IV. The fact that the whole project is a lesson both on the Constitution and on cooperative endeavor and radio technique, is what interests the school, and whether the lesson is learned is of consequence to the school.

#### OTHER SUGGESTIONS

Should the school for any reason find it impracticable to stage the local broadcast, yet the superintendent of schools and the civic leaders consider *Let Freedom Ring!* too good a program to pass by, it will be helpful to note that the following agencies have put on broadcasts over local stations in various parts of the country: The studio group of the local station; a little-theater group; Boy Scouts, Girl Scouts, Camp Fire Girls, and 4-H Clubs; NYA units, and CCC camps, women's clubs, service clubs, patriotic societies. It may be that one of these groups is available locally and this Manual might be handed to the person in charge.

Another possibility is suggested by the custom in some localities of having “drama festivals”—the presentation of several one-act plays by several schools in competition with each other. By using *Let Freedom Ring!* scripts over the air, each school may present a different play, yet of approximately the same content and form, and the award for excellence may be made by the votes of the radio audience.

“ . . . Each generation must re-win its rights ”

The drama festival usually comes as a result of elimination among numerous schools of a county or State. The wide participation of many schools before the first elimination would bring the lessons of Let Freedom Ring! to a large group in the form of mock broadcasts. By the time of the final radio presentation the production would be assured of a large audience and a keen interest. Probably no better way of arousing the interests of a community could be found.



The *Let Freedom Ring!* Series as  
Regular Lessons in Social Studies  
in City-Wide School Broadcasts

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MANY CITY SCHOOL SYSTEMS broadcast lessons in specific subjects, which are received on loudspeakers in school buildings throughout the system, in classrooms as regular work. These lessons feature preparation for the broadcast by the classroom teacher and her pupils, using materials supplied by the radio teacher, and the follow-up after the broadcast as a testing device. Cities like Rochester, Cleveland, and Detroit have detailed programs on the various subjects of the curriculum. Others, like Providence, use the radio once a week on general topics which run in series. Local broadcasting stations provide the facilities. The *Let Freedom Ring!* series may be used in this situation in two ways:

A. BROADCASTING THE SERIES IN THEIR ORIGINAL FORM  
AS RADIO DRAMAS

This enterprise entails planning and hard work, since each script requires the attention and detail of a separate production. Perhaps these suggestions may be helpful:

1. When a school system is large enough, have each of 13 schools take complete responsibility for one production. If the first few productions are not particularly well done, experience and rivalry will rapidly improve the quality.
2. If a small number of schools is available—let us say four—let them rotate in their presentations. A school can stage a production in about a month, and each successive production will be easier.
3. Although the material is dramatic in form, the radio department should use the same program of lesson preparation and evaluation as it would for a series in science. The Lesson Aids will be of material assistance in preparing the requisite outlines.

*“ . . . Our greatest menace is inertia, indifference, and intolerance”*

## B. BROADCASTING AS A SERIES OF LESSONS USING THE SCRIPTS AS TEXTS

1. The radio department may treat the scripts as if they were regular textual material.

The pattern for using scripts as textual material is usually already set in the school systems which employ this method, and no attempt is made to alter the pattern or to present arguments as to its usefulness. Good examples of this pattern are offered by the broadcasts of subject matter in Cleveland or in Rochester, descriptions of which may be found in the appropriate volumes in the Bibliography.

For the benefit of those school systems which are not familiar with this pattern and might like to consider it for adoption, the following general characteristics are given:

A “master teacher” is in charge of working out the individual lesson. If he were teaching a Let Freedom Ring! script, he might, first, send to the teachers in the individual classrooms which are to receive the broadcast material for the preparation of the class on that script. This preparation might well follow the suggestions in part III for teaching a script in the social-studies class. Secondly, he might issue instructions to the teacher for the conduct of the class during the broadcast. These might include the making of notes, the writing of questions, and the recording of personal reactions, emotional or intellectual. Thirdly, he might supply helps for the teaching of the broadcast after its reception, and a set of tests for the pupils, which the teacher would administer, and the results of which he would record and report.

The broadcasting teacher, then, is supplying a model lesson to numbers of schoolrooms at the same time. This teacher decides on the subject matter for the lessons; writes or supervises the writing of the Lesson Aids and the evaluation material; sets the pattern for class conduct during the broadcast; and presides at the microphone himself. It is obvious that to some extent he supersedes the classroom teacher in initiative, and that common reception at a specific time may interfere with the rest of the teacher's schedule of work. In spite of these limitations, this system of radio instruction is sufficiently advantageous to be the prevailing use of radio education in numbers of school systems. The Let Freedom Ring! scripts may be used as the basis for this kind of lesson. In school systems where, because of curriculum and other requirements, the introduction of new material by individual teachers is somewhat hard to achieve, the above method may be of direct assistance.

*“ . . . That noblest cry known to man, let freedom ring!”*

It will probably be desirable that each pupil in the classes involved should have a copy of the script. These may be purchased through the regular channels or may be duplicated by any school system. No permission for duplication is necessary.

2. Should this scheme be adopted, the radio department will proceed as it would in teaching any other subject over the radio. Both the department and the teachers will find the Lesson Aids helpful, and these may be duplicated locally without further permission.



Bibliography

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A. HISTORY OF GENERAL BROADCASTING

*This Thing Called Broadcasting*, by Goldsmith and Lescarbours. New York, Henry Holt & Co., 1930. 362 p.

A history of the radio industry, entertainingly told.

B. HISTORY OF EDUCATIONAL BROADCASTING

*Education of the Air*, edited by Josephine H. MacLatchy. Ohio State University, Columbus, Ohio.

A series of eight yearbooks of the Institute for Education by Radio, which present the proceedings of the Institute's annual meetings. Together they sum up the story of educational radio in all its struggles and various phases, including actual practices in schools and colleges. If only one report is consulted, the latest will give the reader a good picture of educational radio today.

*Listen and Learn*, by Frank E. Hill, American Association for Adult Education. New York City, George Grady Press, 1937. 248 p.

This book gives a good summary of the progress of educational broadcasting from the beginning to the present time. Difficulties both from the point of view of the educator and of the commercial broadcasting company are fairly presented, and many questions which have occurred to the lay reader are answered.

*Airways to Learning*. *School Life*, 22: 299-300, June 1937.

A brief account of the Radio Project of the Office of Education, under whose auspices the Let Freedom Ring! series was conceived and produced.

C. PRESENT PRACTICES OF SCHOOL AND COLLEGE  
IN THE USE OF RADIO

*Radio in the Classroom—Objectives—Principles—and Practices*. By Margaret Harrison. New York City, Prentice-Hall, Inc., 1937. 275 p.

The author, now radio consultant for the Progressive Education Association, and formerly connected with the investigation of radio education, Teachers College, Columbia University, discusses radio in the classroom, based on 3 years of experimentation in 10 schools. The first part of the book presents methods of using radio programs in the classroom; the second part suggests units of work in which radio plays a part.

"Eternal vigilance is still the price of liberty!"

*Radio, the Assistant Teacher.* By Ben H. Darrow. Columbus, Ohio, R. G. Adams Co., 1932. 270 p.

The author, founder, and director of the Ohio School of the Air, gives a brief history of the Ohio State-supported radio educational project, and of general educational broadcasting. He goes into some detail about teaching various classroom subjects on the air, and is helpful because he quotes practices which have actually been carried out.

*Education by Radio*, monthly bulletin of the National Committee on Education by Radio, S. Howard Evans, Secretary, 1 Madison Avenue, New York City.

This bulletin gives Nation-wide reports on current practice in school and college, and is a valuable clearing-house for radio education.

*Education by Radio, a Proposed Syllabus for a Teacher-Training Course*, also issued by the committee just mentioned. 1937.

In suggesting how a teacher should be trained, the bulletin gives what the author believes to be the radio background a teacher eager to use this implement should possess. The pamphlet has an excellent general bibliography on educational radio.

*Here is WCCO*, an illustrated bulletin of station WCCO, Minneapolis, Minn. 1937.

This bulletin is quoted to show the amount of cooperation which may be expected of local stations under favorable conditions. It describes how the station enlisted 23 Minnesota high schools to write, cast, rehearse, and produce, a series of 23 broadcasts in dramatic form on "Safety on the Highways."

*Radio in Developing Instructional Programs*, Bulletin 95 of the Department of Public Instruction, Harrisburg, Pa. Pennsylvania Curriculum Studies, 1935. 31 p.

This bulletin contains some very practical outlines, suggestions and references, many of which are directly applicable to usual classroom situations.

#### D. PRODUCTION AIDS AND SOURCES OF SUPPLIES

*Handbook of Broadcasting*, by Waldo Abbott, Director of Broadcasting Service, University of Michigan. New York City, McGraw-Hill Book Co., 1937. 424 p.

This book is replete with information about everything concerning radio except engineering problems. For reading or reference, it is valuable to any one desiring the background of the radio field.

*Handbook for Amateur Broadcasting.* By Pauline Gibson, Scholastic Publications, Chamber of Commerce, Pittsburgh, Pa. 1937. 58 p.

The material in this handbook is a concise attack upon the organization of amateur radio groups and their problem of production. Its contents originated in the radio work-

shop of the Office of Education, held in conjunction with the 1936 Summer Session of New York University, and reflects both the common problems which this group of teachers and others brought to the workshop, and the practical solutions obtained from contact with the great broadcasting systems, and the experts who were their instructors. This background makes it useful to beginners in radio.

*Radio Manual*, Radio Project, Office of Education, Washington, D. C.

This pamphlet gives in simple terms the directions essential to the production of a radio broadcast by a school group. It is essential to those not familiar with radio techniques, and in conjunction with assistance of the local studio, should enable the school to stage a broadcast with good results.

*Radio Glossary*, Radio Project, Office of Education, Washington, D. C.

This booklet gives the technical “slang” which has become the common language of the producing studio, and which it is necessary to know to simplify cooperation between school and radio station.

*Sound Effects*, Radio Project, Office of Education, Washington, D. C.

Simple instructions on how to produce scores of sound effects in common use. From the effects described, the ingenious pupil can go on creating many original ones of his own.

#### ADDITIONAL PRODUCTION NOTES

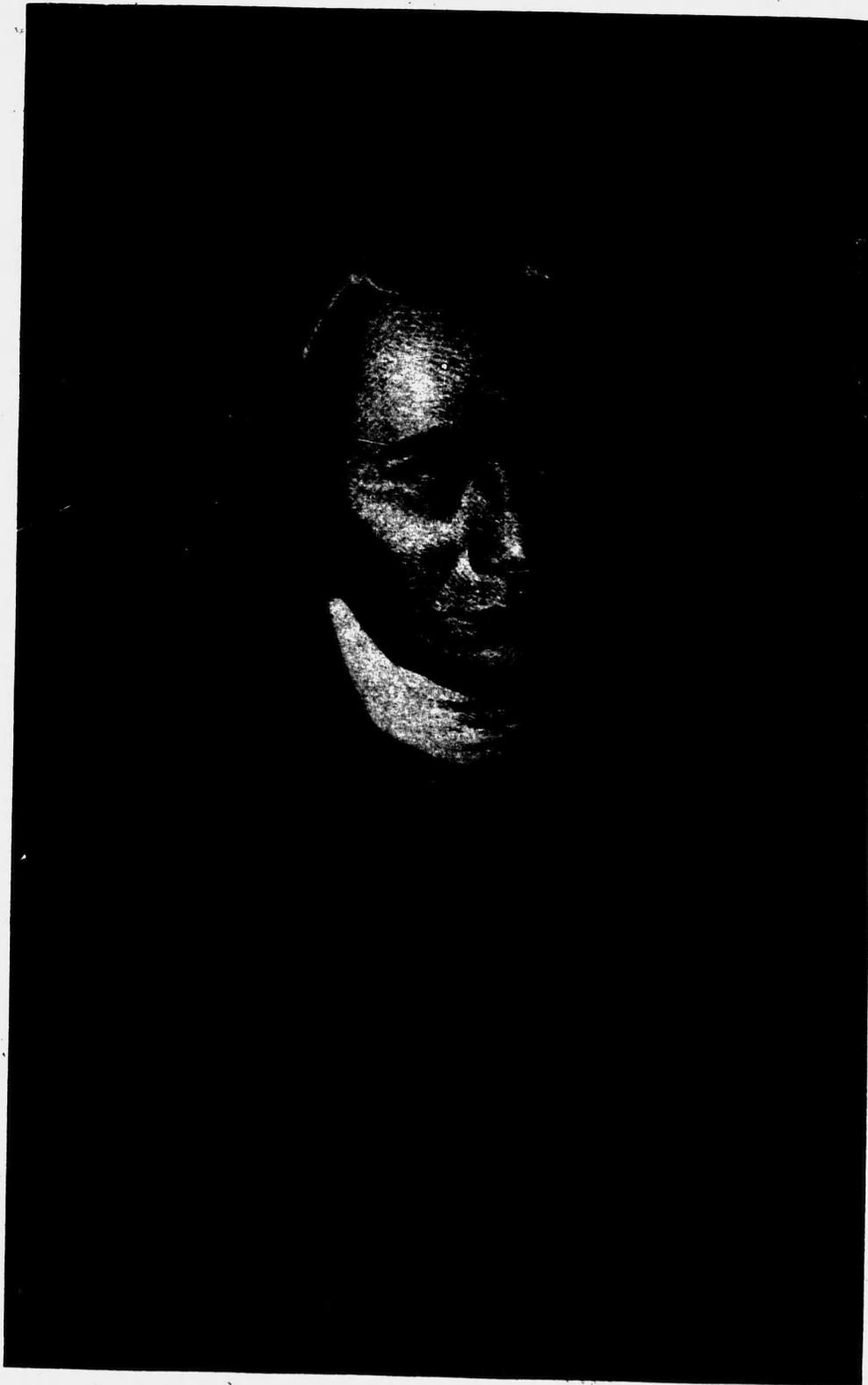
Simple production aids are printed at the end of each script.

Suggestions as to musical effects, sources of music, and musical recordings are found at the end of each script.

Electrical reproduction records of all sorts of sound effects, music, and other kinds of production material are usually on file at the studio of any local broadcasting station, and may be available if the local management desires to cooperate.

New types of recording machines, purchaseable through the usual commercial channels at a moderate cost, are now on the market whereby any production may be instantly and without further preparation perpetuated on phonograph records. These records may then be replayed in schools too small to stage a production, used for classroom purposes, or serve any other purpose desired. The program is recorded with high fidelity, and may be replayed as many as a hundred times from the same plate.





**PORTRAIT OF PATRICK HENRY**

*Perhaps no one symbolizes freedom for Americans better than Patrick Henry, who, at a time when such a choice was no empty phrase, said, "Give me liberty or give me death." His very expression in this portrait is a challenge to tyranny.*

## Part IX

### Sample Script, Lesson Aids, and Production Notes

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THE FOLLOWING PAGES contain a sample of a script, its lesson aids, production notes, and music hints.

Script 11, *The Right of Habeas Corpus*, is presented as the sample. A school desiring to produce it as a stage or radio presentation will need as supplementary material, according to its experience with radio scripts, some of the publications mentioned in part VIII.

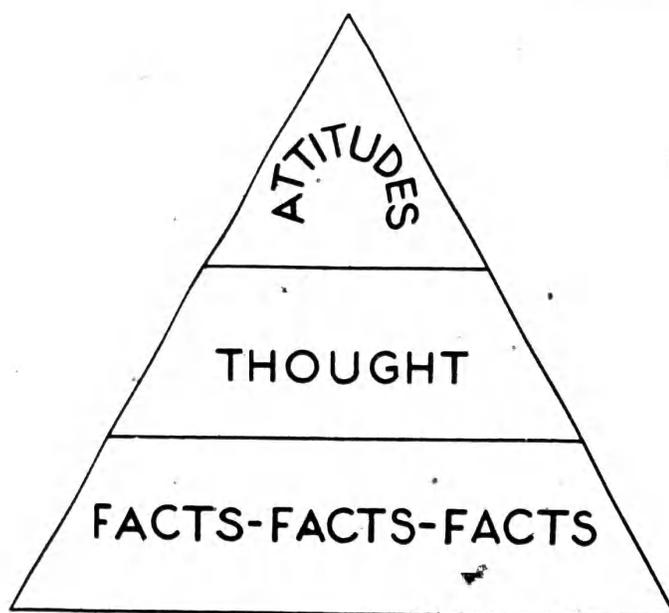
The complete volume of 13 scripts, illustrated, with separate lesson aids and notes for each script, is available from the Superintendent of Documents, Government Printing Office, Washington, D. C. Bulletin of the Office of Education, 1937, No. 32 at 60 cents each. Any script may be duplicated for educational, noncommercial purposes.



## LET FREEDOM RING!

Sail—Sail thy best, Ship of Democracy!  
Of value is thy freight, 'tis not the Present only,  
The Past is also stored in thee!  
With thee Time voyages in trust, the antecedent  
nations sink or swim with thee,  
With all their ancient struggles, martyrs, heroes,  
epics, wars, thou bearest other continents;  
Steer thou then with good strong hand and wary eye, O helmsman—  
thou carriest great companions. . . .

—WALT WHITMAN



### A PYRAMID OF LEARNING

BY ROY W. HATCH

To the author's way of thinking, there are three levels in the learning process. *Facts* are basic in this process, and yet they are useless if we do not do something with them. They must be lifted to the next higher level—*Thought*.

As unto the bow the cord is,  
Useless one (*facts*) without the other (*thought*).

But there is still a higher level than either of these. What is the ultimate purpose of all fact-finding, of all thinking? The answer is,

of course, *Attitudes*. The great significance of this last level—attitudes—lies deep in our very make-up, for facts tend all too quickly to evaporate; thought-processes leave very indefinite traces; but attitudes remain! They become a part of us. They color all we think, or say, or do. *We are our Attitudes!* Yet how can we hope to have right attitudes unless we think straight with the right facts?

First, then, find the facts;  
Next, filter those facts;  
Then, fuse the facts;  
And, lastly, follow the facts.

The lesson-aids of the 13 scripts—a study of our American Bill of Rights—have been organized on the basis of the pyramid of the three levels of learning. The Facts—*Introduction and Activities*; Thought—*Discussion and Debate*; Attitudes—*Watch this spot!*

In the words of Professor Milliken, a great American scientist: “Mankind’s fundamental beliefs about the universe and his place in it, must in the end motivate all his activity, all his conduct.”

*We are our beliefs; we are our Attitudes!*

*To the Teacher:*

“Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure.” When Lincoln uttered these immortal words on the battlefield at Gettysburg, he and many others prayed that the test of free government then in progress in America would be the last. The great opponent to the northern interpretation of the issue, Robert E. Lee, shared this same hope. Lovers of free government everywhere have had little difficulty in agreeing on the goal to be achieved, but they have often disagreed violently upon the methods of attainment. And the paradox is that during the contest on methods, the very freedom for which both groups strive is too often lost.

We are constantly engaged in great civil conflicts. Truly has it been said that each generation must rewin its rights. But today, thanks to education and the rights already won, are there not better ways to settle these conflicts than the older way of war and bloodshed?

The contemporary challenge to teachers is without precise precedent. The task of instilling in the young mind the sine qua non of freedom—an interest and vigilance where his rights and duties are concerned—is worth our best efforts. Through a picture of the growth of the American Bill of Rights we have the grand opportunity of breaking down the “taken-for-granted” attitude which character-

izes so many who have never known real oppression. This study gives us the rare pleasure of developing the happiness of knowing, which in this case may well be the necessary safeguard to future American liberties.

It has truly been pointed out that governments are like clocks and run from the motion men give them. They must be wound periodically by an enlightened vigilance. "Eternal vigilance is still the price of liberty . . ." This is the challenge to those who teach.

\* \* \*

The teaching aids for these scripts have been chosen to bring out the desirable attitudes toward and essential knowledge for understanding of the struggle to define and insure an American Bill of Rights. This presentation can be used either as a prelude to the study of Civics in the ninth grade or in the study of the Revolutionary period, its causes, events, effects. Other obvious uses in the classroom need not be pointed out to any teacher of social studies.

For those schools whose curriculum aims at integration, this study should offer an opportunity to fuse activities and subject matter. A wide variety of theme material as well as a broad approach to much of our most significant literature can be found. The dramatics department, quite obviously, can find here projects of real worth. The science department, domestic arts, and other departments will find much of interest to them in many parts of the scripts and teaching aids. A cooperative approach, with the object of integrating and fusing our teaching efforts, can be limitless in value. See Part IV of the Manual.

*To the Student:*

Were you ever arrested? Suppose as you read this, the door is thrown violently open, an officer appears, and for no apparent reason grabs you by the arm and ushers you into a waiting patrol-wagon. You are taken to a jail and there are thrown into a cell. No appeal on your part brings any explanation more than the fact that someone has given orders that you be imprisoned. What would you do?

Can you worship as you please? Let us imagine that you are in the Church of your choice. The clergyman in charge is leading the service which has become meaningful to you when suddenly the sanctuary is "raided" by a battalion of soldiers. The congregation is taken before a magistrate and you are amazed to find yourself being fined and imprisoned for worshipping in a way not permitted by the authorities.

Are you a traitor? Perhaps you have a grievance against the contemporary leaders of government in Washington or in your own State.

You decide to rise in a meeting and voice your sentiments and while you are doing so are arrested for treason.

"But," you say, "none of these things could happen to me! I live in America!" But they are happening elsewhere. People in a large part of the world today cannot read, write, speak, preach, or pray without the consent of some autocratic political authority.

No way is provided which is better than history to give you an understanding of the reasons why you enjoy this freedom in America. In the study of these 13 scripts, which present in dramatic form your rights under the Constitution, you get an understanding of their great significance in the past, their important place in the present and the necessity of preserving them for the future. Many men and women suffered and died that you might enjoy these rights. They are your greatest heritage. Look them over one by one, study them thoroughly, and guard them carefully, for they are indeed and in truth priceless treasures.



## LESSON AIDS

### For Script 11

"The little weapon of a sheepskin writ has often withstood the rage of kings." The name of that writ is Habeas Corpus. Translated freely it means, "You may have the body," but the longer Latin phrase in which these two words appear states: "You are commanded that you have the body of the prisoner in court, that he may be disposed of." It is, as you see, an order of the Court to the one in charge of a prisoner to produce him that inquiry may be made into the reasons for his imprisonment.

What does a man own if he does not own the right to his own body? The instinct of self defense is so inborn that it is often called the first law of nature. In savage states a man fights with tooth and nail, club and stone, to defend his person. In civilization, he fends off those enemies who would jeopardize his personal safety and freedom with the little weapon of a "parchment writ."

The term "Habeas Corpus" may sound legalistic and uninteresting at first, but any study of the significance of this right will prove to you that this "sheepskin writ" can tell a colorful story. Have you not often seen the term in the newspapers? Behind it lies the story of man's long struggle for legal protection. Read the story of King John at Runnymede in such a book as Green's, "Short History of the English People," and you will see how it all began in a "tent on the Thames." 1215 was a great date in American History. Why? Can you name in order the Stuart Kings and tell something of each one of them as far as the Divine Right of Kings is concerned? Do you think they truly believed that "the King can do no wrong?"

We are told in the Constitution that "the privilege of the writ of habeas corpus shall not be suspended unless when in cases of rebellion or invasion the *public safety* may require it." Do you see wisdom in this provision? What might be meant by the expression, "the excuse of public safety?"

### I. ACTIVITIES

1. Write a "Who's Who" for this study in which you include:
  - (a) Sir Edward Coke.
  - (b) Hubert de Burgh.
  - (c) Charles I.
  - (d) George Jeffreys.
2. From the script, construct a dramatization of the Five Knights making their appeal for the right of Habeas Corpus.
3. Special report: Investigate the story of Judge Jeffreys and his

"Bloody Assizes" in the days of the Stuart King James II. Present your findings to the class.

4. Special research question: Why do you think the Dr. Manette incident was given so large a place in the script? Where was the Bastille? What were Lettres de Cachet? In the light of history of the Bastille, is the story overdrawn?
5. Study the abuse of Habeas Corpus during the Reconstruction Period of our nation's history.

## II. DISCUSSION AND DEBATE

1. Class exercise: The *Tom Mooney Case*. Let four members of the class impersonate four lawyers discussing the question: "Has Tom Mooney had a fair trial?"
2. What is your interpretation of the phrase, "*Due process of Law*," as stated in the 5th Amendment to the Constitution?
3. Do you consider that Hubert de Burgh was a loyal subject to his king? Does he give a new interpretation to the word *loyalty*?
4. "There is a narrow strip of water—bitter and black—that forever separates England from the Continent." Is this as true today as it was in the days of Hubert de Burgh?
5. "The King can do no wrong!" What was the basis for this statement?
6. The script closes with this statement: "Like all our other liberties, this right to habeas corpus changes its aspects with the changing times." Today what can be done (1) to keep the cherished right of Habeas Corpus from abuse by gangsters and other public enemies; (2) in case of martial law during strikes and public disturbances; (3) to prevent the third degree; (4) to prevent its use against unpopular minorities and racial groups?
7. A debate: Resolved, that Abraham Lincoln was justified in suspending the right of habeas corpus during the War Between the States.

## III. WATCH THIS SPOT!

1. "When authority is forced to grant liberties it tries to nullify them." (Script.)
2. King Thutmose III, of Egypt, 1500 B. C.—He appointed the Chief Judge of his kingdom with these words of instructions: "Mayest thou see to it for thyself to do everything after that which is in accordance with the law. *Thou shalt punish a man only after thou hast let him hear that on account of which thou punished him.*"

## REFERENCES USEFUL FOR THE LESSON AIDS

The following works of reference will prove useful in working with the Lesson Aids. Although the list is general, no work has been included which does not serve some particular purpose, and the reader will often find special reference made to one of these volumes.

### ENCYCLOPEDIAS AND OTHER WORKS OF REFERENCE

- |   |  |
|---|--|
| Compton's Pictured Encyclopedia.          | World Almanac.                           |
| Junior Encyclopedia Britannica.           | The Statesmen's Year Book.               |
| The Book of Knowledge.                    | Reader's Year Book.                      |
| The World Book.                           | Reader's Guide to Periodical Literature. |
| The New Wonder World Series<br>(volume 7) | The Dictionary of American Biography.    |
| The Americana.                            |  |

### GENERAL READING

- The Federalist. Edited by H. C. Lodge, Houghton, Mifflin & Co., Boston.
- The Critical Period of American History 1783-1789. John Fiske, Houghton, Mifflin & Co., Boston.
- An Economic Interpretation of the Constitution. Charles A. Beard, Macmillan Co., New York.
- American Government and Politics. Charles A. Beard, Macmillan Co., New York.
- American Government. Frank A. Magruder, Allyn & Bacon, New York.
- American Commonwealth. James Bryce, Macmillan Co., New York.
- Social Civics. William B. Munro, Macmillan Co., New York.
- The American Government Today. F. J. Haskin, Washington, D. C.
- Select Documents of U. S. History 1776-1861. William McDonald, Macmillan Co., New York.
- The Chronicles of America Series. Yale University Press, New Haven, Conn.
- History of the American People. David S. Muzzey, Ginn & Co., Boston.
- The Epic of America. James Truslow Adams, Harper & Brothers, New York.
- Short History of the English People. J. R. Green, Harper & Brothers, New York.
- Short History of the English People. E. P. Cheyney, Ginn & Co., Boston.
- Selected Readings in English History. E. P. Cheyney, Ginn & Co., Boston.
- History of England. S. R. Gardiner, P. F. Collier & Sons, New York.
- The Real American Romance. Edwin Markham, editor, W. H. Wise & Co., New York.
- A Book of Americans. Stephen & Rosemary Benet, Farrar & Rinehart, New York.
- Americanization. Emory D. Bogardus, University of Southern California Press, Los Angeles.
- The Federal Convention (A dramatization). Margaret Porch Hamilton, Leonia, N. J.

Folkways. William G. Sumner, Ginn & Co., Boston.  
Pageant of America. Yale University Press, New Haven, Conn.  
The Fathers of the Constitution. Max Farrand, Yale University Press, New Haven, Conn.  
The Framing of the Constitution. Max Farrand, Yale University Press, New Haven, Conn.  
The Story of the Constitution. Hon. Sol Bloom, U. S. Sesquicentennial Commission, House Office Building, Washington, D. C.



# LET FREEDOM RING!

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30-MINUTE SCRIPT

## Text of Script 11

### RIGHT OF HABEAS CORPUS

BY HAROLD G. CALHOUN  
AND  
MRS. DOROTHY CALHOUN

[Footnotes on page 78]

#### CAST

ANNOUNCER VOICES	LADY OF COURT KING CHARLES	DR. MANETTE LINCOLN
ATTORNEY SMITH KING JOHN	JUDGE JEFFREYS MR. LORRY	Alien, Official, Lawyers, Judges,
HUBERT DE BURGH SIR THOMAS DARNELL	LUCIE MANETTE DEFARGE	Counselors, Ghosts.

*Music* [Patriotic fanfare . . . Roll of drums . . .  
Built up to—]  
[Three strokes of great bell.]

ANNOUNCER [Dramatically.] Let Freedom Ring!

*Music* [Chorus and orchestra in special song dedicated  
to radio idea of program with sound of sonorous  
bell worked into orchestration.]  
[At triumphant finish of song, orchestra segues  
into soft background music for announcer, bell  
motif still softly heard.]

ANNOUNCER [Over.] Once only kings had the rights you enjoy today! Democracy wrested these rights from kings and gave them to you! These rights are now a part of the law of the land! Celebrating this 150th Anniversary of our Constitution the . . . (*local group*) and the . . . (*local radio station*) present the ageless story of man's unending struggle for freedom. Tonight we consider another of our blood-bought Bill of Rights—the right of Habeas Corpus.

Music [Up and out.]

Sound [Telephone bell.] [Receiver off.]

SMITH Hello. Yes, this is Attorney Smith . . . oh yes, Mrs. Ellis, what can I do for you? . . . They've arrested your husband! Great Scott, what for? . . . What do you mean, "you don't know"? Didn't the officers have a warrant? Didn't they tell him what the charge was? . . . Day before yesterday! And he's been in jail ever since without bail or a hearing? Why, this is an outrage! . . . I don't wonder you're excited, Mrs. Ellis, but don't worry too much. I'll go right down to see Judge Halsey now and get a writ of Habeas Corpus for Joe. . . . You don't want any writ—you want Joe? [Laughs.] Of course, but you don't understand. Let me explain. Habeas Corpus means this: It's an order from the judge to the jailer, commanding the jailer to bring Joe into court at once, to see whether he is legally imprisoned. . . . Why certainly, if the officers won't prefer a charge, or can't make out a fair case, our Habeas Corpus writ will have Joe home this evening. Is that clear? . . . No, no, don't thank *me*; thank the Constitution!

*Sound* [Receiver up.]

*Music* [Up and out.]

1ST VOICE When a court issues a writ of Habeas Corpus it recognizes one of man's most ancient rights, written into his heart before it was written into his laws—the right to fair play.

2D VOICE Two years ago, Tom Mooney, who had been a prisoner for eighteen years, petitioned the Supreme Court of the United States for a writ of Habeas Corpus. His plea was that his original trial had been only a pretense.

3D VOICE This action causes a great deal of discussion. Let us listen in at a lawyers' luncheon club where Mooney's plea is the subject of conversation.

*Sound* [Dishes.]

1ST LAWYER I tell you, fellows, it isn't a question of one man's guilt or innocence—it's a question of every man's rights.

2D LAWYER Rights! If Tom Mooney hasn't had every right of the law, I don't know who has! His case has been reviewed by every court in the State and by every Governor in the last twenty years.

3D LAWYER Yes, but even if he had a fair trial as far as the records go, the law takes other things into consideration these days. Remember the date of his trial?

4TH LAWYER Let me see—1917, wasn't it?

3D LAWYER Right, and what does that date suggest to you?

4TH LAWYER War hysteria, of course.

3D LAWYER We're not living in the time of Louis XV, when a man could be spirited away to jail and kept hidden behind an iron mask the rest of his life for reasons of the public good!

2D LAWYER Certainly we aren't, but this fellow has had every recourse of the law.

1ST LAWYER How about the writ of Habeas Corpus he's asking for now?

2D LAWYER After eighteen years—and what the highest court in the State has called a fair trial? He's wasting his time in Washington!

4TH LAWYER Well, I feel like Bassett here—I don't give a continental whether he's guilty or innocent, but I do care a great deal whether his rights—and consequently my rights—to the protection of Habeas Corpus are guaranteed by the Constitution of this country or not!

*Sound* [Door bangs open. Male voices in conversational buzz.]

LAWYER [Fading in.] Have you seen the afternoon papers?

ALL [Ad Lib.] No. Any news?

2D LAWYER News! I should say so, news for every lawyer and every man who might possibly get into the clutches of the law! The Supreme Court has decided the petition in the Mooney case.

ALL [Excitedly.] What does it say? Read it!

1ST LAWYER [Reading.] Um—let's see—Due process of law is a requirement that cannot be deemed to be satisfied if a State has contrived a conviction through the pretense of a trial . . . the

writ of Habeas Corpus is available in that State. Upon the State courts equally with the courts of the Union rests the obligation to guard and enforce every right secured by the Constitution.

2D LAWYER What do they tell Mooney to do!

3D LAWYER To use every right he has in the State courts and then come to the Supreme Court again, if necessary, and they will give him a writ of Habeas Corpus!

*Sound* [Murmur.]

1ST LAWYER Gentlemen, do you realize this is the most important step of the century in assuring mankind a fair trial?

*Music* [Up and out.]

1ST VOICE We begin the story of man's struggle for adequate legal protection against unjust imprisonment in a tent on the Thames in the year 1215. At Runnymede the barons demand in their great charter the legal right to their own bodies.

*Sound* [Trumpets calling.]

1ST VOICE Hark to Magna Charta! "No freeman shall be taken or imprisoned nor will we go upon him nor send upon him but by the law of the land!"

2D VOICE When the triumphant barons have left the field, the discomfited king falls in a fit in the cow-shed where he has left his horses, and rolls upon the straw.

JOHN [Fading in . . . Groaning.] Ahh, they had better have taken my life than my kingly

dignities! I have robbed my sons this day!  
Until an hour ago the king was the law—now I  
must come crawling into court to beg some sweaty  
magistrate to save me from my enemies.

HUBERT DE BURGH [*Soothingly.*] King John! When you  
lie there, it is England rolling in the dust! Let  
me help you rise!

JOHN Hubert de Burgh! So I have one loyal knight  
left, have I?

HUBERT Loyal to the death, your Majesty, your death  
or mine.

JOHN You heard them, Hugh! You saw them thrust  
a quill into my hand and make me sign away  
the birthright of a king!

HUBERT Aye, my lord, I saw a Norman King carry his  
foreign notions to defeat. I heard the voice of  
free England speak.

JOHN Foreign notions—what do you mean, Hubert  
de Burgh?

HUBERT I mean, Sire, that Europe cannot understand  
our English love of liberty. There is a narrow  
strip of water—bitter and black—that forever  
separates England from the Continent. You  
and your fathers have spent too much time  
on the other side of that water, Sire!

JOHN If I should throw you into some forgotten  
dungeon for your impudence, what good would  
that scrap of paper I signed today do you?

HUBERT The dream must always march ahead of the  
reality! Let the idea of freedom from false  
imprisonment find words, and it will soon find  
the machinery of the law to enforce it!

JOHN Yet you call yourself loyal, Hubert de Burgh!

HUBERT And I am loyal, King John. Look you. I prick my finger with my dagger. To the last drop of that hot blood I will defend England and England's king!

*Music* [*Up and out.*]

1ST VOICE For sixteen years Hubert de Burgh staunchly tried to reconcile absolutism of kings with the growing demand of Englishmen for their rights. Then John's son, Henry the Third, is persuaded to forget the Magna Charta and throw his father's faithful minister, Hubert de Burgh, into prison without trial, without charge.

2D VOICE Two years later, in 1234, Hubert is released from prison with a decision momentous in the story of human liberty. In effect it is this:

3D VOICE Hubert de Burgh was taken, imprisoned and outlawed by command of the king and contrary to the law of the land. This outlawry is declared null and void!

4TH VOICE Although the words "Habeas Corpus" are not to appear in the courts for two hundred years, Hubert de Burgh's release is an outstanding exercise of this right!

5TH VOICE But even after Habeas Corpus becomes a custom of the courts the kings of England continue to struggle for their divine right to imprison their subjects at their royal will.

1ST VOICE Champions of the people arise in the form of fearless judges who defend lesser men from the rage of kings with the little weapon of a

sheepskin writ. Such a one, at the beginning of the seventeenth century was Sir Edward Coke, Lord Chief Justice of England!

2D VOICE From the bench he did not hesitate to condemn the illegal acts of the throne. And when the infuriated king sent him to the Tower, it was a triumphal march between lines of cheering crowds.

VOICES [*Fading in.*] Sir Edward Coke! Hurrah for Coke!

3D VOICE 1627! Coke by this time has been released from prison. All England now awaits a case that will really test the king's authority. It comes when the Five Knights are arrested and imprisoned by a secret order of King Charles for refusing to lend him money. They demand freedom and a public trial on a writ of Habeas Corpus. In the Court of the King's Bench they face the servile judges whom the king has chosen to replace Coke. . . .

Sound [*Fade in . . . Rapping of gavel.*]

CLERK [*Reading.*] The Petition of Sir John Corbett, Sir Thomas Darnel, Sir Walter Earl, against the warden of the Fleet Prison.

JUDGE What is the nature of this petition?

CLERK This is an application for a writ of Habeas Corpus.

DARNEL If it please your lordship, these gentlemen and I demand as our right to know why we have been haled from our homes and imprisoned among criminals.

JUDGE In your hearts you know full well the reason.

COUNSEL As their counsel may I remind your lordship it is their right to have the charge publicly set into words, that they may prepare a defense.

JUDGE The Court will listen to arguments of petitioner's counsel.

COUNSEL The writ of Habeas Corpus is the only means the subject hath to obtain his liberty. This imprisonment cannot stand with the laws of the realm or that of Magna Charta. These five men now petition that they may have the justice that is their birthright.

JUDGE The Court will listen to the king's counsel.

KING'S COUNSEL For reasons of state we cannot disclose why these men are imprisoned. Whether or not they are guilty of crime is immaterial. In some cases persons known to be innocent must be kept in custody for an indefinite time because they might be dangerous if set at liberty.

*Sound* [*Murmur of voices.*]

*Sound* [*Rapping of gavel.*]

CLERK Silence in the Court! Harken to the decision of his Majesty's Court!

JUDGE The petition of the prisoners is denied. If a man be committed by the commandment of the king, he is not to be delivered by Habeas Corpus in this court. For we know not the cause of the commitment, which may be for reasons of state. We make no doubt but the king, if you seek him, he knowing the cause why you are imprisoned, will have mercy.

*Music* [Up and out.]

1ST VOICE It is not the king's mercy the five knights want, but their rights! The king exercises neither justice nor mercy, but returns them to prison. But their sacrifice is not in vain. Parliament itself is up in arms at the decision of the king's hireling judge.

2D VOICE Lord Coke prepares a petition restating the ancient rights of Habeas Corpus, and Parliament sends it to Whitehall for the signature of Charles the First.

GIRL [*Fade in . . . Singing with harp accompaniment.*] "Drink to me only with thine eyes" . . .

KING [*Singing.*] "And I will pledge with mine."

*Sound*<sup>2</sup> [Knock on door.]  
[Door.]

SERVANT [*Off.*] Your Majesty, a messenger from Westminster.

MESSENGER [*Fading in.*] Your subjects, gracious Majesty, humbly present this Petition of Right which they beg you to read and sign.

KING [*Yawning.*] Rights! They're always prattling of their rights! Well, let's see what they want this time! [*Reading.*] "That freemen be imprisoned or detained only by the law of the land or due process of law and not by the king's special command without any charge" . . . [*Furiously.*] Why how dare you bring me this impertinence!

MESSENGER Then the king refuses to sign?

KING Wait! Be not so hasty! Tell my loyal Parliament that I wish my subjects should have no reason to complain of wrongs or oppressions . . .

MESSENGER I fear, Your Majesty, Parliament will not be satisfied with less than the royal seal upon this document. [*Fading.*] I bid you good day, Sire.

*Sound* [*Door closes.*]

KING This is all the fault of those five knights! Am I to receive orders like a servant!

GIRL Shall I tell you how to get your way, my lord?

KING You? What do you know of parliaments and courts?

GIRL [*Shyly.*] I know they're men. And any woman knows how to get her way with men.

KING Even kings, I suppose.

GIRL [*Demurely.*] Yes, Sire, even kings.

KING Well, then, tell me how shall I keep my rights!

GIRL By seeming to yield them. Look, Sire, sign their Petition—win their gratitude, but remember, it can do you no harm if your enemies make the laws as long as your friends enforce them.

KING Zounds! But it's the cleverest little head in the kingdom! I'll send for my judges.

*Music* [*Very short transition.*]

JUDGE Your Majesty, we, your judges, have examined the Petition of Right.

KING [*Furiously.*] I would rather give up my throne than give up my right to imprison my subjects!

JUDGE            [*With sly meaning.*] We, your judges, assure you that you may feel free to sign this Petition. Its phrases may mean much or again may mean nothing. What for instance is "the law of the land," what is "due process of law"? They are whatever the courts, which interpret the law, consider they shall be. Like other laws, this petition will have to be interpreted, and we, your loyal judges, assure you that your privileges will remain unchanged.

*Music*            [*Up and out.*]

1ST VOICE        When authority is forced to grant liberties, it tries to nullify them! King Charles goes too far in his opposition to the will of the people and loses his head on the executioner's block, but his successors continue to use unscrupulous judges as cat's paws to snatch their royal prerogatives back for them.

2D VOICE        The last and most infamous of these venal judges is George, Lord Jeffreys.

3D VOICE        Virtual ruler of London, he condemns men to death without a trial, and travels through the realm holding the terrible mockery of a court called by history the "Bloody Assizes" in which hundreds are executed without Habeas Corpus, or a fair trial.

4TH VOICE       With the downfall of James the Second, Jeffreys realizes that his reign of lawless law is over. Disguised as a common sailor, he flees to the London docks to escape to France. Secure in his disguise, he stops at a grog shop for a last drink of ale. . . .

*Sound*            [*Clinking of glasses.*] [*Quiet background conversation.*]

JEFFREYS A pot of ale, boy, and quickly, or I'll have you hanged!

BOY [*Cockney accent.*] 'oo do you think you are 'angin' folks, sailor?  
Bloody Jeffreys maybe! [*Laughs.*] [*Fading.*] I'll be earnin' my sovereign, sir—[*Pause.*] [*Fading in.*] Draw me a tankard of musty, Meg. I got a sailor yonder offerin' me a sovereign.

MEG A sovereign! Where is he?

BOY Over there—at that table in the corner.

MEG Looks like a nasty customer!

MAN Customers offering sovereigns are not nasty, Meg. Let's take a look—[*With exclamation.*] That man! God help us! Torturer—Murderer! Fiend—

BOY Hey, what's the matter?

MAN I couldn't be mistaken. I stood in the dock once while he played with me as a cat plays with a mouse. Every line of that face is graved on my brain. . . .

MEG Who is he?

MAN Judge Jeffreys—who has sent a thousand men to meet their God without a chance to defend themselves!

BOY & MEG [*Ad lib.*] No, you're wrong! You must be mistaken! . . .

MAN I know that face I tell you! [*Raising voice.*] Your attention all! Do you know who's here, in this room, amongst us, friends? The Hanging Judge himself! The great Lord Jeffreys togged out in a hand-me-down suit from a slop chest!

VOICES [A murmur rising to threatening cries.] Jeffreys! Where is he! Show him to us!

MAN [Shouting.] There he is! Cowering there in the corner—look at him! Look at the great Jeffreys shake in his shoes!

JEFFREYS [Above mutter of crowd.] Help! Constable! Lock me up! Take me to the Tower!

MAN [Laughing wildly.] The Tower! that's the only safe place in England for George Jeffreys!

Music [Up and out.]

VOICE In the Tower the swaggering bully who has sent so many men to their death without pity cowers in his cell. His terror aggravates an old malady. In his delirium he seems to see the forms and hear the voices of his victims. . . .

JEFFREYS [Whimpering.] No, no, it was James who told me to do everything I did. These Stuart kings put themselves in the place of God. They want the law to obey the king. . . . I myself am a mild man, mild as milk. [With moan.] What strange shadows there are in this cell! I could almost swear. . . . [With shriek.] Look! That one there—who are you?

THOMAS ARMSTRONG<sup>3</sup> [Ghostly and sepulchral voice.] You should remember me well. I was Sir Thomas Armstrong, before you sent me to my death without a trial. . . .

JEFFREYS [Whimpering.] And you — you in your bishop's robes. You look like that Archbishop Plunkett I sent to the Tower, but you aren't, are you? [Whispering.] You're a living priest come to give me absolution?

ARCHBISHOP PLUNKETT<sup>3</sup> [*Ghostly sepulchral tone.*] You shall receive as much absolution, George Jeffreys, as you gave justice.

JEFFREYS [*Stammering.*] No, no, don't crowd around me, pointing. I was not to blame . . . You condemn me without hearing my defense . . . is that just . . .

VOICE [*Shadows laughing sepulchrally.*] Ha! Ha! Judge Jeffreys asks for justice! He gave us the Bloody Assize, and he asks for a fair trial! Ha! Ha!

*Music* [*Up and out.*]

1ST VOICE After the Stuarts, with their stubborn belief in their divine right to punish and destroy their enemies, a series of acts are passed, fixing Habeas Corpus firmly in the laws of England.

2D VOICE What human life is like without this right, Englishmen of the seventeenth and eighteenth centuries can see across the narrow Channel.

3D VOICE For two centuries forgotten faces peer between the bars of oubliettes in Continental dungeons, and lettres de cachet, secret orders to imprison, signed in blank by the king, send a man's neighbor, relatives, or even his wife and children, to prison.

4TH VOICE Charles Dickens in the "Tale of Two Cities" gives a picture of human helplessness where Habeas Corpus did not exist.

*Music* [*Under.*]

1ST VOICE Dr. Manette, a harmless French physician, has chanced upon a shameful secret of a noble family. Without trial or accusation they

have him imprisoned in the Bastille, on a lettre de cachet. There he is forgotten for many years.

*Music*

[*Out.*]

MR. LORRY Miss Manette, I beg you to listen to me quietly . . . I am a man of business. I do not know how to deal with agitated ladies. I ask you to consider a suppositious case . . . that of a man who had an enemy. A very powerful enemy who could exercise a privilege of filling up blank forms for the consignment of anyone to prison.

LUCIE MANETTE. Mr. Lorry! Are you telling me—[*Brokenly.*] that my father . . .

MR. LORRY Calmness, my dear young lady, I beg! Now let us suppose that no tidings of this unfortunate gentleman had reached those who might befriend him until lately when . . . Don't kneel! In heaven's name, why should you kneel to me, my dear child!

LUCIE For the truth! Dear, good, compassionate sir—tell me the truth! My father is alive?

MR. LORRY Courage, Miss Manette! Business, remember! Your father has been found. Greatly changed. Still—alive! An old servant of his, named Defarge, has taken him to his house in Paris.

LUCIE I am going to see him! No—[*Sobbing.*] I am going to see his ghost!

*Music*

[*Short transition.*]

1ST VOICE In Paris, Lucie Manette and Mr. Lorry are conducted up steep stairs to a loft over the wine shop of Edward Defarge.

*Sound* [Feet climbing.]

MR. LORRY You take out a key, Citizen Defarge! Surely it is not necessary to keep this unfortunate gentleman locked in?

DEFARGE It is necessary.

MR. LORRY But why—why?

DEEARGE Why? Because he has lived so long locked up that he would be frightened, if his door was left open, that's why!

*Sound* [Key grating, heavy door opening.]

DEFARGE [Going off.] Good day, Doctor—

MR. LORRY Come in, my child, come in.

LUCIE [Whisper.]. I am afraid of it.

MR. LORRY Of it? What?

LUCIE I mean of him. Of my father.

MR. LORRY Lean on my arm, my dear—and now across the threshold—so—

*Sound* [Tapping of hammer.]

DEFARGE Still hard at work I see, Doctor.

MANETTE [Cracked voice—Slowly—Confused.]. What did you say?

DEFARGE I said you were working.

MANETTE Yes . . . I am . . . working.  
[Silence.]

*Sound* [Tapping of hammer—Girl's sobs.]

DEFARGE Are you going to finish that pair of shoes today?

MANETTE I can't say. I suppose so. I don't know . . .

DEFARGE     •You have visitors, you see   Here is a monsieur who knows a well-made shoe when he sees it.   Show it to him.

✓  
MR. LORRY   It is a handsome shoe.   Won't you tell me its maker's name, sir?

MANETTE    [*With effort.*] I forget what it was you asked me.   Was it for my name?

MR. LORRY   Yes.

MANETTE    One Hundred Five, North Tower.

MR. LORRY   You are not a shoemaker by trade?

MANETTE    No . . . I wasn't a shoemaker . . . once. I . . . I learned it here.

MR. LORRY   [*With emotion.*] Dr. Manette! Look at me! Don't you remember your old banker?  
[*Silence.*]

Sound       [*Tapping of hammer, girl's stifled sobs.*]

LUCIE       Draw farther back.   Let me try . . .

Sound       [*Tapping of hammer.*]

MANETTE    [*Faint amazement.*] Are you—the jailer's daughter?

LUCIE       No—do I not remind you, perhaps, of some one . . . long ago . . .

MANETTE    That hair. Wait. I have hair like that in this bag here—around my neck.

LUCIE       [*Very low as though to others.*] I pray you, gentlemen, do not come near us, do not speak, do not move . . .

MANETTE    It is the same, but how can it be? [*Labouriously.*] That night . . . when I was summoned . . . she laid her head upon my shoul-

der . . . . When they brought me to the North Tower . . . . I found these long golden hairs on my sleeve. I said "you will leave me these? They will never help me to escape in body, though they may in the spirit" . . . . [*Great cry.*] But it wasn't you? You are too young, too blooming! It can't be! It was all so long ago . . .

LUCIE [*Weeping.*] Oh, sir, at another time I shall tell you my name and who my mother was and my father, my dear father.

MANETTE Her voice . . . .

LUCIE If you hear in my voice a resemblance to a voice that once was sweet to your ears, weep for it! If you touch my hair and the touch recalls a beloved head that lay on your breast when you were young and free, oh, weep for it! Weep for it!

MR. LORRY [*Aside.*] See, he leans his head against her—like a child.

DEFARGE He is beginning to remember.

LUCIE If, when I tell you your long agony is over and I have come to take you home, I cause you to think of your useful life laid waste, weep for it!

MANETTE You are—that child we talked of—

LUCIE [*With cry.*] There! There! Lay your head on my shoulder: It is home, my dearest! Oh gentlemen, thank God for us, Thank God . . . .

*Music* [*Up and out.*]

1ST VOICE Such injustices as this cannot persist forever. From the taking of the Bastille and the freeing of its political victims, begins the triumph of the principle of Habeas Corpus throughout the civilized world!

2D VOICE But like every other right of man, Habeas Corpus is most endangered at time of national emergency!

3D VOICE Every charter of liberty in England or America has always provided for its suspension in times of peril to the state. Listen to the words of the Constitution . . .

4TH VOICE "The privilege of the writ of Habeas Corpus shall not be suspended, unless in cases of rebellion or invasion, the public safety may require it!"

5TH VOICE But the excuse of "public safety" is one of the greatest dangers to man's ancient right to freedom from arrest without charge and imprisonment without trial.

1ST VOICE The War between the States is the first great American crisis to test the right of Habeas Corpus in the New World!

2D VOICE One of its hardest battles was fought in the private study of the White House between Lincoln the Lawyer and Lincoln the Chief Executive . . . Let us imagine him alone, as few men have been alone, talking out his problems with himself.

Sound [Door shut.]

LINCOLN [Fading in . . . Broodingly, the lawyer.] There! We'll shut out the advisers and name-callers, and settle this ourself, Abraham Lincoln! Here's this man Merriman arrested for drilling Southern sympathizers in Maryland. He asks for a writ of Habeas Corpus. The court has granted him this writ. The army refuses to give him up. What are you going to do about this; Abraham?

LINCOLN [In second tone, louder, Lincoln the executive.]  
You are right, Abraham. It is a terrible responsibility to deny a man his legal rights. And yet if men are to have any guarantee of any rights in the future they must have first a stable government. And how can I save the government if its enemies can use a writ of Habeas Corpus to try the issues of the war in a courtroom? Tell me that, Abraham.

LINCOLN [First tone, the lawyer.] The Chief Justice of the Supreme Court has reminded you that one who is sworn to take care that the laws be faithfully executed should not himself violate them! Remember that, Abraham Lincoln.

LINCOLN [Second tone, the executive.] The whole of the laws I was sworn to execute are being resisted in one third of the States! Are all the laws but one to be broken and the government itself to go to pieces?

LINCOLN [The lawyer.] You will be called a dictator!

LINCOLN [The executive.] Let them defeat me at the polls then!

LINCOLN [Lawyer.] They will say that you disobeyed the Constitution.

LINCOLN [Executive.] But it is my first duty to save the Constitution. To preserve the Union I must win this war. We will not think of what men will say of us, Abraham Lincoln. We will do our duty as we see it, God helping us . . .

Sound [Rings bell.]

LINCOLN [Continues executive.] We will give the order to continue the suspension of the writ of Habeas Corpus in military cases as long as this danger to the Union shall last!

Music [Up and out.]

1ST VOICE The wartime suspension of the right of Habeas Corpus which Lincoln honestly believed necessary to the preservation of the government, outlasted its need by a decade. The troubles of reconstruction were multiplied manifold by the denial of Habeas Corpus to men called enemies of the state at the discretion of an hysterical public opinion and a biased military.

2D VOICE The lessons of the reconstruction period were so terrible that American courts and executives ever since have leaned backward in their anxiety to preserve and extend this valued right of mankind!

3D VOICE Here for example is a recent case in which Habeas Corpus was used to save a life! An alien, visiting the United States receives notice that his papers are not in order and he is to be sent back to his own country by the next steamship. He visits the immigration authorities . . .

ALIEN [Fading in.] This notice, I have received . . .

OFFICIAL [Crisply.] Yes, yes, what about it?

ALIEN It is a sentence of death!

OFFICIAL [Startled.] Sentence of death! Nonsense, it's only a deportation order. You will be returned safely to your own country.

ALIEN           And what will my own country do to me? I will tell you. It will arrest me at the dock. It will send me to a detention camp for a little while. Then it will shoot me.

OFFICIAL       But why? What have you done?

ALIEN           I have dared to disagree with my country's theory of government!—I criticize their policies—zut!

OFFICIAL       Well, that's tough! But what can I do?

ALIEN           Give me a chance to talk to your courts, your government! When they hear my story they will be merciful.

OFFICIAL       There isn't much time to arrange for an inquiry. Your boat sails tomorrow.

ALIEN           In your fortunate country it is no crime to think as you please! Let me stay here!

OFFICIAL       I wish there were something I could do. But there isn't a thing—unless—hold on, there's just [*Fading*] a chance there might be something—  
[*Pause.*]

*Music*           [*Up and out.*]

LAWYER        [*Fading in.*] [*Finishing plea.*] And so, Your Honor, I ask for this writ of Habeas Corpus, not to interfere with justice, but to insure justice by giving this man here time to prepare a plea.

JUDGE         There is no precedent for the use of Habeas Corpus in such a case. Yet these are unprecedented times. I am inclined to consider the purpose for which this writ was intended—

to prevent injustice—and so I grant this writ of Habeas Corpus.

1ST VOICE Like all other liberties, this right to Habeas Corpus changes its aspects with the changing times. Today agitation of labor, unpopular minorities, and racial prejudice raise questions without historical precedent.

2D VOICE What can be done to keep the cherished right of Habeas Corpus from abuse by gangsters and other public enemies to delay justice and clog the courts?

3D VOICE How can men be educated to understand and demand their rights to Habeas Corpus?

4TH VOICE Should military authority and martial law during strikes and public disturbances deprive a man of his rights to the protection of Habeas Corpus?

5TH VOICE What about using Habeas Corpus to prevent the third degree?

1ST VOICE The future is certain to find new uses for this writ!

*Music* [Up and out.]

ANNOUNCER Struggle for Freedom never ends! Ground that is lost must be regained! Each generation must re-win its rights! Eternal vigilance is *still* the price of liberty! Let us strive on, to the end that our children's children may always know the glorious fulfillment of that noblest cry known to man—"Let Freedom Ring!"

*Music* [Closing theme . . . Fade under and out.]

## PRODUCTION NOTES

- <sup>1</sup>The sound of dishes should be heard only occasionally and lightly.
- <sup>2</sup>The singing should not break off abruptly when the knocking is heard. Let it continue for one or two notes.
- <sup>3</sup>The ghosts of Armstrong and Plunkett should be played through echo chambers if possible, otherwise through megaphones to give an eerie quality.
- <sup>4</sup>The battle of Lincoln, the executive, and Lincoln, the lawyer, is a difficult acting job. One man must play two distinct characters. It is suggested that the lawyer be played in a half whisper, the executive aloud.

## MUSIC PRODUCTION NOTES

FOR SCRIPT 11, RIGHT OF HABEAS CORPUS

### *Compositions Used*

[Orchestrations, unless specified. P. P. means Photo-Play Edition; C. E. means Cinema Edition]

1. Let Freedom Ring, theme, By Rudolf Schramm, published by Remick Music Corp., Rockefeller Center, New York City.
2. The Love Song, selection from Offenbach, published by Harms, Inc., New York City.
3. No, No, Nanette, selection by Youmans, published by Harms, Inc., New York.
4. Heart Pangs, P. P. 35, by Fink, published by Witmark & Sons, New York.
5. Drink to Me Only with Thine Eyes. Any collection or edition for voice will do since this is not to be performed by orchestra.
6. Intermezzo Sinfonico, C. E. 42, by Kriens, published by Harms, Inc., New York.
7. Scene Pathetique, C. E. 17, by Kriens, published by Harms, Inc., New York.
8. Andante Tragico, C. E. 35, by Beghom, published by Harms, Inc., New York.
9. Battle Hymn of the Republic, contained in National Melodies, published by Carl Fischer, New York.

### *How To Use Them*

[C-1 means Composition 1 etc.]

- Page 54. Use theme 1 as directed in general music notes at end of script.
- Page 56. C-1, the measures 21, 22, 23, 24.
- Page 58. C-1, the measures, 9, 10, 11, 12.
- Page 58. The sound cue "trumpets calling" is really a music cue. Play C-2 the first two measures and the first chord in the third measure.
- Page 60. Play C-3, measures 5 to 10, inclusive.
- Page 63. Play C-4 from the Coda, the last four measures.
- Page 63. Have the actors sing without accompaniment of the orchestra except harp or spinet.
- Page 64. Play C-6 the first four measures in the "Mosso" ending with a ritardando.
- Page 65. Play C-6 the four measures before "Mosso," and the first chord in D major at the "Mosso."

- Page 67. Play C-7 starting at "Tragico E Largamente" for six measures. This cue should read up and under the following speech.
- Page 68. Play C-7 one measure before the maestoso, very loud and very slow.
- Page 68. Play C-8 from the upbeat to the "andante con molto appassionato."
- Page 69. This ends music cue "under."
- Page 69. Fade under speech of the first voice and into "sound."
- Page 72. Play C-6 the last four measures.
- Page 75. Play C-9 the last four measures of the chorus (refrain).
- Page 76. Play C-9 the last four measures with one-eighth note upbeat, up and out.
- Page 77. Theme as directed.



## GENERAL PRODUCTION NOTES FOR THE SERIES

1. Three publications of the Office of Education, obtainable free through the Radio Script Exchange, give general information about producing radio plays. They are the Radio Manual, the Radio Glossary, and the Manual on Sound Effects.

2. The following are some general suggestions applying directly to the Let Freedom Ring! series:

### A. Announcements and comments.

The opening announcement Let Freedom Ring! should be spoken with as much meaning and force as the slogans of familiar programs now current. It sets the stage for the entire show.

When "voices" carry short speeches, be sure, first, that the voices have different pitches in order to give contrast; and second, that they "punch" each line. In fact, all voices which simply make statements of facts must be forceful and clipped; again refer to current examples on your radio.

Lines of narrators and commentators should be rapped out like the staccato of a machine gun.

### B. Mob, crowd, and "ad lib" scenes.

If a direction calls for "all," assign each actor a line, however brief, as his share. If their contributions are left to chance, you may have a chorus of voices saying the same thing, or even, perhaps, dead silence.

Crowd scenes which demand mumbling voices should have the cast assigned real lines which fit the occasion. The sounds of crowds should decline gradually, since no crowd is normally under sufficient control to lapse into sudden silence. When a gavel is used for a meeting to come to order, the same precautions should be taken.

A closing door, or similar incident, however, will usually demand the sudden cessation of the noise of the crowd.

In "ad lib" directions, be sure the spirit of the "ad libs" builds up the scene. They will vary from the hesitating comment of perplexity to scenes in which the actors do not wait for cues, and one speech tops another as the excitement grows. In all the above situations, effect can be gained by giving individual voice characteristics even to the persons in a fairly large group.

### C. Dialects and accents.

The scripts call for various accents, such as German, Scotch, rural, and cockney. In general, unless you can cast a person who can make the accent absolutely authentic, play the scene "straight," that is without accent. Inaccurate accents and dialects will ruin the whole effect of your play.

Let Freedom Ring! series--Continued.

D. Voice characterization.

Voice selection is so important that at the risk of repeating what has been said many times in other places we make the following suggestions:

The actors in any one scene must have easily distinguished voices, or the show dies on its feet. Most scenes have a hero and a villain. The hero's voice should be sympathetic, and the villain's unsympathetic, that is, they should have this effect on the listeners.

Voices should be matched with the popular conception of a well-known character. For instance, Washington should have a low-dignified, friendly voice, and Patrick Henry one which suggests the public rostrum.

When persons substantially of the same education and class appear in one scene, each voice must contrast with the other, in spite of similarities due to social status or other common traits.

Every voice must be studied through the microphone apart from any visual impression of the speaker. Your eyes will only warp your judgment. Try for mature voices for mature parts.

- E. Each script ends with a series of dramatized questions which on the stage might be called "blackouts." These "blackouts" must begin and end with precision. If the scenes run together, the listener will be mystified.

F. Miscellaneous hints.

Where music is played "under" voices, a good balance must be preserved. The music must be distinct and yet leave the words clearly audible. "Fading out" of a speech is best accomplished by having the actor slowly back away from the microphone while speaking; "fading in" is the reverse process. Local studios can be of great help in sound effects, but experiment will produce some which are ridiculously simple—for instance: a horse blowing is produced by holding one's lips together completely relaxed and letting the breath come quickly through them; excellent thunder can be made by putting "BB." shots in an inflated balloon and slowly turning it in front of the microphone; hoof beats can be reproduced by hitting the open palms against the chest in proper cadence; the effect of echoing can be obtained by talking into an empty metal container; revolver shots are duplicated by slapping a flat stick on a leather-covered surface.

Don't rush the show. Allow time for all effects to become established with your audience. If the show is too long, cut dialogue and incidents rather than effects. One golden rule of radio is: Never leave anything to the listener's imagination when he needs music, sound effects, or dialogue to tell him what is happening.

## INSTRUCTIONS FOR THE USE OF THE THEME SONG IN CONNECTION WITH THE SCRIPTS

### OF THE LET FREEDOM RING! SERIES

The most effective way to render the theme song<sup>1</sup> is as a chorus number, although it can be performed as a vocal solo with piano or organ accompaniment. If an orchestra is available, the music will be still more effective.

The procedure of using the theme song will be the same in every program:

(a) Go on the air by playing the two bars' introduction. If chimes are available, play E, B, and D chime, with each of the first three chords. An ordinary bell can also be used in a similar manner to give the opening some realism. Then stop for the announcer to say Let Freedom Ring!

Thereafter, continue immediately with the theme at No. 1. This continues full voice until measure No. 11. From there on continue softly humming without change of tempo while the announcer reads his next following paragraph. Be sure to keep the music soft enough. Remember that the announcer's words must be clearly heard since they carry the meaning for the entire program to follow. Except for the first script, you continue the humming up to measure No. 33. There again full voice to the end of the theme song. Be sure that a special rehearsal is held between the music and the announcer to fit the announcer's speech to the length of the hummed part of the music. The announcer's speech during that period shall begin with "once only kings . . ." and ends where the script is marked, "music up and out." As for script 1, the humming is continued to the end of the song and then the song repeated, humming until the music cue "Burst into Let Freedom Ring!" There, if the proper tempo has been followed, you will find yourself at measure No. 33. Thereafter, all the music can finish full voice.

To close program, the theme song is again used in a similar manner. Before the announcer, towards the close of the program starts his sentence, "Struggle for freedom never ends! . . ." you start your theme, introduction and all. (Voices in full until measure No. 17.) Then again humming while the announcer reads the closing words which should be fitted to time out, so that the announcer finishes when the music has arrived at measure No. 33. Then bring the voices up full and finish the song. If time allows, add the special ending. In case the program runs "short," keep on repeating the theme song according to the amount of time left to fill, from either measure No. 1, or No. 17, or No. 33.

<sup>1</sup> Published by M. Witmark & Sons, R. C. A. Building, Rockefeller Center, New York City, in any musical combination.

## USING THE PHONOGRAPH FOR INCIDENTAL MUSIC

### THE USE OF RECORDINGS IN PLACE OF PART OR ALL OF THE INSTRUMENTAL OR CHORAL MUSIC SUGGESTED IN THE MUSIC NOTES FOR EACH SCRIPT

It is recognized that it is impossible for all organizations desiring to present *Let Freedom Ring!* on the stage or over the air to supply the entire instrumental and choral music suggested for the maximum production. For such cases phonograph recordings can be substituted for part or the whole of the music.

It is impossible to mark places in recordings. Therefore, any production unit using a phonograph record must select, by playing the record, the music sequences which will interpret the dramatic action of the script. In the following suggestions there is sufficient musical material to answer all demands of the series:

As the theme song: *America*, Victor record 2635-V, or *The National Emblem*, V-19842-A, or any imposing march.

Religious motif: *The Adagio Pathetique*, Victor X35003-B, or *Angelus*, Victor 35767-A.

For motif of uproar, excitement, and hurry: Victor X16009-A, or X16008-A, or X16142-A, or portions of the *Semiramide Overture*, Victor 35827-A&B, or the *William Tell Overture*, Victor 20606.

For triumphant or stately motif: *The Triumphal March* by Grieg, Victor 35763-A.

For dainty old time motif: *Minuets*, Victor 20636-A and Victor X16054-B.

For courtroom or other dramatic motif: *The Sakuntala Overture*, Victor 22535-36 and *Forza del Destino*, Victor 21865-A&B.

For gay and joyful motif: *Badinage*, Victor 9147-A, and *Minuet*, Victor 9649-B.

For neutral motif: *Salut A'Amour*, Victor 22599.

For mysterious motif: *Misterioso* by Kempinski, Victor X16132-A.

For humorous or grotesque motif: *Cynical Scherzando*, Victor X16006-A.

For patriotic motif: *America*, Victor 20635-B; *Battle Hymn of the Republic*, Victor 22013; *Yankee Doodle*, Victor 20166-A; *Odeur There*, Victor X16154; *Go Down, Moses*, Victor 20518-A.

For bugle calls, Victor 21494-B; for drums, any records containing drum rolls, for instance, *Yankee Doodle*, Victor 20166-A.

The above records should be sufficient for all music transitions necessary for the *Let Freedom Ring!* series. In case you are producing the series over a local station or have access to its facilities, it is possible that many of the above, or acceptable substitutes, may be available without purchase.