Belles lettres and bell ringers

Rugged and sweet

"Now That The Hawthorne Blossoms."

This slender thrush-brown volume reminds me of a delicately wrought piece of china whose colorings mellowed by the years its history claims belies its fragileness but proves its strength.

Mrs Bass weaves words into a delicate pattern. At first glance one is struck by the fragileness of the poems. But read them again and their strength appeals to you—there is an odd philosophy runs through them all—it is rugged, it is gentle, it is bitter, it the sweet and above all it is feminine.

The sequence of sonnets which is the title group carries through like a narrative the development of a woman’s philosophy of life from girlhood to maturity. At first she accepts the simple unquestioning faith taught by her parents, then came the religious storms within her soul—she relents, she mellowed by the years its history claims wrought piece of china whose colorings mellowed by the years its history claims belies its fragileness but proves its strength.

Mrs Bass evidently has weathered them all—she is bitter, it the sweet and above all it is feminine.

The nature and garden poems, though lovely bits in themselves, are the least distinctive in the book. They lack the virility found in her more philosophic pieces.

This is a very human book, a very lovely book, a very worthwhile book.

Briefly this is just the best way it can be described: It will be enjoyed best when read aloud with your most understanding friend before an open fireplace in which logs are crackling and beside which sits a table set for tea—or read to yourself when you are wishing for just that atmosphere.—SALYSE LITTLE BRANDT

Southwestern lore

Finding Literature on the Texas Plains,

This volume is of double value to all who are interested in regional literature and particularly to those who study and teach the cultural development of the southwest. It contains both a study of Mr. J. Frank Dobie and a bibliography compiled by him.

The first section of the book is by Mr. Rogers and is an appreciation and estimate of Mr. Dobie. If you aren’t aware of the achievements of Mr. Dobie this will inform you that he’s the most readable of the Southwestern group and writes of the subjects lying nearest our experiences. His Coronado’s Children was a recent selection of the Literary Guild and his Vaquero of the Brush Country is a volume which no Texan or Oklahoman should miss.

Mr. Rogers informs us that J. Frank Dobie, more familiarly known as “Pancho,” is “as complete an embodiment of the real Texan as you could see in a day’s ride across the range,” and reveals that his particular ideal is sentences that “sing like a fiddle.”

Mr. Rogers describes Dobie’s Texas background, (he is of the third generation of Texans), and tells of his methods of gathering material and writing. Though he is not academic in either personality or style he is a true scholar in his research.

He once spent two days of study to get a location right. It was only a location in a legend but the author must have it exact.

Such precision characterizes the scholarship of the man but it is more than care and study which have developed J. Frank Dobie into a superb writer. No matter how hard an ambitious man may work it is only by inheritance and the development of his own emotions and mentality that he may gain the understanding and humor and compassion which are found in Dobie’s writings. Subtlety is one of his main characteristics and he may slip a smooth crack past you like the true plainsman that he is, if you are not on the alert.

The second section of the book is the bibliography of Southwestern literature which Mr Dobie has compiled. The emphasis is thrown on Texas, New Mexico and Arizona, with mention of documents relating to Missouri, Louisiana, California, Oklahoma and Arkansas.

Mr. Dobie states that he is “sure that in the folk spirit lies the hope of American literature” and gives us such a bibliography of reading on southwestern folk as will fill innumerable pleasant hours in the future.

Divisions of the bibliography are: Spanish Element; Indians; Early Fiction; Mem-
Writing for the air


Even though I had not known the Peter Dixon who wrote this book back in the days when the Tulsa Daily World could not find space to print all the ideas which bubbled out of his alert original mind into his city room typewriter. I should have known that Radio Writing had been written by a former newspaper reporter.

Radio Writing is a series of very interesting newspaper feature stories crammed full of fascinating information. After you lay the book down you feel as if you had been "back stage" in the radio world. And until you read this book you have no idea (unless, of course, your daily work takes you into the problems of radio) what a mass of new problems in the technique of writing this modern discovery has created.

I must confess that when I read in Peter Dixon's preface that radio would develop a new literature I sneered and dropped that former newspaper associate a few notions down in my estimation. Thus far I remain in that small group to which his former newspaper associate a few seasons in Tulsa, are the leading characters and write themselves a playlet which they broadcast daily for the Wheatena Corporation. The script for one of the programs is given at the back of the book. "Raising Junior" is the title of their program.

The book opens with a brief description of just what radio writing is and might become. The second chapter deals with a brief history of radio—a sort of birds-eye view of the field or in newspaper lingo—the "lead."

Next the author discusses the writing system and then gives a very informative chapter on the two divisions of radio writing. The "sponsored programs" and those paid for by an advertiser. The "sustaining" features are those paid for and presented by the radio station and its network and it is these latter programs that are the hope for radio, according to the author. They are radio's experimental laboratory.

The following chapters "The Specialists," "Learning the Job," "The Soloists," "The Radio Audience" all discuss the various programs already established and their various experiments and problems and something of the future problems under each title.

The chapter "Sound Effects" presents an amazingly intriguing new bit of information to the uninitiated in radio. When you consider that stage settings, characterizations, motion—all the mechanics of the theater must be gotten across to the radio audience through sound one gets some idea of the enormous possibilities and problems involved here. "Sounds are as much your tools as are words you pound out on your typewriter." "Production," "What is Known," "Dramatic Continuity," are chapter titles which give an idea of the material and which are all interesting.

"Interviews in the Air" offers a great many possibilities and gives the reader new hopes for the future of radio. The author presents a plan for establishing this as a regular feature and comments, "Newspapers have done the job remarkably well, but radio, virtually without editorial policies and careful to offend neither of the major political parties, should have known that Radio Writing for the air is destined to be a printed page," one must agree with the author that "Radio is destined to be the greatest influence the world has ever known."

The drama of this new art (Radio Writing justifies calling radio an art) is tremendous. One not only acts in the little dramas for broadcast but one is thrown into the real drama of the thing—the drama behind the scenes when one affiliates with the system.

Mr Dixon is well fitted to have written this first book of its kind for his newspaper experience has given him his technique for writing the book and his studio experience has given him the information. He has been, who was Aline Berry, the ingenue of the Irene Summery stock company which played several seasons in Tulsa, are the leading characters and write themselves a playlet which they broadcast daily for the Wheatena Corporation. The script for one of the programs is given at the back of the book. "Raising Junior" is the title of their program.

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"Drama of Sound," "Setting the Stage," "Radio Dialogue" are chapters which enlarge upon the ideas he had given of these fields in earlier chapters and present amazing material for study.

In the chapter "A Show a Day" Mr Dixon gives personal experiences with his daily program and presents some of the problems and possibilities of this field. "Legal Aspects of Radio Writing," "In the Laboratory," "Programs for Children," "Characterizations," "Invisible Action"—these are chapter titles which give you an idea of the completeness of the book.

"This Thing called Television" is a splendid chapter. Mr Dixon assures us that television is coming. "Possibly there will be television in three years." What then of the radio writers of today? He answers this by striking a comparison with the talkies. Many of the motion picture scenario and continuity writers adjusted themselves and stayed to write talkies. Many radio writers will stay and adjust themselves. "Dream about television all you want to—but if you wish to prepare for it, learn all you can of radio broadcasting of today."

In "Radio and Education" Mr Dixon sees a great future for the radio particularly in the field of adult education. "One reason why American newspapers are an educational force is because reporters are trained to look for the interesting and unusual. . . . Educational material prepared for broadcasting should receive the same treatment... These are journalistic methods and naturally will be frowned upon by the serious-minded educators. However if education of the masses is a national obligation then the likes and dislikes of the masses must be considered." He cites Walter Damrosch and his radio methods as an example of what can be done in this field by developing tastes.

"Possibilities" is such a chapter as only an imaginative person could write. It will make interesting reading for anyone, but to those interested in writing in this field it will surely be an inspiration.

The last 115 pages are devoted to reprints of the scripts from several successful radio programs and features including one of Mr Dixon's daily ones.—SALLY LITTLE BRANDT

Abstracts of theses

The University of Oklahoma Press has published for the first time the complete record of theses submitted for graduate degrees at the university. The book, bound in paper, contains abstracts of current theses, while an appendix lists those submitted prior to 1930 by titles and authors. Extra copies may be procured of the Press for one dollar.

Organic chemistry

The Century company is publishing A Shorter Course In Organic Chemistry, a textbook by Dr James C. Colbert, assistant professor of chemistry.