The Library of American Broadcasting

TRANSMITTER

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In This Issue

The Transmitter is brought to you by the staff of the

Library of American Broadcasting

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RENOVATION!

Our staff is pleased to announce that we are now in the final design phase of our portion of the Hornbake Library renovation project. This semester saw the completion of remodeling on the first and second floors, which now serve as the new home for Special Collections. Another milestone was the reopening of the new Maryland Room, service point for Marylandia and Rare Books, the National Trust for Historic Preservation Library Collection, and three units of the Archives and Manuscripts Department: Historical Manuscripts, Literary Manuscripts, and University Archives.

It will still be quite a few months before our new third floor location is completed, however. Here's a timeline of the renovation project:

March – June 2001: Preliminary construction and contractor bidding period

June – December 2001: Construction phase and move to third floor

The architectural firm RTKL Associates have helped us transform our many collection requirements into designs for a new reading room, processing and exhibit areas and storage area. The finished project will double our size to 20,000 square feet – space we are sorely in need of. Watch this space for updates!

New LAB Reading Room - Rendering provided by RTKL Associates Inc. - Baltimore

NAB at LAB

By Kristi Mashon

The National Association of Broadcasters [NAB] Historical Collection, a recent addition to the Library, includes materials from past NAB conventions beginning in 1923, news and magazine articles extending through the 1990s, as well as audio cassettes and reel-to-reel tapes.

The convention proceedings are of special interest and comprise a large part of the collection. In the early years from 1923 through 1926, the conventions were simply meetings of businessmen with no distinction between general and technical assemblies. Beginning in the 1940s and especially with the United States entry into World War II, NAB began to distinguish between its various sessions – general, business, technical, and particularly special sessions relating to the war effort. In the 1940s and 50s, as television became more popular, the NAB became the NARTB (National Association of Radio & Television Broadcasters) and the conventions reflected this split. Eventually, the Association resumed its original name.

Over the years, numerous cities have hosted the convention. New York hosted the first and many of the early conventions. Over the years, Los Angeles, Atlantic City, St. Louis and other cities hosted the convention. Beginning in World War II and continuing through the 1970s, NAB held most of its conventions in Chicago before moving to its current host city, Las Vegas.

The Collection contains programs, flyers, and transcripts that show the celebrities, industry and political VIPs who attended and spoke at conventions. During the war, generals came to speak about censorship and manpower issues. In the 1950s, Lucille Ball and Desi Arnaz entertained attendees when the convention was in Los Angeles. Dignitaries and industry leaders such as William Paley, former head of CBS, addressed the convention-goers on broadcasting issues. Overall, the Collection shows us an interesting snapshot of broadcasting history, especially through the NAB conventions.

The Cold War

Over the last ten months, audiovisual archivist Suzanne Adamko has been working with a multidisciplinary team of University of Maryland faculty to develop courses on the Cold War. As a result of this group effort between College Park Scholars, the departments of Journalism and Government and Politics, as well as the University Libraries, three unique courses are being offered in the Spring 2001 semester:

Overview of the Cold War (1 credit). This overview is multidisciplinary, team-taught by a group of faculty in International Relations, joined by professionals from the CIA, U.S. Military, and the University Libraries. The course provides an introduction to and context for research on the Cold War

Cold War Study Abroad—Legacies of the Cold War: Prague and Budapest (1-2 credits). Students will interact with leading Cold War scholars in Prague and Budapest; they also will meet with journalists, artists, and scientists to explore the legacies of the Cold War and the building of a civil society.

Cold War Research Projects (3 credits). The course is an introduction to the research methods practiced by scholars of the Cold War era. Taught by a multi-disciplinary team of campus professors and archivists, the class helps students explore primary source materials.

LAB has a vast amount of material relating to the Cold War and has contributed to a subject specific, searchable database. A link to this database can be found at http://www.lib.umd.edu/UMCP/LAB/coldwar.html. In addition to lecturing on archival research and aiding students with their research, Suzanne co-led the study abroad trip in March.

How Nielsen and Arbitron Became the Ratings Kings

By Douglas Gomery

We have come to expect Nielsen's TV ratings to offer us a wealth of audience data as a by-product of its services sold to advertisers and television organizations. But it was not always thus. Nielsen ratings only became the national standard in 1960, and for decades it shared the ratings market with Arbitron.

Before Nielsen and Arbitron, Hooper reigned. Started in 1935, the C. E. Hooper Company had risen to become the leading force in radio ratings by the time the Second World War ended. In 1945 - before TV - the Hooper system told advertisers and networks - by telephone surveys - who was listening to what radio shows. Unlike Nielsen of today, Hooper was limited to 33 cities where the four radio networks - NBC, CBS, ABC, and Mutual - could be heard simultaneously. A. C. Nielsen was then Hooper's chief challenger. Nielsen had developed a meter, which attached to the radio, recording listening information automatically when the set was on. NBC, CBS, and their affiliates hated paying either Hooper or Neilsen. In 1946, they cooperated to start the Broadcast Measurement Bureau as a way to get out from under Hooper and Nielsen's ever increasing rates. Fighting over radio ratings seems shortsighted today, but through the late 1940s radio was making millions while TV was only creating red ink.

Hooper and Nielsen successfully buried the Broadcast Measurement Bureau. In 1948, Hooper established radio ratings for the nation as a whole and compiled its first television ratings. NBC signed up because Hugh Beville, long time VP and Head of Research at NBC, and his staff decided that Hooper's random telephone method was efficient enough to estimate the network's share of 37 million radio homes (including the less than one million homes with TV sets). By September 1949, Hooper was offering NBC three types of measures - program ratings and shares, along with limited audience demographics (principally by age and gender).

Within a season, however, Beville and staff realized that Hooper was simply tacking on questions about TV to its radio surveys. They had little confidence in data collected in this off-hand manner. As a consequence, as TV began its explosive growth period in the late 1940s and early 1950s, NBC and others soured on Hooper's telephone methodology, and looked to Nielsen. In 1948 A. C. Nielsen had also added TV viewers to its metered samples, and this seemed to work well for television.

C. E. Hooper panicked and in February 1950 sold his national TV and radio business to Nielsen. A new era had begun. Almost over night, the broadcasting community stopped asking "How's your Hooper?," and gossip began with "How's your Nielsen?"

But in the spring of 1950, Arbitron, Trendex - and a number of others - challenged Nielsen for a share of the new TV ratings market. The new entrants were led by Arbitron, which did not use phone calls or meters, but had people keep diaries of what they watched.

Arbitron started as the American Research Bureau, founded by James Seiler and Roger Cooper. Prior to 1950, while still less than 10% of the United States homes had TV sets, Seiler worked as research director for WRC, NBC's owned and operated radio and television stations in the nation's capital. Cooper worked in Los Angeles. Independently they were both arguing that diaries were a superior methodology. The two joined forces and established their headquarters in Washington, D.C. In 1952 Arbitron measured 15 markets, and then grew quickly, not challenging Nielsen's national market numbers, but

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THE ANGLE ON INGA - WASHINGTON TV HOST

by David Weinstein

Inga Rundvold (*Inga's Angle*, *Afternoon With Inga*, *Today With Inga*) was a dominant personality from television's crucial early days in Washington, D.C. In 1951, Inga Rundvold, a former model and fashion columnist for the *Washington Times-Herald*, premiered her half-hour show on WNBW-TV. She continued to host a daytime program on Channel Four until 1967, the longest run of any pioneering Washington daytime personality.

Rundvold did practically everything on her shows except operate the cameras and microphones during telecasts. On screen, she assumed several roles and personas: glamorous star, expert in all domestic matters, working woman, responsible homemaker, mother, wife, saleslady, civic and professional activist. Behind the camera, she was also a television producer, which often compelled her to make savvy and resourceful decisions.

"I was the producer, the writer, the originator, everything," Rundvold said. "I never did have very much help." Rundvold may have guarded her position so carefully because there were relatively few broadcasting jobs opened to women in the 1940s and 1950s. "During the war a few women went into control room work, hitherto considered a masculine stronghold, while others became announcers, directors, sales and publicity representatives, and executives," according to a May 1947 survey of women in radio and television conducted by the Department of Labor's Women's Bureau. "As the men returned from service, women faded out of these jobs except for a few who made an outstanding success. . . Except for musical and dramatic programs, women's main chances in broadcasting are on daytime programs for women and children."

Inga, one of the many photos from the Papers of Inga Rundvold Kuhn

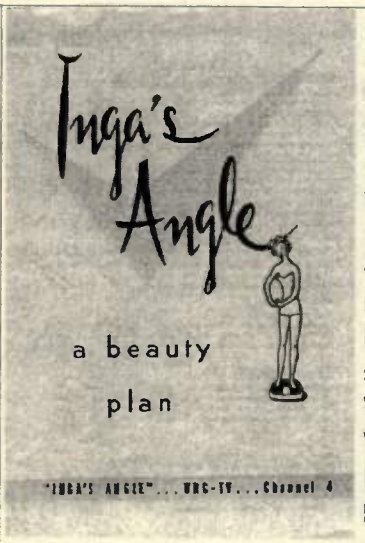
As television developed, women also appeared on the news as "weather girls," though almost all local and network news commentators, in Washington and other markets, were men.

Rundvold benefitted from working with the same crew for most of her tenure on the air. As local production declined in the mid-1950s, and network or syndicated shows dominated schedules, the woman's program became one of the few creative outlets for the station engineers. "The technical crew loved to work my show because we tried everything. I mean, we had hardly any money at all. I would drag furniture from home if I wanted to make it look good...We all worked together. And we'd all sit down there with a cup of coffee after the show and say, 'Now, tomorrow, let's try this.' And we made due out of nothing. And it was fun."

Runvold knew her job hinged on her skills as a saleswoman, rather than an interviewer or journalist. She constantly devised new formats and strategies to move sponsor merchandise. In keeping with her glamorous persona, Rundvold's steadiest clients over the years were cosmetics manufacturers, women's magazine publishers, department stores and drug stores.

WNBW's studio, located in the Sheraton Wardman Park Hotel on Connecticut Avenue in Woodley Park from 1947-1958, was one of the city's fanciest hotels. To exploit the station's chic locale, Rundvold and WNBW, which later became WRC, created a studio set resembling a lavish outdoor café. Program guests and audience members sat at elegantly appointed tables, complete with fine china and flower arrangements. Rundvold glided between tables conducting interviews. There was also a separate area for Inga to conduct beauty, fashion and exercise segments.

Inga pitches a product on WRC-TV



Inga's beauty plan included diet and excercise tips, and was available to viewers by mail.

As more Washington families migrated to the suburbs through the 1950s, Inga shifted from her chic urban environment to a typical suburban setting. After WRC-TV left the Wardman Park Hotel in 1958 for bigger facilities uptown, Rundvold replaced the simulated hotel café with two more conventional, less glamorous, sets: a kitchen and a living room. Rundvold invited retailers to give home decoration advice on *Inga's Angle*. "Everybody wanted to see what you could do in your home with all these products that were available through Woodward and Lothrop," Rundvold said.

Sponsors liked the program segments relating to food, cooking, fashion and beauty. A skillful host, such as Rundvold, could use these demonstrations to sell a range of merchandise. Hosts believed, however, that viewers did not want to watch a continuous parade of products. Thus, they balanced their programs by inviting politicians, community leaders, entertainers, and assorted experts of all stripes to appear.

Alongside these local luminaries, women's programs regularly spotlighted national and international figures and discussed official Washington. On each *Inga's Angle*, Rundvold interviewed a "leading lady," usually the wife of a politician, businessman or diplomat.

By the late 1950s, national politicians such as John F. Kennedy, Lyndon Johnson and Hubert Humphrey frequently joined the

Rundvold meets Lady Bird Johnson

the leading ladies on Rundvold's show. Rundvold mixed these political interviews with lighter, more visual segments, creating some unusual and entertaining juxtapositions. For example, Kennedy appeared promoting *Profiles in Courage* (1957) alongside members of a local garden club. Rundvold supported the gendered division of news, in both print and television, whereby men watched serious television news discussion programs and read the news section for information, while women sought a variety of lighter fare on television and in the so-called women's pages of major newspapers.

Inga was one of a handful of pioneering local performers to remain on the air as Washington television studios drastically reduced production of local shows starting in 1955. By October 1958 there was only *Today With Inga* for five minutes after NBC's *Today*, another five-minute version of *Inga's Angle* at 9:55 a.m., and *Mark Time*, ten minutes of talk with Mark Evans, on WTOP-TV.

Over the years, Rundvold's program expanded from the five minute program of the late 1950s to a half hour slot. Today's national female talk show hosts like Oprah Winfrey, Katie Couric, and Kathy Lee Gifford owe a word of thanks to the pioneering local and network women of the 1940s and 1950s, who showed television executives that a personable woman could carry a program and command a loyal following of viewers and sponsors. More broadly, at a time when telecasters were struggling for programming which would generate local interest and make money, and nobody really knew what would work on the new medium, the pioneering local women's program hosts devised shows which appealed to consumers and advertisers. Before television was a routine part of daily life, they gave women at home during the day a reason to watch television.

Inga shared a special bond with her engineers, working with the same group of men for most of her tenure. At left as they worked together in the 1950s and right, an undated reunion photo.

David Weinstein is a senior program officer at the National Endowment for the Humanities in Washington, D.C. He spent lots of time at the Library of American Broadcasting while writing his Ph.D. dissertation (University of Maryland, 1997) on the early days of television in the nation's capital.

Karen Fishman, LAB's Assistant Curator, edited this piece from its original form. "Women's Shows And the Selling of Television to Washington, D.C." was first printed in *Washington History, Magazine of the Historical Society of Washington, D.C. v11, n1, Spring / Summer 1999.*

Fall / Winter 2000 Caption Contest

Thanks for the enthusiastic response to our 2nd Caption "Contest." We thought we'd share some winning captions with you.

First Place
"Oooh Ooh Ooh, I found my Rubber Ducky!" Jerry Schatz

Second Place
"So come on down and see us, we're broadcasting live from Tile City" Adrienne Merrill

Third Place
"No, no Senore Pavarotti. We wanted to record you singing in the SHOWER, not the tub!" Anonymous

Nielsen / Arbitron
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offering detailed market-by-market data.

Other challengers went back to the old ways. Trendex, for example, started in June 1950, and used a telephone system just like Hooper, mainly because many of Trendex's founders and chief executives started there. Pulse used face to face interviewing, an increasingly expensive process, and so limited its service to New York City. As the 1950s began, Nielsen, Arbitron, Pulse, and Trendex seemed to constitute a rating "Big Four."

But more and more advertisers wanted socio-economic data on which to base their campaigns. At first, none of these four offered much beyond program ratings, arguing their estimates were statistically significant, and offered the best value for the dollar. But as TV grew, the lack of socio-demographic information could not be ignored. When Trendex pioneered the collection of demographic information in 1957, Nielsen and Arbitron quickly followed. By 1961, all four were offering some sort of socio-demographic information on a regular basis. The crunch came in 1961 when the 1960 Census indicated Nielsen and Arbitron gave their clients the best value. Doom was spelled for Pulse and Trendex as clients defected to the other companies to capitalize on their superior data.

Thus, it took a decade for Nielsen and Arbitron to take up the mantle as the major firms in television ratings. By 1961, they had become so dominant that they could increase rates and the TV networks and stations had little choice but to ante up. Pulse and Trendex survived into the 1960s, but soon passed from the scene. Few today remember them, or that a decade earlier there was a company named Videodex, a pioneer ratings company now lost in the recesses of broadcasting's past.

Douglas Gomery is Chair, Faculty Advisory Committee of LAB, and Professor of Media History, College of Journalism, University of Maryland.

Join Our Caption Writing 'Contest'!

Think you have a witty or clever caption for this photo?

Email your suggestions to us at bp50@umail.umd.edu

and we'll post some of the best (or worst) on our website in the coming weeks.

Visit Our Website **http://www.lib.umd.edu/UMCP/LAB**

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Flood Disaster Averted

By Kurt Flick

The Fall 2000 semester made a splashy arrival at the Broadcasting Archives (Library of American Broadcasting and the National Public Broadcasting Archives). In the early morning of August 29th, two University of Maryland Auxiliary Police Officers noticed what appeared to be a steady stream of water flowing from the rear southeast door of Hornbake Library. Within three hours, facilities engineers and disaster team members of the University of Maryland Library System were working to stem the flow of water in the building, restore electricity, and assess the damage to the Archives' collection.

The Archives' ceiling was snaked with dehumidification equipment from Munters Moisture Control Services

The flood's source was an eight-inch water main located in the basement of the classroom-side of the building. Apparently, it burst and poured over 400,000 gallons of water into the basement and ground levels of the library and classroom sections. Within a few hours, water filled the Hornbake basement to its ceiling, fused an electric transformer, and plunged the building into complete darkness. By the time the flooding was discovered, water had pushed upward onto the ground level and seeped its way into the Archives

By 7:00 AM, Facilities Management Personnel were on the scene attempting to shut down the building's water supply and locate the exact location of the broken water main. At 7:30 AM the University Libraries' Disaster Team arrived to appraise the extent of the damage caused by flooding. Due to the quick actions of Jack Baker Director of Operations and Maintenance and his staff, Facilities Coordinator Brian Bradbury, and a host of other professionals, the flooding was stemmed and rebuilding began.

The first Archives staff to arrive on scene found only two inches of standing water on the floor. As Head of Preservation Yvonne Carignan and more members of the University Libraries' Disaster Team arrived, it was determined that only a few dozen boxes were wet and that their contents were relatively undamaged. The group immediately moved all wet materials to higher ground to dry. In all, the Broadcasting Archives was very lucky. Due in large to the quick actions of all those involved, a greater disaster was averted.

Kurt Flick is a graduate student in the College of Information Studies (CLIS) and doing a Field Study at LAB.

Recent Acquisitions

Papers of Norman Sweetser

Norman Sweetser started his career in musical theater in the 1920's and from there moved on to radio broadcasting. He was an announcer at station WJZ New York, and later directed the popular radio serials "Just Plain Bill" and "Stella Dallas." His papers contain portrait sketches, scrapboks, photographs, theater programs, newspaper and magazine clippings, and correspondence. The collection spans the years 1913-1971.

State Farm Insurance Company Script Collection

State Farm co-sponsored many television programs during the 1960s. They donated duplicate scripts which include the Jack Benny Show, Holiday Lodge and Mr. Broadway.

Golden Radio Buffs of Maryland Collection

The Golden Radio Buffs of Maryland, a nonprofit association of volunteers dedicated to the celebration of old-time radio, donated reel-to-reel recordings of news coverage of President Kennedy's assassination and the Watergate Hearings.

The Tom O'Connor Collection

Tom O'Connor, a long-time broadcaster at station WBAL in Baltimore, MD, donated his collection of newspaper and magazine clippings, photographs, scripts and promotional material from radio stations in the Baltimore and Washington, D.C. areas. The material ranges in date from 1922-1985.

Aunt Fran and her Playmates Collection

Aunt Fran and her Playmates was a popular children's television show in the early days of broadcasting. Her show aired on WBNS-TV in Columbus, Ohio from 1952 until 1956. The collection includes correspondence, pamphlets, viewer mail, photographs, program notes, promotional materials, scripts and production notes.

Allen Gray Collection

Allen Gray became a Director of the Housewives Protective League Division of CBS in 1951. From 1951 until 1959 he broadcast from WCCO Radio in Minneapolis-St. Paul and in 1959 he was transferred to New York City to replace Galen Drake as Director of the League on WCBS. The Housewives Protective League was a promotional program giving how-to-advice to housewives. The collection contains scripts and promotional materials from the Housewives Protective League and other radio shows. It spans the years 1953 until 1968.

The Robert Warren Davis Papers

Robert Warren Davis was a lighting designer for NBC from 1950 to 1983. He worked in every form of television – dramas, musicals, variety and news programs. He designed lighting for Mary Martin in *Peter Pan*, Miss America Pageants, political conventions, *The Bell Telephone Hour*, and many other programs. His collection includes lighting plots and floor plans, and scripts and photos.

The Robert St. John Papers

Veteran NBC newscaster Robert St. John has donated photographs, scrapbooks, discs, and promotional materials from his long and distinguished career.

Television Sweeps the Nation: The First "Post Freeze" Station

by Douglas Gomery

Historians have long argued about firsts. But we need to denote some sort of starting line to argue a proper "first." Below I wish to draw a starting line to highlight TV's great growth spurt - 1952 to 1955 - which began in July 1952 as the FCC unthawed its Freeze.

TV Digest noted that 109 TV stations were serving the US as the Freeze ended. Some 108 were licensed by the FCC; the final one was a Mexican license, XELD-TV, located in Matamoros just across the Rio Grande from Brownsville, Texas.

The Thaw started a "Gold Rush" to acquire stations, and by the end of 1955, some 459 television stations were on the air in the US, an increase of more than 350 in two and a half years.

Where did this "Gold Rush" begin? In Denver, Colorado on Channel 2. KEEL-TV's first regular telecast on 21 July 1952, was the beginning of the "post-freeze" era and represents a significant first. It launched our TV nation.

We are familiar with the major city stations that had pioneered television in the US starting after World War II. Many of us baby boomers remember our favorite shows broadcast from WNBC in New York, KTLA in Los Angeles, WBKB in Chicago, or WFIL from Philadelphia. But the Freeze - which began on 1 October 1948, caught many sizable cities with no television stations at all. This TV-less constituency, as noted in TV Digest on 3 May 1952, included (in order of population at the time): Denver, CO; Portland, OR; Tampa, FL; Springfield, MA; Youngstown, OH; Wichita, KS; Flint, MI; Spokane, WA; Beaumont, TX; Duluth, MN; Sacramento, CA; Ft. Wayne, IN; Austin, TX; Chattanooga, TN; El Paso, TX; Mobile, AL; Evansville, In; Shreveport, LA; Baton Rouge, LA; and Scranton, PA. TV Digest listed two dozen more even smaller communities like Madison, WI, and Lincoln, NE.

Indeed, much of the nation was anxiously waiting for local television, having only seen department store displays on shopping trips to the "big city." They wanted to see Arthur Godfrey and Milton Berle. Not only were these citizens interested, and annoyed - so were their senators and representatives. At hearing after hearing members of Congress urged the FCC to end the Freeze. Typically in a 14 May 1952 confirmation hearing for the recently nominated Roscoe Hyde, Senators Edwin Johnson (D-Colo) and Lyndon Baines Johnson (D-Texas) rarely spoke about the new FCC Commissioner, but instead railed against FCC inaction.

The senators did not need to be told Americans wanted TV. Once the Thaw was declared, applications poured into the Commission. As of 1 July 1952, the formal end of the Freeze, FCC offices were filled floor to ceiling with 491 new applications.

The Commission worked feverishly over the Fourth of July weekend, and held its first formal meeting on the issue on Friday the 11th of July 1952. A morning meeting produced 14 construction permits -- enabling the winning applicants to begin to plan to build a station. Denver's Channel 2 proved no surprise. The rest of the list of cities gaining valued construction permits included Springfield, MA, Youngstown, OH, Flint, MI, and Spokane, WA. All were among the eight largest cities with no TV stations.

Notably a special 10:00pm session (really 10 at night) bought another construction permit - the allocation of channel 7 in Austin, Texas. The winning applicant was Mrs. Lyndon Baines Johnson, wife of the Texas Senator, later president. Austin was but 13th on the

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LAB BEGINS OBSOLETE FORMAT INITIATIVE

When Ampex introduced two-inch videotape in 1956, it changed television production forever. Two-inch videotape remained the industry standard until the late 1960's, when one inch tape began to supplant it. The next major advance was ¾" U-matic cassette tape. Introduced in 1971, it helped make Electronic News Gathering (ENG) the ubiquitous television presence it is today. Since then the number of tape formats has exploded. No less than 47 different types of tapes and machines have been introduced, with more than half that number coming in just the last ten years!

A view of a storge room that holds over 1100 2 inch video as well as several hundred 1 inch, vhs and 3/4" video

This proliferation of new formats means problems for broadcasting collections. One problem is the need to acquire and maintain a number of different videotape machines. Another is obsolescence. Of the approximately 66 video tape formats introduced since 1956, only 27 are currently in production, while 39 formats, which make up almost 60% of the total, are not supported in the marketplace today. This situation is certain to become worse, as several formats have a shrinking number of users. The tapes remain, but without the ability to play them they are little more than paperweights.

A new effort is underway here at the University of Maryland Broadcasting Archives (comprised of the Library of American Broadcasting and the National Public Broadcasting Archives) to turn these "paperweights" into television programs again while there is still time. Broadcasters' Foundation Board Member Dave Abramson is heading up an effort with Archives staff to attempt to make obsolete video equipment serviceable once again.

The Archives has thousands of one and two inch videotapes, as well as ¾" cassettes (U-matic), with more coming in every year. But though we have a number of one and two inch machines that have been acquired through the years, none are currently functional. It was always hoped that one day circumstances would permit them to be repaired. That day may not be far away thanks to Abramson. On a recent visit to the University of Maryland Mr. Abramson, a Philadelphia area freelance television Producer/Director and collector of broadcasting equipment, inspected the machines and pronounced two of them likely candidates for restoration.

"We're at the eleventh hour to restore these machines," says Abramson. "The two inch machines just aren't around anymore. The one inch are not far behind, and without them you can't play the tapes. There are some marvelous things in the collection that could be lost forever if we don't act now..." Unfortunately, Mr. Abramson is right. Experts agree that the effective life of most broadcast-quality videotape is around forty years, provided it has been stored in reasonably stable conditions. The oldest videotapes in the Library of American Broadcasting's possession are some "Specials" Arthur Godfrey did for CBS in 1962 and 1963. Three of these programs were recently outsourced for restoration

(effective but expensive), but several more remain. The Library's sister collection, the National Public Broadcasting Archives, has video almost as old, including tape of President Lyndon Johnson signing the Public Broadcasting Act of 1967 into law.

Mr. Abramson is looking for whatever assistance Foundation members can provide. Manuals for the two machines, an RCA TR-60 (two inch) and an Ampex VPR – 2B (one inch) are needed, as well as tape heads and any other spare parts. Best of all would be the donation of working machines, but short of that non-functional examples which can be used for parts will be gratefully accepted, as will operating tips from those who have worked with these models in the past. We're also interested in acquiring additional machines in almost any other format, **except for VHS**. A Beta-SP machine is especially desired for remastering the obsolete formats. If you can help, please contact Dave Abramson by email at dtatv@worldnett.att.net. Library Curator Chuck Howell and Suzanne Adamko, the Broadcasting Archives' Audiovisual Archivist, can be reached at 301-405-9160. The Library of American Broadcasting's email address is bp50@umail.umd.edu.

Remember...the clock is ticking.

A variety of formats are often found in one collection - shown here are 1" video, vhs, 3/4" video, D2 and D3

This 1" machine lacks only a video card and monitor to be operational again

This article was reprinted from On The Air, the publication of the Broadcasters' Foundation

In Memoriam

The Library of American Broadcasting recently lost a valuable volunteer to lung cancer. After a six-month battle, **Bill Jacobson** passed away on October 23 at the age of 64. Bill had a passion for radio history and for over five years, took time off from his work at the General Services Administration (GSA) to inventory several of the Library's collections. He was fun to work with and the staff always looked forward to his Friday visits. The Library of American Broadcasting benefited from his decades of experience in collecting and studying radio history.

A life-long resident of the Washington, D.C. area, he was a founding member of both the Golden Radio Buffs of Maryland and the Metropolitan Washington Old Time Radio Club. He served these organizations as vice-president and was responsible for editing their newsletters, video taping monthly meeting, and arranging outreach programs to senior citizen homes. He also introduced radio history to a whole new generation by frequently teaching a course on radio history at Northern Virginia Community College. Bill was a valuable asset to the Library of American Broadcasting and will be sorely missed.

Tuning In...The Radio Boys

by Chuck Howell, Curator of LAB

> "Dad, interrupted Jack...I've got another idea. Let us give the Inca a present. That will only be natural. Now the box containing the tube transformers is a handsome piece of work, and will look impressive. Let us take it and the batteries and present it to him, string up an aerial and tell him the Lord Beyond the Mountain is so great he can speak and make his voice heard, although he isn't present."
> From *The Radio Boys Search for the Inca's Treasure* by Gerald Breckenridge

Though perhaps not as well known as their cousin Tom Swift, *The Radio Boys* did quite well as the heroes of a popular series of juvenile adventure stories in the 1920's. Like Tom Swift, *The Radio Boys* were a product of the prolific Edward Stratemeyer and his Stratemeyer Syndicate, which was also responsible for *The Hardy Boys* and *Nancy Drew* mysteries.

The stories followed a predictable formula, which quickly thrust our heroes into exotic locales or exciting situations where their intimate knowledge of radio technology would allow them to outwit adversaries and perform exemplary service for their nation. Books in the series eventually ran to twenty eight titles, including *The Radio Boys at the Sending Station, The Radio Boys on Secret Service Duty* and *The Radio Boys Rescue the Lost Alaska Expedition.*

Stratemeyer usually wrote outlines for the series in his stable, then farmed out the actually writing to any one of a number of "ghostwriters." The writers were sworn to secrecy, paid a one time fee, and the books were published under pseudonyms. To this day, the true identity of Stratemeyer writers like "Gerald Breckenridge" is a mystery.

Although Stratemeyer was always willing to make use of modern inventions in his juvenile stories, especially in series like *Tom Swift* and *The Radio Boys,* social changes taking place during the "Roaring Twenties" were strictly ignored, and loose morals were not tolerated. Perhaps to head off parental protest, which had already begun over violence and "immoral behavior" in other books and in the movies, his titles were squeaky clean. Though some use of force by the heroes was inevitable, no one was ever permanently injured, and the preferred method of combat, the flying tackle, seemed to come straight from the football field.

The success of *The Radio Boys* led to several imitators, including *The Boy Inventors, The Ocean Wireless Boys, The Young Wireless Operators* and most blatantly, *The Radiophone Boys.* Stratemeyer himself capitalized on the book's popularity by quickly launching a short-lived series for girls, called (of course) *The Radio Girls.*

Spring 2000 Caption Contest

Thanks for the enthusiastic response to our 1st Caption "contest". We though we'd share some of our favorites and the winners with you -

FIRST PLACE
"Yes, Of course the oxygen hoses are supposed to be connected to your armpits" Jeremiah Atkins, NNB Tri-Cities

SECOND PLACE
"Young Elian is pictured speaking to his family in Cuba compliments of NBC's new high tech equipment"

THIRD PLACE
"Campbell's Bean commercial, take 43" Jerry Schatz

Continued from page 3

list of TV-less cities, but raw political power moved this late night vote and announcement so few reporters would learn about it until the following Monday. With the Johnson decision, the FCC set a precedent. Political power would dictate who got the remainder of the 300 licenses still to be given out.

But once the first decision was made, the action on the broadcasting front lay 1,500 miles to the west -- in Denver. A mere ten days after that momentous FCC meeting, Channel 2, KEEL-TV, was on the air! It was no surprise that the station's first image was the announcement of regular programming by Senator Edwin Johnson of Colorado. Johnson took time from his labors at the Democratic Party Convention in Chicago (he was working for Richard Russell against Adlai Stevenson) to speak live by a coaxial cable AT&T already had in place. His constituents in and around Denver could see the convention live on television. And they could see Berle and Godfrey as well.

RCA flew in 25 engineers to install station equipment and a transmission tower. Eugene P. O'Fallon worked his own staff twenty-four hours a day. RCA, wanting an NBC affiliate in Denver, somehow managed to find an unused "temporary" transmitting tower, even while a national steel workers strike was on. Lookout Mountain Park, in the nearby Rocky mountains, served as a perfect transmission site.

Even before its formal 21 July broadcasting debut, photographs of KEEL-TV's test pattern ran page 1 above the fold in all the local newspapers. Channel 2 immediately offered a selection of the most popular feeds from ABC, CBS, DuMont, and NBC. Less than a month later, some 4,000 Denver area set owners became part of the largest TV audience to date - according to American Research Bureau - for the speech by General Douglas MacArthur to the Republican Party's national convention. ARB estimated an audience at 51 million people, approximately one in three Americans.

TV's "Gold Rush" had thus begun, and there was no looking back. The US has been a TV nation ever since. And it all began at Denver's KEEL-TV, surely as deserving an historical first as one might nominate.

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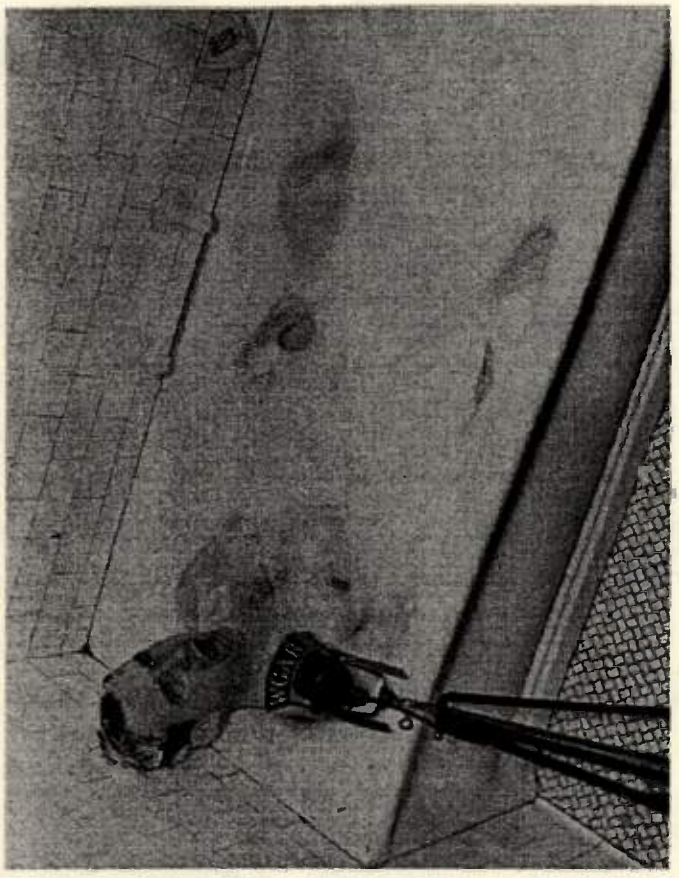

Join Our Caption Writing 'Contest'!

Think you have a witty or clever caption for this photo?

Email your suggestions to us at bp50@umail.umd.edu

and we'll post some of the best (or worst) on our website in the coming weeks.

Visit Our Website http://www.lib.umd.edu/UMCP/LAB

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