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SAVING AMERICA'S RADIO HERITAGE:  
RADIO PRESERVATION, ACCESS, AND EDUCATION

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## PANEL: RADIO AND NATIONAL HERITAGE

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FRIDAY  
FEBRUARY 26, 2016

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The Panel met in the Library of Congress Mumford Room, 101 Independence Avenue, S.E., Washington, D.C., at 10:45 a.m., Aniko Bodroghkozy, Panel Chair, presiding.

PANEL MEMBERS

ANIKO BODROGHKOZY, Panel Chair; University of Virginia

JANE GILVIN, NPR

CHUCK HOWELL, University of Maryland

MICHAEL KEITH, Boston College

AYDA POURASAD, NPR

RESPONDENT

DAN STREIBLE, New York University/Orphan Film Symposium

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P-R-O-C-E-E-D-I-N-G-S

10:53 a.m.

CHAIR BODROGHKOZY: All right. I think we are ready to start. So good morning. And my name is Aniko Bodroghkozy. I'm a faculty member in the Department of Media Studies at the University of Virginia, and I am going to be chairing this panel, basically keeping everybody hopefully more or less on time, although we are starting a little bit late.

So, I just want to introduce our panelists and then we'll get started and I think we will go in the order listed in our program.

This panel is on radio and national heritage, and we are going to hear first from Jane Gilvin and Ayda Pourasad of NPR, who are going to talk about how they created the NPR Historical Archives.

MS. POURASAD: Good morning, everybody. My name is Ayda Pourasad. This is Jane Gilvin, my colleague, and we are from the Research, Archives and Data Strategy Team at the National Public Radio.

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We are known as RAD in our company.

Several of our colleagues are also in attendance in the conference, so please make sure to go and introduce yourselves to them and say "hi" to them. Our chief RAD officer, Laura Soto-Barra, sitting in the front, will also be presenting tomorrow at a plenary session, so please, please make sure you attend her talk as well.

We are here to tell you about how we created NPR's Historical Archive in 2013 from scratch while we were moving to a new building.

NPR has always valued research and archives. We have had an expertly organized audio archive stretching back to the beginning of "All Things Considered" in the May of 1971. One of the first people that NPR had hired was a researcher, exclusively to help with the newsroom in their news research. However, having said all that, we have never had an in-house collection of NPR's historical items aside from our audio and the metadata about the shows.

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If any items were saved, they were saved by individuals at their own desks, probably produced by them, or they have inherited it from someone else, someone else had given to them, and they kept it in their own space. The only formal relationship we have had with the archives have been with the University of Maryland and they have stored some paper archives for us. They were mostly production papers.

It is unknown how many items were kept by NPR employees during their work time with NPR, and when they left the organization, they probably took it with them. And a lot of them might have been thrown away and lost forever.

Now, let's set the scene for 2012 and 2013. NPR had moved into its Massachusetts Avenue location near Chinatown, which some of you might have visited. And we have moved to that building in the 1990s from the location we had previously on M Street.

In 2012, after several years of

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planning, NPR was preparing to move to a new headquarters which, again, I'm hoping some of you in the audience visited yesterday and had the chance to see the amazing new [space].

NPR had already been in planning and RAD team had already been working with the move team in terms of preparing how to move the audio collection. The existing audio collection was in [the] plans to move. Ahead of the move, our management starting asking their employees to kindly clean out their desks, purge the documents and their desk areas.

The Office of General Counsel created a documentation retention policy, but that policy was fairly Draconian in terms of what should be thrown out. And of course there was no consideration for historical items in these papers. At that point, we had to jump in. The RAD team [started] lobbying with the legal team and we felt we were mandated to create a historical archive.

Now, we had a lot of challenges ahead

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of us. Imagine trying to educate our colleagues. We had to race against time. We had to secure a spot. We had to make sure we were physically collecting as many items as possible and we had to also preserve those items and move them to our new location.

How did we educate our colleagues? How did we explain to them what a record is? Well, we used the National Archives and Records Administration Guidelines to teach them what it means to secure a historical item. We had to teach them what it is that is of value, what can have value in the future, historically and financially, and what item is it that tells a unique story about NPR?

So, we, unfortunately, could not have our presentation slides run, but we had many different examples which, as Mr. Paddy Scannell said, showed the sincerity of the relationship that NPR has with its listeners. For example, there was a painting sent by one of our listeners because Susan Stamberg, every Thanksgiving, used to share a recipe of her mother-in-law's, which was her red relish

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recipe, and so a listener painted a picture of somebody making that recipe. Also, we had a pair of slippers with the NPR logo on them sent to us by one of our listeners. Somebody had kept all these items.

We also had to identify allies within our organization. We had to find people who supported our mission. We had to find people who had already been keeping their own little archives and convince them to share it with us and give it to us. We found that looking for allies in unexpected places often yielded incredible results. We could get 24 boxes from our Engineering Department which described the whole department's history, function and importance. They trusted us and they gave all that to us.

People trusted us with confidential information. People trusted us with sensitive information that otherwise would not have shared with others. And also we received 14 boxes of photos which, at that point, established our photo

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archives. It did not exist before. And in those photos, we found images of Carl Kasell and Peter Sagal. We found a lot of amazing images of the very, very early days of "All Things Considered" and "Morning Edition."

And with that, I'm going to hand it to my colleague Jane to continue.

MS. GILVIN: Thanks, Ayda.

I want to describe that picture of Peter and Carl in a little more detail, and we'll try and find a way to share some of the images with you all on Twitter or otherwise online. But if you can imagine Peter Sagal is sitting at a piano, a nice big grand piano, about to play, and Carl Kasell has draped himself lovingly over the piano, just over the lip to say hello to Peter.

(Laughter.)

MS. GILVIN: So these are some things that were taken as publicity shots early on in "Wait, Wait...Don't Tell Me" and really helped demonstrate how Carl Kasell sort of transitioned from a very

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beloved figure, but a very serious broadcasting figure, to sort of who we know him as today on "Wait, Wait...Don't Tell Me," which has a little bit more of a humorous edge to it.

So I also want to talk about some of what else we did in this process. One of the first things we had to do was to think about space considerations. So we had to reach out to our partners at UMD, that Ayda mentioned earlier, to discuss their capacity to receive items from us. We knew that there was a lot that we wanted to preserve and we knew we were not going to have that much space in the new building.

We started to receive the items from our colleagues, organizing them as best as we could with the time constraints we had, into collections by department or by individuals. And perhaps some of the most dramatic parts were after everyone had left our old building, we went in, a team of us, and went floor to floor, to see what had been left behind and to see what archival items needed to be saved.

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This was quite dramatic. We have some really incredible pictures. If anyone's ever been in sort of an abandoned office building before, it has a very apocalyptic feel. And it's also incredible the number of shoes people leave behind.

(Laughter.)

MS. GILVIN: Those did not make it into our archival collection, however.

But from what we did find, we kept approximately 10 to 20 percent of what we found in the building, and the rest we worked with our partners at UMD to help preserve.

Anything that was of high historical or financial value or that had confidential information or that was unfinished and still in production, we kept in our collection. And we really found some pretty incredible things, one of which was a bird that was named Audrey. She's sort of a stuffed bird, stuffed parrot that had her own little place to hang on that hung up in "Morning Edition's" area for a very long time.

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Another item we received is a laptop, and of course laptops are very common at most offices, but this one has a pretty incredible story. So Lourdes Garcia-Navarro, one of our correspondents and reporters, was reporting from Iraq in 2005. She was in a car that was fired at. Luckily, no one was hurt. When they got to their destination, they found that her laptop had been hit by one of the bullets. It's a Panasonic Toughbook. It was eventually given to one of the executives at NPR who then gave it to their assistant to take care of and the assistant brought it to us to help preserve it.

It's a really incredible piece of history from NPR. It's detailed in the book, "This is NPR," and you can also find information about it in the "About NPR" section online at [npr.org](http://npr.org).

So not only did we start to receive these physical items, but we also began to receive a lot of born-digital items or items that people had digitized and wanted to share a copy with us. So

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we had to grapple with issues, like digital storage, naming conventions and making sure we captured all of the metadata associated with that so we could of course find it later.

And, as we physically created the inventory we also had to create the policies and guidelines around its existence, really. So we, of course, looked to NARA and other institutions that had well-established best practices to follow.

And our current situation is really different than it was a few years ago before the archive existed. We have a lot more items at UMD that are available to the public for research. It's a very rich history there. And we have had volunteers and interns work with us on some inventory projects. We have at least two collections that are fully inventoried and we have several more that are partially inventoried. We really had a mandate at that time to create the archive from our internal partners, and we capitalized on that so that we could define the

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historical record for NPR and moving forward.

Some of the lessons that we learned we wanted to be sure to share with you because I'm sure a lot of your institutions are looking at historical archives, whether they're previously created or not. We had to identify who had institutional memory within the organization. Those people were really helpful in giving us other names of people we should talk to or other people who had kept things to make sure that they'd not been lost.

Also, identify who's an ally in your organization. As Ayda mentioned, we really found allies in unexpected places, so don't discount someone just on the basis of what department they're in, and maybe it's not something you would think of as having high recognition of historical value. They might be there.

And also, start to recognize what of your work product and your co-workers' work product is of historical value and what it would take to save that material.

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And of course reach out to archivists and historians around you at your university archives, public libraries, historical societies, and feel free to reach out to us if you would like more information on what we did or any guidance or best practices we can share.

And with that, I want to thank you all for coming. We really appreciate it. You can find us on a lot of social media sites. We're NPR\_RAD on Twitter and Instagram. And, yes, thank you.

(Applause.)

CHAIR BODROGHKOZY: Okay. I would like to thank you so much for that. I'd like to turn things over now to Chuck Howell, who is librarian for Journalism and Communication Studies at the University of Maryland, who is going to talk about "'Vox Pop"' Goes to War - Radio's 'Voice of the People' During World War II."

MR. HOWELL: First I just want to say that it's a real shame that we couldn't see any of the images from the last presentation, but since

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you'll be at the University of Maryland tomorrow, perhaps if you ask nicely, someone will take you down into the bowels of the building, where the parrot is in plain sight --

(Laughter.)

MR. HOWELL: -- as well as various combat helmets and bulletproof vests and satellite uplinks from 1993 that are as big as a portable bar, or something, you know? So it's a great collection. It truly is.

But I'm here to talk about "Vox Pop", another terrific collection at the University of Maryland. And I feel like it's old home week because just about everyone who has ever touched "Vox Pop" as a curator or archivist is here today. A special shout-out to Karen Fishman of the Library of Congress, who completed the finding aid and did all kinds of incredible work on the collection.

Michael Henry, are you here? Michael Henry, who without his work on this collection over literally decades, I wouldn't be able to tell you

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some of the things I'm going to tell you today.

Mike Mashon of the Library of Congress, who at that time was at the University of Maryland and took me on a very educational trip to Texas to pick this collection up from the son of the gentleman I'm going to be telling you about at the ranch in Wimberly where Mr. Johnson, the founder of "Vox Pop" had retired to. So Mike was there at the -- a "borning," so to speak, of the collection. And we had a great time in Texas.

And then myself and Laura Schnitker, who is now in charge of that collection and many other things at the University of Maryland.

But I'm going to pray that this works. So "Vox Pop" is an amazing collection, and it's really kind of an amazing show as well. We're here to talk about World War II mostly. And radio's contribution to the war effort during that conflict was immeasurable. Not only did it provide the government with the best means of communicating its war aims to the populace [but also] facts about

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wartime programs, like rationing and sugar conservation, and saving your waste fats and things of that nature, it also provided millions of war workers and lonely soldiers on bases around the country, and later the world, with entertainment and news.

[It's] the only program though that we're aware of regularly talked to and put the voice of the average American on the homefront during this war and soldiers training to go overseas on the air for the entire country to hear. And this program was "Vox Pop", obviously an abbreviation of the Latin "*Vox Populi*", or voice of the people. It was one of the first man-on-the-street interview shows going back to the early days of the Depression, became one of the biggest homefront morale boosters and became one of the earliest quiz shows, one of the earliest human interest shows as well.

It sounds a little confusing, but when you add to that that it was also probably one of the best traveled programs in broadcast history,

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I think you'll begin to understand that "Vox Pop" was actually a very unusual program.

So, it began, as we see here, in 1932. And if I can get this to work -- this picture, as the caption says, was actually taken in 1935. We don't have any pictures that I know of from the very earliest days of the show when it was first on KTRH in Houston and then on something called the Texas Quality Network, I believe, a small regional hookup of stations in Texas. But this is some sound -- and you might have to boost this, because it starts pretty soft -- some sound from one of the pre-network shows that we are fortunate enough to have.

(Audio recording played.)

MR. HOWELL: Isn't that incredible? That little snippet is just indicative of the entire program. I mean, just this one recording from early in 1935, right before they were picked up by NBC, is just a treasure trove of information about Texas, about mass communication at that time, about accents, dialects, the average educational

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attainments of your Houston man on the street. There's just so much that can be unpacked just from one program in this series.

Later, he gets to the important part, which is the giving out of dollar bills for the correct answers to a variety of lighter topic questions, like Biblical references and movie stars and word play. He asks him later "Do you think you could ad lib?" And he says, "I don't know." I'd have to see him do it first. He thinks ad lib is some guy's name or something. So it's very amusing.

But it started out as a man-on-the-street show where they just would dangle a microphone literally right out the second story window of the hotel where the station was, portable equipment being not really in existence at that time, at least for Texas.

But one day -- and this may be an apocryphal story -- but one day a storm swept through, a very quick squall came through the streets of Houston while they were the air and the streets were

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deserted. There was nobody there. Everybody went inside.

So supposedly Parks Johnson, one of the creators of the program, who was an ad man at KTRH, rounded up the crew, had them give him all his money, ran into a coffee shop, got it changed into dollar bills and then started interviewing one of the technicians and giving him a dollar for every question that he answered right. And pretty soon they were mobbed and people were coming out of the woodwork because this is Depression Era Texas and a dollar was a dollar in this case. And so suddenly they've invented the quiz show.

(Laughter.)

MR. HOWELL: Or, at least, were one of the very earliest incarnations of question-and-answer-with-prizes-type program.

So they were picked up for national distribution by NBC in the summer of 1935. Their first show was on July 7th. And they would do a brief interview with people before they got to what the

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contestants saw as the important part, giving away the money. So they kept that man-on-the-street-interview-kind of style, but it sort of took a back seat to the question and answer part.

They did a lot of broadcasting from lobbies around New York, big hotels, Grand Central Station, any place where they could get a lot of people passing by that they could throw in front of a microphone.

This picture here is not actually Will Rogers, as much as it may look like him. This is taken in 1938. It's actually a Will Rogers impersonator, a look-alike. He won a look-alike contest. Mr. Rogers had unfortunately already been dead a couple years by this time. But this is here not only because -- I had to really look twice; this guy really does look a lot like Will Rogers -- but also to show you the kind of information that Mr. Johnson meticulously wrote in every one of over 2,100 photographs associated with the collection.

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And we'll see some of his notes for every episode later as we get a little deeper into this.

On your left you see Parks and Wally Butterworth. His first partner, Jerry Belcher, briefly made the transition to New York, but unfortunately had a drinking problem and had to be let go, and Wally Butterworth was an established announcer who was tapped for the job. Now they jumped -- you see we have CBS and NBC mics represented here -- they jumped networks pretty frequently in the early days until they settled in at CBS for a pretty long stretch.

But...so this is Parks and Wally washing the microphone. And then you see what a typical show would look like in those days with people mobbing the microphone. And one of the cutest kids of 1938 New York with Parks there. That is Mr. Johnson holding the child.

The program continued to give money away. They would also get involved in things like this -- where they sponsored a silly hat contest

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and people sent in entries to the show of their silly hats. It all started with an offhand comment about a ridiculous hat that a woman contestant on the show was wearing or just -- I don't think they came right and told her her hat was ridiculous -- it was just quite a grandiose hat in those days of high millinery fashion. And, from there, they just went with it. And so the show was very loose at that time and not as scripted as it would later become, or as organized as it would later become.

And these were two winning entries. The laundry day hat. So you can dry your clothes as you parade down 5th Avenue, although I guess you'd have to be pretty small to wear some of those clothes. And the La Ferdinand with Ferdinand the Bull in both book and animated form being very popular at that time.

The also went to the World's Fair many times. They actually broadcasted for a large chunk of 1939 from the World's Fair. So here they are meeting Electro, the giant mechanical man, the

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Moto-Man, as he was actually called. And it might be hard to see from your vantage point, but there is actually smoke coming out of his nostrils in this photo. And Wally is treating Sparko the dog a little bit cavalierly, if you ask me, using him as an ottoman. So there's lots of great pictures like that.

Even at this time they would interview a serious scientist. They're at the Bell Labs. So they would even go to Bell Labs. They would travel all over the place. They would go to fairs. They would go to events, movie openings.

This is the guy that basically invented the Vocoder, the artificial human voice synthesis in the late 1930s. And what do they do? They start quizzing him and giving him dollar bills rather than talking about his invention. They briefly talk about it, but you could see Parks has money in his hands right there.

And what's so funny is some of the celebrities: like here we have Fred MacMurray and

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Marie Wilson, would actually get really excited about winning some money. Even though their salary was 50 times the average of a regular American, just the idea of answering questions right and being handed money really seemed amazing to people.

There's a show from 1940 at the Bill Rose Aquacade at the World's Fair where Buster Crabbe of Flash Gordon and Olympic gold medal fame really makes something of a fool of himself over some money, over a few dollars, you know? He's just like gimme, gimme, gimme, gimme! It's hilarious to listen to.

So they would go to film openings or go on location with stars. They would do a lot of publicity-type stuff.

But Parks was a World War I veteran, a minister's son and a very patriotic gentleman. And as war clouds darkened, long before the United States was formally in the war, and well before it became a major topic of debate, and should we get in, and should lend/lease be something we do for Britain, how much help should we give them,

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etcetera, he started pushing the program into defense at that time. It was colloquially known as "defense issues."

This was the very first show they did on that topic, July 4th, 1940, at the Merchant Marine Academy. And they're on board a training ship there. So the change started to take place.

Here again, before the war is actually started, they did a show from Annapolis, not far from here, and they would do things for young soldiers like arrange talks with movie stars and things on the phone.

Okay. I'm going to have to pick up the pace here, as usual. Here he is at West Point. This was one of Wally's last programs at Fort Knox. And if we could just listen to some of this audio, if I can get this thing to move here.

(Audio recording played.)

MR. HOWELL: So this was live, obviously, and even though they would carefully vet the guests before they went on, real things would

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happen. And that would have been pretty risqué, and would never have passed the censors in 1940s network radio, but since it was live they got it out there.

So, war actually starts now and we have a new companion for Parks. Wally too seemed to like the bottle a little too much or it could be that Parks, as a preacher's son really, had very little tolerance for any sort of imbibing. He was a complete teetotaler.

So Warren Hall, who had played -- was an announcer, a singer, had appeared on Broadway and in some musical films, also had appeared as the "Green Hornet" in one serial and "Mandrake the Magician" in another, was tapped to replace Wally.

Here's something they would do during this time, especially with the soldiers, to put people at ease, little pre-show warm-up activities of this kind where they'd get pretty Hollywood starlets to do party games with the soldiers or they'd have them race against each other putting on a girdle, things of that nature. They would

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also, in the tradition of the Betty Grable phone calls, try to reunite families, bring soldiers and the children they had never met, because they're now overseas.

This is an interesting one. Christmas party for the children of soldiers who are overseas at a big New York hotel, and the most unlikely Santa Clause of all time in the form of Jack Dempsey. He is under that beard there. So they would get a lot of celebrities on the show.

Here's your classic Rosie the Riveter interview at what was still called Penn State College at that time, not Penn State University. I believe their gift to the college after the show was a nittany lion cub, something else that would probably be kind of frowned on today.

Here is another sound clip, if I have time. I'm going to probably have to cut short my remarks, but this one is a good one, if we have time to get to the meat of it. El Toro, California, Marine Pilot Training School, 1945.

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(Audio recording played.)

MR. HOWELL: Now I wanted to play that clip; and I'm going to have to wrap it up after this, because I think it really encapsulates an America in flux, an America in change. This is a young man from Texas and he came very close to saying the N-word basically on national radio. I think part of it is his accent and a colloquial way of referring to African-Americans in his part of the country at that time. And yet the story he tells is one of incredible heroism and admiration.

So you have encapsulated in this one young man, a 22-year-old fighter pilot from a small town in Texas, getting out into the world for the first time -- it's three years after this that Truman integrates the Armed Forces and the civil rights revolution is just on the horizon. And I can't help but think that the fact that a lot of young men got to see African-Americans and other people, Japanese-Americans, people that they were told were not as good as them, were reviled, were put in

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internment camps and got to see, "My gosh, they're as good or better as anybody I know. They're as brave as me, braver than me, you know?" And I think you can just see right in that one little moment.

And they got some flak for this. The African-American press at the time found it offensive that he had said that, and yet at the same time he's praising the young cook or steward to the skies. It's quite a dichotomy and it kind of shows where the country is heading.

And there's so much more I could tell you about this program. It went on after the war until about 1948, but the war years were truly its peak, its pinnacle. It provided a real service to the country and had really the best ratings that it had during that period as well. Not Jack Benny level, but it steadily improved throughout the war years and became more of a part of the home front conversation. And Michael Henry will be talking more about "Vox Pop" probably in a broader way than I have today in his presentation tomorrow, and I

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encourage you to attend that.

So I thank you very much for your time.

(Applause.)

CHAIR BODROGHKOZY: Okay. Thank you.

Our next speaker is Michael Keith, a faculty member at Boston College, who is going to talk about researching Native American Radio.

DR. KEITH: Thank you very much.

About 30 years ago I was on a road trip with my wife and we were on our way to Yellowstone National Park from Boston, an actual car trip. Right before I left I had read Dee Brown's "Bury My Heart at Wounded Knee." I don't know if you're familiar with it. It's a wonderful book. And I was intrigued by it and, on the way back from Yellowstone National Park, I wanted to go to that site, which was on the Pine Ridge Indian Reservation in South Dakota. So on our way back, of course, we stopped at Mount Rushmore and then went down to Crazy Horse. And then we headed over to the Badlands, which borders the Pine Ridge Indian Reservation.

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So we get on the Pine Ridge Indian Reservation, and not being familiar with the protocol that you really should contact the tribe before entering the reservation, what did, we know, we started driving down this long gravel road on the Pine Ridge Indian Reservation, because we knew that the site of the last major battle between the US Cavalry and Native Americans took place at a site called Wounded Knee, which is in the southwestern corner of the Pine Ridge Indian Reservation.

And we drove and drove and drove and drove and old rusted-out Oldsmobiles would pass us full of Lakota-Sioux Indians who would look at us like we just landed from Mars in this little foreign car we were driving. And after a while we thought we'd never get to it. It seemed like two or three hours.

As we're heading down the gravel road, I noticed a radio antenna reaching skyward, a very, very tall antenna. And my first thought was, well, this must be some kind of FM repeater antenna or

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something of the like from Rapid City. They put this antenna up out here to strengthen the reach of their signal. And as we got closer to it, I recognized that on top of a mound, which was called Porcupine Ridge, there was an actual building. And as we got to that point, I noticed a sign out in front of this building. It said KILI FM, Lakota-Sioux Corporation FM Radio. I saw the frequency, so I immediately hit my radio and thought "What is this? Out here on a reservation, there's a radio station?"

And, of course, when I tuned in the radio station, what do I hear? "Sittin' on the Dock of the Bay," by Otis Redding, followed by the Rolling Stones and "Jumpin' Jack Flash." And I'm wondering, "Okay, what's this all about?" But then the announcer came on and could barely speak English. English as a second language. And he stumbled through his recap of the music. And then he went into public service announcements.

Well, the public service announcement

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satisfied what I had expected with drum beats and "aiya, ya, ya," that sort of thing and speaking in Lakota-Sioux. And then he came back on and talked a little bit about gatherings on the reservations and then he went back into music, which was a Beatles song. It all seemed really incongruous to me and I thought, "Well, this is interesting." And this is 1987, so I tucked it in the back of my mind. We continued our trip, and I came home and kind of forgot about it.

But a couple of years passed and I thought, you know, what was that all about on a reservation, a radio station that was speaking in the Lakota-Sioux tongue and whatnot? And that's what really whet my appetite to start researching it, start kind of asking questions and looking around. It ultimately ended up in this monograph that was published 22 years ago, but it took me a couple of years to gather information about it.

So I didn't know where to go at first. I didn't know who to contact. So, in my naïveté, I

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figured, well, I'll contact the FCC and find out if they can tell me something about Native stations.

I did contact the FCC and they said "What Native radio stations?" And I said, "Well, could you tell me something about the licensees of this KILI?" (Which, incidentally, is Lakota-Sioux for "special.") And the person I spoke to said, "No, not really, but if you go out to the archives in Maryland, you can dig through there and maybe find out some information about it." I thought, Well, I don't want to do that."

Then, of course, I made another major *faux pas*. I contacted the NAB about Native radio and they also said, "What? There's Indian radio stations out there?" At the time I wasn't aware that Native broadcasting was a public, non-commercial medium. Right? So I was getting nowhere quick there.

And then I did -- this is back in the late '80s, early '90s before the age of Google -- I did track down an organization called the Native

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America Public Broadcasting Consortium. It had another name back then and was in Lincoln, Nebraska. So I contacted them, and I ended up talking to the director, Frank Blythe. And I said, "You know, I'm interested in finding out something about indigenous radio. Can you help me?" And he was very accommodating and he said, "Yes, sure. What do you want to know?"

And I said, "Well, are there other native stations besides the one on the Pine Ridge reservation?" And he said, "Yes, about 22 others."

And I said "Twenty-two others? There's an indigenous radio medium in this country?" And believe me, I had talked to lots of academics and I had talked to lots of radio people and no one knew anything about the existence of indigenous radio. It was just off the map. And the reason for that being was that the majority of these stations were on reservations, and who knows anything about reservations? They called it "res radio."

So he gave me a list of stations and some

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contacts. So I began -- it was before email, somewhat before email anyway. And I discovered that most of these Native stations weren't online. I couldn't reach them that way. So I made telephone calls. And I was met with a certain reserve.

Here was this white dude from Boston College asking them to give me information about their medium. And there was reluctance and wariness. What am I going to do with it and what not? And I tried to ingratiate myself and I used Frank Blythe's name as an entrée. And that was good. And they started opening up.

And then I called Frank Blythe back and he said, "You know, there is an indigenous communications association" (ICA--no longer in existence). And I went, "There is?"

Bingo. And he said Ray Cooke is the director. And he says contact Ray Cooke.

I did contact Ray Cooke. He was at the Akwesasne Reservation up on the Canadian border, Mohawk. And I talked to Ray and he turned out to

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be different than what I expected. Young guy, very accessible, very warm, and very gregarious, and he was really willing to help me in any way he could possibly help me.

So he gave me a list of all the owners of all the stations and gave me information about when stations went on the air, their effective radiated power and other background. And what's more I started calling these stations with his name as an entrée, as the director of the ICA. Suddenly I was getting cooperation.

And then I went up to the reservation and I spent a couple of days with Ray, which was a very interesting experience. CKON, C-K-O-N, was the Native station right on the Canadian-American border, licensed by Canada. Ray took me to lunch at what turned out to be a bootleg café. He said, "Hey, Mike, do you know something, everybody in here are bootleggers." He says they're all bringing tobacco and booze across the Canadian border. And I thought, "Oh, well, we're going to get busted

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here." But it was a very informational time.

So I thought, okay, I'm starting to gather stuff. This is 25 years ago, 24 years ago. Then I tried to find out if anybody in academe had done anything on this subject? Had anything ever been written on indigenous radio by academics?

I found one article, and it was written by a gentleman named Bruce Smith. And he was the chair of a Communication Department in Fairbanks, and he had written a profile of a Native American station, I think an Inuit station up in Alaska, which was pretty revealing. And I got in touch with Bruce and we met when he was in Boston.

And then there was another piece that was co-authored by someone out of Marquette, but it was kind of an overview of ethnic radio in general, but there was information there about Native media -- a little bit on Native radio. And that was it. There was nothing else anywhere. So I realized that I was just kind of left to my own resources in gathering information on indigenous

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broadcasting.

So, over the next couple of years, I did some more visits, made more contacts and found that the more I did communicate, the more receptive and forthcoming Native broadcasters were in providing me information and talking to me.

Then I found out that the majority of these stations had start-up money from CPB and NTIA, and I talked with them. And was able to kind of create a foundation of information on what these stations were about.

My goal and purpose in creating this monograph was to introduce the idea that this medium existed in the United States and no one knew what it was about. And why did Native Americans have radio outlets on their reservations?

The first Native stations go back to about '71, '72, and then kind of grew from that point on. KILI was formed as a consequence of the clash between the American Indian Movement and the Feds on Pine Ridge, not far from Wounded Knee. Out of

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that AIM decided that they wanted to fund and create a station there, commemorating this clash between Native Americans and the Federal Government.

And so I ended up very luckily speaking with many of the people who were ahead of AIM and getting their input on the value of these stations and what were these stations were about, what was the mission of Native broadcasting in America? And I came away from it thinking, "I don't know of a greater story of why stations were created than indigenous radio, because the principle motivator behind the creation of Native broadcasting in America was to preserve their languages and cultures."

Mainstream Anglo media was drawing youngsters away from these reservations, because if you're in the middle of the Pine Ridge Indian Reservation, as vast as it is, about the size of Connecticut, you can hear Anglo stations transmitting from Rapid City. So many of the people -- especially young people on the reservation

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-- were listening to non-Indian stations.

Consequently, the elders were concerned that their languages would perish, would not exist anymore. Of course, you know that the Native American people have an oral tradition; they don't write down things, per se. There were no books that were documenting their languages. So the primary idea behind the existence of these stations was to broadcast in the Native tongue, either Cherokee, Navajo, Lakota, whatever, and feeling that in so doing they would help preserve the languages, keep the languages alive. That was the same concerning their traditions and cultures.

And so, this I found a very noble aspiration for this form of radio. And to this day after writing numerous monographs on all sorts of different cultures that utilize radio, I still find that this is an incredible story: the audio medium was and continues to some degree to be used to offer evidence of the existence of a unique culture in this country.

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Now, later on, American Indian radio on satellite came into existence, AIROS, and began to offer Native programming to Native American radio stations. Native American radio stations are volunteer-oriented. They are non-commercial and depend on CPB and NTIA to continue their existence. And, as you well know, over the years there's been an effort to downsize CPB and to remove funding. And if that's the case, then that means many of these indigenous stations are going to go silent. They'll be gone, and I think at considerable expense to all of us.

It was my hope and aspiration when I did my monograph -- which, again, is essentially an overview of Native radio offering profiles of these stations and how they survived and where they got their monies from and what they offered in terms of programming and so on and so forth -- that there would be more scholarship done on the topic. And regrettably and sadly here it is nearly 25 years later and this stands as the only long form document,

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which was not intended as a scholarly document, per se. I think of it as more a work of journalism.

Now, in recent years, I've discovered that Native radio stations still really don't archive their programs. It just hasn't occurred to them (as it hasn't to many mainstream stations) to preserve their broadcasts. First of all, 90 percent of Native broadcasts are live. They haven't recorded their broadcasts, per se. So there's almost -- there's virtually nothing in terms of archiving of Native stations. Of course, keep in mind this unique medium only goes back to the early 70s.

I contacted a couple of people associated with Indigenous media recently and have heard little back, but I don't think there's been any real initiative to preserve Native programs. And I'm not sure that there's much out there to preserve with the exception of AIROS (American Indian Radio on Satellite), which offers Native American news and programs to Indigenous stations.

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For the most part, it is archiving and keeping the programs they have.

But in terms of the individual radio stations (there's around 30 and 35 Native American radio stations in North America) archiving of programs doesn't really happen. So it's still new territory -- ground to be investigated by scholars. And I fervently hope that this will happen, that there will be a closer, more comprehensive, more formal exegesis of this unique form of radio here within our own country. Thank you.

(Applause.)

CHAIR BODROGHKOZY: Okay. Thank you so much.

Our final speaker is our respondent for this panel, Dan Streible, of New York University and the Orphan Film Symposium.

DR. STREIBLE: That's me, Dan Streible. Thanks for these interesting presentations. I would just say, "Radio just got more exciting," to use the motto the conference has adopted.

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I just want to offer a few remarks, thinking about -- the name of the session is National Heritage -- thinking about that as a conception.

My background is as, primarily, a film scholar, but certainly I'm interested in broadcast media as well. And, just a quick show of hands, how many people in the room have at some point in your life done radio? That is, had a radio show in college or produced or something?

(Show of hands.)

DR. STREIBLE: As I suspected, it's many of us, and perhaps even most of us at the conference. So I think it is an exciting time because there's a lived experience among us that associates with this. And now there is a hunger for understanding its history.

My other hat is I work at NYU directing the Moving Image Archiving and Preservation Master's Degree Program, which also deals in recorded sound quite often. My life as a scholar collided with archival research in 1999 when I

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started this thing called the Orphan Film Symposium, which we're doing another one 40 days from now, with Mike Mashon, at the Library of Congress in Culpeper on the theme of sound in movies, for four days. So it's not just a film conference anymore.

Especially with Chuck's presentation, both the phrase "Vox Pop" and the period of World War II, it occurs to me that a lot of national heritages around the planet probably have a kind of deep-seated connection to World War II as being the moment where much more concerted discourse about national identity and nationalism, as well as internationalism, gets started, and that radio is the medium that allows for all kinds of expressions of that.

I think what we're seeing, looking at the conference program, the idea of a "Vox Pop" is understanding that the voice of the nation has to be found in the scattershot of thousands and thousands of sources. As you were saying, it's hearing local voices that are just as important as

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national voices. For people who think about radio and radio history, and the lived experience of radio, it is this dynamic between national and local that is the case, that's related. It's national networks, but they're all made up of local broadcasters.

So if we listen to a broadcast day on a National Public Radio station, we think of it is as a national voice constantly interrupted by local announcements, local things. And that dynamic is important, but it's the archiving challenge as well. How do small, local and micro-local instances like the KILI radio station, how do those get saved? How do we recover that?

There's also, I think, what we'll see, something to be conscious of, the degree to which we're trying to locate and recapture actual recordings of what was broadcast. But what we can see is that most of what we're going to archive is not actually a capture of that signal. It's not only other ephemera that surround it on paper and

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photographs and so on, but also production elements and outtakes and things that might have been produced but never actually aired, things that got censored, etc. There's quite a cacophony that's potentially developed out of that.

The other thing that occurred to me is the way in which almost all of these national heritage discourses probably confront the idea of being polyglot, the records that they record. And that is, I think, where the local/national dynamic really complicates things -- so that we have for example, Lakota broadcasting. And I see [in the audience here] the former station manager at WRST-FM in Oshkosh, Wisconsin, which I don't know if it's still -- used to broadcast Hmong language radio program in Oshkosh, Wisconsin, at the time that I was living there.

Official records versus all the other material that has to get collected. And maybe you have kind of narrow guidelines and start collecting it because you suddenly consider it an important

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official record, but the thing I think that has brought together lots of interest in orphan films, media, now radio among it, is the fact that so much material is not in official archives, and certainly not in national archives. I think it's probably true for audio recordings.

The generalization I would make about film archives, for example, is that most films that were ever made no longer survive. Most of those that do survive are not in film archives. They're in other local, regional, state [repositories]. But they're scattershot. So it takes quite a lot of research.

But that's also why it's an exciting time. That's why radio is getting more exciting. We now have these -- because of metadata standards and the ability for catalogues to talk to each other and to be searchable across multiple ways in addition to just the wildness of internet searching, suddenly we can conglomerate and amass and start to interpret things where fringe material coexists

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and is as equally findable as an important record. Sometimes even more findable, right? Because if the corporation on a national scale is keeping a lock and key on some of its material, but amateur collectors and other ephemeral collections are not, but are just happy to get them out there, that's an important distinction to be made.

I'll just take one example of the way in which all these [things] overlap. At the symposium coming up in six weeks one of the presenters, Jeff Martin, who's a trained audio-visual archivist, just on his own he discovered two discs in a Chicago thrift store, and he bought them. They appeared to be identical copies of the same thing. It was two-and-a-half minutes recorded in 1943 of an American prisoner of war talking on live short-wave radio in English to people back in the United States. It was going out through Japanese propaganda services.

How did that recording get made? It got made because an amateur listening at home (I'm not

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even sure who it was) had home recording technology and listened to the short-wave radio broadcast coming from Japan, which the American government encouraged citizens not to listen to, and he made a recording of the live signal coming in. That recording is what got saved. I think Jeff and I have so far only found one other example of a similar kind of recording.

But think about short-wave radio in this, what gets recorded, the fact that an amateur person had to do it. What we do know for sure though is that across the United States, and I'm sure in other nations the same phenomenon, people who did listen to these propaganda broadcasts knowing they were propaganda from the enemy side, they were listening because they had learned you could hear POWs being forced to talk.

And they would identify themselves by name. They would say where they were. It was kind of a forced shout out to the families at home. No networks of people in the United States would write

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this information down, even if they didn't record it, and mail postcards or send telegrams or make a phone call to the family -- "I heard your son on short-wave radio. This is what he said." There was no official organized network of it. It was just post-hoc. We know that they were doing the same thing at the same time, but there was not a national consciousness of it. And the federal policy was not to do it.

I don't know whether or not the American military or other parts of the U.S. Government actually were also recording propaganda broadcast from abroad -- I have to believe they were -- but how this is organized, how we get -- collect -- that's the other thing. It's not just local and national. But World War II is also the moment of global consciousness and international allegiances and identities. And so every American also knows he has allies and thinks about his relationship to people in other nations, citizens of other nations. So that was a moment of global consciousness.

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This reminds me, too, there's a publication that was written in 1943 by the famous theorist Theodor Adorno; it wasn't published until the 21st century, a study he did called "The Psychological Techniques of Martin Luther Thomas' Radio Addresses." Any of you know this book? It's really obscure. I only learned about it recently.

So Adorno is studying Martin Luther Thomas, a radio preacher starting in the late '20s through the '30s. As far as I can tell -- and I've asked many of you and others -- there's no single recording of his voice anywhere, even though he was on many stations and there's documentation that transcription discs were made of some of his broadcasts. But Adorno's writing about it as an exile from Europe who's trying to understand the phenomenon of radio in the midst of World War II and thinking about the American style and psychology. So again that kind of international perspective -- even media theory itself was being born with radio as a global international

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phenomenon.

It's also the case that radio is borderless, right? If you're distributing films, you have to go through well-policed state lines or international ports. Mail has to do the same. Radio we know, whether officially or in a pirate, wild sort of way, would situate itself on borders to broadcast 100,000 watts -- from Mexico into Texas, and that people could hear from far away things, sometimes things they weren't supposed to be listening to; other times things that crossed that border became massively popular.

So that's some of the dynamics that I think come into play as I think about these provocative materials that are coming before us. I turn it back over to our Chair.

CHAIR BODROGHKOZY: Okay. We still have almost 15 minutes and so I'd like to turn things over to you, the audience, if you have questions, comments, things you would like to ask the panelists or contribute. And I don't know that we have a

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microphone, so -- we do have a microphone.

PARTICIPANT: I'll just yell. So I'd like to take Dan Streible's point and also Michael Keith's point to heart to some extent. Perhaps what I'm going to say is the exception that proves the rule. Yes, there are many, many things which are not in national archives. The exception that I'm going to point out however is that from the 1940s to the 1980s the University of Oklahoma's radio station had a program called the "Indians for Indians Hour." Those recordings, about 140 of them, were recorded and they are at the Library of Congress.

So if there is a bright young person who would like to do some research on this particular topic, to take up Dr. Keith's challenge, you're welcome to the Library of Congress, unless you've already done it. I'm not quite sure that other people have, but I know there have been scholars looking into it. So I'm sort of putting in a plug for my home institution here.

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DR. KEITH: Are they in languages? Are they in English or in Indian languages?

PARTICIPANT: They are Indian languages, a whole range of them from various Oklahoma tribes, from Caddo to Cherokee to any number of --

(Simultaneous speaking.)

DR. KEITH: Yes, and these were recorded off of mainstream Anglo radio stations, is that right?

PARTICIPANT: No, it was actually --

(Simultaneous speaking.)

DR. KEITH: Oh, they came to the university and they recorded?

PARTICIPANT: The program originated at the university.

DR. KEITH: At the university. Over the university's broadcast facilities?

PARTICIPANT: I believe so, yes. I think that gentleman --

PARTICIPANT: I have a chapter in my

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dissertation about it.

DR. KEITH: All right. There you go.

(Laughter.)

DR. KEITH: That's why we're here.

PARTICIPANT: So I've listened to them.  
They're in the Folklife Center.

DR. KEITH: Oh, you did?

PARTICIPANT: And I think they would  
kind of categorize them as graphic rather than  
broadcast.

DR. KEITH: Right.

PARTICIPANT: So they're in that sort  
of -- I mean, when -- I think they came here in the  
'80s, the Oklahoma -- either the Oklahoman or the  
original copies.

DR. KEITH: Okay.

PARTICIPANT: And then copies came here  
in the '80s.

DR. KEITH: So these were then aired  
over the University's radio station?

PARTICIPANT: Yes.

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DR. KEITH: Okay.

PARTICIPANT: And the host was --

(Simultaneous speaking.)

DR. KEITH: Okay.

PARTICIPANT: And he was the chief

of --

(Simultaneous speaking.)

DR. KEITH: All right. There are a couple of examples of Anglo station giving air time to local tribes when they were particularly located on the edge of reservations. It's kind of a form of tokenism, but they existed. Beyond that I think you'd be very, very hard-pressed to locate recordings from actual Native stations, because they're 30 years later. And that's the thing that I was most curious about. And I'd be curious if anybody has come across any Native-originated programs that have been recorded and archived.

Yes?

PARTICIPANT: Yes, I was just searching a Peabody database while you were talking and there

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are a few things, so I wanted to point those out to you from the Indian Nations Network.

DR. KEITH: Okay. That's a network, that's not a station, per se. I guess what I'm talking about is the stations themselves, radio stations, because there have been some initiatives through some organizations to not stockpile, to gather information. But it does shed light on the subject of --

PARTICIPANT: Yes, these are from 1967.

DR. KEITH: Yes, which is before there were any Native stations in the Continental United States.

PARTICIPANT: There may be a few more. I'd have to --

DR. KEITH: Yes, a good place to look though.

PARTICIPANT: -- take a look at your --

DR. KEITH: Yes.

PARTICIPANT: -- the station --

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(Simultaneous speaking.)

DR. KEITH: But I'm not writing on this anymore, so it's up to you.

(Laughter.)

DR. STREIBLE: There's actually nothing that's not in your collection, Ruta, at the University of Georgia. I have to say it's pretty amazing.

PARTICIPANT: I wanted to mention about 15 years ago I had a student at the University of Wyoming who was Shoshone. And his grandmother was 95 years old and he grew up listening to stories of like Backwards Warriors that would wear their clothes backwards, ride horses backwards.

DR. KEITH: Sure.

PARTICIPANT: He was going to record his grandmother's stories, put them on the local radio station on their reservation. He put a microphone in front of her and she refused to talk.

DR. KEITH: Oh, yes. That's one of --

PARTICIPANT: Because it was --

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DR. KEITH: -- the major problems.

PARTICIPANT: -- considered --

(Simultaneous speaking.)

DR. KEITH: Stealing from them. Their spirit, yes.

PARTICIPANT: And so I'm thinking generationally that might have broken down some.

DR. KEITH: Yes.

PARTICIPANT: But that would have been a serious --

(Simultaneous speaking.)

DR. KEITH: That -- yes, that's a good point. That was one of the problems is that the elders were very wary of the microphone for obvious reasons that had to do with their heritage and whatnot. And the young people just really didn't care a whole heck of a lot, even though they constituted the volunteers at the radio stations. And unfortunately most of the young people that were volunteers at the radio stations wanted to emulate the mainstream Anglo stations. That's why I was

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hearing the Rolling Stones on KILI and whatnot.

So some of the idealism and aspirations of creating a Native -- an indigenous medium have fallen short of their ideal in terms of preserving languages and cultures. And a lot of Native stations, which were originally thought that they would focus on the languages, there's very little of it now. And so many of these indigenous stations sound like every other radio station you tune in, which is kind of regrettable, you know?

MS. SCHNITKER: I have a question for our colleagues at NPR. Just by way of introduction, I'm Laura Schnitker. I'm the acting curator of Mass Media and Culture at the University of Maryland. And there was a portion of your archive that pre-exists the 2013 effort that you didn't really mention, and I wanted to get a little more background on that.

In 2003, you sent us tens of thousands of 10-inch magnetic reel tapes containing programming dating back to the launch in 1971. It

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is by far the most used and requested portion of the NPR collection that we have.

Can you talk about the creation of that particular audio archive, because you're definitely a pioneer as far as archiving your own history. So few radio stations and networks and organizations undertake that kind of effort. So can you talk about that?

MS. GILVIN: Sure. Yes, we sort of decided in our talk to not talk as much about our audio, because our audio has been so well preserved and organized over the years, and we really wanted to talk about the historical items which had sort of not been. But from the very beginning NPR made it a point to keep copies of the produced programming. And we worked with UMD to make sure that that was preserved well.

And I, unfortunately, wasn't there in 2003, so I can't really talk about the discussions that happened around that, but UMD is such an important partner for us. Should be able to make

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that accessible to the public. And I'm really glad to hear how well used it is.

We definitely, at NPR, get requests about the audio sometimes that kind of come through for non-commercial and commercial uses, but I think a lot of the scholarship comes through you guys.

And I don't know if Ayda wants to add that or -- I think I see Laura Soto-Barra in the background also. I don't know if you want to talk about that also.

MS. SOTO-BARRA: Thank you. Yes, I'm Laura Soto-Barra and I'm the RAD Chief, the Research, Archives and Data Strategy Chief, formerly known as Chief Librarian.

So we do have the RAD Center now at NPR. And, Laura, you are absolutely right, that NPR invested in archives since day one. And not only did NPR create the archives in 1972, right away we got a grant from CPB. It was a grant of \$50,000, which in today's money is about \$300,000. So that is amazing.

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That is thanks to Bill Siemering, who I think he's in the other room, because he wanted to hire a researcher from day one, and to -- because he said we had Susan Stamberg's voice. She had a great voice. She was a very smart woman, but she needed context. So that was with research.

Then the following year, what was called the tape library was created, and NPR continued to produce stories. And the archive of the tapes started with librarians hired at the time, or indexers, I would say, and they would copy by hand the label on the tapes and complement that information with the handwritten rundown. So that is what created the NPR archive.

The tapes grew, grew in number to about 100,000, something like that, and they're all with you in Maryland. We have copied some of those. We have a total of 170,000 hours of broadcast programming for NPR, of which everything needs to be digitized. So the good story is -- the happy news -- is that we have it all and we have all metadata

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from day one as well, but it's all in physical formats. So that is what keeps me awake at night.

(Laughter.)

MS. SOTO-BARRA: But, yes, we have a great archive, very comprehensive, but in physical formats.

PARTICIPANT: What about the NPR archives in Culpeper?

MS. SOTO-BARRA: They have 40,000 hours of the cultural programs from 1972 to 1986, I think it is, also tapes. We don't have copies of that either. Being non-profits we cannot budget for this, and that's why I don't sleep well. And tomorrow I'm going to be talking about a little bit about this also.

MR. HOWELL: If I could just add that part of the reason you find the NPR collection in multiple locations is because of its quasi-governmental early history and the fact that a lot of its funding did come from the feds in the beginning. And so, NARA is actually the previous

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repository for most of the tapes that are now at Maryland. And LOC also was involved, but as NPR moved further and further away from being a ward of the Federal Government, they looked for other solutions to their archiving problem. And fortunately we had an empty basement at Maryland.

(Laughter.)

CHAIR BODROGHKOZY: Okay. We are now at the end of our time, and so I'd like to thank all of our panelists.

(Applause.)

CHAIR BODROGHKOZY: And time for lunch.

(Whereupon, the above-entitled matter went off the record at 12:15 p.m.)

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