



LIBRARY OF CONGRESS MAGAZINE  
JULY/AUGUST 2016

**INSIDE**

A Force for  
Preservation

Public Broadcasting  
Online

**PLUS**

▶ Panic! The War of the Worlds

▶ The 1936 Olympics

▶ America Reads

A large, stylized graphic of a radio tower with concentric arcs representing radio waves, centered on the page. The tower is dark grey, and the arcs are also dark grey, set against a yellow background.

# SAVING THE SOUNDS OF RADIO



The Library's National Audio-Visual Conservation Center is located on its Packard Campus in Culpeper, Virginia. *Shawn Miller*



LIBRARY OF CONGRESS MAGAZINE

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The Library's central mission is to provide Congress, and then the federal government, and the American people with a rich, diverse, and enduring source of knowledge that can be relied upon to inform, inspire, and engage them, and support their intellectual and creative endeavors.

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# In This Issue

JULY/AUGUST 2016

## FEATURES

- 8 Panic Sweeps the Nation!**  
In our Page from the Past feature, we recall how the 1938 "War of the Worlds" broadcast demonstrated the power of radio in the hands of a young dramatic genius.
- 10 A Force for Radio Preservation**  
With the Library's leadership, a radio preservation task force is working to identify important American broadcasts and execute a plan to record and make them accessible.
- 14 Saving the Sounds of Radio**  
The Library of Congress holds the nation's largest public collection of recorded sound and has worked for decades to acquire, preserve and make available important radio broadcasts.



**3** Olympian Jesse Owens



**8** Orson Welles



**24** Brian McKnight

## DEPARTMENTS

- 2 The Library in History**
- 3 Trending**
- 4 Technology at the Library**
- 5 Books that Shaped Us**
- 6 How Do I?**
- 7 Curator's Picks**
- 19 Expert's Corner**
- 20 Online Offerings**
- 21 For You at the Library**
- 22 My Job at the Library**
- 23 Favorite Places**
- 24 Around the Library**
- 25 News Briefs**
- 26 Shop the Library**
- 27 Support the Library**
- 28 Last Word**

**ON THE COVER:** A woman listens to a radio broadcast with headphones, ca. 1920-1930. *Underwood & Underwood, N.Y.*

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## PRESERVING THE NATION'S FILM AND SOUND HERITAGE

CONGRESSIONALLY MANDATED PROGRAMS ENSURE THE PRESERVATION OF THE NATION'S SOUND AND FILM HERITAGE FOR FUTURE GENERATIONS.

▲ From left: Thomas Edison, ca. 1870-1880 | *Brady-Handy Photograph Collection, Prints and Photographs Division.*

Mountain Chief of the Piegan Blackfeet Indians listens to a recording with ethnologist Frances Densmore, 1916. *Prints and Photographs Division*

"Gone With the Wind" film poster

Singer Kate Smith performs on CBS Radio in the 1930s. *New York World-Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division*

Aretha Franklin, 1971 | *Photo by Jim Marshall on a poster by David Singer*

In 2000, Congress passed the National Recording Preservation Act, establishing the National Recording Preservation Board and the National Recording Registry. Each year since 2002, the National Recording Preservation Board and members of the public have nominated recordings to the National Recording Registry. The most recent selections bring the total number of recordings on the registry to 450.

Similarly, Congress passed the National Film Preservation Act of 1988 to ensure the survival, conservation and public availability of America's film heritage. The legislation established the National Film Preservation Board and the National Film Registry, which now lists 675 historically significant titles to be preserved. The titles on the sound and film registries are a small percentage of those in the Library's collection.

Current authorization for those programs expires in September 2016. The Library of Congress is working with Congress to reauthorize the programs through fiscal year 2026.

Sens. Charles Grassley (R-Iowa) and Patrick Leahy (D-Vt.) on April 28, 2016, introduced the legislation that would reauthorize the Library's sound recording and film preservation programs for the next decade.

"It is important to foster an environment that encourages the preservation of our nation's cultural resources, and films and music are a big part of the American experience," Grassley said in introducing the measure in the Senate.

"As such, vulnerable motion pictures and sound recordings of historic and cultural significance should be protected from disintegration and decay."

Said Leahy, "By reauthorizing these important programs, this legislation will allow the Library of Congress and the foundations to continue their important work in preserving America's fading treasures, as well as providing grants that will help libraries, museums and archives preserve these works and make them available for study and research."

The film and sound boards advise the Librarian of Congress about national preservation policy and help the Library develop and disseminate preservation and production standards for at-risk works. The National Film Preservation Foundation and the National Recording Foundation are private-sector charitable affiliates of the boards that raise funds and distribute them to archives throughout the United States.

Titles on the National Recording Registry range from Native American field recordings to Public Enemy's "Fear of a Black Planet." Films on the registry range from "Gone with the Wind" to "National Lampoon's Animal House." Thomas Edison's early experiments with sound and film technology are among the titles on both lists.

The depth and breadth of the nominations received highlight the richness of the nation's film and audio legacy and underscore the importance of assuring the long-term preservation of that legacy for future generations.

## OLYMPIC GAMES

BROADCASTS OF THE OLYMPIC GAMES BRING THE EVENT TO LIFE FOR MILLIONS OF VIEWERS AND LEAVE A RECORD BEHIND FOR POSTERITY.

When the 2016 Summer Olympics open in Rio de Janeiro, Brazil, on Aug. 5, there will be no lack of media coverage. In fact, the use of video streaming, smartphones and tablets will allow viewers to access Olympic coverage in a wider variety of ways than ever before.

That wasn't always the case.

Held during the Great Depression, the 1932 Summer Olympics in Los Angeles (the X Olympiad) was a relatively austere event. Many nations could not afford to send their athletes to compete. And the Los Angeles Olympic Committee chose not to devote scarce resources to global broadcasting.

Four short years later, Germany made broadcast history by being the first to televise a sports event—the 1936 Olympic Games held in Berlin. The quality was poor and live transmissions could only be seen in special viewing booths in Berlin and Potsdam.

But the Nazi regime took the opportunity to showcase its considerable radio broadcasting capabilities at the 1936 Olympics and focus the world's attention on Germany. Ironically, in doing so, they helped bring international attention to African-American track star Jesse Owens who won four gold medals in track and field (100 meters, 200 meters, long jump and the 4 x 100-meter relay). In its NBC Collection, the Library holds a number of radio broadcasts from the Berlin Olympics, including an interview with Owens and his coach aboard the *Queen Mary* on their return home.

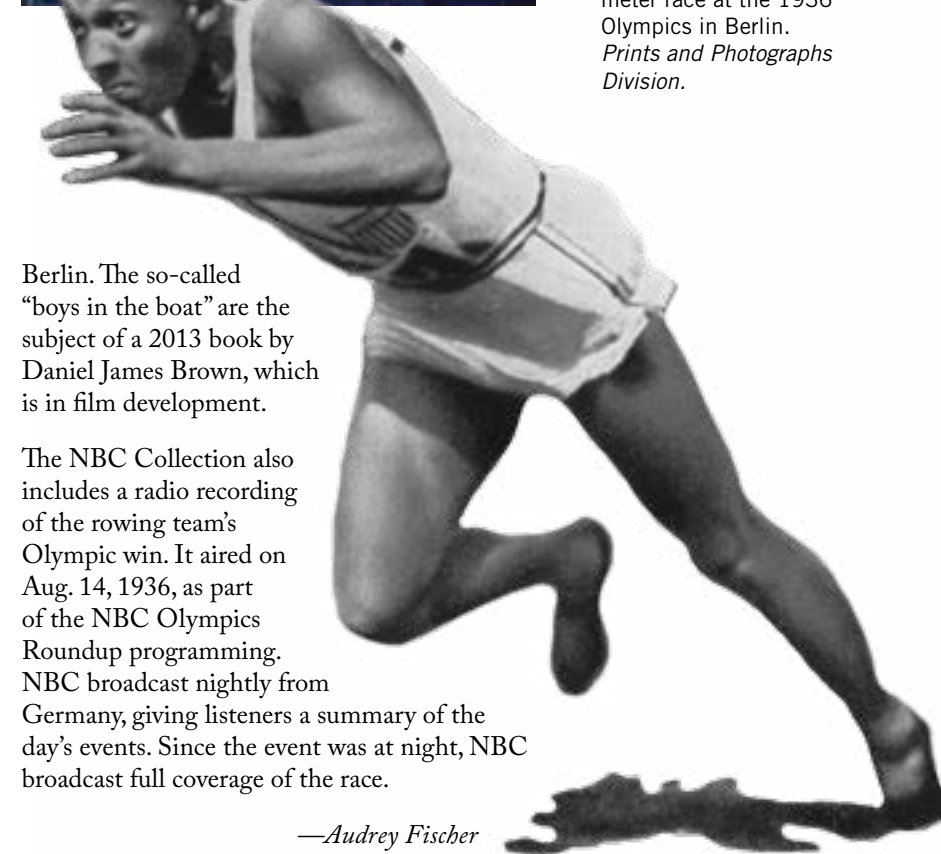
Eighty years later, Jesse Owens is still remembered, not only as an Olympic hero but for destroying Adolf Hitler's myth of racial purity. His story is told in the 2016 feature film "Race."

The University of Washington's eight-oar crew was another underdog in the 1936 Olympics, who brought home Olympic gold. Sons of loggers, shipyard workers and farmers, the team defeated elite rivals from U.S. and British universities and ultimately beat the German crew rowing for Hitler in the Olympic games in



◀ Franz Würbel's color poster promoted the 1936 Olympics in Berlin, Germany. *Prints and Photographs Division.*

◀ Jesse Owens begins his record-breaking 200 meter race at the 1936 Olympics in Berlin. *Prints and Photographs Division.*



Berlin. The so-called "boys in the boat" are the subject of a 2013 book by Daniel James Brown, which is in film development.

The NBC Collection also includes a radio recording of the rowing team's Olympic win. It aired on Aug. 14, 1936, as part of the NBC Olympics Roundup programming. NBC broadcast nightly from Germany, giving listeners a summary of the day's events. Since the event was at night, NBC broadcast full coverage of the race.

—Audrey Fischer

◀ MORE INFORMATION

NBC Collection  
loc.gov/rr/record/recnbc.html





Amanda Reynolds

## LISTEN TO THE RECORDED SOUND COLLECTION

**THE LIBRARY'S RECORDED SOUND COLLECTION** is among the most comprehensive in the world, comprising more than 3.6 million items, spanning more than 120 years of sound recording history. Holdings include recordings of music, spoken word and radio broadcasts made on various formats range from wax cylinders to digital audio files. Some collections of audio can be accessed online, but because of copyright restrictions, most are available only for onsite listening. While walk-in visitors are welcome to listen to any recordings that have already been digitized, most recordings in the collection must be digitized on demand, so researchers should plan ahead and make an appointment, in the Library's Recorded Sound Research Center in Washington, D.C. Patrons may use the research center without an appointment to access related catalogs, reference books, archival collections, microfiche, microfilm and other reference sources.

### TO LISTEN TO SOUND RECORDINGS AT THE LIBRARY

1. Contact a reference librarian through the Library's Ask-A-Librarian web page to determine the accessibility of the sound recordings you wish to hear.
2. If the recordings can only be accessed at the Library, contact the Recorded Sound Research Center two weeks prior to your visit (by phone, fax or email) to make a listening appointment. Certain audio formats may necessitate a longer wait. Include the name and title of the items requested, the call numbers and personal contact information to confirm your appointment.
3. Register for a reader identification card in the Library's James Madison Building to gain access to the Recorded Sound Reference Center.

### MORE INFORMATION

**Recorded Sound Research Center**  
[loc.gov/rr/record/](http://loc.gov/rr/record/)

**Ask A Librarian**  
[loc.gov/rr/askalib/ask-record.html](http://loc.gov/rr/askalib/ask-record.html)

**Reader Registration**  
[loc.gov/rr/readerregistration.html](http://loc.gov/rr/readerregistration.html)

## SIGNATURE SOUNDS

**MATT BARTON IN THE LIBRARY'S MOTION PICTURE BROADCASTING AND RECORDED SOUND DIVISION DISCUSSES SOME OF THE NATION'S MOST ICONIC RADIO BROADCASTS.**



### DATE OF INFAMY SPEECH

President Franklin D. Roosevelt addressed a Joint Session of Congress on Dec. 8, 1941—one day after Japan's attack on Pearl Harbor, Hawaii. The president referred to Dec. 7 as "a date which will live in infamy." Within an hour of the speech, Congress passed a formal declaration of war against Japan and officially brought the U.S. into World War II. "In his nine-minute speech, the president sought not only to rally the nation, but to provide the most accurate picture possible of the extent of the attacks made in the Pacific to that point, countering rumors but also conveying the seriousness of the situation."

*Weltbild Publishing Company, Prints and Photographs Division*



### MARIAN ANDERSON SINGS

Denied the right to sing at DAR Constitution Hall because of her race, contralto Marian Anderson performed an Easter Sunday concert on the steps of the Lincoln Memorial on April 9, 1939. The event drew an integrated audience of 75,000, including members of the Supreme Court, Congress and President Roosevelt's cabinet. "News photos and newsreels of this event have become iconic, but millions of Americans experienced the radio broadcast first, live and in real time."

*Prints and Photographs Division, courtesy of the NAACP*



### WILT CHAMBERLAIN'S 100-POINT GAME

In 1962, Philadelphia Warriors center Wilt Chamberlain shattered the NBA record by scoring 100 points in a single game. The game was broadcast only by a Philadelphia radio station and rebroadcast later that night. "Those broadcasts were lost but fortunately two fans recorded key portions of those broadcasts. The NBA eventually acquired both recordings."

*Prints and Photographs Division*



### WHO'S ON FIRST?

Comedians Bud Abbott and Lou Costello first performed their now-legendary baseball sketch for a national radio audience on "The Kate Smith Hour" in March 1938. This broadcast is now lost, but in response to popular demand, the duo gave an encore performance later in the year, which survives.

*New York World-Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division*



### COOLIDGE INAUGURAL ADDRESS

Calvin Coolidge made history at his second inauguration on March 4, 1925. "It was the first time an inauguration was broadcast nationally on the new medium of radio, and it was carried on 30 stations nationwide."

*National Photo Company Collection, Prints and Photographs Division*

### MORE INFORMATION

**National Recording Registry**  
[go.usa.gov/x3gHG](http://go.usa.gov/x3gHG)

All of the above radio broadcasts were selected for inclusion in the National Recording Registry, which ensures their long-term preservation.





**A RADIO PRESERVATION TASK FORCE IS WORKING TO BROADEN THE HISTORICAL RECORD BY IDENTIFYING AND SAVING ENDANGERED BROADCASTS.**

BY CHRISTOPHER H. STERLING AND JOSH SHEPPERD

### A PRESERVATION PLAN FOR SOUND RECORDINGS

The Library of Congress is leading several major preservation initiatives at the behest of Congress to ensure that America's history and culture are captured and preserved for generations to come. Among them are plans for preserving the nation's audiovisual heritage, which spurred Congress to enact the National Film Preservation Act of 1988 and the National Recording Preservation Act of 2000. Both initiatives are scheduled to be reauthorized through 2026. (See story on page 2.)



Created by the 2000 legislation, the National Recording Preservation Board (NRPB) has helped to coordinate and expand the nation's preserved sound archives. With members appointed by the Librarian of Congress, the NRPB includes representatives of most of the national organizations concerned with sound, audio and music, as well as a number of "at large" experts. Among its many activities has been the development of the Library's comprehensive "National Recording Preservation Plan," which was issued in December 2012. The plan addresses the challenges to be overcome in order to ensure that the nation's recorded audio heritage is preserved for posterity.

The plan comprises 32 sets of recommendations that outline such needs as creation of digital infrastructures for long-term preservation; establishment of best practices; training; resources for digital re-formatting; conservation of physical carriers; development of collaborative preservation programs; and strategies to promote access to historical recordings. Given what has been lost, the chief concern is to preserve as much as possible of what remains while encouraging continuing preservation efforts.

### A FORCE FOR RADIO PRESERVATION

In 2014, the National Recording Preservation Board began to form a Radio Preservation Task Force (RPTF) to ascertain what was being done on the local, state and national levels to collect and preserve radio broadcast content. Subsequently, an advisory group of about 20 academics and other specialists convened to develop the effort. To date, the Task Force has expanded to some 180 academic, archive, curator, and other radio experts from across the country across 120 institutions, who serve as research associates.



Kleer-Tone Model B Crystal Radio, 1920 | Kent O'Dell Collection

**Opposite:** Vintage microphones and audio equipment are housed at the Library's National Audio-Visual Conservation Center. Abby Brack Lewis



The RPTF team set as its initial goals to develop a comprehensive national inventory of existing archival collections of American radio broadcast stations and programs; encourage the development of additional archive efforts to address “holes” in what is available; and develop finding aides to facilitate ready-access to these materials by researchers.

Task Force members seek to identify endangered and potentially valuable collections and connect them to nearby archives. In its next phase, the Task Force plans to develop lesson plans and educational projects to make use of the radio material that is discovered. One aim is to broaden use of radio recordings in such academic fields as film and media, history, American studies, and museum studies.

To this point the RPTF has identified more than 350,000 radio recordings at 350 archives, of which only a small fraction have been digitized. The total is expected to exceed several million recordings at more than 1,000 archives once the inventory is completed.

### NEXT STEPS

Building on its first 18 months of inventorying archives, the RPTF, in close cooperation with the Library’s Packard Center for Audio-Visual Conservation, is developing further steps in the radio preservation process.

In collaboration with the Association for Recorded Sound Collections and Indiana University, the RPTF is building a “big data” search engine that will help researchers locate available radio recordings, while also providing many broadcast examples that can be distributed under the “fair use” provision of the U.S. Copyright law.

Thanks to the National Recording Preservation Foundation, the RPTF has already provided its first grant so that the Lily Library at Indiana University can digitally process, preserve and distribute the complete Orson Welles radio broadcasts. This will be the first time these recordings—now in the

Crosley Radio Corp.’s table model 51, 1924 | Kent O’Dell Collection



Vintage audio equipment | Abby Brack Lewis

public domain—have been made available. The RPTF is also working with multiple archives on grant writing and digitization efforts, and developing an “endangered collections” initiative to help protect materials under threat of incineration. This summer the Task Force is working with Pacifica Radio Archive, considered by many to be the best collection of postwar local and community radio history in the U.S.

The RPTF continues to build a decentralized network among federal, academic and archival groups to work toward the common goal of radio preservation. Active partnerships with several dozen institutions are already underway. Stakeholders include NPR, the Newseum, the Paley Center (New York and Los Angeles), the Smithsonian Center for Folklife and Cultural Heritage and the Pacifica Radio Archives. The American Archives of Public Broadcasting—a partner in another Library of Congress radio preservation initiative—continues to innovate methods for access and searching and serves as a strong model for the RPTF’s forthcoming big data interface.

Thanks to recent innovations in sound preservation technology, the opportunity exists to rescue and restore endangered radio broadcasts and, in turn, shed new light into the social and cultural history of the U.S.

*Christopher H. Sterling is professor of media and public affairs at George Washington University. He serves as convener of the Radio Preservation Task Force for the Library’s National Recording Board, which he chairs. Josh Shepperd is assistant professor of media and communication studies at Catholic University. He serves as the director of the Radio Preservation Task Force for the Library’s National Recording Preservation Board.*

#### ► MORE INFORMATION

**Library of Congress National Recording Preservation Plan**  
[go.usa.gov/x3gHz](http://go.usa.gov/x3gHz)

**Radio Preservation Task Force**  
[go.usa.gov/x3g6d](http://go.usa.gov/x3g6d)

### SAVING AMERICA’S RADIO HERITAGE CONFERENCE

On two chilly February days, close to 300 people attended a national conference on “Saving America’s Radio Heritage: Radio Preservation, Access and Education.” Co-sponsored by the Library of Congress and the special collections department of the University of Maryland’s Hornbake Library, the meeting was the first broadly public activity undertaken by the Radio Preservation Task Force, a new part of the Library’s National Recording Preservation Board.

Participants shared a belief that radio can provide a diverse insight into local cultural history and sometimes represent the sole remaining primary sources of historical experiences, when print sources are scarce or no longer available. The conference was a milestone for film and media studies, uniting cutting edge innovators in digital humanities with experienced sound archivists and prominent cultural historians. A full transcript will be posted on the Radio Preservation Task Force website.





# SAVING THE SOUNDS OF RADIO

The Library of Congress is working to preserve the nation's historical broadcasts.

BY MARK HARTSELL

When Wilt Chamberlain smashed an NBA record in 1962 by scoring 100 points in a single game, a radio broadcast provided the only real-time account of the Stilt's incredible feat.

When Charles Lindbergh flew the Atlantic, Franklin D. Roosevelt addressed the nation in the Depression's depths, Allied troops landed on Normandy beaches and Babe Ruth called his shot in the 1932 World Series, radio delivered the news.

For about a century, radio has informed and entertained Americans. The passage of the years, however, has left recordings of those historical broadcasts at risk, victims of deterioration, neglect, improper storage or just the ravages of time.

The Library of Congress for decades has worked to acquire, preserve and make those recordings

accessible—efforts that in recent years have increased in scope and scale.

“We have an opportunity to sustain this material and make it available, but it's a closing window—that's the scary part,” said Eugene DeAnna, head of the Library's Recorded Sound Section. “It takes action now on the part of archivists, producers and scholars to move us forward at a faster rate than we've up to now been able to sustain.”

## RADIO'S MISSING ERA

By the 1920s, radio was a staple of everyday life, an unprecedented blend of news and entertainment, brought to life with voices and delivered over the airwaves to American homes.

Few broadcasts, however, were captured for posterity—recording equipment was bulky, expensive and not especially good. As a consequence, recordings

Herbert Hoover played a key role in regulation of radio broadcasting, 1925. *National Photo Company Collection, Prints and Photographs Division*

Radio Towers | *Harris and Ewing, Prints and Photographs Division*

of broadcasts of, say, big stars or historic events from the Roaring Twenties are exceedingly rare.

When Lindbergh landed at Le Bourget airport following his historic trans-Atlantic flight in 1927, announcers broadcast the chaotic scene as thousands of spectators stormed the field to welcome him to France. All that remains of that scene today are black-and-white images—and silence. No recording of the broadcast is known to exist.

That's a common tale: Of the 500,000 or so recorded radio broadcasts preserved in the Library's collections, only about 50 come from the 1920s. The cultural loss is enormous—the soundtrack of an era forever missing.

"We don't have that initial foundation of radio," DeAnna said. "So much of the early broadcasts—radio and TV—just went into the ether. They're gone."

## RADIO, ON RECORD

That changed in the mid-1930s. Radio networks flourished, making the recording of broadcasts economically more feasible. The approaching war in Europe fostered a sense that these momentous events should be documented for posterity. Technological progress helped, too: Equipment got easier to use and the addition of lacquer coating to aluminum discs improved the recordings' sound quality.

The major radio networks—CBS, Mutual and NBC—began recording most of their daily broadcasts on lacquer discs and, after World War II, on magnetic tape.

Whether those recordings survived is another matter—and that's where preservationists and institutions such as the Library come in.

Forty years ago, Congress mandated the preservation of broadcast recordings in its 1976 revision of copyright law, legislation that directed the Library to create the American Television and Radio Archives to "preserve a permanent record of the television and radio programs."

The foremost challenge preservationists face is the degradation, over time, of the media on which broadcasts were recorded. Tape is vulnerable to mold, brittleness and signal loss. The lacquer coating of discs chips or peels off the aluminum base. An aluminum ban during World War II prompted networks to briefly adopt glass-based lacquer discs—an even more-fragile medium.

That problem is compounded, at many institutions, by a lack of good, climate-controlled storage that can extend the life of recordings.

The Library stores its collections of broadcasts in the underground, climate-controlled vaults of

its National Audio-Visual Conservation Center campus in Culpeper, Virginia. But, DeAnna said, such storage is expensive and hard to acquire for many institutions, even larger ones.

"Getting these collections scattered around the country into proper archival storage would extend the timeline for us to get them recorded to digital," he said.

## SAVING SOUNDS OF THE PAST

The Library tries to acquire as many historically significant radio broadcasts as possible for preservation—its holdings include such major collections as the Mutual network, the Office of War Information, Voice of America, National Public Radio, and Armed Forces Radio and Television. The foundation of its massive holdings, however, is NBC Radio—the largest, richest, most significant collection of domestic historical radio.

## COLLECTION HIGHLIGHTS

BY BRYAN CORNELL

The Library of Congress holds the nation's largest public collection of recorded sound—some 3.6 million recordings in all. Included in the Library's recorded sound collection is a treasure trove of radio broadcasts—the largest such assemblage of any U.S. repository. Broadcasts range from war information to cultural programming, news and entertainment shows to sports coverage.

### • ARMED FORCES RADIO AND TELEVISION SERVICE (AFRTS)

The 300,000 12- and 16-inch discs from 1942-1998 document this service, which was initiated to broadcast to the troops during World War II over the Armed Forces Radio Network. It continues to do so today.

### • LOWRY/MCBRIDE COLLECTION

The recordings and written material in the collection cover the entire broadcasting career of Mary Margaret McBride, one of the nation's first daytime talk show hosts. Her recorded broadcasts cover the period from 1937 to 1954.

### • NBC RADIO

The collection contains 170,000 16-inch lacquer discs from the 1930s-1980s, including tens of thousands of World War II-related broadcasts. It comprehensively documents the network's programming and includes audio, corporate records, scripts and NBC's documentation of programs that aired on the network from the late 1920s on.

### • NATIONAL PUBLIC RADIO (NPR)

The collection of 27,000 tapes contains cultural programming portions of NPR cultural programs from 1971 through 1992.

### • OFFICE OF WAR INFORMATION (OWI)

During World War II, the U.S. OWI made a huge effort to broadcast to Europe. The collection includes over 50,000 lacquer discs recordings of original broadcasts and rebroadcasts from NBC, CBS and the BBC from 1942-1945.

### • SPORTS BYLINE USA

Since 1988, the Sports Byline USA radio series has regularly presented interviews with notable figures from the world of sports. To date, the series has aired more than 6,400 such interviews with athletes, coaches, trainers, managers, owners, writers and others in the areas of baseball, football, basketball, hockey, soccer, tennis, golf, track and field and other sports.

### • VOICE OF AMERICA (VOA)

The collection comprises more than 50,000 discs and tapes of musical event broadcasts dating from 1946-1988. Highlights include extensive runs of many major U.S. symphony orchestras and a nearly complete run of the Newport Jazz Festival.

### • WOR-AM

The New York flagship station of the Mutual Broadcasting System, WOR-AM was one of the three major radio networks during radio's heyday. The collection, covering the period 1936-1961 includes several thousand 16-inch instantaneous transcription discs and the paper archives of WOR.

### • WWOZ

The collection amassed by New Orleans' premier jazz and heritage radio station encompasses live musical performances from venues across the city and surrounding areas from 1993-2007. Musical styles include jazz, blues, rock and roll, gospel, R&B, zydeco and Cajun music (see related story, p18).

For decades, technicians in the Library's Audio Preservation Unit have transferred those recordings from their original, at-risk formats to other, more-stable media. Today, they also are converted to digital formats, archived in a digital repository. Some 30,000 radio broadcasts have been preserved in these ways.

The Library promotes preservation in other ways as well, aiding institutions in the preservation of their own collections, helping establish national preservation standards and policy, and generally raising awareness—efforts that have ramped up in recent years.

In 2012, the Library issued a national recording preservation plan—a blueprint for saving America's recorded sound heritage. An outgrowth of that plan is the Radio Preservation Task Force, created in 2014 by

the National Recording Preservation Board— itself a congressionally mandated, Library-affiliated organization. (See story on page 10.)

“When considering our radio broadcast legacy, imagine how we would treasure a comparable recorded history of the 19th century, how much our understanding of the Civil War, Lincoln, slavery and reconstruction would be enhanced,” DeAnna said. “This is the perspective future generations will have.

“It has fallen to us to secure this vast trove of fragile discs, degrading tapes and ephemeral digital recordings in sustainable digital archives before they are lost to time.”

*Mark Hartsell is editor of the Gazette, the Library's staff newspaper.*

**SAM BRYLAWSKI, CO-AUTHOR OF THE LIBRARY'S NATIONAL RECORDING PRESERVATION PLAN, DISCUSSES THE CHALLENGES OF PRESERVING OUR RECORDED AUDIO HERITAGE.**

Among the major challenges to preserving radio broadcast recordings is simply knowing what recordings exist and where. Through print and online published works we can target every published recording by Dizzy Gillespie, or, say, every recording issued by Victor Records for the Lithuanian-American market. However, such roadmaps are practically non-existent for recordings of radio.

For instance, in the case of news broadcasts by legendary journalist Edward R. Murrow, a large cache of his World War II-era recordings by Murrow and his team is held by the University of Washington libraries and the National Archives and Records Administration. But what about other Murrow broadcasts? It is not known what recordings, if any, are held by Murrow's network, CBS. The Library of Congress holds a few Murrow broadcasts in its NBC Radio Collection—broadcasts recorded off-air by CBS's rival network. What of others?

The disposition of Murrow's highly respected work is but one example of many important broadcast series mysteries. Archivists and scholars believe that thousands of broadcast recordings lie in private basements and attics and in forgotten closets of radio stations. What are they and where are they? Not even the Shadow knows.

Presently, we are experiencing a new golden age of radio. Internet feeds by broadcasting stations allow us to experience radio created by thousands of stations around the globe. The scope of radio has been expanded to streaming services that provide a vast array of music genres and thousands of podcasts that feature substantive spoken-word programming.

Yet contemporary media may be at even greater risk of loss than old broadcast transmissions. Downloading of streaming services without prior authorization from rights holders is illegal in most circumstances. I am not aware of any leading streaming or downloading service that provides a license for cultural institutions (as opposed to individuals) to purchase audio content for storage, preservation and access services for students, faculty or visitors. Many of these services do not sell content at all; it is only



licensed for the period of subscription. Drop your subscription and your music collection disappears.

The U.S. Copyright Office in the Library of Congress recently announced that it is exploring mandatory copyright deposit of online sound recordings, including podcasts. This would allow the Library of Congress to preserve recordings that are not published in a physical format. Mandatory deposit would significantly advance preservation of contemporary recordings, but challenges remain. Deposit to the Copyright Office would be limited to those works selected by the Register of Copyrights, restricting the legal authority to download audio without a license to the Library of Congress exclusively. Mandatory deposit of streamed-only content, such as radio stations' internet feeds, would be exempt from the new rules.

These are but a few of the many issues being addressed by the Library of Congress Radio Preservation Task Force (see story on page 10). This coalition of scholars, librarians and archivists can help us identify and evaluate the cultural significance of radio recordings previously thought to be lost. The nation has already benefitted from the accomplishments of the Task Force to date, but its work has just begun.

*Sam Brylawski is the former head of the Library of Congress Recorded Sound Section. Presently, he is the editor of the University of California Santa Barbara Discography of American Historical Recordings.*

## SAVING SOUNDS IN A STORM

On Aug. 27, 2005, the premier jazz and heritage radio station in New Orleans, WWOZ 90.7 FM, went off the air before midnight in anticipation of the city's evacuation in the wake of Hurricane Katrina. It would be nearly four months before the nonprofit community-based station would resume broadcasting.

Much of the station's programming is drawn from its volunteer programmers' personal record collections—many of which were lost in the storm. Other programming comes from local musical performances.

Since the early 1990s, WWOZ had been broadcasting live and recording performances at musical festivals (including JazzFest, the New Orleans Jazz and Heritage Festival), concert venues and night clubs throughout New Orleans. Using a variety of affordable recording technologies, WWOZ amassed thousands of hours of recordings that document an incredible range of jazz, blues, gospel, rock and roll, Cajun and zydeco

music, including performances by local and national musical legends.

The collection was nearly lost during the floods that followed Hurricane Katrina. In the aftermath, WWOZ's Station Manager David Freedman entered into an agreement with the Library of Congress to preserve the WWOZ recordings. The agreement called for the recordings to be gifted to the Library of Congress where they would be stored, cataloged and digitized. In return WWOZ would receive a complete set of archival quality preservation files made in the Library's state-of-the-art audio-visual conservation facility.

With help from a Grammy Foundation grant to inventory the collection, the Library of Congress has cataloged and digitized most of over 2,000 items in a variety of sound formats. The digitized recordings from the collection are available to the public for walk-in listening in the Library's Recorded Sound Research Center in the Madison Building on Capitol Hill. They are also available for broadcasting by WWOZ programmers.



**DJ Bill De Turk | courtesy of WWOZ**



▲ Images from the American Archive of Public Broadcasting

## PUBLIC BROADCASTS

**THE LIBRARY IS WORKING COLLABORATIVELY TO PRESERVE AND MAKE ACCESSIBLE THE NATION'S PUBLIC BROADCASTS.**

The Library's vast recorded sound collection includes a treasure trove of radio and television broadcasts. This material includes rich public broadcasting collections.

Three years ago, the Library of Congress, WGBH Boston and the Corporation for Public Broadcasting embarked on an unprecedented initiative to preserve historical public television and radio programs of the past 70 years. The collaborative effort, known as the American Archive of Public Broadcasting (AAPB), saves and makes digitally accessible significant at-risk historical public television and radio programs before they are lost to posterity. To date, approximately 68,000 items comprising 40,000 hours of programming from the late 1940s to the present have been digitized for long-term preservation.

The AAPB Online Reading Room now provides online access to more than 13,000 of the digitized programs for research, educational and informational purposes. The entire collection of digitized content is available for viewing and listening on-site at the Library of Congress and WGBH. And the collection already is growing. AAPB recently received a grant to digitize and make accessible on the website the collection of "PBS NewsHour" predecessor programs (1975 to 2007) that currently exist in obsolete analog formats.



AAPB contains thousands of high-quality programs that have had national impact. The vast majority of American Archive content, however, consists of regional and local programs selected by more than 100 stations and archives across the United States. This programming documents American communities during the last half of the 20th century and the first decade of the 21st century. This extraordinary collection includes news and public affairs programs, local history productions, and programs dealing with education, science, music, art, literature, dance, poetry, environmental issues, religion and even filmmaking, on a local level. The AAPB ensures that this valuable source of American social, cultural and political history and creativity will be preserved and made accessible for current and future generations.

The collection includes interviews and performances by local and national luminaries from a broad variety of professions and cultural genres. Just a few examples of the items in the collection include: Pacifica Radio Archives' 1956 interview with Rosa Parks during the Montgomery Bus Boycott; KCTS 9's 1999 live broadcast from the opening reception of the World Trade Organization's Seattle Summit; and New England Public Radio's 1974 debate between U.S. Rep. Martha Griffiths, sponsor of the Equal Rights Amendment (ERA), and Phyllis Schlafly, the main opponent of the ERA.

—Alan Gevinson is the Library of Congress project director of the American Archive of Public Broadcasting and the curator of "Food for Thought."

► **MORE INFORMATION**

**American Archive of Public Broadcasting**  
americanarchive.org

**"Food for Thought" National Press Club Talks**  
loc.gov/rr/record/pressclub/

### NATIONAL PRESS CLUB TALKS

The Library plans to launch a public broadcast website: "Food for Thought: Presidents, Prime Ministers, and other National Press Club Luncheon Speakers, 1954-1989." Since 1932, the National Press Club has hosted luncheon gatherings that have allowed presidents, visiting world leaders and other notable figures to address the press and answer questions about pressing current affairs. In 1969, the National Press Club began donating the taped broadcasts to the Library of Congress. A new online presentation offers 28 of the most important talks from a National Press Club Luncheon Speakers

series that was broadcast over educational and public radio stations.

Speakers featured in the web presentation include eight U.S. presidents, six foreign heads of state and such cultural and political icons as Muhammad Ali, James Baldwin, Leonard Bernstein, Audrey Hepburn, Alfred Hitchcock, Bob Hope, Edward R. Murrow, A. Philip Randolph, Jonas Salk and Adlai Stevenson. Accompanying essays set the topics of the talks into relevant historical contexts and provide suggestions for additional reading.

—Alan Gevinson

## for you AT THE LIBRARY

### CLASSICAL MUSIC ON-DEMAND



**WHAT:** Classical Music Commissions from the Library of Congress  
**COST:** FREE

### THE LIBRARY OF CONGRESS AND Q2 MUSIC (WQXR RADIO'S ONLINE MUSIC STREAM)

have joined forces to present on-demand and streaming audio from the Library's longstanding series of commissioned works and world premieres. With support from the Elizabeth Sprague Coolidge Foundation, the Library has solely or jointly commissioned over 550 works in the contemporary classical-music canon since the start of its annual concert series in 1925. More than 20 of these commissioned works are now available to listeners free of charge via general rotation on Q2 Music's continuously available stream of new music and on-demand on its website. More works will be added to the Q2 Music live streaming library and on-demand playlists in coming months.

► **WQXR online music stream** [wqxr.org/#!/programs/concerts-library-congress/](http://wqxr.org/#!/programs/concerts-library-congress/)

**AUDIO ENGINEER BRYAN HOFFA DISCUSSES THE JOB OF PRESERVING THE NATION'S SOUNDS.**

**How would you describe your work at the Library?**

My job at the Library's Packard Campus for Audio Visual Conservation in Culpeper, Virginia, is to digitally preserve and archive the incredible recorded sound collections held by the Library's Motion Picture, Broadcasting and Recorded Sound Division and American Folklife Center. For the vast majority of physical audio formats such as wax cylinders, grooved discs, magnetic tape, etc., this process is preservation reformatting—transferring audio from fragile or obsolete formats to more stable ones. In a real-time transfer process, I create high-resolution wave files at archival specifications. Getting the most audio information out of each format during transfer is crucial. I also collect descriptive metadata about the content of the recording as well as technical information carrying over from the original recording and information about the transfer process and equipment. I'm fortunate to be able to work with top-notch gear!

**How did you prepare for your current position?**

I first became interested in recording as a musician. I secured an internship at a very well-regarded studio and was mentored by some of the best in the business. I spent the next 10 years learning on the job as a full-time recording and mixing engineer. In early 2007, a fire in a connected building caused smoke and water damage that necessitated closing the business immediately. What happened next foreshadowed my current position.

First, I led a disaster-recovery effort at the studio to save analog master tapes from water damage. Then I landed a part-time position at the Library of Virginia. This was a grant-funded project to complete the ongoing digitization of a large radio collection, documenting the history and operations of historic WRVA radio. In 2008, I heard about an opening at the Library's brand new state-of-the-art facility in Culpeper, Virginia. The rest is history!

**How has technology changed the field of audio preservation?**

Technology has always pushed the evolution of audio preservation from the earliest days,



Robert Friedrich

when Thomas Edison's inventions enabled the preservation of the human voice. New technologies have brought improvements that were not thought possible. The biggest shift in audio preservation in my lifetime is file-based digital audio. Up to this point, you would take one object that has a known, limited lifespan and copy it to another object with other inherent problems. Files give us the ability to transcend physical limitations and make unlimited, "bit perfect" copies. This is a game-changer, especially for access. However it's not without its own challenges. So much more born-digital content is being created than ever before. Guaranteeing long-term preservation requires massive IT architectures. Data must be verified and migrated to ensure its longevity and security. Metadata, which used to be handwritten on labels, now lives in databases. At the Library's state-of-the-art facility, we are addressing these issues on a large scale.

**What are some of the most memorable audio collections you have worked on?**

One collection that really stands out to me is the Universal Music Group's 2011 donation of more than 200,000 historic recordings. They include master recordings on the Decca label of Bill Monroe, Ella Fitzgerald and Sister Rosetta Tharpe, to name just a few. They sound fantastic, as if they had just been cut yesterday.

I've also had the chance to work on the Les Paul Collection, preserving some of the master guitarist's earliest multi-track recording experiments on disc. Some of these became his first singles for Capitol Records.



Shawn Miller

**THE LIBRARY OF CONGRESS SHOP** develops and sells products based on the Library's vast collections, exhibitions and building architecture. Shoppers will find a broad assortment of books, stationery, apparel, facsimiles, prints, jewelry and souvenirs.

The shop also offers a broad range of items for children and young adults, including books, knowledge cards, clothes, toys and games. Seasonal items make it a great source for holiday gifts. Shoppers can browse and order in-person or online.

**MORE INFORMATION:**

**Location:**  
Thomas Jefferson Building  
Room G-62 (Ground Floor)  
10 First Street S.E.  
Washington, DC 20540

**Hours:**  
9:30 a.m. to 5 p.m.  
Monday through Saturday  
Closed Sundays and federal holidays

**Phone:** 888.682.3557  
**email:** retail@loc.gov  
**Website:** loc.gov/shop/  
**Shop online:** library-of-congress-shop.myshopify.com/



1. From left, Jill Biden joins young-adult author Michael Grant, U.S. Army Reserve Capt. Rebecca Murga and U.S. Navy Lt. Cmdr. Kristen Hansen in a conversation during the Jonah Solkoff Eskin Memorial program at the Library. *Shawn Miller*

2. Jazz vocalist Sharón Clark performs in the Library's "Jazz Singers" exhibition space. *Shawn Miller*

3. Brian McKnight performs at the 2016 ASCAP "We Write the Songs" concert at the Library. *Amanda Reynolds*

4. From left, Jeff Flannery of the Manuscript Division describes collection items for Taoiseach of Ireland Enda Kenny and First Lady Fionnuala Kenny as acting Librarian of Congress David Mao looks on. *Amanda Reynolds*

5. From left, Ambassador of Italy to the United States Armando Varricchio views rare collection items related to the Jewish ghetto of Venice by Ann Brener of the Hebraic Section and Nathan Dorn of the Law Library. *Shawn Miller*

6. Human Resources Director Rachel Bouman administers the oath of office for the 2016 Junior Fellows Summer Interns. *Shawn Miller*

**MARILYNNE ROBINSON GARNERS LIBRARY'S AMERICAN FICTION PRIZE**

Marilynne Robinson will receive the Library of Congress Prize for American Fiction during the 2016 Library of Congress National Book Festival on Sept. 24. Robinson is the author of four novels: "Lila" (2014), winner of the National Book Critics Circle Award; "Home" (2008), winner of the Orange Prize (UK) and the Los Angeles Times Book Prize; "Gilead" (2004), winner of the Pulitzer Prize and the National Book Critics Circle Award; and "Housekeeping" (1980), winner of PEN/Hemingway Award for Debut Fiction.

Robinson's many other honors include the American Academy of Arts and Letters Mildred and Harold Strauss Living Fund, the National Humanities Medal and the American Academy of Religion in the Arts Award. Robinson, a longtime faculty member of the University of Iowa Writers Workshop, is a member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences. Robinson is a deacon for the Congregational United Church of Christ in Iowa City, Iowa.

► **MORE:** [loc.gov/today/pr/2016/16-058.html](http://loc.gov/today/pr/2016/16-058.html)

**JUAN FELIPE HERRERA NAMED 2016-2017 POET LAUREATE**

Juan Felipe Herrera will serve a second term as the 21st Poet Laureate Consultant in Poetry, beginning Sept. 1. The son of migrant farm workers, Herrera earned a bachelor's degree and master's degree in social anthropology from the University of California, Los Angeles (UCLA) and Stanford University, respectively. In 1990 he received a Master of Fine Arts degree at the University of Iowa Writer's Workshop.

The author of 30 books of poetry, novels for young adults and collections for children, Herrera's most recent work is "Portraits of Hispanic American Heroes" (2014), a picture book showcasing inspiring Hispanic- and Latino-Americans, and "Notes on the Assemblage" (2015), a volume of poems. Herrera's first term was noteworthy for his online project, "La Casa de Colores," which is comprised of two initiatives: "La Familia," a submission-based epic poem asking for the participation of the general public, and "El Jardín," a series chronicling his experiences exploring and interacting with the Library's resources and collections.

► **MORE:** [loc.gov/today/pr/2016/16-068.html](http://loc.gov/today/pr/2016/16-068.html)

**THOMAS.GOV RETIRED JULY 5**

THOMAS.gov, the online legislative information system, was officially retired on July 5, completing the multi-year transition to Congress.gov. THOMAS, named for Thomas Jefferson, was a pioneering site when it was launched by the Library in 1995 as a bipartisan initiative of Congress. The system has been updated over the years, but its foundation can no longer support the capabilities that today's Internet users have come to expect.

The Congress.gov system, initially launched in beta form in September 2012, applies modern design and infrastructure to the robust legislative data sets, with mobile-friendly access, faceted search and other features. A collaborative effort among the Library of Congress, the U.S. Senate, the U.S. House of Representatives and the Government Publishing Office (GPO), Congress.gov now provides searchable access to bill status and summary, bill text, the Congressional Record, Congressional Record Index and committee reports, and executive actions such as nominations, treaties and communications, with historic access reaching back as far as 1973.

► **MORE:** [loc.gov/today/pr/2016/16-004.html](http://loc.gov/today/pr/2016/16-004.html)

**FEDLINK HONORS EXCELLENCE IN FEDERAL LIBRARIANSHIP**

The Federal Library and Information Network (FEDLINK) honored the following 2015 award winners at its Spring Exposition on May 10.

Large Library/Information Center: The National Library of Education, Washington, D.C., was recognized for its leadership role in delivering customer-oriented solutions to information challenges, innovative outreach, bibliometrics and service.

Small Library/Information Center: Knowledge Information Service (KIS) of the New England Veterans Integrated Service Network 1 (VISN1), Manchester, New Hampshire, was recognized for creating a successful 21st-century library model to deliver VISN-wide information in support of veterans' care, clinical research and training.

Federal Library Technician: Paul Darr, library technician, Defense Language Institute English Language Center (DLIELC), Joint Base San Antonio Lackland, Texas, was recognized for his outstanding level of service to more than 3,200 students and faculty.

► **MORE:** [loc.gov/today/pr/2016/16-082.html](http://loc.gov/today/pr/2016/16-082.html)

THE LIBRARY OF CONGRESS SHOP offers items inspired by the Library's unparalleled collections.



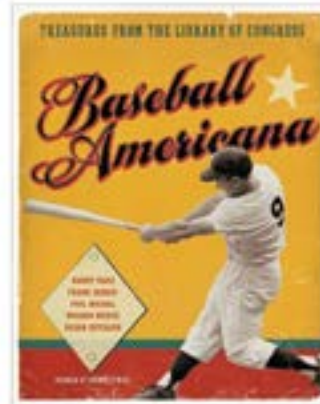
**The Great Gatsby T-Shirt**  
Product # 21303025  
Price: \$27.95

Franis Cugat's 1925 first-edition cover of F. Scott Fitzgerald novel adorns this T-shirt.



**Records Bookends**  
Product # 21501000  
Price: \$45

This set of 45-rpm records are up-cycled into functional bookends.



**Baseball Americana**  
Product # 21107117  
Price: \$21.99

The history of the national pastime is richly illustrated with items drawn from the Library's large collection of baseball memorabilia.



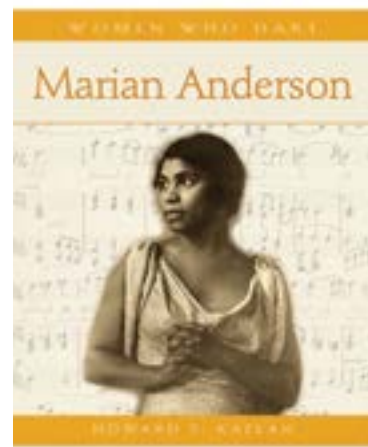
**Baseball America Puzzle**  
Product # 21504182  
Price: \$16.95

All 30 Major League Baseball teams are represented in this 200-piece puzzle, which comes with a wall poster.



**Wizard of Oz Tote**  
Product # 21309640  
Price: \$17.95

W.W. Denslow's cover of the first edition of a favorite classic is displayed on this canvas tote.



**Marian Anderson**  
Product # 21107146  
Price: \$12.95

The biography of one of the most celebrated opera singers of the 20th century is revealed in text and rare photographs.

[MORE INFORMATION](#) | Order online: [loc.gov/shop](http://loc.gov/shop) | Order by phone: 888.682.3557

## NATIONAL AUDIO-VISUAL CONSERVATION CENTER

**PUBLIC-PRIVATE PARTNERSHIPS HELP THE LIBRARY PRESERVE AND MAKE ITS COLLECTIONS ACCESSIBLE.**

Set on a 45-acre campus with stunning architectural design and landscaping, the Library of Congress's Packard Campus of the National Audio-Visual Conservation Center is the first centralized facility in America especially planned and designed for the acquisition, cataloging, storage and preservation of the nation's collection of moving images and recorded sounds. It was created through a unique partnership between the Packard Humanities Institute, the U.S. Congress, the Library of Congress and the Architect of the Capitol.

The facility, with a construction cost of more than \$150 million, represents the largest-ever private gift to the U.S. legislative branch of government and one of the largest ever to the federal government. This unique public-private partnership is making it possible for the Library of Congress to sustain an audio-visual legacy that might otherwise be lost to the ravages of time or indifference.

The Packard Campus contains more than 100 miles of shelving for collections storage, 35 climate controlled vaults for sound recording, safety film, and videotape, 124 individual vaults for the flammable nitrate film—and is outfitted to preserve and reformat all audiovisual media formats (including obsolete formats dating back 126 years) and their long-term safekeeping in a petabyte-level digital storage archive.

The facility is home to more than 1.4 million film, television and video items ranging from motion pictures made in the 1890s to today's TV programs. The site also holds 3.5 million recordings - the nation's largest public collection of sound recordings containing music, spoken word and radio broadcasts. The collection includes an additional 2.4 million supporting scripts, posters, photos and other material.

This unique facility:

- Has the capability to play back and preserve antique film, video and sound formats,
- Offers unprecedented public access to the

Library's audiovisual holdings via electronic transmissions to the Library's reading rooms on Capitol Hill, at no charge,

- Is the first public archive to preserve digital audiovisual content at the petabyte (1 million gigabyte) level,
- Offers a 200-seat theater capable of projecting both nitrate film and modern digital cinema,
- Uses state-of-the-art technology and new large-scale digital acquisition and archiving systems that serve as a prototype for the global audiovisual community,
- Provides innovative preservation services to other libraries, archives and industry constituents,
- Collaborates with industry partners, educators, filmmakers, television historians, and publishers to develop educational programs and creative learning opportunities.

Staff working at the Packard Campus engage and inspire researchers by using innovative methods to preserve, collect and make available the nation's creative legacy.

The partnership between the public and private sectors has created a strong foundation for the Library's Packard Campus, but tax-deductible support from individuals will help the Library build on its success and allow it to continue to serve audiophiles, film aficionados, educators and historians everywhere.

### [MORE INFORMATION](#)

**National Audio-Visual Conservation Center**  
[loc.gov/avconservation/](http://loc.gov/avconservation/)

**Make a Gift to the Library**  
Gifts to the Motion Picture, Broadcasting and Recorded Sound Fund help support the work of the Library's National Audio-Visual Conservation Center.  
202.707.2777  
[loc.gov/philanthropy](http://loc.gov/philanthropy)



Steven Vess

**VETERAN BROADCAST JOURNALIST DIANE REHM DISCUSSES RADIO'S PAST AND FUTURE.**

What a fabulous medium I've had the privilege to work in for 37 years as a radio talk-show host!

I believe it's the goal of all media—radio, television, print or legitimate online news services—to expand our horizons and promote a deeper understanding of the world around us.

I've always had a bias toward radio, since, in my humble judgment, it allows people to connect “mind to mind” rather than to be distracted by images. I both listen to and digest what I hear on radio. I have been educated, enlarged and enlightened by radio.

My experience in radio goes back to my childhood. I did not have a television in my home until high school graduation. Americans of my generation relied on radio and newspapers for all their news. Now a newer generation has come to appreciate radio, having ridden in the backs of their parents' cars and heard nothing but radio. They, too, have come to appreciate the value of the spoken word sans images—understanding the creativity of sound with only the images it creates within the mind.

Think of Lionel Barrymore's voice on Christmas Eve in Charles Dickens' “A Christmas Carol” or the panic Orson Welles created with his “War of the Worlds” broadcast. The voices remain absolutely riveting and authentic.

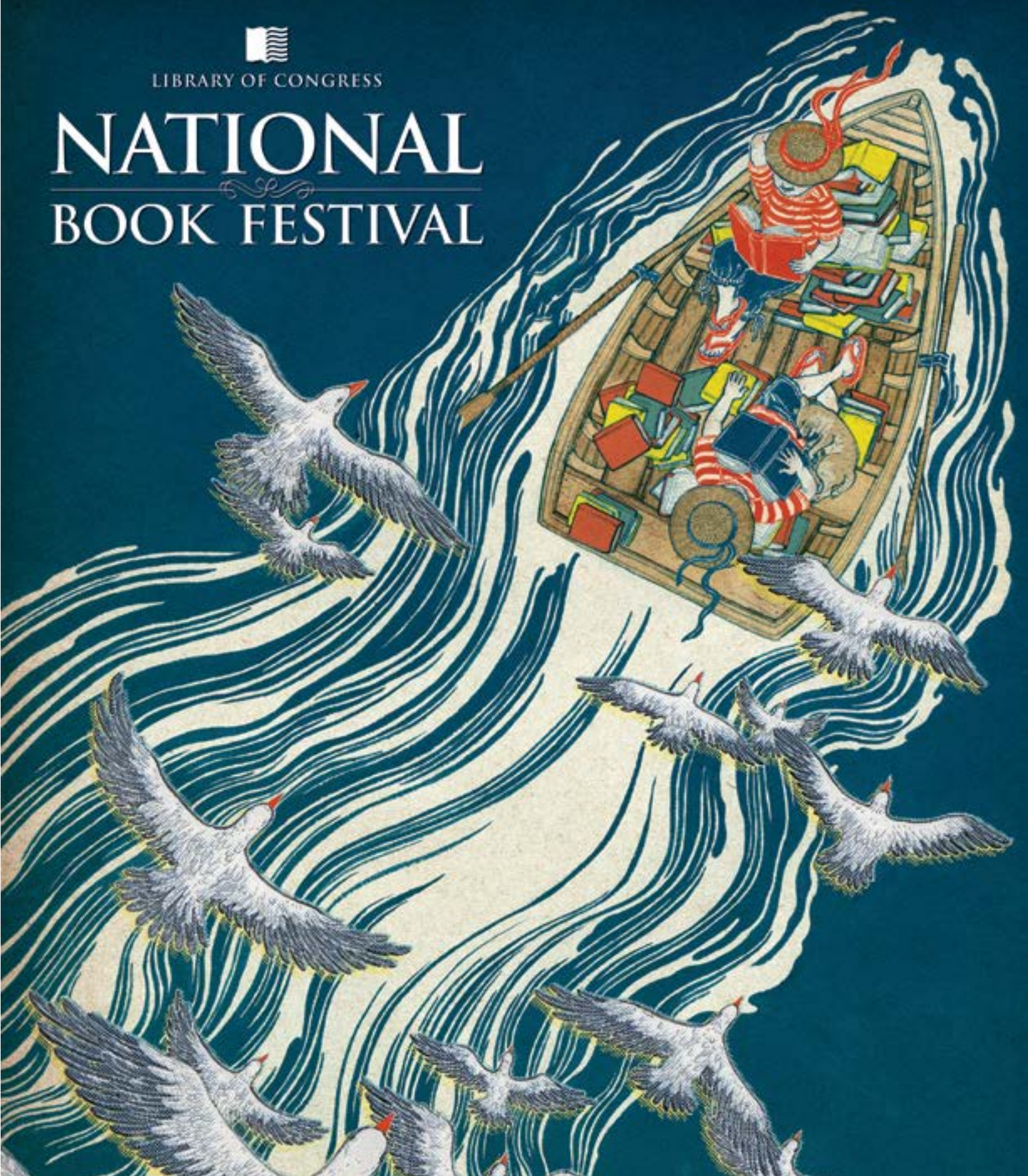
Or go back to the impact of Edward R. Murrow, one of my great heroes, reporting on the events of World War II. Go back to the explosion of the Hindenburg and how we heard about it in one of the most astoundingly moving radio reports in history. Radio brought us the precursors of soap operas that eventually made their way to television. Many remember old-time radio and continue to revere programs from that era.

Look now to the reporting out of the Middle East, and how Americans have learned of atrocities against humanity—most especially against women and children, people of all races and ethnicities. Radio—especially public radio outlets like NPR—has continued to report from the most dangerous places in the world, even as most television networks have closed down their shops. Since television came onto the scene, radio's last moments were forecast. And now, with the arrival of cable and the Internet, similar predictions are expressed. There will be new platforms of delivery, new ideas, new inventions. But I believe radio is here to stay, with no diminishment in power or influence.

Radio's heritage is being saved by its continuing relevance and importance to the entire body of information and how it's being presented. New styles, new ways of engagement, long and short formats, call-in programs, all have established ways to keep radio relevant and useful.

I shall leave it to others to define my legacy. I can only hope that as I step away from the microphone (not retire) later this year, I am proud of the work I've been able to accomplish, and the manner in which I've carried out the interviews I've been privileged to do.

*Diane Rehm will appear at this year's Library of Congress National Book Festival in Washington, D.C., September 24.*



The 2016 Library of Congress National Book Festival takes place 9 a.m. to 10 p.m. on Saturday, September 24, 2016, at the Walter E. Washington Convention Center in Washington, D.C. [loc.gov/bookfest/](http://loc.gov/bookfest/) Poster by Yuko Shimizu





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## exhibitions

AT THE LIBRARY

### World War I: American Artists View the Great War

Through  
May 6, 2017

### America Reads

Through  
Dec. 31, 2016

### Jacob Riis: Revealing How the Other Half Lives

Through  
Sept. 5, 2016

▶ MORE INFORMATION:  
[loc.gov/exhibits/](http://loc.gov/exhibits/)