



## In This Issue

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The Transmitter is brought to you by the staff of the

**Library of American Broadcasting**

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## From Commercials to California Dreamin'

*Recently, researcher Richard Campbell uncovered in the Library of American Broadcasting's Radio Advertising Bureau Collection some little known and long lost commercial jingles "Mama" Cass Elliot recorded in her formative days for Ballantine Beer.*

by Richard Campbell

**Y**ou can be a good singer from now until hell and back but if you haven't got material, you'll be standing on a street corner singing commercial jingles for the rest of your life!" So quipped "Mama" Cass Elliot in 1970 when she was one of her generation's most popular figures in the worlds of music and television.

Cass Elliot was born in Baltimore, Maryland in 1941 and just before finishing Forest Park High School, she left for New York to seek her way in show business. Beginning in Broadway and Cabaret Club circles, she soon found herself in the folk singing crowd earning a living in what was a popular genre during the early 1960's.

In 1963 she joined Tim Rose and Jim Hendricks and formed a progressive, Peter, Paul and Mary-like folk trio called The Big 3 who played at The Bitter End in Greenwich Village, amidst the likes of Bill Cosby and Woody Allen. They also appeared on The Tonight Show several times as well as Hootenanny! and The Danny Kaye Show. The Big 3 recorded two singles and two albums and toured on the folk circuit.

Towards the end of the year The Big 3 landed a contract with Ballantine Beer and recorded commercials for the company, proclaiming: "You get a smile every time with Ballantine." Staying true to their folk style, the group adapted the jingle to their own musical abilities and played it with as

much vigor and spirit as any of their regular folk repertoire. These jingles are a rare archival find and offer an early glimpse at the promising power of Cass Elliot's voice which even then, bespoke individuality, uniqueness and a special zest for life.

After recording a second round of commercials for Ballantine Beer in 1964, The Big 3 broke up that spring. A year later, Cass would find herself with some other former folkie friends in the Virgin Islands getting ready to explode into the American music scene with Folk Rock and the magical sound of The Mamas and The



Papas.

The Library of American Broadcasting has

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three of The Big 3's original commercials from 1964. These are some of the earliest extant recordings of Cass Elliot and the only known copies of the ads to exist. I discovered them while doing research for a booklet accompanying an upcoming compact disc of The Big 3's recordings on Collectables Records, Ltd. (Release date April 2000, 1-800-336-4627 or [www.oldies.com](http://www.oldies.com)). Another recording which includes some of The Big 3 tracks as well as other pre-Mamas and Papas recordings "The Magic Circle- Before They Were The Mamas and The Papas" was released last year by Varese Sarabande Records and can be ordered at 1-800-VARESE-4 or by visiting their website at [www.varesesarabande.com](http://www.varesesarabande.com).



**Tim Rose, Cass Elliot, and Jim Hendricks at The Bitter End in New York's Greenwich Village, summer 1963**

Finally, *Transmitter* readers may be interested in checking out the Official Cass Elliot webpage:

<http://members.aol.com/Rbcsoup/index.html>

*Richard Campbell lives in Richmond, where he is Counsel to the Attorney General of Virginia. He has researched and studied the life of Cass Elliot for over fifteen years and with her daughter, Owen Elliot-Kugell, established the Official Cass Elliot website.*

## The Radio Advertising Bureau Collection

The Radio Advertising Bureau is a national radio advertising trade organization whose history dates back to 1950. Originally known as the Broadcast Advertisers Bureau, the name was changed in 1955 to emphasize the organization's focus on radio (as opposed to television). RAB's main function is to promote the medium of radio as an effective tool for national and local advertisers. To showcase radio's potential, RAB began collecting examples of ads from all over the country. Many of these ads were used in workshops and presentations. By the mid - 1960's RAB had teamed with the Clio Awards in order to recognize the best of radio advertising each year. Ads collected for these purposes form what is now the Radio Advertising Bureau Collection at the Library of American Broadcasting.

## New Graduate Assistant Hired for RAB Project

The Library of American Broadcasting has been fortunate enough to add a Graduate Assistant to our staff. Katy Caron has been hired in a part-time capacity to work exclusively on the Radio Advertising Bureau Collection. Katy will add to the sixty hours of radio advertising that has already been remastered and cataloged in a special database.

Katy Caron is a 1998 graduate of the University of Virginia, where she received a B.A. in Psychology and a Masters in Teaching. She is currently a second year graduate student in the University of Maryland's College of Library and Information Services. Her previous library and archive experience includes positions focusing on digitization and special collections at the University of Virginia and the Library of Congress, as well as a Graduate Assistantship at the University of Maryland's Nonprint Media Services.

## Mining Historical Gold

by Douglas Gomery

**T**he Library of American Broadcasting is blessed with a growing number of rich historical sources, but none, in my opinion, are more important than its first-rate collection of radio and TV trade journals. These weekly (and in one case daily) publications functioned as the lifeblood for these rapidly evolving industries. They offered busy executives and workers alike summaries of the activities of competitors, accounts of key changes in technology, abstracts of governmental decisions, and speculations on social and cultural trends.

LAB has a trade press collection second to none. The only other collection I can think of as comparable lies at the Library of Congress, and with the Library of Congress stacks closed, use of these is cumbersome, slow, and often frustrating.

Many Libraries have runs of the weekly *Broadcasting* magazine - in all its various name changes - sometimes even starting with the first issue dated 15 October 1931. But LAB also holds the personal papers of Sol Taishoff, the magazine's guiding light for many years. The Taishoff Collection fills 135 archival boxes, and offers important and needed context to what *Broadcasting* chose to run and why. Like all of us Taishoff has his biases; he loathed federal regulation, but knew his subscribers had figured out that neither the Republicans nor the Democrats would soon eliminate the FCC, so he sold his on the spot reports of what the Commission was up to for his "fellow" broadcasters.

But Taishoff did not create *Broadcasting*; Martin Codel did. Noted journalist David Lawrence, Taishoff's employer during the late 1920s and early 1930s, recommended him to Codel, who even as the Great Depression deepened, was looking for a partner to start a magazine about the new business of broadcasting. In 1931, Codel topped the masthead as editor; Taishoff was Codel's managing editor.

This partnership, like many, did not last, and in 1944 Taishoff bought out Codel who then turned around and started a rival, *Television Digest and FM Reports*. Long known simply as *TV Digest*, this was a newsletter pure and simple, printed on rough paper, meant to be a summary and tossed upon reading. As such, runs of *Television Digest* are hard to locate.

LAB has a complete run from 1945 to 1989, and this

offers a needed alternative perspective to the radio industry friendly *Broadcasting*. *TV Digest* provides the historian with another look at the rise of television to its place of mass media prominence. Codel, in today's terms, embraced the new media. He declared in his premiere issue, published the first of September 1945, that television was "a lusty youngster, now in the stage of growing pains but bursting with health and energy." In other words, AM radio may have been the hot new industry in 1931, but in post-war America, Codel argued, television would relegate AM radio to second place. Even Codel in 1945 was not far sighted enough to see FM overtaking AM radio within a generation.

But the nation's capital - with its politicians and regulators - hardly represented the sole place from which to run a trade magazine. The locus of radio and early TV programming was New York City. Reporting from this perspective was *Radio Daily*, later *Radio-TV Daily*. At LAB, one can start with volume 2 (1937) and read a day-by-day account of the changes in network radio, and later network television, reported from the very restaurants and offices where the captains of industry made their deals.

A close reading of *TV Digest* and *Radio-TV Daily* should begin our re-evaluation of radio and television history. But LAB offers even more help. *Sponsor* — published from 1946-1966 — chronicled radio and TV for the advertiser. No regulatory reports, or programming trends cloud its goal: to help advertisers sell goods. Indeed, I love how *Sponsor* teaches us that from day one advertisers dictated what we saw on TV, and also recognized that audiences were never a single homogeneous mass, but collections of fans looking for sounds and images to fill their particular needs.

And those needs were most fulfilled by showcases of their favorite stars. Thus I end my tribute with *Radio* (later *TV Radio*) *Mirror*, a pure and simple fan magazine. No trade rumors here, no musings about the political direction of the FCC, only puff piece after puff piece profiling those who were considered the top stars of the day. LAB has a run from 1935 to 1963, and I have to admit that after reading *Sponsor*, *TV Digest*, and *Radio Daily*, flipping through profiles of George Gobel and George Hamilton IV provides a small pleasure that only one obsessed with media history would find utterly delightful.

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

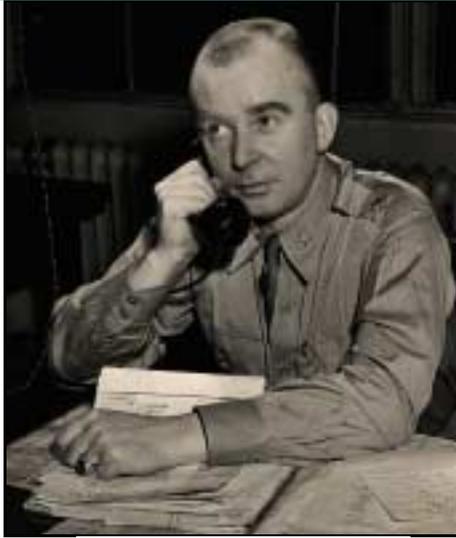
# COL. EDWARD M. KIRBY

**C**ol. Edward Montague Kirby had a long and successful career in broadcasting, advertising and public relations. His most important contributions to radio however, were made while wearing his nation's uniform, working for the biggest sponsor of them all, the United States government.

Born in Brooklyn, New York on June 6, 1906, Kirby was the son of a coal merchant. Sent off to boarding school at a young age, he returned to New York for a time in his high school years before going to a private military academy in Upstate New York. He was later accepted at the Virginia Military Institute, where he wrote for various humor and literary magazines. In 1926, Kirby received his A.B. degree from VMI, along with a commission as a 2nd Lt. (Field Artillery) in the U.S. Army Reserves.

Kirby worked at several jobs over the next few years. He was a reporter for the *Baltimore Sun* and later did economic, statistical and market analysis for several investment banks. On the strength of this experience he worked his way into advertising and public relations with C.P. Clark, Inc. of Nashville in 1929. Here he directed national advertising campaigns for several important clients, including the General Shoe Corporation. He also got his first radio experience, producing nationally distributed programs for General Shoe and others.

While with C.P. Clark, Kirby came to the attention of Edwin Craig, Vice President of the National Life & Accident Insurance Co. of Nashville and a director of the National Association of Broadcasters. He brought Kirby onboard in 1933, and in a few years the company had increased its insurance in force by 57% (to \$525,000,000), due largely to Kirby's judicious use of the firm's radio station, WSM, as a sales tool. It was during this period that Kirby met Marjorie Arnold, daughter of the Dean of the Vanderbilt Law School and a staff actress at WSM. They married in 1936, and had two daughters, Patricia and Kip.



Col. Edward M. Kirby

Towards the end of his tenure with National Life and WSM, Kirby gained valuable experience in working under duress during the disastrous spring floods of 1937. Radio's response during this crisis was exemplary, and gave hints of what the medium was capable of in times of national emergency, a lesson not lost on Kirby.

Later that year Kirby accepted an offer to become the National Association of Broadcasters' first full-time Director of Public Relations.

While with the NAB, Kirby served as the Secretary of the NAB Code Committee and helped set up what later came to be known as the Broadcast Advertising Bureau. He established strong ties with relevant government agencies as well as with other trade organizations, and initiated a campaign to make "radio as free as the press." He also worked behind the scenes to help free broadcasting from the grip of ASCAP through the creation of Broadcast Music, Inc.

In December of 1940, Kirby was loaned to Secretary of War Henry L. Stimson as a "Dollar a Year" civilian advisor for radio. As such, he became defacto head of the Army's radio branch. He also served as a liaison between the broadcasting community and the War Department. One of his most important jobs in that capacity was to lobby for the continued independence of radio in the face of the increasing inevitability of U.S. entry into World War II. In this he was successful, as there was no outright takeover of broadcasting facilities by the government in the wake of Pearl Harbor.

Soon after the Japanese attack, work began under Kirby's direction on two radio programs, *The Army Hour*, meant for listeners on the homefront, and *Command Performance*, for all those in uniform. Though the Army provided literally dozens of radio programs for both soldiers and civilians, these two set the pattern for all that was to follow.

*The Army Hour* was an attempt to bring the reality of the war home to the American people through the power and immediacy of radio. As Kirby saw it, the show would “let the Army drop the stuffed-shirt approach...instead, go directly to the people with its own radio program, supplied by the men who were doing the fighting.” It was carried by NBC, which alone among the networks reacted favorably to the Army’s proposal. They eventually spent hundreds of thousands of dollars annually on the show. Highlights included interviews with both top brass and returning combat veterans, as well as some of the most descriptive battlefield reporting of the war. The program did not sugarcoat the war, and showed the Army at its darkest moments as well as in victory. An early broadcast featuring the terse translation of the last Morse code message from the besieged soldiers of Corregidor had no equal for drama on the airwaves.

*Command Performance* was the brainchild of Lou Cowan, creative force behind such hit programs as *Quiz Kids*, who was asked by Kirby to come up with a show to entertain the troops overseas. The idea Cowan came back with was a natural for an army of “citizen soldiers” fighting for democracy far from home. As Kirby later wrote: “The GI who was trained to obey commands in the line of duty could *now command* anything he wanted from the radio world in the way of entertainment...It was unique, it was democratic, it was American.” It also made for perhaps the best program of the war years, though one that civilians hardly ever got to hear.

The requests ranged from the sentimental to the bizarre. A corporal who had never met his infant son reported that the “little guy is teething” and asked “to hear him yowl!” soldiers from New York asked to hear the hubbub of Times Square on New Year’s Eve. Stars from Bob Hope and Bing Crosby to Judy Garland and Merle Oberon appeared gratis in answer to some

soldier’s letter. The single most famous request involved film star Carole Landis, who was commanded to “step up to the microphone and sigh. That’s all brother, just sigh!” In the



Bob Hope reading Col. Kirby’s *Star Spangled Radio*

In the end, performers and the networks donated millions of dollars worth of talent and facilities.

In May of 1942 Kirby became Lt. Col. Kirby, with substantially the same duties he had as a civilian. In 1944 he was attached to General Eisenhower’s staff to carry out perhaps the most important broadcasting-related assignment of the war. Kirby was given the task of coordinating all radio coverage of D-Day and the subsequent invasion, as well as establishing an allied radio network to serve all the troops involved in the operation. For his efforts he was promoted to full colonel, and was awarded the Legion of Merit and the Order of the British Empire. In 1943 he was honored with a Peabody Radio Award for “Yankee Ingenuity on a global scale.”

After the war, Kirby did freelance PR work for a time, gathering an impressive list of clients that included Paramount Pictures and Frank and Anne Hummert (Air Features). He also wrote a book chronicling “radio’s part in World War II.” Co-authored with Jack Harris (a former colleague at WSM who Kirby had tapped as his executive officer), it was called *Star-Spangled Radio*. Written by and about the people who organized the medium into an effective weapon for victory both on the homefront and in the thick of battle, this work remains the best eyewitness description of the tremendous role played by radio during that period.

After an abortive attempt at radio station ownership, Kirby was contemplating his next move when the Korean conflict erupted. Recalled for an emergency tour of duty as Chief of the Army’s Radio-TV Branch, Col. Kirby reactivated the Army’s public information activities and effectively launched its use of television, creating the program *The Big Picture*, a fixture on American television for the next two decades.

Col. Kirby left the Army for the last time in March of 1953. PR stints with the Washington D.C. Board of Trade (where he originated the Christmas “Pageant of Peace”) and the People-To-People Foundation kept Kirby busy until 1957, when he accepted the position of Director of Public Relations for the United Service Organizations (USO). He worked tirelessly to raise funds for the USO, and established strong ties with the Advertising Council to facilitate national exposure for USO radio, television and print campaigns. Col. Kirby resigned from the USO in 1970 and he and wife Marjorie returned to Washington D.C., where he died in 1974.

*The Col. Edward M. Kirby Collection is part of the Library of American Broadcasting.*

# LAB's Oral History Project

by Tom Connors

Oral history is a process whereby recollections of people and events are captured through tape recorded interviews. The LAB Oral History Collection numbers over 1000 interview transcripts. These range from interviews collected in the early days of the Broadcast Pioneers Library by William Hedges, to those conducted in the 1980s by students of BPEF board member Prof. Don Kirkley, to a more recent series of interviews conducted by Layne Beaty and Phil Eberley in the 1990s. Interviewees have included important broadcasting personalities like Lowell Thomas, Frank Harden, Sol Taishoff, Martin Agronsky, Willis Conover, Norman Knight, and Edythe Meserand to name a few. Topics range from on-air broadcast experiences to the business underpinnings of the broadcasting industry.

The most time-consuming part of developing an oral history collection is the work required in processing, transcribing and editing the tapes. With the help of oral history consultants Alan Haeberle and David McCartney, we have whittled down the backlog of unprocessed tapes and are adding new names to our oral history database (this can be accessed through the LAB website).

Although developing an oral history program is a slow-going process, its rewards become evident in statements like the one below, given by the late Martin Agronsky in an interview conducted in 1980:

*I moved over to NBC primarily because of [Robert] Kittner. During the McCarthy period, when my sponsorship was really at a low point and the pressures were really beginning to be felt, there was a meeting of all the network affiliates in Chicago . . . and the point was raised repeatedly that the network should drop me because of the heat that the stations were getting because of the way I was covering McCarthy. Not that I was covering McCarthy with bias, or dishonestly, or inaccurately, or anything like that. But just to cover McCarthy in a period when McCarthyism was rampant . . . We had, remember, the Red Channels list. People were being dropped from networks; people were being dropped in Hollywood. All you needed was an accusation of being a communist from McCarthy or from that dreadful committee of his, and it was very damaging to your career as a journalist, or a network correspondent . . . In any case, in this Chicago meeting apparently there was a lot of pressure brought to bear on Kittner to drop me . . . And the very next day, when Kittner was back in New York, I had a phone call from his office saying could I come up and see him in New York the following day. And I thought, well, that's the end of it; I might as well clean out my desk . . . I went up to New York the next day. And I came in[to his office] and he was busy . . . He just said, "Wait a minute," and when he got through he just looked up and he said, "You know we had a meeting in Chicago a couple of days ago, in which your name figured prominently." I said, "Yes, I'm aware of it." And he said, "I was asked to bring to your attention the concern throughout the network about the way you've been covering McCarthy." And I said, "Yes." He said, "Obviously the next question is, are you going to change the way you're covering McCarthy?" And I said, "No." And he said, "That's what I figured you'd say, let's go to lunch." And I survived but many didn't.*

We hope to continue gathering and preserving such gems of historical recollection through the LAB Oral History Project.

*Tom Connors is curator of the National Public Broadcasting Archives and head of the Broadcasting Archives.*

# Recent Acquisitions

## ***Melvin Helitzer Humor Collection***

Professor Melvin Helitzer has donated his humor collection to the Art Gliner Center for Humor Studies, a part of the American Studies program at the University of Maryland. The Collection will be housed at LAB. Professor Helitzer taught a humor writing class at the Scripps School of Journalism at Ohio University, and is a former adman and joke writer for Ernie Kovacs and Sam Levenson. His donation includes books, LP's, tape cassettes, video cassettes, teaching material and humor magazines.

## ***James A. Schulke Collection***

James A. Schulke, the father of "Beautiful Music," was a major force in the development of early television and FM radio. He was the first president of the National Association of FM Broadcasters and established the first separate audience measurement for FM radio stations. He founded Schulke Radio Productions which developed the "Beautiful Music" format, a dominant force in FM radio listening through the 1970s and 1980s. His collection includes correspondence, books, photos, scripts, awards, memorabilia, video and audiotapes.

## ***Gertrude Entenmann Collection***

The Gertrude Entenmann Collection, donated by her son, Lee Rogers, documents the career of Ms. Entenmann in Washington D.C. area television and advertising. The collection strengthens the Library's holdings in the area of women in broadcasting, which has been a collecting focus of the Library for some time now. Mrs. Entenmann worked with all four television channels in Washington, D.C. Holdings include promotional materials, records, papers, books, photographs, correspondence and business materials.

## ***Daniel Einstein Donation***

Mr. Einstein, an archivist and member of the Academy of Television Arts & Sciences, has donated more than 80 tapes of contemporary television programming to the Library. These programs, submitted to ATAS members for Emmy Award consideration, form an interesting cross-section of television in the 1990s. Titles include episodes from *Seinfeld*, *Mad About You*, *Just Shoot Me*, *Tracey Takes On...*, *The Larry Sanders Show*, *Muppets Tonight*, and the *Hallmark Hall of Fame*.

## ***Wyllis Cooper Collection***

The Library has received a small collection documenting the work of Wyllis Cooper, the creator, writer, and director of the classic radio horror programs *Lights Out* and *Quiet Please*. The collection includes a complete set of 106 *Quiet Please* scripts, as well as correspondence, photographs, and business contracts.

## ***SPERDVAC Script Collection***

The Society to Preserve and Encourage Radio Drama, Variety, and Comedy [SPERDVAC], the nation's largest Old Time Radio club, has been sending the Library duplicate scripts from its extensive collection of radio scripts. To date, we have received over 170 comedy, mystery, horror, western and soap opera scripts. Titles include - *The Whistler*, *Gunsmoke*, *The Phil Harris and Alice Faye Show*, *The Cisco Kid*, *Lux Radio Theater* and *Yours Truly, Johnny Dollar*.

## You Might Have Seen Us In....

***Arthur Godfrey, The Adventures of an American Broadcaster*** by Arthur Singer, which included several of our photographs.

Ric Burns' documentary, ***New York*** on the history of New York City shown on PBS last November - we supplied the image of the Station WRNY antenna.

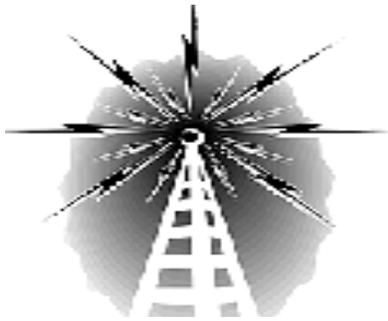
LAB provided radio commercials and a sample of radio broadcasts for the movie ***Frequency*** starring Dennis Quaid and premiering on April 28, 2000.



## Join Our Caption Writing 'Contest'!

Think you have a witty or clever caption for this photo? Email your suggestions [example: *Darth Vader- The NBC Years*] to us at [bp50@umail.umd.edu](mailto:bp50@umail.umd.edu) and we'll post some of the best (or worst) on our website in the coming weeks.

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



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