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WORKSHOP: SURPRISING ARCHIVES/
ARCHIVAL SURPRISES

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SATURDAY
FEBRUARY 27, 2016

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The Workshop convened in the University of Maryland College Park Hornbake Library, Prange Lobby, 4130 Campus Drive, College Park, Maryland, at 11:00 a.m., Kathy Fuller-Seeley, Workshop Chair, presiding.

WORKSHOP MEMBERS

KATHY FULLER-SEELEY, Workshop Chair; University of Texas at Austin
CHRISTINE EHRICK, University of Louisville
MICHAEL HENRY, University of Maryland Archives
BILL KIRKPATRICK, Denison University
JENNIFER WANG, Independent Scholar
DAVID WEINSTEIN, National Endowment for the Humanities

DISCUSSANTS

TONY MACALUSO, Studs Terkel Archive
WENDY SHAY, National Museum of American History,

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

(11:06 a.m.)

MR. WEINSTEIN: Well, thank you all for coming to Surprising Archives/Archival Surprises. We've assembled some scholars and some archivists here to talk about some of our favorite archives and some of the surprises that we found at those archives. That's a somewhat cryptic title.

Well, we discussed institutional radio archives. We also wanted to discuss a lot of textual resources in addition to that. So over the next 90 minutes, we'll identify and share resources for researching radio history and also discuss some of the historiographic issues.

CHAIR FULLER-SEELEY: I'm Kathy Fuller-Seeley. I teach at the University of Texas at Austin, and I am so delighted to be here with these fabulous panels, and our fabulous discussants, and if I told you all the marvelous things about them, our 90 minutes would be entirely up.

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Now I'm going to very briefly introduce my honored colleagues so that you'll get a scorecard, a little bit of who's who, and I'm sure we will be finding out more about their research interests and archival expertise, as well as the surprising things, or archival surprises, today.

To my right is Jennifer Wang, an independent scholar who gave an absolutely fabulous paper yesterday on the Wisconsin Homemakers. She works on a variety of issues of gender radio broadcasting daytime. Fabulous stuff.

Christine Ehrick, is then further down, teaches history at the University of Louisville. She does all manner of fabulous things with gender and Latin American voices in radio, and she finds absolutely amazing archival things inside and outside the archive that we'll hear about.

This is, of course, David Weinstein, a senior program officer at the NEH, American cultural historian, media historian, extraordinary. He has a fabulous book on the DuMont Network, "The

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Forgotten Network," and we will not let the NEH know that he's talking today about Eddie Cantor, but I'm sure it will be absolutely fabulous.

Next to him is Bill Kirkpatrick, an associate professor of media history and studies at Denison University. Works on fantastic topics having to do with disability in media studies, disability in radio, all manner of terrific stuff he'll be telling us about.

Michael Henry, next to him, works at the Library of American Broadcasting here at the University of Maryland and he's doing research on "Vox Pop," exploring the collections, and he is our marvelous guy here. We can ask him all the secrets of all the things we might be able to find in this incredible archive here at the University of Maryland.

Our discussants are Wendy Shay, who's a curator and archivist of media wonderful things at the National Museum of American History, and Tony Macaluso, who, on top of things, I can't wait to

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hear about the Studs Terkel Archive you've been putting together and all your amazing work in the Chicago area of building archives, so I've done a very poor and little job, but I wanted to get us going.

So shall we just, sort of, move down the line and give your five-minute talks?

MS. WANG: I'm going to start just with a whiny complaint.

CHAIR FULLER-SEELEY: Speak loudly.

MS. WANG: Sure. I thought I would start with a little whiny complaint as context, so maybe I want to talk about the -- here, we're talking about archiving of work and talk about the problems of being an independent scholar. So I am in HDN comarts at University of Wisconsin-Madison. I finished my PhD about ten years ago. I stay home with my three kids and I write while they're at school.

And the problems in being an independent scholar are all the ways in which just being a public

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citizen, you do not get access to scholarly resources. So for me to get access to the University library at Madison, I have to pay \$40 a year to just get in the door. I can't take out books. I can't even walk in.

I also get no access to online services at U.W., so if I need to search ProQuest, LexisNexis, I have to go to the library, sit there for however long, one hour, I can't do it at home, like every other student and every other faculty, even as an alumni. I don't have that ability.

And in addition, I have no interlibrary loan privileges, so I'm not allowed to ask for documents from around the country to come to me. So, generally, I find a way to kind of, ad hoc, figure out how to get places, and so I've really relied a lot on research exchanges, David and I. He's living in D.C. and I'm in Madison, so we've been able to do some research exchanges with people in different cities, and that's enabled us to put together some basic information.

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But I do want to say that, as a context, that my work is trying to find different sources and free sources in order to get the information that I need.

So I wanted to talk a little bit about what I've been working on right now and the strange places where I've found things. And I'm working right now in a radio star named Allen Prescott. And what I knew about him, just a one-page reference to him in a broadcasting magazine, and he was a comedian who did a show called "The Wife Saver."

And it was on radio between 1932 and 1943. It was revived briefly for television. And he really intrigued me. So we found, at the Library of Congress, four boxes of material from Mr. Prescott. And I was able to do a research exchange, get a friend to take lots of photographs, and send it to me over email, and kind of look at some of this information.

But what I found, you know, part of this is just being, what everyone does here, a good

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researcher, but what was so interesting is that I had to go to lots and lots of different strange sources to try to cull together pieces about this man.

So for example, I did a lot of work on Ebay and I get a lot of pictures, photos, and things like that, from Ebay, that I was able to actually -- that I found copies of in the archive here. Karen doesn't know about this. She's the lovely archivist at the Recorded Sound Reference Center, and been to kind of, okay, now I know who that person is by, you know, got to cull them together.

So I do a lot of Ebay. There's a Web site called Yesterday's Whisper, which has some, kind of, it's kind of like Ebay. Sellers can put old things up. I bought a transcription disc from a radio dealer in Iowa for \$25. And I was fortunate enough to bring the transcription disc to the Wisconsin Historical Society, and I'm like, "I'll give it to if you just give me an additional copy," and they did.

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So kind of like by hook and by crook I'm trying to pull sources here and there. What's so interesting about, in particular, Allen Prescott in terms of archival surprises, he did a comedy program. He tried to mix comedy and household hints, which was very unusual for daytime radio.

And in doing this, what he did is, he kind of put in these really sarcastic asides in the middle of commentary, and he spoke with this kind of rapid-fire pace, and so all these little sarcastic hints would be in there, like, never throw your second husband away until you think about it. So like little stuff like that in the middle of "And this is how you clean your drapery."

And so he was a very fascinating guy. And so I spoke to Karen Fishman, who is the LOC archivist, and she did the finding aide for Allen Prescott. I was able to find out that the man who gave the collection was Raymond Mann. She gave me his address, gave me some basic information. I was able then to kind of look through some of my files

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and I found a memo to Mr. Prescott to a publisher. And at the bottom was a penciled note and it said, and excuse me for saying, sort of, out loud, but it said, "Say hello to that fairy, Ted Husing, for me." Okay. So is this a slur? You know, like, what is happening here? And I was able to look up Raymond Mann, do some Google searches, look around, and find that Raymond Mann spoke to the scholar, S. Joe Newton, who did an oral history of Cherry Grove Fire Island, one of the very first gay and lesbian summer colonies on Fire Island in the 1930s.

And Allen Prescott and Raymond Mann were partners, and they were part of the first pioneers of this community, which then, you start to think, you look at his work, what we have in the archive, his scripts, we have very few -- maybe about four or five copies of audiocassettes -- but when you look at what he has all of these little pieces, these pictures of him with a woman in fur coat that I got on Ebay, and this little piece of information, you kind start putting it all together and, like,

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re-evaluating what that meant -- that he was playing with gender in the daytime in the context of his whole life. So, I guess, that's all I'm going to say.

CHAIR FULLER-SEELEY: That's a fabulous start. Thank you. Christine?

MS. EHRICK: Okay. Well, as Cathy said in the introduction, I am mostly a Latin Americanist. I'm sort of a Latin American historian who kind of later became interested in radio and sound studies, but what I was going to talk about -- and I can certainly talk about, if anyone questions, Latin American, my work is mostly in Argentina and Uruguay sound archives, or the lack thereof, and all the work that could and should be done in that world.

And Ebay, or the Argentine equivalent of Ebay, has been my friend too, a site called MercadoLibre, which has been great, but I'll leave that aside. One of the things, because I developed this interest on the issues of vocal gender, and,

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kind of, what it meant to hear women's voices on the radio in the 1930s and 1940s, I also sort of thought that it would be interesting and worthwhile to do some work with materials in my first language, which of course is English, because it adds, this is part of what I'm going to talk about in that Spanish language caucus, right, the complexities even if one, for fluent, yet non-native speakers, right, adds a certain interesting dimension when we're talking about sound archives, particularly those where the quality is poor.

It really tests one's ear, but through a series of meanderings, Internet meanderings, I wouldn't even be able to reproduce, I came across the story of Irene Wicker, who some people probably know. She was "The Singing Lady." A children's radio host from the early 1930s, and she remained on radio and television up through the 1970s.

Her radio career was sort of bookmarked by a couple of important events. She actually got her start working with Irna Phillips, she was one

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of the voices on "Painted Dreams," which, as a lot of people know is considered to be the first "soap opera" out of Chicago in the early 1930s.

She also had her radio career temporarily derailed because she was one of the people named in "Red Channels," which was, as I heard mentioned, this kind of famous 1950 McCarthyist expose, and so after which, Kellogg's, who was her long-time sponsor, sort of, apparently, sent a telegram to her house and said, "That was your last broadcast, you're done." But she was able to kind of come back and recover.

But I got interested in her because she was known as the woman of a thousand voices. I got sort of interested in, sort of, this notion of her vocal dexterity and the placement of female voices, in terms of children's radio, an area of historical research that, as most of you know, is really kind of underdone.

We've not done, I think, enough to really look at the question of children's broadcasting and

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those sort of issues.

Anyway, so the archival question comes up. I did some digging. I was able to track down Ms. Wicker's elderly daughter, Nancy, who is still alive and living in a small town in Illinois, and she told me -- because there's paper stuff of her, stuff is around here and there in Wisconsin, at the Library of Congress, but she said, "No, I donated all of my mother's materials to what was then called the New York Museum of Broadcasting," which is now the Paley Center.

Okay. Everything is there. All right. Great. Awesome. Excellent. All this stuff. So, you know, I contact the Paley Center and then I was there last spring, and, you know, they sort of said, well, but we don't -- yes, we have all this audio, we don't except paper. We never have, we never will. We never did, right? So the paper archives, we don't have.

So there's this enormous amount of audio. I mean, Irene Wicker did her own archival

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work, for which we are all grateful, right? She saved a lot of stuff, which tells me the amount of audio that she saved in her own archive, which is including an appearance of, I think I sent you the citation, she was on Allen Prescott's show, on "The Wife Saver," but the paper component of her archive, which had to have been extensive, given how much audio she had, is completely MIA.

The daughter insisted that she gave it to them, they insisted that they couldn't have. I mean, they pulled the paperwork, she didn't have the paperwork, or didn't know where it was. We contacted all of the logical places: Lincoln Center, Columbia, all of the places in and around New York City where she might have donated it. It doesn't mean that it doesn't exist, right? I mean, it's certainly still possible it's in a basement in Lincoln Center somewhere, right?

I was in touch -- they put me in touch with Chuck Howell here, right, who assured me that he would love to have those papers but couldn't find

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them anywhere. So, it's for me, you know, we've been spending a lot of time and my own experience doing Latin American radio history is really the lack of any audio material, so you're trying to -- you know, the irony at the center of my book, right, is really writing about sound with very little in the way of audio.

This project is the opposite problem, where all you have is audio. Hours, and hours, and hours of audio, but nothing else. No nothing, very little else, except what might appear in newspapers and things like that, but all of those materials. And the frustration, of course, of knowing that it used to exist, that she took the time to put the stuff together, who knows where it is?

And then I will just say my last bit, the really sad -- maybe not the end of the story -- but the most recent part of the story is, I haven't spoken to the daughter, to Nancy, in a while, in preparing for this, I got to give her a call, because she has no email, and I call and her phone number

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is disconnected. That's it. I looked. I don't see any obituaries.

So I mean, because she's like 89 years old, right, something like that. But, you know, so this is my task when I come back to it, is, I got to start writing letters and trying to figure out what happened because I worry that there's still a possibility that those papers are sitting in her house somewhere, right, that they never did get donated, that she just didn't remember, that they didn't get donated, and that someone's going to clear out her stuff and it's just going to be gone.

So that's my interesting and somewhat sad story.

MR. WEINSTEIN: I was hoping for a happy ending. Hi. I'm David Weinstein. I'm doing work on Eddie Cantor. I'm actually doing a book on Eddie Cantor, looking at him from his early days on the Bowery and the talent shows of the lower eastside through his career in television on "The Colgate Comedy Hour."

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And I always feel like in these panels and radio everybody's, maybe, two degrees of separation. Cantor wrote letters and also spoke in support of Irene Wicker when she was blacklisted, probably around the time she worked with Allen Prescott. There's got to be a Benny connection in there somewhere and it's, a lot of times, just sort of following the links, I suppose. I was hoping for a happy ending, but whatever.

In my chapters on radio I'm really interested in two related issues. The first is about the possibilities and limitations of ethnic expression, especially Jewish expression, on radio. A lot of the history focuses on either stereotypes or the extent to which Jewish performers hid their Jewishness. And I found that Cantor was openly, proudly, non-stereotypically Jewish, and he helped to popularize and pioneer a style of Jewish comedy that continues to this day.

The second major issue that I was interested in is the possibilities for political

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expression. And what I mean by that -- there really was this sort of Jewish political expression, support for the New Deal, anti-fascism during the 1930s, anti-Nazism, and there's also a lot of literature on some of the barriers in commercial network radio to political expression, so I wanted to test that out.

And one of the things I found is that, one of my surprises, I suppose, is that Cantor aired a lot of skits and jokes explicitly supporting FDR and the New Deal. He also explicitly opposed Nazism, especially after the start of World War II, but a little bit even before that.

So these were some of the issues that I was interested in. And one of the challenges: Cantor was on the air from 1931 to 1949 with a regular program, something like 640 programs. Life is too short. I could not listen to 640 programs.

I should mention, like Jennifer, I'm speaking as an independent scholar. I work at the NEH, but the NEH is not responsible for my views

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here today. They don't care about Eddie Cantor. So anyway, about 200 programs circulate among collectors and archives. More than 400 programs are lost.

So given this challenge, I really set two goals. I wanted to identify the programs among the 640 that would help me identify and address some of my questions about Jewish representation and about politics. And I also wanted to confirm the accuracy of the information that was out there, especially dates and content, because as you all know, especially, checking out some of the Internet sites, the information can be spotty as far as program information.

And I wanted to now, talk about, sort of, how I went about doing that, and especially focus on a few lesser-known resources that yielded some surprises, in particular, manuscript collections, many unrelated to broadcasting, were very helpful. And again, textual archives really complimented my research into the network radio audio record.

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For example, Cantor corresponded with FDR and his advisors. Eddie Cantor was corresponding with President Roosevelt fairly regularly. I just wanted to repeat that for emphasis, because it surprised me a little bit, because if you think of Eddie Cantor and if you think of FDR, you don't necessarily think that they're sending telegrams to one another, but they are.

And Cantor is also sending telegrams to some of FDR's key advisors, and he's saying stuff like, "Listen to my program tomorrow night. I'm really going to sock it to Senator Borah and those people who say that there's corruption," and he does.

And the NBC master books here at the Library of Congress -- are most of you familiar with those? -- they are terrific. I mean, Karen is really the person to speak to about it -- Karen Fishman -- but they are a record of each day's programming on each of the NBC networks. They include scripts, they include marginal notes, they

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include, in some cases, summaries, but they're just a wonderful, wonderful resource, both for confirming information and for hunting down that elusive script about Senator Borah from 1934 that doesn't exist on audio.

So again, in many cases, it's sort of following a textual trail as much as anything else. In another episode on FDR, Cantor talks about the FDR's as the Depression doctor and does this whole spiel about how he's going to save America and the New Deal's going to save America.

Another favorite archival find was from the Center for Jewish History and Textual Records. Cantor blasted the comedian Fred Allen for Allen's anti-Semitism. And he mentioned a couple of particular programs, and one in particular that he thought was particularly offensive.

So using the date of that letter, I was able to work backwards, find the program, actually, online, pretty easily, and then go back and sort of confirm the dates, and stuff like that. It ended

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up being, actually, a variation of a Cantor skit from 20 years ago, but a lot of the images of Jews had already changed a little bit.

It had to do with Cantor playing a lower East Side tailor and then Fred Allen goes to the lower East Side with the stereotypical Jewish tailor/salesman in this sort of hokey Jewish accent, and by the early 1940s, that was already something that was very much on the radar of Jewish organizations.

And so where I'm going with that is, in addition to visiting many archives, I also used the standard databases and resources with which most of us are familiar, but I guess my main, sort of, closing point is that online and textual resources both complement and challenge a traditional audio archive by making materials so easily accessible and available, and this is where I think I echo, maybe, some of Jen's points.

I think especially working as an independent scholar without institutional support

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for travel. Again, I'm not complaining, but those are the facts for those of us who are independent scholars. And institutional to a lot of resources, you end up probably using a lot more on the Internet and doing a lot more online, as we all do, but I think it's especially true for independent scholars.

And it got me thinking a little bit about the task force and some of the institutional archives here, and questions of access, which are tied up so closely into intellectual properties, some of the issues with which we ended the last session, and something that I hope the task force and all of us can maybe turn more attention to.

I mean, just in various sessions I heard different disagreements about what might be available for fair use, what network programs were copyrighted, what weren't, and my informal search is, a lot of network programs just were never copyrighted, from what I can tell. What are the implications of that, assuming they don't have

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music, for example?

I feel like there's a lot more that we could do to maybe sort these questions out and then maybe, potentially, make things more accessible. I'm not a lawyer, I don't play one on T.V., but I'm hoping that maybe these conversations will continue moving forward.

I look forward to our continued discussion. Thank you all.

MR. KIRKPATRICK: So my name is Bill Kirkpatrick, and I organized mine a little bit differently. I want to make three points that emerge from my archival surprises and then try to turn each point into a question because, as you know, we all have our own projects, so I want to identify larger issues that we can discuss.

Okay. So one point that I wanted to make about archival surprises is: thinking about the media from the archives out, connecting media to other fields that might have their own archives. For example, I do a lot of work on media policy,

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and media policy is also quite often environmental policy.

In the example of, the NSA's big data center in Utah, it requires over one million gallons of water a day to keep it cool, and as we all know, water is a big issue out there, so media policy is national security policy, but it's also environmental policy in interesting ways. Another example is the media policy in urban planning policy: where are you going to site transmitters, for instance.

And so one of my archival surprises was, this from "Broadcasting" in November of '31, six more stations ordered silenced, and this paragraph, operated by the People's Pulpit Association: The Federal Communications Commission found that WCHI, which was a small local station on 1/7 time, sharing with all these other stations, was carrying programs which were questionable as to public health."

Now we know about John Brinkley, but I don't think there's a realization about the extent

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to which the FCC was actually getting into medical policy and determining what was inimical to public health, and making these decisions about what advertisers, what medicines, what medical treatments were and were not in the public interest.

So the FCC was playing this kind of interesting medical policy role that I found quite surprising. It's led to a lot of further research, and some of which you'll see here. It led me to the archives of the American Medical Association, the US Public Health Service archives, and elsewhere.

Turning that point into a question, I called it the methodological question: how can we go from the media archives outward to other archives that might aid our research? How might we go from, say, media policy, a decision about WCHI, out to this entire archive for public health policy?

That leads to the related question of how can we think more about going from non-media archives, in?

What archives are out there that I don't

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know about because I don't study medicine, public health, and that sort of thing, but they might have interesting media content in them? So we had this kind of methodological issue of even identifying what our archives might be, beyond the usual sources that we all know about.

Second point: interarchival discovery. By that I mean coming across things within the archive, archival surprises, that are just not for me or not for my project, I can't even put it on the back burner, but somebody should look at this. Here I want to give you the example of, and I realize it's a small screen, but this is a letter from the AMA archives from a Dr. Cramp, who was in the Fraudulent Medicine Division, Bureau of Investigation of the American Medical Association. The AMA had its own bureau that investigated quack medicine.

The letter reads: "Dr. West [who also worked for the AMA] has asked me to furnish him with a list of quack advertising that is going over the

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radio. I have asked the young ladies in my department to make a note of any patent medicine or quack advertising that they may hear and report to me. Would you mind asking the young ladies in your department to do the same thing? The essential data needed," blah, blah, blah, and Dr. Cramp sent this out to all the department heads at the AMA.

He got back dozens and dozens of lists from the "young ladies" in the office. This one says, "Dr. Cramp, you may be interested in the following, the Epson Salts radio program on WLS Tuesday night at 7:15, Smith Brothers on WLS," etc. On Saturday, she was listening to all of these different things, WGN, she was jumping around, and we go on and on.

And one of the things that I'm thinking about is, a rare archive, of what working women were listening to.

When we think about women, gender and radio, we usually think about the housewife, you know, staying at home, listening to "Painted

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Dreams," listening to her soap operas, and that sort of thing. How do we find out when, and where, and what working women were listening to? The problem is, and that's not ever going to be a project of mine, but I really want somebody to know about this because this could be interesting to somebody.

It's also interesting, by the way, just to back up a little bit, that some of these things, like Groves Laxative Bromo Quinine, she thought that that was a quack medicine -- what would not always be considered that today -- Barbasol, herbal tea, Alka-Seltzer. These things that were considered fraudulent medicines at the time, but because of their money, or advertising power, or sway with the AMA, or the FCC, or whatever, managed to become, kind of, legit, moving from the patent medicine realm into the realm of accepted pharmaceuticals.

Anyway, back to the point about interarchival discovery. The larger question that derives from that is what I'm calling the infrastructure question: how do we share these

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discoveries? I found this great trove of working women's radio listening logs and I don't know who to send this to. Jen? You come across all these cool little things, and somebody should know about them, especially when they're in places that most radio scholars wouldn't think to look, like the AMA archives. We need infrastructure of place-holding and discovery-sharing for our archival surprises. It's another something for us to wrestle with.

My third point is, borders suck. This is the script from a fraudulent medicine, called "Crazy Water Crystals." It's one of the more famous of these quack medicines, in part, because they were so flamboyant and wonderful. And this is a script I found in the NBC archives, in Madison, and what I noticed was these stamps: "Canadian Radio Broadcasting Commission, received October 16, 1933"; "Department of Pensions and National Health, October 16, 1933, approved with deletions."

This is in the NBC archive just a couple of days before the script aired on NBC, and so this

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wasn't like a script that was sent to Canada and then, weeks later, made its way to the U.S. for airing on U.S. stations. Somehow there's something going on in terms of Canadian approval of American scripts, and I don't know what it is, and I don't know who to ask.

Obviously, I can ask around and figure out who might know more. But that's the point: my ability to effectively use the archives is connected to the community of knowledge that I have access to. I would call this the social question: How does the limit of our social networks limit the usefulness of our archives?

And one of the things that I hope that comes out of this conference and the RPTF project is that we keep building these infrastructures where when we're trying to cross national borders, or linguistic borders, or just borders of our knowledge, we've reached the end of what we can do with this archival surprise, where do we go from there? Thank you.

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MR. HENRY: My name is Michael Henry and I know most of the people in this room because I've worked with almost all of you, either working with you, like Chuck and Karen, or I've served your research needs through my work here at the Library of American Broadcasting, and that's one of the joys of working in this facility for the last 22 years.

And I actually came to this work as a volunteer through the old time radio community because there's a gentleman who's been at the conference this week by the name of Jack French, he and I were products of an old time radio club here in Virginia, and he mentioned there was this Broadcast Pioneers Library at the National Association of Broadcasters building, and they needed volunteers, so I started volunteering there because I had a professional interest in archival work and a personal interest in the history of radio.

So I started volunteering there, started getting paid, and 22 years later, I'm standing right here, so it was a perfect marriage

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of my personal and professional interest, and which it was a thrill, and I still pinch myself, but what made it such a thrill starting, because I had this love of network radio. You know, Jack Benny, and Fred Allen, and Eddie Cantor, and suspense, and all the things that Martin has written about.

But, then, as I continued working here, working with all of you wonderful researchers, and coming to encounter all the collections we receive here, really came, one of the surprises that I came to discover is that, although an institution like this primarily focuses on preserving the history of the broadcast industry, we also are an incredible genealogical resource.

And let me give you some examples here. So here at the LAB, we have an incredible variety of resources, books, magazines, scripts, audio and video recordings, personal paper collections, among the periodicals, one of the largest portions, are trade journals, but we have station publications, directories, personal collections,

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oral histories, local histories, and these publications, like broadcasting and others, give information about the individuals.

I mean, broadcasting is composed of individuals, and not -- you know, and some unsung, not the nationally known people like Eddie Cantor, and some of the other ones we deal with here, but just the average person who worked at a radio station, or was an engineer here, or worked for an advertising agency, but things like broadcasting give information about their career changes, their military life, their family life.

So here's an example of an issue, a page from "Broadcasting" magazine from 1957, I actually used -- I knew, to prepare this presentation, I wanted to use a page that has one of their people pages, so I used the AmericanRadioHistory.com as sort of an index to find one, then I scanned a copy from our own run of "Broadcasting" to do that, which, I think we'll talk a little bit later about the use of online resources and the implications for

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archival work.

But what really, really showed me that broadcasting is a great genealogical resource is the "Vox Pop" collection. Can I see a show of hands of people who were here yesterday for Chuck's presentation? Oh, good. Almost the whole room. Great. Yes, you were there too, Chuck.

And so I'm going to kind of add a little more detail. So here's an early picture from the '30s. They're actually broadcasting from the RCA Building. They're on the NBC network so they actually broadcast man-on-the-street interviews in the lobby. The man whose head you can barely see behind here is Graham McNamee, their announcer at the time.

But during the war years, as Chuck explained in his presentation, they traveled all over the country, to military bases, hospitals, training camps, interviewing men, women, of all ranks and branches of the service. To prepare the broadcasts, they actually send out questionnaires

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which asked questions of your address, your birthplace, are you married, all these -- you know, what are your wartime experiences, and so from this information, they would whittle it down to the six people they'd have on the broadcasts, and we have these in the "Vox Pop" collection.

So for this, Edmund Overland, we have all this incredible information about his career and military service. So if his grandchildren are doing research on him, we can point right to here. So now another great resource in the "Vox Pop" collection are the weekly broadcast logs that Parks Johnson wrote for each broadcast, so here's a typical one from their visit in 1943 to Walter Reed Hospital here in Washington.

So he lists their names, their addresses, and other incidental details about their lives, so I blew it up here, so one of them: Aaron Murray, Corporal, blind, from Baltimore; Harry Anderson, leg off, I wrote it verbatim, but leg off, he's from California; another one, Nancy Gilihan,

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a nurse from Tennessee; and Private Hugh Alexander (col), for colored, and he's from Philadelphia.

So whenever they interview African-American soldiers or civilians, Johnson would make the point of, in those notebooks, writing in the word colored to indicate African-American, certainly not a term we would use today, but I think he saw the value of indicating that aspect of their background. So here is Hugh Alexander being interviewed by Warren Hull from that same broadcast.

And if you look in the background, you can actually see the transmitting equipment from WJSV, now 'TOP, here in Washington. And one of the other participants was the blind soldier. This is a letter he wrote in response to his having appeared on the broadcast a couple days later. So he's getting offers, for having been on this show, from Phillip Morris asking them to come on their show. I haven't quite figured out which show they're referring to, but he's been offered a seeing-eye dog, and some other services, for his having been

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on that show and gotten that exposure.

But audio recordings are another resource, so we're moving away from the "Vox Pop" collection to the Arthur Godfrey collection. I know this came up yesterday afternoon, so in that collection, one of the great resources from that collection, are wire recordings. How many wires do we have, Chuck?

MR. HOWELL: Thirty-four hundred.

MR. HENRY: Thirty-four hundred. His morning show and "Talent Scouts," so this is from "Talent Scouts." And Chuck can attest to this, almost on a monthly basis, we get calls from someone saying, my father was a flute player on "Arthur Godfrey's Talent Scouts." Do you have a broadcast? Or, you know, my mother was a comedian and she did a routine. She won "Arthur Godfrey's Talent Scouts." Do you have it?

MR. HOWELL: But they don't know when. They have no idea.

MR. HENRY: No, so we have to try to --

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MR. HOWELL: Sometime in the '50s.

MR. HENRY: Somewhere in 1954, or somewhere. So the larger implications of my presentation is, one, I started off by saying that I came from the old time radio community, and I think that's a community that I think almost all of you probably have worked with in some capacity, the collector, either for recordings or for print material, but I think that's a community we could work -- you know, that academics could work and archives can even work in closer concert with.

And those of you who are involved in that community, we welcome suggestions. The other outcome of this is that the genealogy community is a great resource, maybe an unsung stakeholder in our broadcasting archives. So we serve not just the broadcasting archivists, and the broadcaster, and the scholar, but also the genealogist, and that is a very wide and very popular portion of the community.

If you look at the success of

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Ancestor.com, and that has been -- I have more than paid for my subscription to Ancestor.com doing my "Vox Pop" research, so there's some stakeholders as a genealogical resource that the media archives are, that maybe we're not tapping into. And especially with a program like "Vox Pop" or other World War II programs, there's a whole veterans community out there, veterans history community, local history, World War II history community that I think we really should tap into proactively, especially for those of us who are applying for grants and trying to really justify and, you know, get people interested in the media work that we do.

CHAIR FULLER-SEELEY: It's time for my four and a half minutes in the sun. Many people in the room already know that I am finishing up a project on Jack Benny's radio career. If not, "Hi, I'm working on Jack Benny's radio career." My little bit of my theme is thinking about how I deal with the OTR community and Jack Benny fans, both with such happiness and such trepidation.

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What was I thinking when I said I wanted to work on a project about Jack Benny? It came from my own childhood love of listening to the radio shows, gathering my babysitting money and riding off to a dealer in Seattle who would, for all my babysitting money, send me a cassette with two shows I wanted, and that was so I could get them two shows at a time, or of course, that same \$7 today gets me 750 broadcasts.

So I am incredibly grateful to the OTR community for making any of this possible. But, as I said, other things that -- there's the International Jack Benny Fan Club is one of the, I think, most active and most interesting fan clubs out there.

Nora Patterson actually is going to have a chapter in her dissertation on the intrepid leader of the IJBFC, who started, again, she was ten when she fell in love with Jack Benny, she's 56 now, and she has spent her life gathering material, interviewing writers, producers, secretaries,

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anyone who is anyone associated in any way with Benny's world, which is an incredible archive that doesn't exist anywhere else, and she's been very kind to share these things.

One example of something I'm glad sometimes to be able to give back to that community by being a researcher who can find things, and actually, I owe a tremendous debt to David Weinstein who actually found for me the famous missing script in the Benny record, missing for something like 70, 80 years, has been the script where Mary Livingston, his wife in real life, made her first appearance on the show.

It happened in late June of 1932. They'd been on the air about six, seven weeks, Jack has figured out that he'd really like to turn this from just a standup show to one that involved the creation of characters into something that becomes a sort of meta workplace comedy. He and his writer, Harry Cohn, are trying to develop this and there is room for another person on the show, perhaps a

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person who can't be paid.

But the mythology that's grown up around Mary Livingston's incorporation to the show started from the day afterwards it happened, Mary and Jack started spinning a fascinating tale, that it turns out is almost entirely wrong, about how she got involved, why she got involved, how she didn't want to get involved, how it was all happenstance, how somebody they'd hired didn't show up, "Oh, I never meant to become a radio star." It turns out all not to be true.

Although, interestingly, she did not -- Mary Livingston never wanted to be a star. She was given the offer of naming their team Benny and Livingston, like Burns and Allen, she said no. She got movie contracts from Paramount. She turned them down. So she's quite an interesting character, but as a part of this, this story that she and Jack always told about this first episode was that she just happened to be in the studio that night, that indeed, they'd hired somebody else, or

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they couldn't find somebody else, or they just needed somebody to show up at the last minute and laugh.

The script has been missing for many years. They was so sentimentally attached to it, and they showed it to so many people, but at some point, poof, they lost it and it was their only copy. So for all these 85 years later, nobody's known.

David introduced me to the wonders of the NBC master books.

MR. WEINSTEIN: You weren't supposed tell anybody where we found that.

CHAIR FULLER-SEELEY: Well, found this for me, and I could give him the date of the show, he went, and because it was on NBC Blue at the time, he was able to go and look through the scripts of the recordings of that day, and there was the script. It's amazing. So I'm able to give that back to the community. Here is the actual script. And it turns out that Benny and Cohn, his writer, had set it up several shows in advance that he was looking for

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a secretary, assistant, and that they had tried out several out people who comically didn't work.

And that, oh, yes, that she's a fan from Plainfield, New Jersey, who happens on to the set and she's a fan, blah, blah, blah, so I'm grateful on the one hand to give things back to the Benny community, on the other, as I said, sometimes I worry about, with trepidation, of dealing with these fans because they are so sure they know things about the program.

The Benny program being one of the best documented and, you know, he was on for, like, 22 years. There are 900 episodes, of which 750 exist, and I have listened to all of them more than once. So, as I said, I'll encounter fans, or be talking with fans, and they will tell me for sure things that they know about the show or Benny's character, or all these kind of things, that are absolutely wrong.

How do I negotiate with that and when the book finally comes out? You know, I could take

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the tact and say, "No, you're wrong," but in part, I'm really interested in the legacy of fans remembering Benny and the kind of alternative histories that have grown up, and so I'm trying to train myself to say, "Oh, how interesting. Tell me more about how you feel. Where did you, you know, learn that? Who did you talk to?"

So I'm trying. There is very little material amongst the Benny archives that are at UCLA and then the rest of his personal papers, his personal scrapbooks, and other things, that are at the American Heritage Center at the University of Wyoming.

He left very few business papers behind and he left very few -- no fan correspondence. Very little from his audiences. Not a single entry from the "Why I Can't Stand Jack Benny Contest," which just killed me, because that was my Holy Grail. I wanted to find -- there were 100,000 entries of why I can't stand Jack Benny because, and it turns out he didn't keep them for a purpose. He was very

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concerned in 1945 that there would be a backlash about his Jewish identity and heritage.

And so he was very, very concerned about doing the contest in the first place, although they were overwhelmed with well over 100,000 entries, but he didn't keep a single one, other than the winner. So as I said, I'm looking forward to the next stage of this project, to having the book out, and being able to talk to people about it. Learn more.

I just went and got 180 scripts for which no recordings exist and I'm trying to figure out ways to share that with the community -- maybe it's recreating podcasts of his performances. He took a page from his very good friend Eddie Cantor's book. In the early '30s, he was doing political humor. It was all about the Roosevelt/Hoover election, and things like that, but his sponsor, Chevrolet, said stop with that, and he stopped with that.

I have much more to learn about Benny, more things to tell you, but that will come later.

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I would like to hear from our two respondents.

MS. SHAY: Tony and I duked it out, and I've never even met him, so I've never been a discussant either before, this is quite interesting, so I'm going to have all sorts of loose threads that hopefully you'll turn into a sweater. So this is -- I'm not great off the fly like this. I'll probably say dirty words.

There are a couple of things. First of all, you guys are doing such cool work and as an archivist, we love hearing this. It's really wonderful to have you come use our collections and then to have it turn into something so compelling. And we always talk about people who come in with really cool projects and, you know, the perfect project, and it's really nice to get to work with such dynamic, interesting people.

Couple things that are clear: I'm an audiovisual archivist, so I'm always thinking of the audiovisual, and I always forget, and you all mentioned, that that's something that there's this

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real dichotomy here -- the paper records versus the audio record. Using the word records can be really difficult if you're an audiovisual archivist, right? The documents versus the records.

So that's something that I think that I know I always forget, is that other side of it, where you've all found such rich materials. I'm always thinking of when I find this treasure of a recording, you've got to hear this, but when I find the letter, I'm usually less interested, but that's my thing.

Was it you, David, or somebody, said going to the logical places to find material, I want to say, go to the illogical places, that you've all gotten a lot out of these obvious kinds of going to the NBC books, and going to the old time radio people, and all, but your talk leaned a little to this, by that, you ended up in this whole medical world.

We have, at the archive center, amazing materials hidden in other collections. We have the

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Hills Brothers Coffee Collection. Well, they sponsored a lot of radio. So we have episodes, I was just talking to, I'm sorry, I forget your name, but you gave a great paper yesterday, and the issue of women's shows came up. Well, Hills Brothers sponsored a woman's show which ultimately got hosted by a man for a while in the 1950s.

Well, you'd never know, I mean, we're doing finding aides. We're putting the finding aides up on the Web. Hopefully you'll find that stuff, which then leads to -- but look in the illogical places. Make those connections. Alka-Seltzer, we have an Alka-Seltzer collection. So if [you] end up leading to Alka-Seltzer, wow, I wonder if there's an Alka-Seltzer collection? Zoom, you find more materials.

Your friendly archivist is your best friend. We know where the bodies are buried, very often, or the other issue, again, back to yours, is, we'll find something and say, "Gee whiz, I wish somebody would do something with this. I'm not

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going to do it. I'm not a scholar. I don't know how to analyze anything. I barely know how to preserve things."

But you know you've got a treasure that's going to be something that could lead to some really important scholarship or something that's accessible to the general public that they'd, like your fan club, find of great interest.

Let's see. What else? Genealogical things is really cool because we actually get a fair amount of that for a variety of collections, not the audio collections as much as the moving image collections. I think that might be how I'm tying it up. It was hardly a sailor's knot. Yes, I think that's my tie-up for now, but maybe after you speak I can hop back in.

MR. MANCUSO: So that's great, Wendy. And so my comments may lead to some questions and some discussion with all of you too. So with the Studs Terkel Archive, what an interesting place, because he did a daily radio show for 45 years, about

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5600 of them, but it's an unusual moment in the sense that Studs only died seven years ago. His house is just being archived. There's lots of ephemera. There are papers and correspondence, annotated books, and people still alive who worked really closely with him in the show.

So as we think about that archive, and this is where I want to bring a question out to you that might help us just think about archives more broadly, it's an interesting moment to say, which of those things and in what way, I mean, is getting oral history from people who were part of that radio show and the book of someone who was interviewed that's full annotations, and so forth, and the little diary entries about where they went for lunch afterwards when he took Simone de Beauvoir or Louis Armstrong, or whoever, around town.

So, I guess, hearing about the Irene Wicker's papers and some of these other threads, the textual stuff that's out there, sort of in a wish-list situation when an archive is sort of just

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in the process of being born and the choices are being made about what to collect and in what ways, sort of, in your fantasy world, what kinds of strategies might archives be using that would make life easier and facilitate more discoveries? And I don't know if people have thoughts on that kind of thing.

MS. SHAY: Well, the one thing I'll add in too is the issue of the openness and the accessibility to the independent scholar, which, quite frankly, I can speak for the archive center, we strive to, David knows this, spend time with us. We have the DuMont collection. So that's another issue, so sorry to -- sort of what Tony said.

MR. MANCUSO: I mean, for example, we've been working with a company called Starchive. It's mostly working on private archives, so Bob Dylan, and Bruce Springsteen, and the New York Philharmonic, and it's being designed by someone who has an archaeology background, and the philosophy behind it is, not just the object, the

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piece in the collection, but the history of how it's been used since it joined the collection in all sorts of ways so that if someone finds something interesting they're able to know that, oh, three years ago, this other scholar used this same thing. Sort of leave that breadcrumb in place.

And is that something you find in other collections or is that type of thing useful?

CHAIR FULLER-SEELEY: That's wonderful.

MR. MANCUSO: And we're really intrigued. We're still trying to understand exactly what that would mean, but this idea that over the course of 10 or 20 years you would know where else has that object been used, either by a scholar or maybe just by someone in the media, or even an artist who might have used something in some other way to be able to tie different threads together.

But just other thoughts when you think of, like, the Irene Wicker papers, or these other

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collections, you've gone into and say, "If only that person could back in time and have done this," even with, say, Jack Benny or Eddie Cantor, and others. I think you mentioned that. But what are the kinds of things or even the way of doing it that would make you happy as researchers?

MS. WANG: I was going to say, yesterday I did a paper on the "We Say What We Think Club," which came out of Wisconsin, and the State Historical Society of Wisconsin, what was so amazing, I got all this information, actually, about the archivist because the oral historian who was there at this Wisconsin Historical Society. He donated two boxes of all the administrative files for the oral history office and his research papers.

So then I was able to figure out, okay, as the oral historian, as the person, you know, designing this project, what was he thinking about? What was he recording disappears in memos, and so I think if you can keep some records of how you're wrestling with these questions, that would be super

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interesting, because that's what we want, how do these decisions get made? What are the institutional pressures that you are facing and, you know, that kind of -- like, everybody's who's there leaving a little bit of a trace.

And I kind of felt like, after I wrote my paper, I just want to kind of like flush out that history and then like leave another box there for somebody else to, you know, find. So if you can give us some of that background information, that would be fantastic.

MR. MANCUSO: That's really interesting.

MS. EHRICK: Yes, I mean, I would sort of second that. You know, it's probably asking too much, but I wish -- I mean, the folks at the Paley Center, who were fantastic, by the way, and super, super helpful, I mean, they were able to pull the paperwork. They were able to tell me the date that the daughter remembered that she had donated the papers was off by many, many years, right? So they

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were able to tell me that.

But, you know, I wish in my perfect fantasy world, that there would have been some additional notations like, oh, that she had, you know, wanted to donate the papers and we told her no, you know, I mean, something, right? I mean, because we were just sort of left with the guesswork and because she didn't seem to have the, whatever it's called, the deed of, whatever they call that. Right, deed of gift.

So she didn't seem to have it, right, so there was no way to trace it back, but I mean, because then you're relying on the actual individual donor to have that record and have that memory, and have those paperwork, and if you don't remember it --

MR. HOWELL: How old did you say she is?

MS. EHRICK: She's elderly, right? She's like -- yes, it was one of those where, when I first spoke to her, everything, she seemed kind of very, very kind of clear, cognitively, and

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whatever else, and the more I had conversations with her, the more it became, you know, clear that it was sort of, right.

And, yes, definitely, I mean, her memory was that she donated everything right after her mother died, which was in 1980-something, but, you know, the Paley records show that it really in the 1990s, it was quite a number of years later, so even that was not quite right, and so I don't know.

I mean, in a perfect world, you know, the more complete record that you can keep just for the purpose of later, even if you're declining to accept something, right?

To say, we didn't accept this because why and, you know, something that might help the next person to come along figure out what happened to those materials that you didn't accept.

MR. HENRY: I have a comment on that. From the archival perspective, you know, every archive should have a collecting policy where it spells out what that collection collects and what

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it doesn't collect. And so here at our institution, we get offers like that all the time where it's papers or it might be also books, it might be a wide variety of things, some of which we would want to keep, some of it we wouldn't, so with a very definite collecting policy in hand you can tell the donator, here's what we collect, here's what we don't collect.

And as an archive, if there's something we don't collect, even if it's a whole collection, say someone from Peoria, Illinois says, oh, I've got this great collection. My father worked at a station in Peoria, Illinois. Well, my first thing I would say, have you checked with an archive in Peoria, Illinois? Because the researchers in that station and that person are more likely -- and the connecting documents and context will be in there rather than with us, although we deal with broadcasting on a really global perspective.

You know, we try to work with the donor to -- and in the long run, the researcher benefits

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from that as well.

MS. SHAY: Actually, we do have control files where we do have that information, but the one thing that has to be kept in mind is the PII stuff, private information, so before we can serve it, if it's not part of the collection, you can ask to learn more, but we have to go in and redact and provide redacted copies because there is so much personal private information as part of the process of bringing in a collection.

PARTICIPANT: The Library of Congress has -- sorry to interrupt, but, you know, our acquisition file will have a paper trail of when the Library was approached and maybe the internal memos, like, should we take it, should we not? Oh, yes, you know, so there is --

MS. EHRICK: I'm sure it differs from place to place.

PARTICIPANT: You have your acquisition file, which might be very thick and, you know, go through that process of -- and if they didn't do

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it, then maybe 's there suggestions where they would, maybe it could go someplace else.

MS. EHRICK: Right. And we tried to look at all the obvious places where it might have ended up and didn't get anywhere. And I mean, they may still be someplace it's just I haven't knocked on enough doors, and wherever it is, it hasn't been catalogued, I guess, so it's somewhere uncatalogued, or it's in her garage, or it's in a trash bin long gone.

MS. SHAY: Part of this, you mentioned the connections and, again, we can't directly give your -- I couldn't give your name directly to David, what I have to do is contact David, say, "There's a researcher working on this, would you communicate with them?" And as an archivist, at least in our situation, we're not allowed to give out names.

But again, this is where your friendly archivist becomes your friend, because as soon as somebody comes in who's working on DuMont, I'm going to say, "God, there is -- you know, I know somebody,

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would you like to communicate?" And then I can, email David and say, "Listen, somebody new is coming in and taking a new slant on DuMont, do you want to talk to them?"

CHAIR FULLER-SEELEY: Build-up.

PARTICIPANT: That was my point. We have privacy obligations. So we can't just give out things.

MS. WANG: But can we make it a legitimate part of the researching process? We sign our names and we say what our address is, can you leave a breadcrumb? All you'd have to get is that approval, I would assume.

MS. SHAY: It becomes very much, you were on duty the day the person was in doing that. It sort of is like that. We have registration forms, but it's not like anybody goes back to the registration form and says, "Oh, I wasn't on duty that day, but I wonder if we had anybody who was doing research on that topic?" So it's sort of, administratively --

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MS. EHRICK: IT's not a privacy issue to say, "We wouldn't accept these papers. We suggested that she go to Lincoln Center and donate them."

MS. SHAY: No, that's not a privacy issue.

PARTICIPANT: What about the researchers?

PARTICIPANT: It's about use.

MS. SHAY: The connecting of researchers to each other, that's what's the privacy issue.

MR. MANCUSO: Something else that we're considering doing, and just from a researcher standpoint, be interesting to know about how to approach this, we're fortunate to have people who were part of the archive happening and who worked with Studs Terkel in this case, still around and to bring them all in a room together and actually record an oral history of them for a couple of hours explaining what was the process, what was saved,

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what was given where, so that there's that record as well that a future researcher could get that big picture context between how the choices were made.

And, you know, I'm curious, in a case like that, are there certain things that would be particularly useful to learn about? Obviously, where certain things went if they didn't all live there, but other types of things that are useful to know about that context of a collection.

MR. HOWELL: I just wanted to make a -- this is sort of off-topic, but I just wanted to point out where we're all sitting, which is the Gordon W. Prange Collection, the premiere collection of post-war Japanese publications that were probably, illegally, by today's standards, brought back to this country by Gordon Prange, because he was the archivist, historian, and censor on the staff of General Douglas MacArthur when he was the Major Domo of Japan.

He also wrote the book "While We Slept," that was turned into the movie, or "At Dawn We

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Slept," it was turned into the movie "Tora, Tora, Tora," but just to show you, so almost every single thing that was published during the occupation went through his office and was crated up and brought back to the University of Maryland.

And a few years ago, I wish I could read Japanese because it's just the most amazing collection even just to look at, they found, just in processing the collection, which is gigantic, original newspaper cartoons and political cartoons by, an early manga, by Osamu Tezuka, the creator of "Astro Boy" and considered, sort of, along with Miyazaki, like, the Walt Disney of Japan.

This was stuff that nobody remembered, nobody knew about. He became incredibly famous for "Astro Boy" and other great manga. "Kimba, the White Lion," as we know him in America, was his as well, and they found -- it was like finding, you know, a piece of anime history. He's the father of Japanese animation and Japanese cartooning, and undiscovered stuff just lying in archives all around

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the world just like that. So that's a surprise right there.

PARTICIPANT: Getting back to the topic of genealogy. For one thing, in research about the collections, in first processing them, I agree that, Ancestry.com has paid for itself many, many times over, but the user feedback that you get when a collection becomes discoverable, you never know. And there are surprises in the collection, then there are surprises that you never know what's going to come out of the woodwork once something's discoverable.

And it's happened more than once that I've found myself on the phone telling someone about their great aunt or uncle whose collection we have and I know more of their family history than they do, and that amazes me. And so that gets to the personal service aspect of what we're doing. You don't know what it may mean to someone what you're finding.

We've found recordings for someone who

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had a recording that they thought was lost, and we found it, and we're able to say, "Here you are, ma'am. That's serious job satisfaction."

MR. HENRY: I would like to respond to that. With the "Vox Pop" collection, you know, they interviewed people all over the world, all over the country, and as a parting gift, often they would give them a recording of the broadcast on disc. So on more than one occasions, we've gotten a call from the children of someone who was interviewed on the show saying, "Oh, my father was on the show, he got a disc, my brother sat on it and broke, and do you have a copy? And we say, yes, we do, and we have a photograph.

"Here's a notebook entry. Here are some other things and here's a photograph of your father being interviewed by Parks Johnson. Here's the recording. Here's a notebook entry. Here's a letter that your father wrote thanking them for having him on the show."

So yes, that is very satisfying when it

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happens.

PARTICIPANT: I just wanted to follow-up on the genealogy that the Library of Congress has the original "Amateur Hour Collection," which was, you know, what "I've Got Talent" or "America's" -- I don't know those programs, sorry, whatever, which then segued into the Ted Mack on television.

And I feel like the Recorded Sound Research Center has become another branch of the local history and genealogy part of the Library because so many people come up. It's a another tool for genealogy because people write us or call us and come in, and my grandfather, my aunt, they were on the program, and we'd love to -- and hearing the voice, and I think the keynote speaker yesterday, Paddy Scannell, was talking about a piece of paper, or a photograph, is one thing, but when you hear the voice, how you connect with that is just so amazing and magical.

So people don't know their family

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history, or they know that they won on the show, and of course, they never did win, but, you know, you think about Frank Sinatra, but I was surprised that it's not used by more broadcast historians to look at, but it's so heavily used by genealogists who were looking for their family history.

It's amazing resource. I'm urging everyone to look into it and start a project that would really -- it goes from the Depression years onward, and some of the stories -- so not only are there audio recordings, but there are textual materials. There are applications. There's letters. And you read these applications where people are talking about they were a violinist in Prague and now they're over here, and, you know, professionals.

And then there are people who were on street corners in Roanoke and wanted to be on the show because they wanted to make it, and win, and get some money during the Depression. It's sad. But anyway, heavily used for genealogy and not for

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any kind of broadcast history, so it's real interesting.

MR. HENRY: Sam Brylawski.

MR. BRYLAWSKI: I want to continue to make a pitch for the paper collections at the Library of Congress, especially at NBC ancillary paper. There are good things to say about it. One is that it's unbelievably extensive. You talked about the Jack Benny master books. The master books are NBC compiled, every single ad, bumper, PSA, script into one big thing, did absolutely the worst microfilming job ever by anybody, and then threw them all away, with the exception of about maybe half a dozen, you know, like D-Day or something, but they made the microfilm.

And as you know, it's terrible microfilm, but some day it'll be digitized. It's 16mm. Have you --

PARTICIPANT: Not digitized, but we're duplicating, so it's better.

MR. BRYLAWSKI: It's 16mm with one image

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on one side, but it needs to be digitized so that it can be easily accessed, but in any case, one thing about it is, that's just one piece, these 50 years of master books, then in terms of, unfortunately, Arthur Godfrey being a CBS star, it won't work, but NBC's cards, 3 by 5 cards, of every single person who ever appeared on NBC in three different files.

One, radio performers, and that's entertainers; one colored radio performers, it's segregated; but the third is under sustaining program, every schmo who had ever been interviewed with a microphone in their face or appeared on a talk show, therein by year, and every single person who ever appeared on the network is indexed.

Now, it's frustrating for someone doing genealogy because they say, "Well, I want to hear it," and the recording doesn't exist, but they're there, plus these sustaining cards describe every single NBC, both sustaining program that's not sponsored, and the one sponsored, in great detail, you know, paragraphs of description of every day's

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programs.

And they're not -- I don't know whether they're still used, but the second part of what I want to say is, it came to the Library of Congress under a different gift than the recordings, without restrictions, or without as many restrictions. If concerned about Jack Benny and the fans, to me, one of the greatest inventions next to the Internet, in my lifetime, is the fact that I can go use a microphone machine and put in my flashdrive and get free copies as a .pdf.

I mean, it's unbelievable. We all remember the wet grey copies where you paid 25 cents for it and you couldn't read it. Now, you just plug in your flash and hit a button, and sometimes it even advances the frames automatically. You could, legally, by the NBC agreement, make .pdfs of every one of those scripts and put them on your Web site.

Now, would NBC put a takedown notice? Well, first of all, you're legally allowed to take them home. That's in the instrument of gift, unlike

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the recordings, and maybe they'll put a takedown notice on your Web site, but here's a case where you can save what the fans love. You can believe what you want to believe, but here's the script, here's the real thing, and you're legally able to do it.

Yes, maybe you get a takedown notice, but I don't think the people who own NBC, which is Comcast, own NBC and Universal, are real concerned about Jack Benny manuscript from 1932, and I don't think they own Jack Benny from 1932. It's probably owned by Canada Dry or something else. They don't own those. So again, what I was saying yesterday, push it, but there are these resources and they're available, not only for free, but there's a loosened restriction that you really can do things with them.

PARTICIPANT: So this is a random question, sort of, but I've been hearing over the years, and the last couple of days I've been getting confirmation, I think, is it accurate that the CBS documents, that it's all gone? That CBS is in a

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landfill somewhere?

MR. BRYLAWSKI: You know, I don't know, but here's one thing I think, is the fact that it's one thing to have recordings, and they're rumored to have been thrown away, but, you know, the paper files are kept by attorneys, and I sort of have this belief that somewhere maybe there's the equivalent of those cards that might tell you all what episode Uncle Jim, you know, was playing the kazoo on "Arthur Godfrey. We don't know.

I mean, supposedly it's gone, but I don't know.

MR. HOWELL: The story we heard, if I could just interject, Mike Mashon, who was the first curator of the LAB when it came to Maryland, made it a personal mission, since he knew what existed from NBC, and thought, well, "Why isn't there the equivalent for CBS?" And he really worked the phones and talked to people, and the one story he heard that just chilled us to the bone was the Tisch story, but the way he heard it was that it was all

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in a warehouse in New Jersey, much like Arthur Godfrey's own personal archives were, and Tisch was looking at a spreadsheet, and said, what is this item line for storage, archival storage, in New Jersey, that's like \$86,000 a year?

And they said, "Well, that's the historical archive of the network going back to 1927." Does anybody use it? Well, we keep the stuff for five years current onsite and then we ship that stuff to a different place for more active files. This is really old stuff nobody's looked at in years. Pulp it. His words were, "Pulp it." That's what Mike heard and he's repeated that story.

Again, we haven't talked to Larry Tisch, we don't know if that's true, but it sounds true to form for him, unfortunately, and nobody can find anything.

CHAIR FULLER-SEELEY: Gentleman in front.

PARTICIPANT: Going to the question of personal information in the archives and Jen's

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discovery of Prescott being gay and that, reminded me of a, kind of, problematic situation where I found an archive in the Wisconsin archive in which a well-known early T.V. producer was gay, which wasn't really known at the time, and he was long dead. And it was really a question for me as I was writing an article about which shows he did, was this open information?

I mean, it was in the archive. It had been sitting there since he died. Yes. But still, would his family or his partner, who was the one whose letter was in there that kind of showed that he was gay, who might still be alive, I mean, I ended up not using it and part of it was maybe I just didn't see, really, the pertinence to my particular project, but at the same time I also understood, well, I was just continuing the silencing of gay people's participation. He was an important producer.

And that's the kind of thing where it'd be nice to have a place where you can kind of make

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that known, but it didn't really belong in my piece, but if you were looking for the history of gay people in early T.V., that would be -- he'd be an important figure.

MS. SMITH: Yes, I just wanted to make a few comments about the CBS issue. My name is Suzanne Smith. I teach at George Mason and I'm working on this project on Elder Lightfoot Solomon Michaux, and he was on CBS through WJSV, and I also hit this wall and went through a lot of effort to try to get through to CBS about when they took over WJSV, and I also didn't get very far.

But I did get pretty far when I started looking at the people who were on WJSV and who left papers behind. And particularly at Austin UT, the Robert Trout papers was one of the leading correspondents at WJSV, and his collection is extraordinary. It's huge and it includes lengthy interviews with him where he talks about the early years of these radio stations and his experiences.

And then there's Harry Butcher's

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papers. I started looking through the people who knew Michaux and then I found their papers, and then they're talking about the history of the radio. So in terms of what we're saying about being creative, you have to be creative that way and find -- I've done a lot of research on who was around these radio stations, and then I go to their papers, and in their papers they have stuff about what was going on.

MR. HOWELL: You can almost create a virtual archive of CBS just --

MS. SMITH: And that's what I've been doing. And I actually have a lot of information that people haven't really looked at before. And to know that a lot of the individuals who worked at these stations had papers, they kept them, and they gave them to institutions, like Austin, and you find out things that you want to know.

So it's upsetting that CBS probably did what they said, but there's other ways to get at it.

CHAIR FULLER-SEELEY: Can I just say

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that I hope something that might come out of this fabulous conference is, perhaps, to have the task force host a clearinghouse space where we could both list, "Hey, here's this fabulous thing I found that I don't need, but somebody would," or the help wanted and, you know, items for sale catalog. We can do the Yankee swap. Yes, I'm desperate to find out X and Y.

Just because I think we're forming this amazing community that, of course, already existed before, but we're pulling it together with archivists, and scholars, and so I'm hoping we do something like that.

PARTICIPANT: Something like the equivalent of a Wiki page? Would that be problematic if you use that form?

PARTICIPANT: And I Tweeted this as well because I couldn't hold it in, my immediate thought was ArchiveGrid, which kind of does that on a collection level, and yes, it would be nice on a more granular level to say, "You know, hey, this

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collection also has a subset, an emphasis on, you know, X, Y, Z."

PARTICIPANT: How many of the researchers here use ArchiveGrid?

MS. SHAY: We're trying. We need to update our --

PARTICIPANT: You never used it?

MS. SHAY: Never heard of it. See, to get your archivists together with the scholars is so important because there are lots of schools that we know.

PARTICIPANT: Well, you may need institutional access.

PARTICIPANT: Oh, you can browse it.

MR. KIRKPATRICK: Can you say a bit about what it actually is?

PARTICIPANT: It's a mostly LC product.

PARTICIPANT: Yes, it's a mirror of archival collections, archival finding aides, that have been encoded.

PARTICIPANT: It's like a union catalog

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of different repositories that have different collections, so you put in whoever you're researching, and you'll get a list of all the different libraries, archives, universities, that have papers of --

(Simultaneous speaking)

PARTICIPANT: It's the modern version of --

(Simultaneous speaking)

PARTICIPANT: ArchiveGrid.org. All one word: ArchiveGrid.

MR. BRYLAWSKI: The task force group, as I mentioned yesterday, is considering this other collection guide that William Vanden Dries is working on and plucking that metadata, and I think the purpose of it, in part, is to complement ArchiveGrid to let people sort of say, "We have this, but it isn't processed," and maybe you can come in. Maybe Irene Wicker would emerge through it, but what you just mentioned is very interesting and maybe through this task force thing, because the task

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force, luckily this for the scholars, is, maybe there's a way you can message within that and annotate the things.

It hasn't been done yet. They're modeling the data structure, but it hasn't been built and made public. So if you think that would be available, and other people do, you should go find William and the people working on it and make that suggestion. I think it would be great. But the purpose of it is to complement ArchiveGrid and the official sites, particularly, because the official sites don't often include a lot of sound recordings.

They're often done by paper archivists and less so the ones that -- it doesn't mean they don't have them, but right there, they don't have as much, so just remind them, and hopefully not be redundant. There's no reason why everything that's in ArchiveGrid has to be in the radio task force database. It might just have the URL to -- you know, or a reference to ArchiveGrid so that they

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complement.

But it's being created for you all and so I think about how it might be, and as Suzanne said, it's all about creativity. It's all about sort of figuring out where you might find things that you hadn't expected. And, hopefully, in a year or two, it'll be easier.

PARTICIPANT: I was just going to make a public self-criticism, but I did -- a couple of years ago I published an article which used the digitized collection at the Library of Congress. I am following -- using Ancestry and other things, I picked two African American women, classical singers on a show, found out a bit of the intrepid story you see archived, but the self-criticism is, I didn't go back and tell the archives, so they didn't know about it, the library didn't know about it. I live and work in Australia, I published this in the "British Journal of American Studies," it could have easily escaped people's minds, so I was just going to say, probably a good idea to often

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-- by the time you publish your work is done, but
--

MS. SHAY: Send us what you've done --
please.

PARTICIPANT: To tell the archive about
it.

MS. SHAY: You know we have a brag shelf.
We ask for copies. We have a brag shelf, so at least
if there's a book or something, again, if it's one
of us who didn't work with that researcher we might
have seen the book and then, oh, you know, or the
article, or whatever.

PARTICIPANT: Well, I guess in all this
I was -- what Bill said about social networks
limiting -- as a musicologist, ethnomusicologist,
here in this space, I realize how much I've missed
just because of disciplinary boundaries, and
someone I was talking to on the bus, we were talking
about media studies being originally kind of an
interdisciplinary thing, but as fields progress,
the walls come down, in a way, and not by any ill

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intention, it's just that people have tunnel vision, myself included.

So I find myself wanting to not only breakdown barriers between the archivists and the researchers, but then go back and somehow have links to what's happening with media scholars and then in music, and you heard about "Crazy Water Crystals," which I know through music, because those shows were fueled by music. They didn't just get up and talk about their products, they made you want to buy them because of the great country music they were, you know, having on the show.

And so I think there's just so many possibilities. And the idea of a space where we can, after we leave here, kind of have follow-up thoughts and stay connected somehow is, I think, really, important.

MS. WANG: This is just a strange request, but I was thinking about, archivists, can you offer classes in research?

PARTICIPANT: We do, at our

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institutions.

MS. WANG: But to the public too, you know, because --

MS. SHAY: It's exasperating, in fact, when you get people in, like people you know who've already gotten their PhD and they've written a book, and they don't know how to do citations. I mean, you just want to -- so it would be a lovely thing, you know? I think every PhD program probably ought to have a, "This is how you do research." Anyway, don't you have that? Some of you do, but I think that you don't actually find out how to use an archive.

PARTICIPANT: You might want to check out Slideshare, I forget if it's a .com or a .org, but people will put their presentation slides up there and you'll find people's presentations on archival practice, archival description, all of the technical nuts and bolts, and so forth, and that can be a place where you can find some higher level things. The other thing would be, I guess, eHow,

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but yes, for specialized permission.

PARTICIPANT: If I can just say that, many times, people who are working on a research project and they've already done their dissertation, or whatever it is, and they come into, especially the moving and recorded sound section, they go, "Oh, audio, I didn't realize," so please history educators, please don't just be tunnel visioned with textual, but think of the audiovisual, because so many times that author, that something, that topic, was a discussion on a radio program or something.

And I can't tell you the heartbreak when someone comes in and they've already written, they've done their scholarly work, they've published it, and "They go, there's a whole world that I didn't even realize," no idea, so let's all broaden our horizons, as my mother used to say.

PARTICIPANT: I've sent a lot of students to the National Jukebox already, which is a great place.

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PARTICIPANT: Yes, well, let me suggest that the academics actually request that their PhD students have a librarian or archivist on their committee. If you have faculty status or something, that shouldn't be a problem.

MS. EHRICK: I just wanted to also say, because we've been talking about, you know, this question of access, we were talking about this last night, a trend, at least with university logic, that I think is disturbing, that you can't even search the databases unless you can have a password and login, and this is something that wasn't true a few years ago.

PARTICIPANT: But that's contractual. There's nothing we can do about that.

MS. EHRICK: Yes, but it didn't used to be the case. That's the thing. I mean, but it's something that's happened --

PARTICIPANT: No.

MS. EHRICK: No, no, because my library, I mean, I'm just telling you, I didn't used to have

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to login to check on the library catalog, and it may be because they've combined with WorldCat, and I know because we're talking about variety. Like, you know, my university doesn't own the access to it.

I used to be able to go into, this is like two years ago, PITTCat, University of Pittsburgh catalog, I could go in and search, find the articles I wanted, and request them through interlibrary loan. I can't do that anymore.

MS. SHAY: But you can go hug David Pierce.

MS. EHRICK: No, no, but I'm saying, it's shutting down -- it may be barriers to people that don't have --

CHAIR FULLER-SEELEY: No, and it's all contractual because they're getting money. They're making libraries pay for access.

PARTICIPANT: Without that, you don't know the things that you don't know.

MS. EHRICK: Exactly. And so I was able

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to at least find out what I needed to get and I was able to through interlibrary loan, but I mean, you know, for those of us who are not at like tier one universities, we have -- our access is limited; the databases are limited.

MS. SHAY: But I would say the archival community, like ArchiveGrid, the whole point is to get those finding aids out there, to get the catalog information out there, so yes, at least at the Smithsonian, to get into ProQuest, or something, you need to have the login, which you can come to our reference room and get the login. You know, yes, you got to schlep to DC -- Wait, you're here.

But for the other information, at least in the archival community, the whole point is to get it out there for free.

MR. WEINSTEIN: Martin, did you have a final question or comment?

MARTIN GRAMS: Yes, a couple of comments, if I can. There actually is a group of us researchers who had a meeting twice a year, beer

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and pizza, we spend all night talking about OTR. We ganged up on a number of archives so we had access to a variety, where most people, it would cost 600 bucks to rent it, it's 100 bucks right now for the six of us each, per year.

One of us found a way to remove the watermark. But five or six of us together at conventions twice a year, and one of them is about an hour north of here in Maryland, and that's every September. And so, if anyone can get here as easy as transportation, it might be something to consider joining, because it's only the five or six geeks of us, but together, we actually keep track of who's doing research on what subjects, and what we have passed on to each other.

And when we're at other archives, when you mentioned interarchival materials, we've actually passed on material that, with a digital camera, we can get the paperwork digitized, someone wouldn't have to go all the way to travel.

Half of what's been talked here, we kind

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of do that ourselves in that group, so it's possible if somebody wanted to jump in on that, just know where the date and time.

MR. WEINSTEIN: I just want to put in a quick plug for that, not necessarily the backroom, but I've attended the conference a couple of times, and it's a really good old time radio and collector, and nostalgia conference, but very informed, lots of resources, good people.

PARTICIPANT: Yes. And the advantage of what we [?] is just online archives, you'd be surprised at what we've accomplished. Right now, I can tell you how important it is you pick up the phone and talk to a son or daughter of somebody who was on a radio program. It's that easy. And most people don't realize, just a push of a button.

Some of the things we did, I have 73 banker boxes from a legal attorney who represented the "Lone Ranger, Inc." There was someone masquerading as the "Long Ranger," and they sent cease and desists to the owner of the rodeo or

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circus.

Before they would file suit, they would contact a private investigator in the area to go take a photo of the guy who matched him, so I've been seeing all those photos. I have 73 banker boxes, and because somebody knew the project and said, "Hey, I just tracked down so-and-so's daughter."

CHAIR FULLER-SEELEY: I know our time is up and lunch awaits, but thank you so much.

(Whereupon, the meeting in the above-entitled matter was concluded at 12:41 p.m.)

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