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RADIO PRESERVATION TASK FORCE

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

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SESSION: CAUCUS ON SPANISH LANGUAGE AND
BILINGUAL RADIO

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SATURDAY
FEBRUARY 27, 2016

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The Caucus convened in the University of Maryland College Park Hornbake Library, Prange Lobby, 4130 Campus Drive, College Park, Maryland, at 1:30 p.m., Ines Casillas, Caucus Chair, presiding.

CAUCUS MEMBERS

INES CASILLAS, Caucus Chair; UC-Santa Barbara
BILL CRAWFORD, Border Radio Research Institute
CHRISTINE EHRICK, University of Louisville
GENE FOWLER, Border Radio Research Institute
KATHY FRANZ, Smithsonian Museum of American
History

JOSE LUIS ORTIZ GARZA, Universidad Panamericana
SONIA ROBLES, Brenau University
MONICA DE LA TORRE, Washington University

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

(1:42 p.m.)

CHAIR CASILLAS: Thank you so much for coming. I'm Ines Casillas from UC Santa Barbara and someone who's been researching and writing about Spanish language radio, in the U.S. specifically, for the past five years. So I'm very excited about the possibility of this caucus.

So what we're going to do, we're going to start with two of us who do more U.S.-based, kind of, Spanish language radio, work our way to two others who do more border-related, and then end up in Latin America, okay?

So my research highlights how U.S. Spanish language radio across the 20th century has really capitalized, very lucratively, on the conversation around immigration. So despite the wonderment by scholars and the press alike in 2006, by the record-setting marches that took place in Los Angeles with over 500,000 people, and soon followed in 12 cities afterwards, a lot of people

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are very much cognizant with Spanish language radio and know that this type of advocacy is hardly new, that Spanish language radio in the U.S. has always kind of played a sense of oral advocacy; a sense of an oral stage for it.

In fact, it's part of this larger trajectory of history of Spanish language radio in the U.S. In the 1930s, Los Angeles is Pedro Gonzalez, Spanish language radio host, recognized as the first Spanish language radio host in the U.S., he used his morning show to denounce the unlawful mass repatriation of Mexicans during that era.

He was consequently then jailed and then deported for his radio advocacy. Hey, Jose Luis. Why don't you join us up here. I was worried about you. Now I'm not worried. So there is this lineage of advocacy on Spanish language radio.

These marches -- oh, this isn't working. These marches are part of a longer trajectory of public advocacy over the airwaves. This is a photo of Cesar Chavez. In the 1970s and '80s he would

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visit rural Spanish language community radio stations to discuss the rights of farmworkers.

In fact, the UFW would setup five community radio stations in the 1980s only to, sadly, then sell them for profit by the 1990s. And this is Cesar Chavez at KDNA, which is a community radio station that Monica, after me, is dedicating her entire dissertation as a case study of KDNA.

So trade magazines often credit this outstanding of Spanish language radio to the increase of the Latino population, and I really want to challenge that. I don't necessarily think it's a cause and effect rationale. For instance, Spanish language listeners tune in three hours a week more than U.S. listeners. Right now, it comprises 13.5 percent of all U.S. radio.

And in 1980, that's the year I couldn't think of this morning, the Federal Communications Commission found just 67 Spanish language radio stations in the U.S. that were licensed with them, and today, there's over 1300.

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So between 1990 and 2000, Spanish language radio grew by 500 percent. English language radio grew by 10 percent, and that's with satellite radio, that's with digital radio, that's with all the little darlings you want to mention, broadcast radio and Spanish has really zoomed in the U.S.

So I really want to make the argument that it actually has been a conversation about immigration that really has transformed the character and has fueled the growth of Spanish language radio.

So since the 1990s, Spanish language radio stations have unseeded number one standings in major radio markets, Los Angeles, Houston, Miami, and New York City. I also believe promotional billboards, such as this one, double as political statements. For instance, they poke fun at hostile English-only policies and assumptions about Latinos and language.

And this is a very popular radio host

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back then who says, "We espeakenglish to!!". Just kind of playing on this idea, assumptions, not just about Mexicans in California, but about this idea of Spanish language radio in general.

So in a lot of ways, these airwaves are mediating a sensitive relationship between Latinos as listeners and the various manifestations of state and government type of power. So debates on citizenship, as we all know, have long overwhelmed the bodies and livelihoods of Mexicans.

And as immigrants and communities of color are excluded, they do seek sectors of the media, popular culture, and in this case, radio, to have a sense of belonging when they have a sense of exclusion. So Spanish language radio on commercial and community bandwidths organize the majority of their daily programming around this ongoing politics of citizenship, immigration, and the fate of immigration reform.

Every major Spanish language radio network in the U.S. follows a very similar lineup.

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It's a tried and true format, so why mess with it? In the morning, rambunctious male radio hosts, noon hour, early afternoon shows, routinely feature a structured Q&A segment with calling guest doctors, attorneys, or pop psychologists, and evening shows are teary song requests that people who are living in Mexico, or abroad, or across the country.

The point that I really want to make is the topic of immigration really dominates the on-air conversation. So listeners actually have frequent references to economic remittances, known as la remesa, by morning hosts. Callers ask attorneys about paperwork received from Department of Homeland Security, guest doctors are asked to translate U.S. medical prescriptions into a familiar Mexican context, and female callers seek the support of health psychologists when dealing with long distance familial relationships.

These on-air exchanges broadcasts the listener's migrant sensibilities, but I really want to argue that it highlights this economic and

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racialized status that they have in the U.S. So this is an example that actually didn't make it into the book, that I love, that during the housing boom, boom and then crash, that occurred, it was very popular on Spanish language radio to listen to weekend Q&A shows that were real estate, with real estate agents, at that time.

So callers would ask whether a new stove would add value to a home, whether to report income from under-the-table employment to brokers, and real estate agents would encourage listeners to repaint their house white, to only include two twin beds and bedrooms, and to edit the number of crucifixes in their house.

So even on this show, we heard instances of authorities teaching listeners how to de-Mexicanize, de-racialize their homes in hopes of pursuing step two of the American dream, which is a bigger mortgage. So this public, yet unarchived nature of Spanish language radio, together with an anonymity, makes it possible for

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radio programs to swiftly respond to immigrant needs.

And it's aired live and it's a oral tradition long familiar with Mexican and Chicano communities. These are some of the sampling of programs.

Several musical genres also on radio, everyone always asks about music, even though I do a lot of the talk shows, already kind of captures confrontations with immigration border agents in lyrical form. We already have corridos, storytelling, and even gossip. You know, those are all oral kind of communal practices used to archive the experiences of working class and migrant Mexicans and Chicanos.

And even though this is a conference about archiving, I'm thinking of Andrew Crisell, a radio scholar, who wrote radio is an account of what is happening rather than a record of what has happened, you know?

So as an acoustic ally, radio broadcasts

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not only assume that their callers and listeners are a mix of undocumented persons, legal residents, mixed status families, but radio hosts and radio programs openly rally in solidarity for their civil rights, and that's a very provocative feat.

So my research concentrates on the connections between Spanish language radio, periods of troubling anti-immigrant sentiment, and the challenges entailed in past and current broadcast radio in Spanish. So scholars of ethnic media tend to, a lot of times, use nostalgia as like a window to explain why immigrants are, like, drawn to ethnic media.

And even radio studies #nodisrespecttoanybodyhere, tends to really focus on 1920s, 1940s, pre-television, kind of, this golden age of radio. And in fact, and in communications in media, we focus on the Internet so much, when in a lot of ways, radio has always channeled information from the outside to the inside as well.

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And in gender and feminists studies, we look at gender as a variable, but we don't complicate with ideas of legal status, right? Legal status is something we don't look at in communications.

So in fact, I want to argue that those of us who contribute to radio studies should reconsider calling the earlier half of the last century the golden era, since the contemporary era really proves that radio is thriving, especially for Spanish language radio within the digital era.

And I refer to this as the bronze era of radio. So it is also not surprising to overhear Spanish language radio from the kitchens of restaurants, outside construction sites, or hotel housekeeping carts. This is a working class way of listening. And we also see them advertise on bus stops, right, and outside buses.

The very public nature of Spanish language radio listening represents a communal and class form of listening experience that differs markedly from white collar modes of listening, which

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offer more solitary practices promoted by community and private cars, and listening to personal satellite radios, iPods, or Internet broadcasts.

So in an essay that I wrote for Sounding Out blog, I argue that Latinos actually usually have two levels of volume, which loud or real loud, and listening loudly in the face of anti-immigrant public sentiment becomes a form of radical self-love perhaps a sonic way of saying F you, and a means of taking up what might seem like uninvited space.

And lastly, discussions of an archive, which, at this conference, have often been insinuated with a capital A, really undermines the politics of the archive. Who determines what is worth preserving? Who determines what constitutes an archive itself? And I want to propose, I'm going to end by proposing, that we consider archiving as a politicized process, a chance, a mandate to include communities long neglected by race, class, sexuality, and legal status.

So that's it. That's the way we're

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opening up. So next we're going to have Monica de la Torre, and I'm very grateful for the few grad students that we have in the U.S. who are dedicating their dissertation to U.S. Spanish language radio as well.

So Monica is a PhD candidate in the Gender Women Studies Sexuality Program at the University of Washington. So four years, Monica was a producer and co-host for Soul Rebel Radio, which is a youth-focused community radio collective and program airing in Los Angeles, 98.7 FM, and this experience influences and shapes her approach in investigating community radio and digital media as tools for feminist media production and community engagement.

And her dissertation is called *Feminista Frequencies: Tuning-In to Chicana Radio Activism, 1975-1990*, and takes a very innovative, feminist methodological approach to community radio production. So thank you, Monica.

MS. TORRE: Thank you, Ines. Thank you

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everybody for being here and thank you, Ines, for inviting me, and for really pushing for grad students to be here. Thank you. So my project is cultural history of Radio Cadena, KDNA, which was one of the first full-time Spanish language non-commercial radio stations in the United States.

And my project looks at different things. It looks at the migration of Chicano communities from South Texas to the Pacific Northwest, or these migrant routes, it looks at the Chicano movement and the feminist movement in conjunction with media activism of the 1960s and 1970s, to really understand the role of community radio in advocating for these communities, in documenting this activism, and really making the airwaves a lot more bronze, as Ines says.

So what my project has done is, really unearthed this really rich archive of women in community radio, particularly, farmworker women in community radio. So I've been fortunate to work with one of the co-founders, the only female

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co-founder, of Radio Cadena, Rosa Ramon, who has been instrumental in helping me find some of Radio Cadena's archives at the radio station.

So I've been working with her and traveling to the radio station to see what's there. And one of the biggest challenges has been the fact that it's not really archived. There's an archive room in the radio station that's unorganized, there's, again, to reference what's been said repeatedly, you know, drawers of CDs, there's cabinets of documents, but none of this is organized or archived anywhere.

They've moved buildings, or they actually created a new building, and moved all of their historical documents into a shed behind the radio station, which is not the best conditions for preserving a lot of things, like the reels, and documents, and all of that.

So I think one of the biggest challenges for me, besides finding recordings and documents, is then once we do find them, how do we preserve

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and digitize them so that people can access them publicly? Another question that I've had is, where should the archive live? Should it remain in the community, which is something that I find really important.

We shouldn't just take these documents and place them in a library at a university. I think that we have the tools now with digital media to really create public archives. Another issue that has come up is institutional with changes management, changes in what people feel is important for the radio station, I think, is another issue that comes up for me.

And I think, finally, it's locating archives outside the radio station in people's homes. So I have found a lot of people have archives, like we've talked about throughout this conference, that people have boxes of things in their home, so it's, how do we find those things and then use our resources to help, you know, preserve some of these materials?

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So what I've started to do, and this is sort of a prototype of a project that I hope will continue, to not just document Radio Cadena, but all Chicana, Chicano community radio in the United States is to, I started digitizing some of the things I've found and created using open source free tools to digitize and start preserving these documents and showcasing them online.

So I've been able to create this archive, just using Word Press, and I can show you some photographs. So the radio station actually did document the process of making the radio station visually, which is a really exciting, and really shows that both men and women were really integral in the founding of this radio station, which is a history that I don't think is really recognized.

So this is a picture of some of the founders building the tower in the town of Ridge in Eastern Washington. This is Rosa Ramon, she calls herself my research assistance, she's way more than that, but she' also been helping digitize and

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archive some of these documents. Estela del Villar, one of the first producers at Radio Cadena, Berenice Zuniga, so as you see, there's lots of great pictures from the radio station.

What I've also done in my research is start conducting oral histories with these really important community radio innovators, so putting these clips up on something like Vimeo and then you're able to see some of these oral histories. And then here's an example of a program guide that I was able to find. That is, again, a really rich archive of the radio station for the community, for the Latino migrant community, in the Pacific Northwest.

Sorry, I don't want to make you dizzy, but just a letter from Rosa to the listeners. We see it in both English and Spanish, so some of these things really coming to life through being able to just showcase this on a free open source Web site. So I think I will leave it at that. Thank you.

CHAIR CASILLAS: Sorry. I was taking

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notes, so I forgot. Okay. Next, Luis, do you want to go next? Okay. Great. I just want to check in with you. I know you came a little bit later. We're very happy to have Jose Luis with us today. He definitely came the farthest. He holds a PhD in public communication for the Universidad de Navarra in Spain. He is the dean of communication studies at the School of Communication, I nearly said Americana, in Mexico City.

He's the author of a lot of books that have to deal with not just media networks, but also war, the relationship between war and Mexico, and public opinion as well. He's published widely on issues related to radio history, communication research in Latin America, war propaganda in Mexico, and has appeared in several documentaries as well, so welcome.

MR. ORTIZ GARZA: Thank you very much. Also, I want to give thanks to everyone that is with us today. As this is a historic opportunity to share ideas, I would like to let you know what I'm

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currently doing and what are my horizons at this time.

At this moment, I am writing a three-volume history of radio broadcasting in Mexico, which goes to 1900 to 1946. It's going to be a huge project. I've been working 15 years on that project, and hopefully, I will finish next year. Hopefully. As Joyce said yesterday, I came up with some other documents I run across days ago when we went to the National Archives. So we keep on finding some interesting documents.

In my history of radio in Mexico I am working on, I would like to offer a point of view, more related to the content of the transmissions and also to the reactions of the audiences as reflected in the letters sent to the stations and surveys measuring the impact of the programs. These studies made by advertising agencies in Mexico and local officers of the Office of the Coordinator of Inter-American Affairs.

The other project deals with my Ph.D.

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dissertation (and book) on Brinkley's station in Villa Acuna. I've been doing additional research about this story because Bill (Crawford) has invited me to work as a co-producer on the documentary "The Outlaw X" to be released in Fall 2017.

Finally, I found a very interesting project that deals very much with what we're discussing her today. It is about a radio program that was made in 1942 by the University of Texas at Austin. Its name is "Know is Your Neighbor."

It was a series of programs produced in order to get a better knowledge of the Hispanic population in Texas and the United States. It was a complete research program that included many public opinion surveys about the attitudes towards the Mexicans and also about reaction to the programs.

I would guess that this is probably the very first public opinion survey about reaction to a program directed to Mexican audiences. Interestingly, all of these scripts were sent to

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the Mexican officials in Mexico City. So I have the scripts and I have the results of the surveys. I'm doing this particular study with one of my students and also with a fellow another professor so that we can share information. I want to train in this type of issues, the next generation of researchers. Thank you very much.

CHAIR CASILLAS: Okay. We're going to keep with our theme of the border and go with Sonia Robles. She's an assistant professor of history at Brenau University, an all-women's college in the Atlanta area. She's finishing her manuscript, tentatively titled, *Borderless Broadcast: Commercial Radio in the U.S.-Mexico Border*.

It studies the transnational business practices of Mexican radio entrepreneurs who set up stations along the border between the golden age of radio and the early years of television history. Very happy to have Sonia here. We met a few years ago. I think her dissertation is stunning, so I really look forward to seeing it into a book.

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MS. ROBLES: Thank you. And thanks, everybody. Well, obviously, thanks, you know, to Ines and my colleagues here, but I really thought it was just going to be us talking, so thank you guys for being here as audience.

CHAIR CASILLAS: And making the trek all the way here.

MS. ROBLES: Yes, I'm sorry.

CHAIR CASILLAS: Yes. You had to earn your keep. I always do want to acknowledge that Joy Hayes is in the room as well, who also is one of the first people to write a book on Mexico Nation that I think we all use to all cite. The first person to say that you can kind of work on this, so thank you.

MS. ROBLES: Definitely. There's a sense of, you know, I feel really intimidated because it's like, you know, the people who wrote the book on, you know, radio in Mexico, right, they're here, and so I think there's a sense of -- but, you know, I know that there's always a new

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perspective to add, and so, yes, I'm also happy to see.

So just really briefly, two things, first is my project, and then two, I know that Ines asked us, you know, to talk about the challenges, right, I mean, this idea of challenges about making the archive and, you know, collecting sources.

So essentially, what I focused on are 100 and so radio stations that were setup in the early 1930s all along, you know, Northern Mexico, right? So, you know, we have these big, you know, stations that, you know, border radio already talks about, but then there were also Mexican entrepreneurs who setup stations, right?

And so essentially, I look at the other side, right, of border radio. And I focus then on these stations that wanted specifically to reach Mexican immigrant audiences in the United States. So there were reports, you know, when they asked for their license, they said, you know, please, you know, I'm just dying to be heard, you know, within

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a 100-mile distance, you know, radius, for example, right, you know, all along the Rio Grande, you know, Valley, you know, things like that.

And so essentially, you know, realizing that the value of the Spanish language market, what I'm arguing is that these men were way ahead of their time, right, because this is -- you know, and maybe we can sort of, you know, have a debate about this golden age, you know, glorification. I think it's tricky, right, because I think, you know, the golden age of radio, yes, you know, we know it's been written about, you know, very well, but I think, you know, this conference is supposed to be about, you know, preserving, you know, the American cultural heritage, right?

And as we know, you know, this cultural heritage came from different places. Well, essentially, you know, I want to say, you know, I was coming from Mexico, right, because Mexicans didn't have a 24-hour Spanish language radio station until after the second World War. So in the '30s,

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and in the '40s, you know, they were relying on these that, you know, that were coming from Mexican immigrants in the U.S., right, so they were relying on these stations.

So perhaps one of the most interesting things that I found in my research is that the pattern was repeated across the border, right, and so what was happening in Tijuana was also the same thing that was happening in Reynosa, right? And so essentially, you know, what was happening, while stations were, and this is where I move on to this idea of the archive, advertising for Mexican immigrant businesses from Mexico, right?

So for example, in station quarterly reports, I found, you know, that they were advertising for Lupita's Bakery in San Antonio, right, but this is a station on the Mexican side of the border, you know, in Mexico. So even though, you know, I can't hear what it sounded like, you know, what these broadcasts sounded like, the programming, you know, wasn't recorded, but from

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these quarterly station reports, you know, I've been able to sort of piece together what was played from Mexico back to the U.S. Southwest.

So essentially, you know, stations in 1944 were -- there's very, like, strict legislation that was passed that said that they had to report, you know, what commercials they were receiving from the United States, right, and what commercials were also bilingual, because, you know, some of them were Spanish, some of them were bilingual, some of them were in English.

And so from these quarterly reports I've been able to sort of, you know, piece together what was actually being transmitted. And my conclusion then is that, you know, stations across Northern Mexico really helped these Mexican small businessmen, you know, survive and basically thrive during the mid-1940s. You know, these Mexican small businessmen didn't have -- you know, they had the Spanish language class, you know, in their communities, but as we know, you know, everybody

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here, you know, radio, you know, it's a huge part of the community, and so they were able to advertise from these Mexican stations.

So challenge, you know, is actually pretty obvious, kind of like I mentioned, I can't go to the Fonoteca in Mexico City, right, and listen to any of what I study, so essentially, you know, I have to, you know, piece together from stuff that we find in the archives, right? So from letters and, you know, from a lot of these, sort of, reports, right, these business reports.

So I look forward to talking more about this, but thank you.

CHAIR CASILLAS: Okay. Making our way down, we're also happy to have Bill Crawford here with us today. Most of us have read, have on our shelves, as radio scholars, Bill Crawford's book that he co-authored with Gene Fowler. Their book, published in 1987, *Border Radio: Quacks, Yodelers, Pitchmen, Psychics, and other Amazing Broadcasters of the American Airways*.

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After publishing *Border Radio*, Crawford and Fowler founded the Border Radio Research Institute and continued to conduct research into the impact of Mexican radio on North American culture, politics, and advertising.

Their research has led them across la Frontera to Mexico City where they had found a collaborator in Dr. Ortiz Garza, and we're excited to have you here, Bill. And this is, like, very -- I can't emphasize how historic it is that we're all kind of in the same room.

MR. CRAWFORD: It's absolutely fantastic to be here. I mean, Jose and I have been working together for 30 years on this stuff and when we started, I was all excited, oh, man, we're interviewing all these old weird guys about border radio, and now we are the old weird guys.

MS. TORRE: We'll interview you.

MR. CRAWFORD: Yes, but it's so great to see interest and I think the work you guys are doing is incredible because since we wrote the book in

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1987, the big story about radio in la Frontera, because the border's arbitrary, is that the Spanish language programming is what has taken over.

So, you know, back in 1972, they cut the preachers off the aid and the English language programming went down. And now it's this incredible feedback loop going on both sides of the border. You've got Los Tigres in Sinaloa listening to a station in Harlingen and learning the Corrido format, which, they are now the kings of the Corrido. They live in San Jose. They funded archives at UCLA to preserve Hispanic music, and Mexican music, and Mexican folk heritage, you know?

So just yesterday we were talking about, is this American-Mexican, is this Mexican-American, is this Mexican-Mexican? It's just all feedback looping. And what you mentioned, Ines, is that the number one station, number one talk radio show in Texas in all languages is Raul Brindis, "Y pepito", right? And Turkey.

These are characters on his show. And

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for the longest time I was listening to the show and I was going, Turkey? What is this with Turkey? And he's a turkey. You know, he's kind of a jerk; know-it-all. But that's been, really, the focus of what I've been thinking about over the last bit.

And the other thing, big project, that we're working on that we just decided to do over hamburgers last night, but we've talking about for 20 years, is to do a new edition of our book, annotated, using the incredible research that Jose has done, both here and in Mexico.

And just to give you an idea, this is a letter that Jose showed me yesterday. It's from 1937. It's from the Friends of Democracy, which is headed by a guy named Rex Stout. Is anybody familiar with Rex Stout? He was one of the great mystery writers of the 1930s.

So Rex writes, "In this connection, I have enclosed brief reports on the members of the fundamentalist group broadcasting from south of the Rio Grande. May I request that you read these

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reports carefully. I am confident that you will agree with me that these broadcasts should be investigated."

Now, this was headed to the State Department and you found these in the Department of State archives, correct? 1937, so it turns out that Rex Stout was working for the British Government as an intelligence agent. So you have an intelligence agent mystery write reporting on Gerald Winrod and some of the craziest preachers you've ever heard, and in documents that have been preserved at the State Department that, thanks to Jose, we have.

The other thing that Jose showed me yesterday is hundreds and hundreds of pages, every single one of the Mexican radio stations had a censor on the property who transcribed all the programming. So we have hundreds and hundreds of pages of E.R. Rood telling people's fortunes, or Major Chord selling piano lessons, in Spanish, from the archives in Mexico City.

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So perhaps some of our best documented stuff from the border comes from Mexico City and comes from Jose's incredible research.

The next project we're working on is, we've got a documentary that we've been talking about doing for 30 years and working with a group out of Monterrey, some producers out of Monterrey, and the exciting thing about our research now is that I think when folks in Mexico start learning about your research, or I'm sure they know about it, but the more we promote it, people take such pride. Mexicans are like, we had the most powerful radio stations on Earth, you know?

Our radio stations were influencing American culture. You mean, Raul Brindis is number one in Houston? They're like, yes, you know? And so this is our Outlaw X movie, before Internet, Mexico had Outlaw X. And again, what has fascinated me about this, and this is a lot of Ines' work, and I'm sorry, Monica? Monica. Great work.

Is that the story continues. So I have

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here a nice little illustration. This is Outlaw X, 1932, with Roy Faulkner. Outlaw X 2016 with Diana Reyes. So who would you rather spend time with? And Diana Reyes is La Reina del Pasito Duranguense, right? Now, I'm really bad at Duranguense.

But there are all these stars who have been in this feedback loop of coming from the Southwest U.S., going to Mexico, coming from Northern Mexico, and hitting it big in the U.S. Diana Reyes is one, another one is -- couple of them, Los Tigres, I mentioned, another one is a guy named Joan Sebastian. Is anybody familiar with Joan Sebastian? Yes. He might have been. I don't know. Okay. Good.

Not Juan. His name is not Juan. It's Joan. He chose the name Joan. And okay, Joan Sebastian, but this guy is such a badass. I mean, he sang -- a lot of his concerts in Utah are on horseback, and he supported Mexican bull riding, which is call jaripeo. And you know what the bull riding here in the U.S., you strap in, and you've

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got your body protected armor, and your helmet, no, no.

Mexican jaripeo, you jump on the bull, you put your hands in the air, and you go for it. And it is pretty wild stuff, but anyway, that's Joan Sebastian. The other woman I wanted to mention is Jenni Rivera. You guys know Jenni Rivera? Now, she's from Southern California, correct?

CHAIR CASILLAS: La Playa Larga. Long Beach.

MR. CRAWFORD: Long Beach.

CHAIR CASILLAS: That's how she would say it.

MR. CRAWFORD: Really? La Playa Larga? I mean, she is such a badass. I mean, I'm not even going to go into her extracurricular videos, but she was just an absolute tremendous performer and one of my favorite songs of hers, she died in a tragic death in an airplane crash in 2011, 2012, and one of the great songs she has was Dos Botellas de Mezcal, which is two bottles of Mezcal, and the song

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is, when I die, don't mourn. Have a toast. Give me dos botellas de Mezcal.

And to see her singing that now when you know she died in a plane crash in 2012 is so great. I mean, it's just really, really good. And I notice on YouTube, since 2011, one of her videos has 40 million hits.

It is. Yes, and it's a live performance of that, I think?

CHAIR CASILLAS: Yes. It was her last live performance before she died.

MR. CRAWFORD: Yes. See, I'm so -- because I've just, last couple of years, gotten into this when I saw this -- realized, wow, this story's carried on. And so when you realize this woman has 40 million hits, she's from La Playa Larga, and she's completely unknown to most of the radio people and archivists here, you know?

And the fact that Mexican Spanish language radio, Radio de la Frontera, is now number one in all of the Southwest and all of here, and

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nobody is archiving or even thinking about saving any of it. Well, very few. We are, you know? And Cathy is. But I think it's so important because when people look back at this age of radio in the U.S., this -- I love the bronze age, that is the story, you know?

As all the other radio stations are -- well, you're competing with one other story, and that is talk radio Rush Limbaugh, who also, his format started on border radio. Thank you very much Rush Limbaugh. Right-wing nuts were in Mexico and then they moved to the U.S.

But my point is, is that, the story now happening is the story of Mexican radio, radio en Espanol. That is the huge story in American radio. And 50 years from now, looking back on it, we're going to say, wow, the Mexican immigrant story came in, Spanish language radio boomed, and Spanish language radio, it's continuing to boom. Has there been a decrease? A little bit of a decrease, maybe? No?

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CHAIR CASILLAS: A tiny bit, but just because the 1996 Telecommunications Act changed, like, ownership caps in the U.S., which really helped also, the growth of Spanish language radio as well. And also, just 9/11. If immigration legislation changes, people just don't move back. They don't risk crossing the border as much, so you have a little bit more of a "attentive" listenership in the U.S.

MR. CRAWFORD: Oh, that's interesting. I didn't even think of that. Yes. And, you know, I just want to end my comments, again, saying thank you so much here and, you know, I want to paraphrase Vicente Fox and say, chinga thank you wall, and are you guys familiar with what Vicente Fox -- well, Google Vicente Fox and the wall, and you will see something funny.

And then the last thing is, you know, I think one of our themes for this caucus, and I really hope we continue working together because this is a cool, cool story and what we've said

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forever is, radio waves pay no attention to lines on a map. And so I'm very pleased to be here and thank you so much.

CHAIR CASILLAS: Thank you. And actually, I was wrong. Joan Sebastian was born in Guerrero. I'm confusing him with Pepe Aguilar, who was born in San Antonio.

MR. CRAWFORD: Really? Pepe Aguilar.

CHAIR CASILLAS: San Antonio, and I didn't know that until, like, really late in life. He did an English language interview and I was like, oh, my gosh, he speaks English. Like, I had no idea. Next we have Chris. Chris, join us. Chris Everett, Ehrick. Sorry. Associate professor in the Department of History at the University of Louisville, and her recent book, her second book, is called *Radio and the Gendered Soundscape: Women and Broadcasting in Argentina and Uruguay, 1930-1950*, published by Cambridge Press.

It explores issues of vocal gender in women's radio voices and two leading and overlapping

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South American broadcasting markets, Buenos Aires, Argentina and Montevideo in Uruguay. A brief overview of some of her ideas are also on the Web site, Sounding Out, which is -- we also have Jenny here, who leads that blog, and she's live Tweeting, actually, the caucus now, and a lot of us have actually published on that blog.

Monica has, Chris has, I have as well, and something I want to -- Alexandra as well, who's here, something I want to emphasize, I think, is also very unique is that, Sonja, in her dissertation, has a chapter dedicated to gender, Chris has this entire book, which is also about the gender of women's voice, Monica is doing a very feminist framework, so I think a lot of us also are really kind of pushing those boundaries of gender when we're analyzing radio as well at the same time. Welcome.

MS. EHRICK: Thanks. Yes, well, thank you for including me in this. I'm happy to be here. And yes, we're sort of moving the focus all, like,

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way South. Although, mostly, I just wanted to talk about some of these, kind of, larger, just sort of issues, and conundrums. In some ways, kind of continuing the conversation that was happening here earlier before lunch, except flipping it on its head, which is that, for a lot of us who work on radio, either Spanish language radio on this side of the border, or, you know, Latin American radio further South.

And I guess I sort of consider myself a border radio person, just a different border all together, which is that border of the La Plata, because there's this same thing about radio waves crossing freely, but yes, that's a different border.

But, you know, most of the time, right, the difficulties of getting actual sound archives, right? They're limited, they're fragmented, certainly in both the Argentine case and the Uruguayan case, you know, bits and pieces, and I think we probably don't know yet exactly what's around, but there certainly are -- you know, there's

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nothing yet that is the equivalent to, say, a place like the Fonoteca Nacional in Mexico City, which really is, I think, kind of a model that other Spanish-American countries are trying to follow in terms of trying to construct sound archives.

So it's, you know, great that that -- you know, and Mexico is really, I think, leading the way, you know, in terms of this larger question, which is part of what I want to talk about, or wanted to at least pose as a question of how might we think about some of the issues we've brought up here, but, you know, outside of the United States.

You know, what does it mean to think about radio preservation in Latin America? What does it mean as people in the U.S. to start thinking about radio preservation in Latin America? What are the problems involved in that? You know, how might we contribute to collaborate in that process without reproducing all those age-old, neo-colonial, kind of, problems that go along with that? So I think there's sort of that issue that

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maybe we can, you know, have a conversation about.

But then I also -- when you first asked me to participate in this, one of the things I was thinking about was, so because of the limitations of sources, right, we do what a lot of people do, we get creative. So I have a couple of different people who I've worked with, you know, some of the women who were in my book, and other people who are in a project that I've been working on with Alexandra for a while now that is finally going to come to light in the Hispanic-American Historical Review later this year after many years of labor.

So you don't have radio sources, so you go elsewhere. So, you know, you go to, you know, phonographs and you go to other stuff we talked about yesterday, you know, the market, right? The world of ebay and its South American equivalent, right, where I was able to collect a lot of these 78 recordings of some of the women who are in the book, right, so I was able to actually hear their voice, which was really exciting.

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And in this case, right, some of these comedy recordings, right, of a guy named Tomas Simari, who was an important comedian in Argentina and did a lot of radio work, but then also took some of his, you know, popular radio sketches, his radio sainete, as they refer to them, and press them on to recordings, on to 78 recordings, from the late 1920s.

So, you know, I go to, you know, it's the Argentine, sort of, equivalent of ebay, this MercadoLibre, and you can buy these recordings, right, who else cares about these except, like, a handful of us, you know, they ship them all the way up from Buenos Aires to Louisville, Kentucky, everything arrives unbroken, right, I mean, amazing and totally cool.

You get these things, you put them on, and the audio quality, because these are old 78s, is so bad, and, you know, it's one of those, especially, where I felt all the limitations of my -- you know, I guess to sort of characterize myself

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as a fluent, but non-native English speakers, and what that means for, right, you know, the auditory aspects of that, right, that, you know, you might be able to read a document and do just fine, but when you're trying to listen to, I'm just going to play, this is the one we cleaned up, this is the one that's going to be on the Spanish-American Historic Review.

So this has been improved up significantly, right, but you can still -- this was the same problem I was having yesterday.

(Off the record comments)

So you can get bits of right, but anyway, we don't need to listen to all of it, but just to given you an idea, right? And, you know, again, it's, you know, in this one, we were able to do, like, a series of things. I was able to get a script from a theater director, like, not the exact thing, but because it's been reproduced, and so I was able to get a script that was at least closer. I was able to fill in some things.

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I sent it down to friends in, you know, native Rioplatense, Spanish speakers, right, friends in Uruguay and Argentina who were able to get some more words, but still not all of it, and, you know, you're trying to kind of deal with this, so it was just an interesting thing because I thought, oh, you know, you've got it, right? You've got this audio. You can work with it.

And I have a few of these records, right, of Simari, and this is one of the better ones, right? And so it's just this really interesting, you know, challenge that I'm still trying to work through, you know, because of course, we have these, like, you know, all those crime T.V. shows make you seem like you can just, right, take anything and just clean it up, right? Any picture, any audio, you just do a thing and it's just pristine, but it doesn't really -- apparently, it doesn't work that way, unfortunately.

So, you know, it got me thinking a lot about these questions and I do think it, you know,

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also, as I've written elsewhere, I think it reminds us, some of the stuff that we've been talking about here too that it's a reminder that, you know, when we listen to something from however many years ago, from a different place and time, we're actually not hearing it the way people heard it. You know, we shouldn't assume we're hearing it the way they do, so in some ways, this is a reminder of the distance, right, of time and place between this and -- but it still, you know, creates this, you know, tremendous challenge.

And, you know, maybe it calls on -- you know, people in music programs do what they call, you know, ear training and oral training, and I wonder if there isn't, like, some room for that in this, sort of, area of, kind of, sound and radio studies. You know, these kinds of questions of -- and I know that, you know, Neil Verma's book kind of tries to, you know, grapple with these things, so I just think it's interesting when we're talking about, you know, other materials from other places.

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And then on a, sort of, unrelated note, the other thing I wanted to talk about was this question of, I had mentioned the Fonoteca de Nacional, you know, is what is happening in Latin America, which I only know this much about, but there's really exciting stuff going on in terms of material that is being put up and being digitized, and I wanted to -- like, this is just a good example, right?

October 2015, and I didn't even know about this until I was getting ready for this conference, right? In Argentina, right, they put up this Archivo Historico, this achivoprisma, which, you know, is really, really interesting, and this is all stuff -- this is not really commercial radio, but it's the Radio Nacional and Television Nacional, and they're putting stuff up.

I mean, this is a searchable thing. This is brand new. You can get, you know, various kinds of radio broadcasts you can get. I was telling you really creepy news broadcasts of, like,

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you know, General Videla, like, addressing the country, like, during the worst of the military rule, so you can get to see these things that just kind of give you the willies, right? But, you know, great, I mean, amazing stuff.

So, you know, there's really, really cool stuff that's already going on in Latin America, so the question becomes, you know, that I pose to you and to ourselves, like, okay, can we, you know, as part of this task force, plug ourselves into this? Can we, you know, help, you know, to facilitate this, you know, and how can we work on this larger project in terms of the preservation of radio heritage, not just on this side of the border, but for the, you know, hemisphere as a whole?

CHAIR CASILLAS: Great. Thank you. And lastly, we're so happy to have somebody from the Smithsonian here, Kathleen. I already said her lines to say out loud, which was, when we were first communicating with Kathleen she was lamenting, like, I don't know if I can be helpful. We don't

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really have much audio even in the Smithsonian, and I said, that's what you need to remind people, is that, there isn't enough audio, right, that we have in the U.S., but anything Spanish language radio related.

And that really, I think, validates all our different type of practices and creating our own archive, and just the labor. Again, that goes into archiving, right?

So Kathleen Franz. She's the curator of Business History at the National Museum of American History, Smithsonian. Her publications include *Tinkering: American Consumers Reinvent the Early Automobile*. University of Pennsylvania Press. It just was in reprint recently in 2010, and *Major Problems in American Popular Culture* with Susan Smulyan, another radio hallmark author of ours.

Until recently, she was associate professor history and American studies at American University, where she directed the Public History Program. She has curated many submissions,

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including, most recently, American Enterprise at the National Museum of American History.

She's the co-editor of exhibition reviews for the Journal of American History. She sits on a nominating committee for the Organization of American Historians and is also a board member of the National Council on Public History.

So her current projects include collecting initiatives to document the Latino advertising industry and Spanish language broadcasting the early years of television. So I thought it'd be great if she came here and told us a little bit about what she has as well.

MS. FRANZ: So thank you for letting me speak and for reading my entire bio. So I want to call out one of my colleagues, Bob Horton, who's sitting in the back of the room. He's the head of the archives at the National Museum of American History.

At American History Museum, we have archival holdings and we have museum collections,

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obviously, and I am on the museum side, so when I collect business history, history of advertising, I'm always doing that in conjunction with the archive center.

Bob has been extraordinarily generous in letting me go out and collect from as many advertising firms and television and radio stations as I want to, so that -- and we are on our way to Houston next week to work with an ad firm, Lopez Negrete, which is the largest independent owned ad firm, Hispanic-owned ad firm, in the U.S. right now, and they are going to be our pilot partner for collecting digital assets and digitizing a lot of things.

So for the last 16 years as a faculty member, I've been on the side where I'm mining archives for my work and now I'm the person who helps decide what goes into the archive, what's saved and what's not saved, and I've landed at -- and this is sort of another talk, but I've landed at the Smithsonian to do that, which has a long history

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imperialist collection.

Well, I mean, they were really on the forefront on the 19th century of American Imperialism, so you got to sort of keep that in mind, especially when we're the national institution and we're going into local communities to say, can we collect your local radio station, your local television station?

So I have two initiatives right now, so we try to do that in partnership with our affiliates around the country. We try not to take everything. We try to do it collaboratively. And that's one of the reasons I'm glad to be talking here is, we're looking for partners. I really need a scholarly advisory committee right now to help guide these projects.

I need graduate student fellows, all sorts of things, so maybe we can converse about that later. Let me just give you a sampling, tell you about these two initiatives, of what I'm in the process of collecting.

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So the two initiatives are to collect from Latino and Hispanic-owned ad agencies in the U.S., which is well underway. I'm working with AHA, which is the trade association for Hispanic advertisers, and we launched a big initiative in the fall to do this. I have about 15 ad agencies right now that have given things to the Smithsonian, to our collections, and within that is a lot of radio.

And those collections date, now, to the early 1960s. So the earliest ad firm is SAMS, which is Spanish Advertising and Marketing Services, started by Cuban immigrants in New York City in 1962. So I just have been working with Sara Sunshine, who was the chief creative officer of that agency, head copywriter, that's what she was called in the 1960s. She defies all the Mad Men stereotypes because she is a Jewish Latin American woman who comes to New York and basically starts this ad agency.

And she calls radio, Spanish language

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radio, the true umbilical cord back to the family for the Spanish speaking community, and there's a lot of radio in her collection, and she's a diehard archiver herself. So when this group of materials came in, everything is annotated; everything.

She's actually suffering from dementia now, which is just very sad, and I think she knew that at the time, and so over the last ten years of her life she's been writing down her career. And so it's this amazing, amazing collection. There are records, there are tapes, there's all sorts of media, and there's early marketing studies.

So before, as you all know, Spanish language media was not measured until very late, and so she's out doing marketing studies and trying to measure the impact of that media in the '60s by getting groups of people to hangout in bodegas in New York and see what's on the radio, see who's buying what, seeing if it's driving up what people are purchasing.

MS. TORRE: What's the name of that

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person?

MS. FRANZ: Sara Sunshine.

MS. TORRE: Okay.

MS. FRANZ: Yes. So she's one big collection that's come in and really representative of ad agencies that started in New York and Miami from Cuban refugees that we're working with. The other ad agencies are spread across the Southwest. The first one to come in was Sosa Bromley Aguilar in San Antonio, Lionel Sosa really started that agency in the early '80s, and Ernest Bromley, who's about to get a Lifetime Achievement Award, just closed his shop, but he was the person who actually, from the 1980 census, which showed this tremendous growth of the U.S. Latino community, convinced Nielsen and Arbitron to start measured media. At least that's what he says.

He came up with the nomenclature by which to measure media and so he was really a research guy, and we're taking in most of their things. The other project is on -- started with television

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broadcasting, so this grew out of -- both of these projects grew out of this large exhibition called American Enterprise, which is the Smithsonian's first and permanent exhibition on business history in the U.S. It opened in July.

And I was contracted to come and curate the advertising and broadcasting sections of that, and then I ended up staying at the museum.

So the museum has tremendous collections in radio and in English language radio and in television. They have all of Allen DuMont's papers and things, but the interesting thing about Allen DuMont, when I got there, was his station, which is a station that's known as the fourth network, got under in 1955, but in 1955, KCOR in San Antonio, Texas goes on the air, and this was like news to most people.

And I said, you know, let's go see if we can collect KCOR to make this a pair in the exhibition. So I got a hold of the founding family, Raul Cortez's grandson has been tremendously

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generous, and we've taken in a lot of KCOR stuff. I mean, it's just sort of everything. There's no, unfortunately, audio. KCOR eventually turned into KWEX when it became the home station for the Spanish International Network, and then eventually was sold to Hallmark Cards in the '80s and became Univision.

But we have pieces of the building, we have employee files, we have equipment, we have scripts for things, we have oral histories, they went to San Antonio and did oral histories with longtime station staff, so there is a growing archive there.

Univision has offered to support collecting from other early stations and then this got Telemundo, their competitive blood going, or spirit going, and so they just gave us a grant to collect from their early stations as well, which I'll be doing over the summer. If anybody wants to participate in this, in doing oral histories on this project, or I have, through the Smithsonian Latino Center, they're going to fund a graduate student

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fellow to work on the Telemundo collecting this summer with me.

And what I learned in collecting at KCOR and KWEX is that the radio and the television stations are housed in the same building and the staff are going back and forth in the early '60s. In the '50s, they only have five employees, so everybody's doing everything.

And I assume that'll be somewhat the case with the Telemundo television stations. The very early ones also grow out of radio, or have crossover there, so I'm hoping that that will bring in more stuff.

The next stage of this is as we're collecting, is to get everything processed quickly. Nothing happens quickly at the Smithsonian. I've been there six months and I'm like, nothing happens quickly, but I'm trying to get things processed and online as quickly possible so that donors and anybody interested in the research can use things as soon as they want to.

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But we also have the capability, I think, in the next stage to do educational outreach and curriculum work with this stuff. We can certainly do small online exhibitions and I'll be cycling it into physical exhibitions. And I was sort of hoping, I know that the folks at Telemundo really would like to see this happen, to do a traveling exhibition on Spanish language broadcasting that would go out through the Smithsonian Traveling Exhibit Service.

So if any of this sounds interesting to you and you want a partner, please let me know.

CHAIR CASILLAS: Thank you so much. What a great find to get the KCOR records as well, because to my knowledge, whenever anybody writes about that radio station, the first person who really wrote about it a lot in his marketing commercial was Frank Reina Schement and Felix Guterrez, and then America Rodriguez uses a lot of that in her book, and the Arlene Davila also uses that a lot.

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And part of that, it's like, we're all kind of using the same little data because there wasn't anything available, so this is huge that, like, maybe something new from the last, like, 20, 30 years would be presented. That's great.

We're happy to answer more questions about archives and archiving in general, but I felt that yesterday's presentations, I felt like we were going to be such the oddball doing Spanish language radio and addressing race that I really wanted to stick to, like, just kind of introducing the landscape in the area in general.

Does anybody have any questions?

PARTICIPANT: It's not really a question as much as it's sort of an illuminating comment. First of all, I applaud all of you. It was very informative. I loved the presentation. I'm a professor in San Diego. I do not do research on the topic, but I feel like I should, just based on where I live.

And what alerted me to the topic was,

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when I moved there seven or eight years ago I started to hear all the call letters in Spanish. I was like, why are they saying call letters in Spanish, right? And then what's also confusing, and it's even confusing to my students, they give these public service announcements, which are in English, but it's about issues in Mexico, and it's confusing.

It's like, vote in an upcoming election. I was like, there's no election. What are they talking about? But a few years ago there was even one where they were advocating burning trash, which is illegal in San Diego, but obviously they were --

MR. CRAWFORD: Do you have audio of that?

CHAIR CASILLAS: I could probably dig it up.

MR. CRAWFORD: Find audio of that stuff, because believe me --

PARTICIPANT: The illuminating comment was about a program director, he's a program

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director for three local stations, including ones that are based in Tijuana, he comes and he's talking to my class, and he's like, you know, radio's great. You should work in radio. And we're the number one radio station. We're the number one radio station on the morning drive. And I was like, well, what about these Spanish language stations? How are they doing?

And he kind of rolls his eyes and he just says, he goes, in commercial media, we just try to ignore those. And he goes on. And I was like, how can you just ignore those? But he's coming from a very specific place. When he's trying to talk to advertisers who want to advertise in English he probably just says, ignore those stations, but I think they're more popular. That's my guess.

CHAIR CASILLAS: They are. They're more popular. They're ranked higher.

PARTICIPANT: So when he says, we're the number one station, it's like excluding --

MR. CRAWFORD: Number one gringo

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station.

CHAIR CASILLAS: And a lot of times, like, for instance, the number two LA radio station will be in Spanish, and they'll be raking in less revenue, which are ad per time, than the number 15 English language radio station in LA. And that, you know, we have McDonald's, and Coca-Cola, and some of the, you know, standby advertisers for that, but we don't have the same amount of people who invest in the Spanish language radio.

MR. CRAWFORD: It's a much better buy for advertisers, actually. Buy Spanish language radio. It's cheaper. Can I ask you something?

PARTICIPANT: Yes.

MR. CRAWFORD: Could you checkout for me, there's a sports talk radio station in San Diego, Radio Express, I think, XPRS, they do the San Diego baseball team?

PARTICIPANT: Okay.

MR. CRAWFORD: That's the same radio station that used to be XCRB, that was where Wolfman

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Jack started on the West Coast, and that's where American Graffiti, when you have the --

PARTICIPANT: XPRSS?

MR. CRAWFORD: I think it's XPRSS.

PARTICIPANT: Or it might be XTRA, I think?

MR. CRAWFORD: IT might have been. It's either XTRA or XPRSS. It's the talk radio station, but I've been trying to get in touch with them just to go down. I want to take photos of their transmitter, the old XCRV, because that's where Wolfman -- he actually started in Acuna, but that's where he became famous and that's where George Lucas heard him.

And just a little thing I found out a couple of months ago is that, Wolfman Jack made most of his money selling time to preachers on a Mexican radio station south of San Diego, and his number one preacher was a Black preacher from New York called Reverend Ike. So it gets weirder and weirder.

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CHAIR CASILLAS: Anybody else?

PARTICIPANT: I want to say that I'm so happy that I'm here. I came to -- I work at NPR, I'm an archivist, but I'm in Chilean and usually I'm the only one. I don't know. I don't think you are giving grants, right, so I continue to be, I guess, the only immigrant in the room of 250, so I was so happy when Monica came to me and said, what? You have Enfoque Nacional. Because I don't know if you were in the morning, but actually what I talked about that we discovered that NPR had the first public radio Latino program called Enfoque Nacional, and we didn't even know.

And people, you know, in our newsroom didn't actually -- no one remembers 1977 to '80-something, and it was about 400 hours of this content in Spanish, and it's all here in this library.

MR. HENRY: On the other side to the wall.

PARTICIPANT: It's on tapes. That's a

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challenge. It's on tapes. We have to beg them to digitize it, but it is. The other thing I wanted to say is that, we, at NPR, are looking for Latina journalists, we are recruiting, because we want to have a Latino presence in our newsroom. We don't. We're very few. We have a newsroom of 400 journalists and I think we have about, I would say, 6, 8 journalists, so we are really promoting these positions.

We just made an agreement with mediamoose.com. It is a Latino recruiting site, mediamoose.com, one word. It's founder is Veronica Villafane, Villafane, I never heard that, so we are posting all these positions there, so please pass it on. We are looking for a director of content development, supervising editor for morning edition, supervising editor for the weekend edition, Saturday and Sunday, supervising planning producer for all things considered, a senior editor for the Planet Money broadcast.

So we are trying our best, and you know

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what? It's not easy to find Latino journalists who want to move to D.C. for a non-profit salary, you know? But it is amazing to work at NPR. As an archivist, believe me, it took me years to find a Latino archivist. You're saying, why don't they, you know, do this archiving?

Well, there are no Latino archivists. Latinos don't go into information science, they don't go into archive studies, so I guess we need to do some kind of work there to go to, what, high schools, to colleges, or to go to -- but we need people who understand the language, who are either immigrant or who are, you know, second generation. They don't go into these fields.

So perhaps, you know, you need to promote more, all these possibilities.

MS. TORRE: And I think that's why it's so important to start documenting a lot of this work because, you know, as somebody that did radio and that, you know, always wanted to be on the radio, but never thought she could, to see these women in

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front of the microphone is powerful, right? So we need to circulate these images, circulate the content so that the younger generation can see themselves as, oh, she kind of looks like me, or whatever, right, or she's bilingual, or she's -- so I can do it too, right?

I think that's where we have to start and that's why this work is just so important.

PARTICIPANT: Okay. And my last comment, I'm from Chile and I can't relate to any of your studies except the language. So I think you, Christina, are kind of going beyond the border, right, because our countries, the other countries in Latin America, haven't reached tradition of radio. I grew up with radio. Absolutely.

MS. EHRICK: Chile has a new, and again, I don't know a lot about any of this stuff, but they have a new Fonoteca Nacional, which they say that they're modeling after the Mexican one. It is, at this point, as far as I can tell, phonographic recordings only, but I think the plan is to expand

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it, right? So a lot of these initiatives are really, like, just sort of getting started.

So I think there's a lot of exciting stuff that's just starting to happen in a lot of Latin American countries, so it's cool.

PARTICIPANT: So just a small comment in response to yours. I teach in the Spanish language program at George Mason University and the Spanish programs in this country are overdisciplined literature. And I teach radio, luckily, because it's a little bit more flexible, and I've been teaching with your book, and thank you so much.

But I think that these Spanish programs, we have, for example, 50 percent heritage learners, and I think these programs are a great grassroots kind of development incubator for future journalists. And we even have -- we have such a huge Latino population, we now have a T.V. program the students created themselves, and so it's very interesting. I say that to all of you here were formed in history programs or communications

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programs that are image dominant.

I mean, I think it's really interesting. I mean, even when I go to SCMS, you know, there's a huge, gorgeous, rich tradition of film, I do film, and it's just impoverished by people who don't have even a second language to work in, so I think it's something that I think there could be some advocacy also across the disciplines that would be really useful in growing historians, and, you know, journalists in the language itself. And I would love to hear about some jobs for the students.

CHAIR CASILLAS: I do want to say, like, the interactions I've had with NPR, the most rewarding interactions have been with the reporters from Code Switch. And they're young and they're young, like, Latinos and Latinas, and they call, and I can tell they're kind of nervous, I'm like, this isn't going to take ten minutes, like they said, this is going to take half an hour.

But I love it because I know that they're so into their jobs in the way they're asking

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questions, and I can always tell when they're Latino and Latina, not just because of their name, but the way they're framing their questions. You know, it's just coming from a very different cultural perspective.

And when I went to NPR, and every time I talk to a producer, I always tell them, like, Code Switch program is amazing, I love your Code Switch program, can I make a donation? Will it go to Code Switch, you know, because I really feel like it's a breeding ground for young journalists of color right now.

PARTICIPANT: I was just going to say, in terms of getting more Latinos into the archival profession, Society of American Archivists has a couple of programs that are funded by my core agency, ILS, one's the Mosaic Program, which a graduate student support, so have your students take a look if they're interested in the profession.

The thing I would say though is, maybe they shouldn't. You know, one of the things that

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intrigues me is that, you know, technology has made the cost of do-it-yourself archiving go down, so the barriers are lower. At the same time, the archival profession is in the process of self-conscious professionalization trying to create the area of storage archiving, and I think the technology one is the trajectory we want to follow and to make it easier for many more people to collect content and make it available, rather than say, how do we push more stuff into an overwhelmed already an underresourced archival profession?

So that's why we fund the work that Kathy is in. You were going to try something different, but I would look at it that way, and I believe you were along that track.

MS. TORRE: Yes, I mean, I did that Web site, again, like, on a free Word Press Web site, and I used a scanner, a high quality scanner, not that high quality, not too expensive, and yes.

PARTICIPANT: I mean, the archival

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profession should be looking at ways to sort of, I mean, what I think is kind of a do-no-harm approach. If we make standards and specs that allow your content to be picked up and sustained in some other, or aggregated in some other, repository then to preserve, but the creation, the selection, the digitization can all be handled by you just as well as any archivist, and probably much more effectively, without all this. Kathy says it takes us a long time.

MR. ORTIZ GARZA: I'd like to ask you a question and make this comment because I am in a big dilemma. What would you think about writing either in Spanish what it concerns to Latino radio or writing in English, because that's a big problem now. There are many nuances in Spanish speaking language, that if you don't write it in Spanish, it wouldn't have the sense of the meaning that was in the sentences or in the words you use.

So for people like me who are not native speakers of English, it's kind of difficult to

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translate these nuances and the whole book into English. But just taking your idea of English students trying to learn history from Spanish text makes me wonder if it is feasible or if it is something really that's worthwhile to keep it in Spanish instead of translating it into English because, you know, there are many jokes, many, as I said, nuances that you will understand if you translate it.

It's a question that I want to make and I don't know what you think.

CHAIR CASILLAS: There's been other people who -- a lot of people who have written about bilingual humor and the nuances of humor, and especially recently, and I'm speaking for the Southwest, so much Spanish is informed by English and English informed by Spanish, and we hear it all the time in Spanish language radio in the U.S., like, a host will, when he greets people in the morning, he'll say, you know, Buenos dias a los washeros, and you know he's talking about the people at the

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car wash, the car wash person, the personnel, that day.

You know, lavaplatos, you know, the people who are washing dishes in the restaurant, and you have to be -- what I love about that, and when I write about it, I call it a migrant Spanish, because you need to be cognizant and know that if you're going to get your car washed, you're going to get the Salvadorenos and Oaxacanos are going to wash your car, right?

So language as a lived experience, right, influences what we listen to like that. So in a lot of ways, that's how we listen to labor, right? That's like us listening to, like, inequality, basically, right, in the U.S. So I think I love that. I love the subtlety of language like that, and so I would encourage you just to work through it.

I mean, I think sometimes when I'll write about a two-minute clip and it'll take me forever because there's so much to unpack, but I think it's

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important to present it, like, out there.

MR. ORTIZ GARZA: Yes, the problem here is that you have many different publics, you know, because you are -- well, at least my books are written for the academic sector, you know, and it's very demanding. Well, you may write the quotes just like they were and said, you know, but when it comes to jargon or it's different, you know, it's different publics.

CHAIR CASILLAS: So it might not be as respected, like, as a topic?

MR. ORTIZ GARZA: Well, just like the public or the audiences, how successful would it be in the following years to have your books just written in Spanish and let the marketplace in the United States to buy them, you know, instead of translating them into English in order to get into the United States. That's a big question and a big issue for us, the professors in Mexico and Latin America, who say, you have to translate everything in order to get books, or even to get published,

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it is in English.

PARTICIPANT: Well, another angle to what you were saying, to your question, is this, I don't know if you know that the New York Times opened a bureau in Mexico City.

MR. ORTIZ GARZA: Yes, I was there.

CHAIR CASILLAS: And it's in Spanish now, as of what? Three weeks ago.

PARTICIPANT: But the editor, the person who is, you know, the chief of that whole operation, is an American who doesn't speak Spanish.

MR. CRAWFORD: No, really?

PARTICIPANT: Yes. And she's here in New York and she travels, perhaps. Well, look it up.

MR. CRAWFORD: That's nutty.

PARTICIPANT: Now, they are translating original in English into Spanish, so what do you think about that? Is that okay? Is what the New York Times publishes here for American, you know, middle class and up, upscale Americans, is that for

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Latinos in Mexico, or Latin America?

MR. ORTIZ GARZA: Well, I can answer for what matters to Mexico, you know, and we do not have -- the journals in Mexico are in very deep economic trouble, as in many other places, and the last years, they have been making a lot of profits from the government, so people are very untrusting. They don't trust the journals in Mexico.

PARTICIPANT: I see.

MR. ORTIZ GARZA: The international sections have diminished so much that international papers, like, El Pais, and now the New York Times, are getting to the niche, international news, that Mexican papers do not --

PARTICIPANT: In Spanish.

MR. ORTIZ GARZA: In Spanish. No longer. So you want to get, really, the whole picture of what is happening, international issues, you have to go either to El Pais --

PARTICIPANT: I was going to say that.

MR. ORTIZ GARZA: -- and now through the

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New York Times in Spanish. But the other issue here is that Carlos Slim owns 25 percent of the New York Times. And he's pressing the Mexican Government through the New York Times in Spanish on issues that are of his own interests.

MR. CRAWFORD: Viva Mexico.

MR. ORTIZ GARZA: That's the way to press the president.

MR. CRAWFORD: Well, we've been -- it's endless.

MS. TORRE: So to offer, kind of like, an example from my work, so when radio KDNA started a Spanish language news network in 1976, where they were having producers call into the radio station, record news stories, and then they would feed them out, because back then, all they would do is translate news from English into Spanish, and that, they found, was not effective because it wasn't covering any of the interests that were relevant to the community that they were, you know, servicing.

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So I think you can kind of see the same thing with this example, right? You can't just translate it, that's not enough, because it's not going to bring up the issues that are important to those communities.

CHAIR CASILLAS: And Radio Bilingue does that. They have six reporters, different areas, and they still use the phone. They call in, they piece it together, and it's as two-minute spiel that they replay all day, so that they're non-profit. Are there any other questions?

MR. CRAWFORD: I just had one comment, and I'm, you know, so great to be in this group. It's just so neat, you know, because we felt like such weirdos for so long, as I mentioned before, but I think one thing that would help me a lot in all of trying to get archives and trying to promote projects, including the documentary we're working on, is simple letters of endorsement that just say, your project is good. We like your project, with the letterhead of any formal institution in the

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U.S., whether it's a university, whether it's a government agency, that means so much when I'm trying to make an introduction.

And, Jose, we've been having the same -- that will help us so much to get into the archives in Mexico, so I very much hope that we can all be sort of open and I know it's a pain to produce letters of endorsement, but it means so much, especially in this area, I think, where Spanish language speakers, you have a letter with a letterhead, you have three or four of them, okay, we'll work with you. Have you guys found this to be true at all?

CHAIR CASILLAS: I mean, some archives require a formal letter. Like, Stanford has the MALDEF archives, and MALDEF was one of the first people to do a lot of advocacy for Spanish language radio in the U.S. They did free legal help, setup transmitters, for any documents, you need a letterhead for that.

Like, there are certain stuff like that. And I think, like, I've been so privileged to always

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be a grad student doing this, or a professor, that I actually have never thought of it as being an obstacle.

MS. EHRICK: But Latin American libraries and archives often require -- you have to have some kind of something to show that you're -- you have to be registered. You know, I usually have to get registered as an investigator or you have to get a certain status in order to be able to get access to certain materials.

CHAIR CASILLAS: National Archives, too, does that though also.

MS. EHRICK: Exactly. Yes. But even, like, the Videoteca Nacional, I mean, it's certainly true in Buenos Aires and Montevideo, you can't just walk in and get access to everything without something showing that you're like a real something.

MR. CRAWFORD: And also, the more letters the better, that they're even just sort of general endorsements as long as they see, wow, this university likes this guy, you know, or my project

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is backed up, but I think we have to be very -- it'd be very helpful if we were all very open.

And the Border Radio Research Institute, which is our communal garage, is very open to supporting any projects.

MS. EHRICK: And I just wanted to say one last thing, I mean, coming at this question of, kind of, translation from a different angle, because one of the things, I guess this also my pitch of why I think, you know, radio in Latin American, or in Spanish America, is really interesting in terms of a larger cultural history because, I mean, to put it in the sort of simple things, right, radio can't be subtitled.

I mean, so the sort of hegemony of Hollywood, you know, and the effect that that has on film, right, in Latin America, right, because you're getting stuff coming in from the outside, but you can't do that with radio, right? I mean, you can take scripts and re-record them, and there's a bit of that going on, but I mean, it's a much more

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local media that is -- you know, I mean, there's the Cuban influence and there's the Mexican, and, you know, there are these regional influences that go on, but, you know, you can't import it from the outside in the same way that, you know, the, sort of, Hollywood movies can be.

So I think it's -- you know, sort of, it's a different --

PARTICIPANT: What about Radio Ambulante?

CHAIR CASILLAS: Oh, I love Radio Ambulante. I want to formally conclude because I think we're past time.

(Whereupon, the meeting in the above-entitled matter was concluded at 3:12 p.m.)

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