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CAUCUS ON GENDER, FEMINIST AND LGBT RADIO

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SATURDAY,
FEBRUARY 27, 2016

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The Panel met in the Broadcast Instruction Room of the Hornbake Library, 4130 Campus Drive, College Park, Maryland, at 1:00 p.m., Kathy Battles and Mary Beth Haralovich, Panel Co-Chairs, presiding.

PANEL MEMBERS

KATHY BATTLES, Co-Chair, Oakland University
 MARY BETH HARALOVICH, Co-Chair, University of
 Arizona
 ALLISON MCCRACKEN, DePaul University
 SUSAN BRINSON, Auburn University
 PHYLIS JOHNSON, Southern Illinois University
 JENNIFER WANG, Independent Scholar

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

(1:37 p.m.)

CO-CHAIR HARALOVICH: Well, hi, everybody. I'm Mary Beth Haralovich and Kathy and I are co-chairs. Kathy has notes. Can we just introduce ourselves to everybody?

I live in Tucson, Arizona. I'm on the Task Force and Arizona is my turf.

CO-CHAIR BATTLES: I'm Kathy Battles. I teach at Oakland University, not in California, in Michigan where it is cold and dreary.

And I actually do radio history research and then I do research on LGBTQ community studies but mostly contemporary stuff and about to be -- but Josh asked me to do this and I said "Sure."

DR. BRINSON: I'm Susan Brinson. I'm at Auburn University. I have done quite a bit of research on women and television and radio, basically.

DR. MCCrackEN: I'm Allison McCracken. I do gender and media studies, 20th century cultural

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history in radio, TV, film. I just published a book on Rudy Vallee and masculinity and gender in radio and so I have notes from that.

DR. FULLER-SEELEY: Oh, really! Very good. Well, I am Kathy Fuller-Seeley. I teach at UT Austin. My introduction to radio is finishing up a project about Jack Benny but Mary Livingston is the unsung heroine.

DR. MCCrackEN: Oh, Jack Benny was --

DR. FULLER-SEELEY: Yes.

DR. MCCrackEN: And of course the rumors, the many, many rumors.

DR. FULLER-SEELEY: The many, many rumors that also -- let's talk about rumors today. That would be great fun.

DR. PATTERSON: I'm Nora Patterson. I'm a Ph.D. candidate in LGBT cultural studies at the University of Wisconsin-Madison. I study radio and television, critical studies of radio and podcasting.

MS. CALHOUN: My name is Claudia

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Calhoun. I'm currently teaching at Skidmore College, where I am an Allen Fellow. And my project is on "Dragnet." So, I know the work of the people here.

MS. MARTIN: I'm Catherine Martin. I'm a Ph.D. candidate at BU in their American Studies program and representations of women in radio and television crime programs after World War II.

DR. JOHNSON: I'm Phylis Johnson, a media practitioner, as well as media studies and diversity from just a wide spectrum of things. I authored a book with Michael Keith in 2001, which is called "Queer Airwaves: The Story of Gay and Lesbian Broadcasting."

CO-CHAIR HARALOVICH: Here's Jennifer. We are just introducing ourselves.

DR. WANG: I'm Jennifer Wang. I'm an independent scholar who lives in Madison, Wisconsin, and I work on gender in broadcasting history.

CO-CHAIR HARALOVICH: So, why don't you

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start?

CO-CHAIR BATTLES: So, we both came to this meeting with only a vague idea about what the caucuses were supposed to do. And we had a great meeting this morning at the caucus of caucuses. I feel like I am badgering like my professional organization. And one of the main points of the caucuses, and Josh asked them to join together for this meeting, and I think Mary Beth and I talked and think that we would like to keep them together, because there are so many overlapping interests --

CO-CHAIR HARALOVICH: Yes, I think it is good, instead of having them be scheduled at the same time, which is what always happen.

CO-CHAIR BATTLES: So, we agreed that we would work together as co-chairs.

But it seems to me that there is a bunch of things that came out of that meeting that don't always go together, but it seems the two main things that are going on is one is just identifying collections and that is kind of one of the first

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things that they talked about is identifying archives that seem like really rich sources for doing gender and sexuality studies.

And the second part is building educational, doing educational outreach, and building curriculum around those, as we identify those sources and find materials. I think their main focus was sound but I think probably what they are going to realize is that a lot of what they -- a lot of good material will probably be paper, too -- but is to begin to create curricula to link those archives and the stuff that can get digitized and made public and bring that out into schools.

And I think one of the things that came out of the meeting is that, like for example, the man from -- I forget names -- I'm horrible with names -- from Pacifica who talked. Pacifica just put up that women's history collection and he told me they have also a ton of stuff about lesbian history in there.

One of the things that came up and I think

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one of the things that we can do is as a caucus is so much of the kind of history we collect is, I think, we can think about it as radio history, but I think we should think about it more broadly as social and cultural history and begin to not just think about putting it in media classrooms but how we can build starting from grade school, high school, college, but social studies, history classes, and then to do college through gender and sexuality studies classes, history, sociology, all those kinds of things. So, making sound part of people's curriculum, I think.

Well, that is my perspective.

CO-CHAIR HARALOVICH: They would like us to identify existing archives and start taking a path through to figure out some research questions, like a small number, and then start going through some of the existing archives and see what we find.

CO-CHAIR BATTLES: Are these sound archives?

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CO-CHAIR HARALOVICH: Well, from what we heard this morning, it seemed like Pacifica is a really a good source for us and American [University?] archives because they have a lot of materials that are already online.

Would you like to introduce yourself?

MR. GALLUCCI: I'm Joe Gallucci and I'm from Pacifica.

CO-CHAIR HARALOVICH: Oh, excellent.

DR. PATTERSON: I'm Nora. I was just in the education caucus. We were both in the education caucus. Well, you were there.

This is the thing that came out is thinking about how we can create either syllabi or lesson plans across the curriculum, thinking of like, you know, one of the things that came up is having it available digitally; it's is going to be super important for educators because we can't expect them to go to the physical locations to prep a class, especially if it is a K-12 class. You have done some K-12 stuff, haven't you?

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DR. WANG: I taught a 5th grade class about radio. I did a "War of the Worlds" practicum.

DR. PATTERSON: And I was thinking about, like, what you did and how we can extrapolate that to all these different things.

DR. WANG: There is a resource online. It is the Howard Zinn Education Project and they do sort of sample class lessons on different topics. It is very culturally sound and aware and that would be a good model, I think.

DR. JOHNSON: And there is also ways to get educational grants and things like that.

DR. PATTERSON: I wonder about what is not already in the archives or what is not discovered, too. I hate to think I am just building on --

CO-CHAIR HARALOVICH: Well, it is our first baby step.

DR. JOHNSON: I know.

CO-CHAIR BATTLES: Well and I was talking to Mary Beth. I think, especially for the

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LGBT part of the caucus, and I talked to Phylis about this is, that part of it is going to be -- and I have gotten emails from people and I just need to go back and get in touch with people, there were a lot of community radio shows about gay and lesbian issues and just finding those shows and locating them and locating the people who are involved in them...

There was a woman in Portland who did a community show and she got in touch with me. And she has a whole bunch of tapes of that show.

So, and then it is not radio, but I know people in Detroit who have like decades of audio and visual from one of the longest reining coffee houses. So, I think that finding stuff [like that] will be part of that.

DR. JOHNSON: And you will find a cross-over between those community stations and gender, as when I was doing the book.

Again, I got my initial list, my mailing list from "This Way Out" because they sent those

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to stations and many people play more than one show. And you will find that those have the addresses and everything on that mailing list. It will be pretty quick to get their updated mailing list.

CO-CHAIR HARALOVICH: One idea that came to my mind was the first-, second- and third-wave. Jennifer, your paper suggests kind of like a proto-second-wave of those women who are talking together in rural Wisconsin on the radio. And now there is a lot of discussion about second- and third-wave women around the presidential election. And so I thought one big swath through it could be where do we hear or see first-, second-, and third-wave kind of attributes or discussion points across the history because it certainly -- you probably your research on police, "Dragnet" woman -- what is it called -- policewomen type of pre--

CO-CHAIR BATTLES: No, it was a radio show and it is hilarious. I think it is interesting that it is all sister power, Phillips Lord sister

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power vibe.

CO-CHAIR HARALOVICH: And what year was that?

CO-CHAIR BATTLES: 1946 and 1947.

CO-CHAIR HARALOVICH: So, this kind of sisterhood exists before the second-wave.

CO-CHAIR BATTLES: Well before World War II.

DR. MCCRACKEN: World War II? It is certainly second-wave as well, if we do a timeline. If we do the waves, we skip a lot. I mean everything is either going to be post-one wave or pre-one wave, and then the wave. Like what is the '50s?

CO-CHAIR BATTLES: No, I think the point is that is complicating the wave by going back to some history.

DR. MCCRACKEN: No, I think that is good. I was just like how do we -- I don't want to skip people.

CO-CHAIR HARALOVICH: Well, that is the point of a research project is we try not to skip.

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We would probably discover.

DR. WANG: One thing I was thinking about is, I wonder if we can make some connections to our local public television or public radio stations because like I know that in Wisconsin there is a "This Wisconsin Life" so they have to be on the stage, collecting world histories and interviews from women. And so that went, "Okay, hey, can you start identifying in your local communities what community radio and public radio stations are likely sewing with," you know, we had this program of "Sewing With Nancy Whatever." There is a lot of places where women's voices -- and I don't know to the extent of which public television is cataloging this.

DR. PATTERSON: I would not want to go to the local commercial stations. And then network radio after the '60s having women's voices because I know that the Radio Preservation doesn't want to do a lot of commercial network radio from the Golden Ages. They have said that a lot of that is already

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preserved and available online. But I think post-Golden Age network stuff has potential to be interesting for this caucus, too, especially looking at the '70s, you start to see more women's voices in CBS News and radio, and talk radio.

CO-CHAIR HARALOVICH: Josh would like the caucuses to be geographically diverse. So, that way -- I suppose we are. Are we pretty much?

DR. WANG: Texas and Wisconsin.

DR. PATTERSON: Who knows?

MS. MARTIN: I'm at BU but I live in California.

CO-CHAIR HARALOVICH: Yes, we don't have a California. It's not that you have to research California, but you know.

MR. GALLUCCI: California.

CO-CHAIR HARALOVICH: Arizona.

CO-CHAIR BATTLES: Michigan.

DR. BRINSON: Alabama.

MS. KIDD: I'm in Chicago, currently.

DR. WANG: I'm in New York.

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MS. MARTIN: Oh, New York.

CO-CHAIR BATTLES: That's pretty good.

DR. FULLER-SEELEY: Can we broaden? I mean among the many things, can we talk about gender in the industry? We have just recently discovered the papers of -- I don't remember what the call letters are -- but it is an Austin radio station that was founded by Lady Bird Johnson and she actually ran it. And there is publicity in the local paper about how she is going to bring her motherly touch to it. And I like to play with both that sort of reality and a smart business maneuver but also how that fits into a public ideology about appropriate gender roles.

DR. JOHNSON: Another person you might write down and I'm studying with Michael Keith and we are surprised she is not here, is Donna Halper, H-A-L-P-E-R, a historian, a radio historian. And she has got websites out and things like that, very well connected, did a book, as I said earlier, on that.

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I have a bunch of stuff on shock radio women that nobody has and I haven't done anything with. I mean I have just got so busy. So, like all the bad women. And it is not as popular. Everybody wants good role models and I have got the bad ones.

PARTICIPANT: Are they recordings that you have?

DR. JOHNSON: I have some recordings but I also have connections to other people that I had and I borrowed from. But at least I have got names and people that I could dig up and stuff like that.

I was going to do a book but, then again, I do books on everything. So, eventually, you are going to say I am not going to do a book on everything. But I mean there is this info and maybe that is just another area we haven't even looked at because they were all -- if you know, especially in the '80s -- all the women that were psychics, they went on. And so they started developing their own shows but it was a very short-lived history because a lot of them bailed out. So, there was this

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period where all these women were saying whatever, like Leslie Gold and all those people were out there and then, all of a sudden, they kind of disappeared. Was it Daryl, I think, in Canada and all those places? I mean there is a lot of names and a lot of people we don't talk about it and it is missed.

CO-CHAIR HARALOVICH: Would you be doing a finding aid for the project?

DR. JOHNSON: Well, I guess I would try to do a finding aid. I mean there is a lot of finding aids I guess I would have to do. I mean I am reading back my book again, like okay, what is it? And I wrote a lot of stuff on a lot of those things.

I am into new media now so I kind of left some things but, historically, it is all there. So, yes, I will report back.

CO-CHAIR HARALOVICH: I think anybody could do a finding aid. And, I think, send it to your regional finding aid director, whoever that may be.

DR. JOHNSON: Me.

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PARTICIPANT: Well, Neil is in Chicago.

DR. JOHNSON: Oh, okay, Neil. Yes, I know Neil.

CO-CHAIR HARALOVICH: There is a list somewhere in here.

DR. JOHNSON: All right. I didn't know what that term was.

CO-CHAIR HARALOVICH: Just to help us stay organized.

DR. JOHNSON: Yes.

CO-CHAIR BATTLES: Allison, you had something to present?

DR. MCCRACKEN: Well, I was going to talk a little bit about the Vallee Archive. Would that be useful for you?

Okay, well, I just completed a whole bunch of work at the Rudy Vallee Archive in Thousand Oaks, which I have been working on for a number of years. And a few of the kind of materials that I was thinking, you know, one of the reasons that the archive is so great and something to think about

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is that it really does deal with gender more than it does deal specifically with women or with LGTB people but all of those things are very relevant. And I think that is something that maybe when we are looking at figures, we want to think about masculinity, development, gender transgressiveness. That was very clear to me, I mean, just archivally, it's a total gold mine in that respect.

There is so much material and a lot of it, as a result of looking at him [Vallee] and looking at the way he appealed to women. So, I think one of the ways to think about what we want to look at is stars that were interesting to women, people that were interesting to women, people that were seen as interesting to LGQ audiences can give us a lot of information. So, if you have stuff on men, and male stars, and male radio stars because there is a lot of material on male radio stars and very interesting discourses on them in radio fan magazines... -- just going beyond sort of women and

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looking at these kind of gender constructions and how they change and why we are, women are, interested in certain kinds of stars, because they usually had transgressive and gender transgressive qualities or appealed in some other way in some kind of ethnic or class diversity, religious identification. Because a lot of times gender became the most prominent thing that was talked about regarding them but often [there were] encoded things about class, things about ethnic identifications, things about religious identifications, things about national identifications.

It's just that in the '20s, they really stopped, a lot of popular cultures stopped talking about other things and everything was about gender and then sexuality because we have the development of the heterosexual-homosexual binary in the 1920s as well, which really helps to sort of coalesce in terms of who is transgressing what and why they start to be called transgressive.

At the beginning, Vallee was, if you guys

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don't know, he was a big singing star. He was America's first pop idol. America's first pop idol, that is all I am saying, and made by women entirely. Well, made by his audience which became predominantly women, although it was a very mixed audience at the time. But it was most demonstrably women in terms of the yelling and screaming stuff.

But yes, how did that happen? Why did that happen? Why was he the person that was chosen? And a lot of this had to do with the way that he "serviced" women and what women wanted him to do. And his audience, again, a lot of it was women but also half his image was coded in very feminine ways.

But I think that is an important thing to try to look at, not to take away, to look at men as well and to think about the ways in which their audio and their visuals worked.

The Vallee Archive is wonderful because he has fan letters. So, there is a ton of fan letters. There is a ton of fan material. I used a lot of that in my work but there is still more

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and there are ways that it intersects with various kinds of communities.

For example, he has an entire album of letters written by blind listeners that they organized across North America to send him letters. So, we have like disabilities studies as an intersection, which is a very important topic right now which a lot of people are working on. So, that would be, and you know, I couldn't write about everything I wanted to, but that is an extraordinary question. And so there are ways that you can -- there are ways in. There are ways to think about marginalized communities and I often think with women fans -- fandom studies starts in the '90s and they really don't go earlier because then it gets called reception. And for some reason, the reception scholars don't talk to the fan scholars. So, they don't know that there is these cross.

And right now I am writing this chapter for this book on the history of broadcast fandom from the beginning to the present and there is just

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this huge gap because nobody is studying anything called "fans" in the '20s and '30s except in film. They are not doing it really and it is still called "reception." And people are doing what is called "reception studies" as opposed to fan studies.

So, I think starting to maybe identify, and maybe connect, with the term "fandom" and say, "Yes, we are talking about fans," this doesn't have the dirty connotations that it used to. I think it is coming into the mainstream a little bit more in terms of scholarship. So, there is a way, then, to be able to talk about a community and a whole way in which this has been theorized, and is continually being theorized, with the media studies and a lot of political people who are working on it currently but don't really -- they want the history and then they don't have it. So, this is a way to make our work sort of more well-known but also to think about how we identify archival material. Like, why was this person so popular? Who liked them? Why did they like them? Often if it is a movie star,

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something like that. It often has, obviously, a gender component to it, that is filling in for all these other things that are going on.

So, fandom, in terms of sound, obviously sound and image -- one of the things I wanted to mention was looking at photographs of Rudy Vallee in relationship to his singing. It made what I was doing make sense. And looking at sound, on its own, I think, with the figures that were known as radio figures, try to find any kind of photograph, any kind of other material, contextual material to give you a sense of how they were being promoted. And if this is a contradictory promotion, which in some ways it might be, like we were talking about yesterday with Mary Tuttle and like how she was.

But there are so many radio fan magazines. Rudy Vallee starts radio fan culture. He starts -- the fact that he became the first radio star in terms of people being interested in his private life. If we identify a star that way, because you could say people have been popular

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before, but this idea was you go behind the scenes. We want pictures of him in bed. We want pictures of him with his mom. We want pictures of him on the beach. And there are pictures of him doing all these things.

And so, as a result, you can see okay, he has this kind of sensual voice and he is singing to women and he loves women but he is also totally feminine-coded in every single image. And that then gives you like this converges and this is why he becomes such a huge presence.

So, you want to think about how and where can we get photographs? Where can we find photographs of these people? And they are in radio fan magazines. They are sometimes in personal archives. But what do they look like? How are they interactive with other people? What can you find out about where they come from?

There is a lot in local archives for individual people, where you can actually get stuff from their -- if they are from a particular hometown,

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they were covered by the local newspaper for sure.

CO-CHAIR HARALOVICH: So, how would you then implement that with, let's say, Pacifica? Because our charge was to see how we might engage with an existing archive.

DR. MCCRACKEN: Okay.

CO-CHAIR HARALOVICH: So, let's say you take the Rudy Vallee collection and then --

DR. MCCRACKEN: Okay, well, it depends --

CO-CHAIR HARALOVICH: Like is it "key word searchable" for Rudy Vallee?

DR. JOHNSON: But it could be the Library of Congress. It doesn't have to be Pacifica. I mean, it could be the Library of Congress. It could be Smithsonian.

DR. MCCRACKEN: You are asking like looking at photographs --

DR. JOHNSON: I guess I am just going to make a point. Pacifica can't do everything. So, I mean --

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CO-CHAIR HARALOVICH: We're going to do it. Pacifica --

DR. JOHNSON: No, no. I guess what I am saying is the first thing is to get everything. And then we can sort out where it goes, right?

DR. FULLER-SEELEY: And I think we get a number of different strands. And so I think we go where our interests take us the most and we work with -- some of us work with Pacifica on this. Some think about gender and possibly fan culture.

DR. MCCRACKEN: Yes, for gender, I was just trying to think of main ways in which women's stuff is often overlooked -- is with fan culture and stars because that often there is this kind of coalesce. So, if we can find things that -- people who do star studies and star discourse. They are doing cultural history, just as you guys were saying.

CO-CHAIR HARALOVICH: Well, we do need a few people to engage existing archive, just for that action to see what emerges from it. But

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certainly, people can do their own thing, too.

DR. PATTERSON: I think if we are looking at making curriculum or lesson plans or things that are working with existing digital archives, if you want to look at radio fandom, you can always think about how a gender, a woman's lesson plan or LGBT lesson plan can engage. If you are not looking at sound files, there is always all this stuff on Lantern, too.

If we are looking at trying to work with digital archives that already exist, Pacifica being a good one, but if we are looking at that -- I mean I also think we should be thinking about some of the ways that these historical texts come through to the present in our lesson plans and how they connect to like podcasting.

CO-CHAIR HARALOVICH: There is likely going to be a curriculum caucus.

DR. PATTERSON: And I think that because like we are all so -- I mean NPR, we saw they are talking about preserving podcasts and the

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things that they are doing to make those archives, too. So, I mean those are things we can think about as well. How can we craft a lesson plan that goes from Mary Margaret McBride to Lena Dunham's podcast? Because, I don't know, if you guys listen to Lena Dunham's podcast, she is very much advertising it in a classic Golden Age radio like promotional materials, the woman of the hour. She sits next to you on the microphone.

I don't know. I'm just thinking about things that we can do with materials because this came up in the education caucus -- we can't ask educators to go out and find things. We have to give them material that they can access.

CO-CHAIR BATTLES: It seems to me I love everything everyone is saying. Like I love looking at fandom. I love all of that. It seems to me that there would be 500 things to be done and I think we have a more narrow charge, which is collecting recorded -- it seems to me that that is kind of where the focus is, that idea of collecting recorded

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sounds, whether that charge is too narrow or not, which is obviously to be able..

But I think in some sense, at this point, the charge is to collect sound. And that is something that I feel a little uneasy about, too, but I don't --

CO-CHAIR HARALOVICH: Or if sounds don't exist, the kind of material that can lead you to understand [sound], like the scripts, the script notes.

DR. WANG: Well, yes, but I think if we are contacting existing archives, that what you are pointing out is this is one of the questions we should be asking. Like can we think, as scholars, what kind of questions we want to ask that the normal person on the street would say you have audio?

CO-CHAIR HARALOVICH: Or what does the archive ask us to ask? They might say "Ask this."

DR. WANG: Right, right. So, I think that is really helpful. I don't know if you go to the Wisconsin State Historical Society and I know

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that Irna Phillips has all these fan letters.

DR. MCCRACKEN: And that is one way. Yes, advocating and it is like you find out what did women like. And LGTB people -- what did they respond to? --

DR. WANG: What are the little pockets of places where they are --

DR. MCCRACKEN: They are talking about the voices. They are talking about why they are responding to the voices.

DR. JOHNSON: It seems like, I don't know,... because you can make the charge but it seems like we would need to find out what there really is and each come back with what like, what we felt is concrete and then we can decide what we are going to do with it. Because, like right now, we don't even know -- I mean some of you may know, but we don't really know. I mean we can throw out a lot of ideas but does anybody -- I know Pacifica has a lot of stuff.

MS. CALHOUN: I had a clarifying

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question about the charge: which is it a charge to collect things, go out to stations and find them or is it a charge to identify also existing archives that would be of particular interest?

CO-CHAIR HARALOVICH: Well, there is a task force that collects.

MS. CALHOUN: Identify, okay. So, it is not the same as like anybody calls --

CO-CHAIR BATTLES: So, we won't collect anything.

CO-CHAIR HARALOVICH: You could ask Josh [Shepperd].

MS. CALHOUN: Okay.

CO-CHAIR BATTLES: It's to locate sources that might have things. But I think eventually there is also a preservationist urging us is eventually to link -- is, as you locate -- so, you are just finding information as you locate things. A lot of things are not in libraries or they are at stations or they were with private collectors. I think one of the big things that they

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are going to try to link up those collectors or stations with local archival resources that might have the resources to take on that material and help digitize it.

And I love the idea of doing fan letters but then you get into the question how can those fan letters be digitized.

PARTICIPANT: Sure, you just to type them.

DR. FULLER-SEELEY: But we are talking two things. One is the overall collection, the overall goal of the organization versus [what] we were talking [about] lesson plans for teaching. And you know, I mean, so yes, we have got the big issues and then we are talking targeted -- I mean we were banding about targeted little things.

CO-CHAIR BATTLES: I think the first step is definitely to just locate collections that seem of particular interest to gender and sexuality [studies]. And then begin to, especially collections that are like not the Rudy Vallee

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Archive or Pacifica that don't have maybe homes or have advocates or are resting in somebody's garage, is to get those things to some kind of safe space, to an archive, and to a space where they can begin to be digitized, under the idea that that history is being lost.

CO-CHAIR HARALOVICH: And that starts with a finding aid. You just fill out one piece of paper and submit where it is, what is it, what do you know about. It's like they have 12 boxes that are not cataloged and that is what you submit.

DR. MCCRACKEN: Submit to whom?

CO-CHAIR HARALOVICH: Josh.

DR. MCCRACKEN: Oh, okay.

CO-CHAIR HARALOVICH: Well, actually, submit to your regional director, your regional person. My regional person is Allison with the west. I think they said there were four regions, five maybe. There is the east, the west, the south, and central.

DR. MCCRACKEN: Or it is us. There is

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a basic archival form to be attached when they ask people to be researchers and do that. So, I have -- I think I have it at home. But it wasn't communicated too clearly when it was first done and you are supposed to have the archives fill out that information so that they are onboard with saying yes. I will be a partner in this project.

DR. PATTERSON: But the Rudy Vallee Archives could be a partner.

DR. MCCRACKEN: Yes, he is a gender-transgressive figure.

CO-CHAIR HARALOVICH: Well, there are recordings, too.

DR. MCCRACKEN: Yes, there are tons of recordings at the archive as well.

CO-CHAIR HARALOVICH: Well, you could contact the archivist and ask them if they filled out a finding aid for this.

CO-CHAIR BATTLES: Oh, Jeanette is here.

DR. MCCRACKEN: Yes, they have a ton of

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stuff, not just that.

MS. MARTIN: Another interesting -- I know we are supposed to be looking at non-network but there are these areas at the margins of network radio, especially I am thinking probably later at night, the example that is coming to my mind is a TV example, where the show "The Continental" was speaking directly to women and the networks were kind of embarrassed by it. NBC actually rejected it at first but they did air it and then they quickly tried to forget about it. And so these are things that are lost, too, and I am sure they were shows like this on radio as well.

DR. JOHNSON: I, personally, would love to see all of the women voices on the commercial side that have been lost -- that it is like it is almost like they didn't exist at all.

CO-CHAIR HARALOVICH: Yes, there may be personal collectors.

DR. JOHNSON: Like Allison said, all that had to be personal collections, at this point,

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to find those people and they are just surfacing now. Martha Jean Steinberg, you know some famous African-American DJs, a lot of that stuff is lost.

CO-CHAIR BATTLES: Oh, yes, I have that, too. I have a contact for that.

MS. MARTIN: And then you have other like I was talking about yesterday, Candy Matson, where her sidekick is a very thinly-veiled gay man, and this is produced out of San Francisco. So, there are these interesting -- and obviously, that is preserved and it can be -- the scripts are preserved and can be retrieved so we want to focus on finding new collections.

CO-CHAIR HARALOVICH: Do we want to think of a way to like create a caucus finding aid in a way somekind of one piece of paper, one page, where we could, for example, that Candy Matson and the thinly-veiled gay sidekick, where we can start to assemble --

MS. MARTIN: Like lists of shows.

CO-CHAIR HARALOVICH: -- you know we

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have a list of shows. That is just an idea.

MS. MARTIN: Yes, we can have -- you are the fan study so you probably know how to set up a webpage.

DR. MCCRACKEN: I know people who know it really well and I know Google Docs.

DR. PATTERSON: I wonder if it wouldn't be in our interest to have a repository, a syllabi.

CO-CHAIR HARALOVICH: A syllabi should go to the curriculum group. Or it could go to us, too, I guess.

DR. BRINSON: Well, I think we are going to be thinking about how to fit this into a syllabi.

CO-CHAIR BATTLES: I don't know what goes where because I don't understand the structure yet but I think that is fine. That is way down the line.

CO-CHAIR HARALOVICH: The structure is horizontal. Josh was very insistent. It is not hierarchical.

CO-CHAIR BATTLES: I would say that

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there is a definite intention in what the groups are supposed to do. I think there is an intention in gender and sexuality. First of all, you know I say it on purpose, it was presented to me as the LGBT. There was no Q on the end of that, you see.

So, then I talked to my Mary Beth a little about this, too, like okay well what about all that old time radio that had all those CLIR voices? Does that count as the LGBT period? Because that is Q. That is not LGBT. So, and then I think is it the woman's? It is like a weird, it is the caucus name is it woman or --gender --

CO-CHAIR HARALOVICH: Gender and feminism.

CO-CHAIR BATTLES: Gender and feminism. So, it seems to me like the emphasis -- and that doesn't mean that that is where the caucus has to go but I think you can hear our push back a little bit, not because I get that that is gender, that is sexuality. That is gender studies in the post-structuralist sense versus the essentialists,

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women's voices, feminist voices, LGBT-identified individual voices. And I feel like, right now, the way that it is thought about at the horizontal level, is that it is thought about as the voices, as the embodied voices of self-identified feminists of LGBT.

DR. LOVIGLIO: Right, because there is an anachronism for most of us.

CO-CHAIR BATTLES: Well, it is not an anachronism historically. I mean, historically, that is how people identified.

DR. MCCRACKEN: Not -- no. I mean --

CO-CHAIR BATTLES: Well, okay, but at least since the '70s.

DR. MCCRACKEN: Oh, yes, in the '70s.

DR. LOVIGLIO: You don't have like the Quaker Oats Gay and Lesbian.

CO-CHAIR BATTLES: That's what I mean. So, don't worry. I'm on it. But I feel like --

DR. JOHNSON: Like when we did our book, I mean we really went with what people wanted it

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to be called and we looked at it because everything is for the time what it is. And the labels and things change because as other people mainstream respond to it, then there is a push and pull from those because is it really being inclusive at that point.

CO-CHAIR BATTLES: Yes, there is no 1992 so far in the group. Like there is no new clear cinema to them or anything, the people who are in the caucus.

But so I just think that is a tension and it is probably something we can do as scholars to push back on a little bit but I also personally feel like there is a value in collecting and, definitely, as an historical record, collecting the voices of the feminist movement, collecting the voices of the LGBT not Q. We can add the Q.

DR. MCCRACKEN: So, it is more political identification.

CO-CHAIR BATTLES: Well, right now, I think that is how to think about it.

DR. MCCRACKEN: Okay, that's fine.

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CO-CHAIR BATTLES: Yes, I think that is how we think about it right now. But I think most of us, in our scholarly work, push against that and think more broadly about it. And I think especially when it gets to the educational component and we are supposed to write grants and show why things are important, and all that kind of stuff, that I think there is a certain value for grant-writing purposes, to stick a little bit to those identity politics because I think there is that sense of overlooked, under-represented, [and] historically significant that can help archivists get funds for some of this digitization stuff.

So, there is kind of that tension between what most would think of as gender and sexuality studies because we would put the Q on it versus the gender and feminism in the LGBT period.

DR. MCCRACKEN: And gender just meaning women.

CO-CHAIR BATTLES: Yes.

DR. MCCRACKEN: Well what about

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transgender?

CO-CHAIR BATTLES: That is T.

DR. MCCRACKEN: Oh, I'm sorry.

DR. LOVIGLIO: But can I just add something into this? Because the tension also extends to documents because if you are including the Q, the Q stands for questions as much as queer because you say that the assistant sounds gay to you and I think the guy who says "Yes" --

(Simultaneous speaking.)

DR. LOVIGLIO: But he doesn't sound gay to my students. That is not what everyone understood.

But so you need documents and you need the production notes and you need the letters.

And otherwise, and you were talking about this, also, are you outing somebody who spent their entire professional life -- so, to me, it is all about the era.

DR. MCCRACKEN: It is difficult because if it is queer-coded, that doesn't necessarily mean

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that the actor was gay or the character was gay but the character is queer-coded. So, do we say queer-coded? Or do we even care about that? Is that somebody else's --?

CO-CHAIR HARALOVICH: That's ours.

DR. MCCRACKEN: Well, if you give it a context. There is queer history and radio history that says this is what this meant.

DR. PATTERSON: Well, and there is patterns of everything.

CO-CHAIR BATTLES: The big picture, we want to be helpful to each other. So, anything that we find, put together, whether it is paper or sound

DR. LOVIGLIO: And there is poly -- I mean, maybe 99 percent are not getting it and it is the YMCA.

DR. WANG: Can I ask one question? I was thinking about feminist radio stations and college radio stations, like women-run college radio stations. Is that overlapping with the community?

CO-CHAIR BATTLES: That was another

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discussion we had. I guess my thing would be if you want to sign on to our caucus, and I hope you will, that we will share with the other caucus chairs. I mean there is so much overlap between all of the caucuses.

DR. MCCRACKEN: Yes, intersectionality in the caucuses.

CO-CHAIR BATTLES: But I think that there is I think that the caucus chairs will be in touch with each other. I mean that is one of the things that came out of the caucus meetings is just how much intersection there was between the caucuses.

So, I think things will be shared.

DR. PATTERSON: What about people who hate women, like radio personalities? Like precursors to Rush Limbaugh. He gets super important because it is gender and it is like important to studies on fandom and industry, and how gender is like defined, and defining women through backlashes to feminism on the air.

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That is something to think about.

DR. JOHNSON: I have a Dr. Laura paper that never got published because I refused to put a positive spin on it. I said, "I can't go there." And they said if you can just show both sides; I said, "There is no other side, I'm sorry."

MS. CALHOUN: Is there likely to be a change to the caucus just becoming a gender and sexuality caucus?

CO-CHAIR BATTLES: We can change that.

CO-CHAIR HARALOVICH: Yes, Josh said we can do what we want.

MS. CALHOUN: Would that clarify some of the tensions? I guess the tensions wouldn't disappear but the name --

(Simultaneous speaking.)

DR. PATTERSON: I think we, as a caucus, can define ourselves.

CO-CHAIR HARALOVICH: Yes, exactly.

DR. PATTERSON: But I think that even if people who organized these caucuses aren't gender

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studies people, they are open to hearing us.

CO-CHAIR BATTLES: Yes, that will be fine.

DR. MCCRACKEN: And I don't think any tensions that exist will be between us.

CO-CHAIR HARALOVICH: What's your gender? The answer is always female.

DR. MCCRACKEN: I think it is a question to be addressed unless we know exactly who we are actually for and what we are not looking for.

CO-CHAIR HARALOVICH: What is the name of our caucus?

DR. PATTERSON: Question asked.

CO-CHAIR BATTLES: I'm one of those people who is comfortable in confusion. That is just the way I roll. So, I'm comfortable leaving it open to keep, like, if you walk out of this meeting and we are all thinking slightly different things and we begin to get material together and identify things, I am somebody who is perfectly comfortable with that and when negotiating those tensions

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because I think that fruitful things come from lots of places.

CO-CHAIR HARALOVICH: I'm at the opposite end. I do what I am told. I follow direction. Okay, you want this? Here it is.

CO-CHAIR BATTLES: I'm sort of like saying I am following the directions out of one side of my mouth and saying something else with the other side of my mouth.

CO-CHAIR HARALOVICH: So, everyone will be happy.

CO-CHAIR BATTLES: That is what I do.

CO-CHAIR HARALOVICH: That will be perfect. But what is the name of the caucus?

(Laughter.)

CO-CHAIR HARALOVICH: "Gender and Sexuality"? That sounds fine. Is that an issue for somebody, anybody?

CO-CHAIR BATTLES: I think gender means gender. Gender and sexuality do intersect.

(Simultaneous speaking.)

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CO-CHAIR BATTLES: So, should we raise hands or something like that or just say aye?

CO-CHAIR HARALOVICH: Consensus.

CO-CHAIR BATTLES: Okay, are there any objections to calling it the Caucus on Gender and Sexuality? And silence is assent.

DR. PATTERSON: Can I ask a question? Are we understanding it as also intersectional with race and class and politics?

CO-CHAIR BATTLES: No, those are other caucuses.

CO-CHAIR HARALOVICH: That's where we intersect with other caucuses. That is how I read the concept coming in broadly.

(Simultaneous speaking.)

DR. LOVIGLIO: Well, certainly we want to keep feminism because that implies for most of us intersectional to sexuality.

CO-CHAIR BATTLES: So you want it to be the Gender, Feminism, and Sexuality --

DR. LOVIGLIO: I'm just saying --

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DR. PATTERSON: The Feminist Gender and Sexuality.

CO-CHAIR BATTLES: Well and queer and feminists don't always get along. And T and feminists don't always get along. So, I think that gender and sexuality is open, yes.

(Simultaneous speaking.)

CO-CHAIR BATTLES: So, I would say -- all right, I will ask one more time. Does anyone object to it being called Gender and Sexuality, period? Remember, silence is assent.

We have a new name.

CO-CHAIR HARALOVICH: We have a name.

CO-CHAIR BATTLES: We have a name. I think we have begun to identify some archival sources and definitely, I think -- I hope everyone has an idea of where they are going to go after this meeting to not collect, locate, identify, send back finding aids so that we can begin to collect them and begin to think about what is available.

MS. MARTIN: I was actually going to ask

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about that because I know that I just have been very really peripherally involved as a research assistant in a different region and I am not sure if like if I go back to California is there a list of --

CO-CHAIR BATTLES: There is already a list. And I think that is a great idea. I don't think that list is on the RTPF website yet and so we don't -- or that is redundant -- so that we don't duplicate efforts.

So, I think going to -- so, okay. Don't do anything but we will talk about getting that list up. And I think also that is just a list that we can begin to look at and think, based on the finding aids, about where material might be useful.

I am really interested in the case of fan letter collections, because I don't just want them typed. I am interested in terms of permissions about scanning. Because I think that would be a great -- I mean I could see a great classroom exercise around fan letters.

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So, like, can you get permission to do some digital scanning of documents related to fan activities, I think that is an interesting question.

DR. WANG: It might be useful for us to just start brainstorming a few questions that we may ask to get at those spaces where --

DR. PATTERSON: Don't underestimate what was in the publications for fans, too, though, what they were writing.

DR. MCCRACKEN: Oh, no, there were fan magazines. They are public. They are all available and those magazines are online.

DR. PATTERSON: And I mean I studied radio fandom in the '70s within collectors' cultures and they have an archive of "Fan" online, which would be good.

MR. GALLUCCI: Suppose we don't have finding aids?

(Simultaneous speaking.)

CO-CHAIR BATTLES: Well, there is a form but some --

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MR. GALLUCCI: We will have one for the feminist project, when it is done but that is still a couple of months away.

(Simultaneous speaking.)

CO-CHAIR HARALOVICH: The eastern regional directors are Cynthia Meyers and Sean VanCour; central is Amanda Keeler and Neil Verma; western is Allison Perlman and Ines Cassillas.

DR. PATTERSON: Is there seven?

CO-CHAIR HARALOVICH: No, there have been only three regions --

DR. MCCRACKEN: You didn't say anything --

CO-CHAIR HARALOVICH: So what are people going to do, then, after this in terms of research? We are supposed to be directing research. We are supposed to try to imagine what research possibilities will come from the larger project. So, what would anyone --

DR. PATTERSON: So, should we be thinking of research we want digitized on what is

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available, that we can add through find aids or what isn't available, like our wish list?

CO-CHAIR BATTLES: I think that you want just to identify what is there and even if it is not available, I think part of the goal of this is to digitize materials. It is actually --

MS. MARTIN: Because there is like finding new stuff and then there is cross-referencing the stuff that we already have.

CO-CHAIR HARALOVICH: Yes, what we already have to see what steps, what strands, what openings we might take. That is what I will do and I will do that with Pacifica, the Women's Collection, which was 1963 to 1982. I will just jump in and just see what speaks, what emerges.

DR. MCCracken: We're digitizing recordings, right? That is what we are looking at or no?

CO-CHAIR BATTLES: That is what I guess is supposed to be the focus, even though everyone has said that that might not be available.

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CO-CHAIR HARALOVICH: But it is also materials that lead to the recordings.

DR. MCCRACKEN: To the recordings. Okay, like the scripts.

DR. LOVIGLIO: So, we are looking for new stuff, still.

CO-CHAIR HARALOVICH: Well, the new stuff looking will be never-ending, I think.

DR. LOVIGLIO: But are we looking for new stuff that is --

CO-CHAIR BATTLES: I feel like at the caucus of caucuses, he wanted us to take things that were already found --

DR. LOVIGLIO: Got you.

CO-CHAIR BATTLES: -- and then find ways into them, things that would be useful specifically to the caucus.

DR. LOVIGLIO: Okay.

DR. PATTERSON: But there is the teaching, though.

CO-CHAIR BATTLES: Right. I

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personally feel like another job of the caucus, I'm adding it, is to, now that the caucuses have been formed, is to maybe think about sources that are specific to caucus issues and that might be found. That's all I'm going to say.

DR. WANG: I'm going to go to -- I had contacted Iowa State because they have a radio homemaker's collection. And so they have not filled out a finding aid. I talked to them a little bit but they haven't filled out a finding aid. So, I will start with Iowa State and try to see what I could find there.

CO-CHAIR HARALOVICH: Greg Lukow told me the American Archive of Factual Film that used to reside there was given to the Library of Congress; that Iowa State used to have this giant collection and the American Archive of Factual Films back in the '80s and it was given to LOC. So, I am really happy. I am just happy they have them.

But the homemaker's thing is still in there.

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DR. WANG: They have a section.

CO-CHAIR HARALOVICH: Excellent. Yes, they have a Home Ec department.

I think MST3K showed a Iowa State Home Ec documetary, a documentary about their Home Ec program with the robots talking and all that. Yes, they did. I might have it on video tape.

DR. BRINSON: I do think -- I don't know if they have any sound recordings but they are exclusively about women's history and they could be very useful. And the research that I have done isn't about programs. So that is why I am not sure I have much to offer, but the libraries that I have used are the big ones, the National Archives, the presidential libraries. And it is often remarkable what they hold.

I mean I have used the Roosevelt Library and the Truman Library and they have amazing -- I mean the Roosevelt Library is going to have practically, I would assume, everything that Eleanor Roosevelt did on radio.

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DR. LOVIGLIO: They do, they have recordings. They have every letter that was sent to either of them, 15 million pieces of mail.

DR. PATTERSON: Well, sitting in the education caucus, I can say what I think is going to come around is a request from caucuses for lesson plans on some of that.

DR. LOVIGLIO: For what, lesson plans?

DR. PATTERSON: Well and that is in a place where looking at what is already available is going to be the first step in that and also thinking about print materials that can be used in the lesson plan to augment the sound recordings.

DR. MCCracken: There is a lot on YouTube. There are so many things that are becoming available, especially with copyright like from '20s, for example, where the copyright is gone on a lot of the music.

DR. JOHNSON: World War II training films.

DR. PATTERSON: The internet archives,

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OTT.

DR. MCCRACKEN: Yes, that is really good, too.

DR. BRINSON: Every land grant university has an agricultural college, they are supposed to. And for instance, I'm at Auburn, and we are a land-grant institution and we found all kinds of broadcasts, radio broadcast transcriptions on homemaking and, particularly because we are so close to Tuskegee, we have got documentaries and radio broadcasts of white agents and black agents training white farmers and black farmers. So, the agricultural schools should have a lot.

DR. WANG: Along that line, extension services.

MS. MARTIN: Because I mean I know that the main goal is recording but we need all the materials that support those recordings.

DR. PATTERSON: We just need every day, all the stuff. We also know the oral histories of

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the producers.

CO-CHAIR BATTLES: We do need everything but we can't have everything.

MS. MARTIN: Actually somebody was talking about getting oral histories and that might be something that we could be interested in, identifying people who were in, especially like feminist radio stations or any of the LGBTQ radio stations in past periods, getting to them before they die or forget things and interviewing them and getting those oral histories.

DR. LOVIGLIO: So, when you say getting oral histories, you mean making them?

MS. MARTIN: I'm not sure if that is out of our purview or not.

DR. LOVIGLIO: Right, that is what I was going to --

DR. PATTERSON: I'm going to just jump in and say I know a lot of OTR collectors made their own OTR shows and then interviewed a lot of people and some of those are online. Like oral histories

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they are from the Golden Age and network broadcasting but they might be of interest, especially if it is like looking at shows that are relevant to things that our caucus is interested in.

DR. LOVIGLIO: What about the Kitchen Sisters? They have doing community radio since before public radio in Santa Cruz and, certainly, a lot of their shows are about finding lost sound and a lot of those showed up about finding sound attributable to voices that we don't always hear, and, of course, they are women. And then they are also women who are -- I think if there isn't an oral history of them, they haven't produced their own stuff.

DR. JOHNSON: They could have the beginning on there but I don't know how much because we listened to those things in class. I don't know but that is one of the most popular series. Yes, that would be definitely one to target.

DR. MCCracken: I mean curriculum-wise,

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there are so many radio shows online. There is so much that is already there.

CO-CHAIR BATTLES: I think the caucus is trying to move towards non-narrative radio.

DR. MCCRACKEN: Okay.

CO-CHAIR HARALOVICH: It is research. The caucus is for research direction, to help imagine the research directions that could come from the larger project.

DR. MCCRACKEN: That doesn't necessarily mean non-narrative radio.

DR. WANG: I just think that the easiest thing to do is to play "War of the Worlds" for them and talk about it.

DR. JOHNSON: Well, that's not true. No, you have to get -- no, I don't mean that with you. I meant that I get like in order to engage people in, you could use "War of the Worlds." You can use that fiction to be able to teach non-fiction, I mean especially if you are dealing with things like, let's say you wanted to do something -- let's

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say you don't want to disclose certain cases and you want to bring a story out there. I mean there are some incredible shows that do that and that you could draw it in. And so that shouldn't be something that eliminates it but it should just be a consideration.

I mean because you, as an educator, you don't always say this is an exact example. You give a scenario and those might be scenarios to be able to be used.

CO-CHAIR BATTLES: I don't think it is eliminated because it is not important but because there is so much available.

DR. MCCRACKEN: Yes, can we just say that they are privileging on narrative? Does that sound right?

CO-CHAIR BATTLES: I think there is a lot of --

DR. PATTERSON: No, I think they are privileging local and not in public and non-commercial.

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DR. MCCRACKEN: Oh, okay.

DR. LOVIGLIO: Local and non-commercial.

CO-CHAIR HARALOVICH: No, commercial, non-network possibly.

(Simultaneous speaking.)

CO-CHAIR HARALOVICH: There are no rules.

CO-CHAIR BATTLES: There's no rules. There is no rules. I think that you are already identifying the fact that, especially like Golden Age radio, the sense that there is already a lot of Golden Age radio available.

DR. PATTERSON: From the networks.

CO-CHAIR BATTLES: Yes. So, "War of the Worlds" is available in 50,000 downloads and 18,000 of Jack Benny are out there and "The Inner Sanctum." Like, all that is out there already. So, that is not something that needs to be preserved.

DR. MCCRACKEN: Okay, that makes sense. I was just thinking curriculum stuff, like how to teach radio.

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CO-CHAIR BATTLES: So, I think the idea of the task force is those things that aren't -- that don't have, that aren't being saved or don't have collectors, like agricultural programs or homemaker programs. So, there is not someone who collected that in their basement and, like, had an old time radio network.

DR. MCCRACKEN: So, we are an advocacy group for getting this stuff.

CO-CHAIR BATTLES: I am going to write an email after all of this.

DR. MCCRACKEN: Making them available, making more of this material available to the public.

CO-CHAIR BATTLES: Yes, to the public.

DR. PATTERSON: But I don't think it is non-narrative. I think like you could think about experimental people at local radio stations in the '70s, '80s and after that were doing commercial stuff and was narrative that hasn't been collected and preserved.

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DR. MCCRACKEN: Right, so something that is not publicly available.

CO-CHAIR BATTLES: Yes.

DR. MCCRACKEN: Saving America's radio heritage.

CO-CHAIR HARALOVICH: But the project will hopefully will be digitized and we will have a publicly available archive online.

DR. MCCRACKEN: So that we can teach using that.

CO-CHAIR HARALOVICH: Yes.

DR. LOVIGLIO: But I was discouraged from collecting things that weren't very old like things from the '80s and '90s.

DR. PATTERSON: I don't think that --
(Simultaneous speaking.)

DR. LOVIGLIO: Because that is what I had access to. Those are the things that I knew about and they are some pretty great things.

(Simultaneous speaking.)

DR. LOVIGLIO: I was told --

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DR. PATTERSON: I think the presentations this morning absolutely contradict that, though.

DR. LOVIGLIO: Okay.

DR. PATTERSON: Because if you think about who got to talk this morning, a lot of that was from the '80s and '90s.

CO-CHAIR HARALOVICH: Well, I was given a state. And when I go back, I am going to tribal radio, my next big part of the state is going to contact the tribal radio organizations.

DR. LOVIGLIO: Well, then they have changed their tune.

CO-CHAIR HARALOVICH: You know what? We were also asked to identify the caucus sub-specialties and I think some of those are emerging from the discussion, the kind of sub-specialties the caucus might want to advance studies, homemaker studies.

(Simultaneous speaking.)

CO-CHAIR HARALOVICH: Queering, did we

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talk about queering texts? Do we have a sub-specialty?

(Simultaneous speaking.)

DR. MCCRACKEN: Queer studies.

CO-CHAIR HARALOVICH: Why can't we have it --

DR. MCCRACKEN: You said sub-specialties.

MS. MARTIN: Because we were trying to think about reading texts that had been already thought of as straight, queering them.

CO-CHAIR HARALOVICH: Yes, we had the discussion about that. So, that topic seems to be one that is full of possibilities and tensions and I think do we want to do that? Do we out people? I think there is a lot of interesting questions.

DR. WANG: So, do we go, just thinking pragmatically, do we just go back and work our contacts? So, for example, I'm at Iowa State. I am going to go -- there is a woman who is here who is digitizing the oral histories being developed

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at the State of Wisconsin Historical Society. So, I know one of those producers as a radio producer. So, I can kind of go through that because I know that is a digital project that is sort of happening right now. And that will be -- so, and just maybe we could have a list of those sub-specialties online.

And then I know Alan Prescott. I would put him on there.

CO-CHAIR HARALOVICH: On your queering.

DR. WANG: Yes.

DR. MCCRACKEN: We could do celebrity studies and have Eleanor Roosevelt in them.

CO-CHAIR HARALOVICH: And Lady Bird, she is a woman in the industry, a homemaker and celebrity.

Are there any other sub-specialties that -- does that cover everybody's --

DR. LOVIGLIO: You can all shoot me down and I will be -- I have lots of things I can do that aren't this but someday, I want to write a book about

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Alan Reed, who is the voice of Fred Flintstone and I think he is a pivotal figure in constructing a particular kind of middle class white masculinity that draws from --

PARTICIPANT: Homer Simpson.

DR. LOVIGLIO: Yes, you would not have Homer Simpson without Alan Reed. The Flintstones is seen as a spoof of "The Honeymooners" but my crazy argument is that Jackie Gleason could not have existed without all the radio roles that Alan Reed had done beforehand.

That is supposed to be shocking. You are all like yes, okay.

(Laughter.)

DR. LOVIGLIO: And so does that belong here? And it doesn't have to. That is not really the main reason for doing it.

(Simultaneous speaking.)

DR. PATTERSON: I'm doing the good work.

(Laughter.)

CO-CHAIR BATTLES: So I just, I think

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that after this meeting, Mary Beth and I will probably talk and probably talk to the other caucus people and I will send out an email with the notes of the meeting. And I have collected some of the ideas here for archives, for study focuses and all that kind of stuff and try to come up with a clearer set of directions that I'm sorry that we don't have right now, a clear set of directions about kind of where to go next.

And I do like the idea of maybe identifying, even if we don't have to break it down into little organized territories, but ways to think about gender and sexuality at a caucus meeting, that we can put in a list, including masculinity in radio, queerness in radio. But I also think that we should still include social movements and stuff like that.

So, kind of going through and making kind of a list of maybe -- not on my own -- based on what we have been talking about, kind of what the interest areas are in the group and then how to proceed. Does that sound good to you?

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CO-CHAIR HARALOVICH: Yes.

CO-CHAIR BATTLES: Are you sure?

CO-CHAIR HARALOVICH: Yes, we felt like at the caucus on caucuses that this was going to move more in a social cultural history kind of direction rather than like a strict industrial history or demographic kind of history. And, as Kathy mentioned earlier, there is going to have to be some grants written, not by us necessarily, but where we can demonstrate the value of this project for people living today. Like, why would you want to be able to go back and find the homemakers of Iowa?

CO-CHAIR BATTLES: And why should we digitize this and turn it into a lesson plan?

CO-CHAIR HARALOVICH: Why should we digitize it?

CO-CHAIR BATTLES: Do you know what I mean? So, thinking beyond just what our scholarly interests are, like kind of moving into that idea like what. Because naturally, we all think what we

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study is terribly important and interesting.

DR. JOHNSON: I can give you kind of -- it is not for this group but how I had a frame. I am studying car radio. So, it is called "Moving Sound." It is the cultural history of car radio.

So, you go through time and then you go through all the movements, all the Motown and all those things through time. And it pushes all and it collects all these things together, all these different histories. And so that, to me, is probably something that we can probably do as an analogy. So, I just throw that out there.

MS. MARTIN: And like homemakers and studying the Great Depression.

DR. MCCRACKEN: I think you are making a good point that I hadn't really thought about, which is the idea that basically we are a workforce. I mean you want us to actually write grants and digitize and get things done.

CO-CHAIR HARALOVICH: No. No, no, no.

DR. MCCRACKEN: Or identify. To

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identify.

CO-CHAIR HARALOVICH: No we are not writing grants. Grants have to be written by archivists.

DR. MCCRACKEN: No, but like the idea is identifying things that then other people will write grants about?

CO-CHAIR HARALOVICH: Yes, the intellectual power, the research power.

DR. MCCRACKEN: Okay, so who is writing grants?

CO-CHAIR HARALOVICH: It was not identified.

(Laughter.)

CO-CHAIR HARALOVICH: In the future.

DR. MCCRACKEN: And that makes sense.

CO-CHAIR HARALOVICH: If you want to digitize your collection, perhaps you would ask someone for some money and tell them why it is important.

(Simultaneous speaking.)

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(Whereupon, the above-entitled matter
went off the record at 2:51 p.m.)